

Contributors

Joanne Cormac is Leverhulme Early Career Fellow at the University of Nottingham. She is the author of *Liszt and the Symphonic Poem* (Cambridge University Press, 2017) and editor of *Liszt in Context* (Cambridge University Press, forthcoming). Her research has appeared in *19th-Century Music*, *19th-Century Music Review*, *Journal of the Royal Musical Association*, *Musical Quarterly*, and *Journal of Musicological Research*. A member of the Oxford Centre for Life-Writing, she was a visiting scholar at Wolfson College, University of Oxford from 2017 to 2018.

Kristin M. Franseen is a contract instructor at Carleton University and has also taught at the University of Ottawa and McGill University. She earned her PhD in musicology from McGill University in 2019. Her dissertation, supervised by Lloyd Whitesell, is entitled "Ghosts in the Archives: The Queer Knowledge and Public Musicology of Vernon Lee, Rosa Newmarch, and Edward Prime-Stevenson." She has presented her work at meetings of the American Musicological Society, the Société québécoise de recherche en musique (SQRM), and the Society for American Music, as well as at themed conferences on public music discourse, word and music studies, LGBTQ approaches to music research, suffrage and the arts, and historical crime fiction. Her research has been published

in *Music & Letters*, *Keyboard Perspectives*, and the *Cahiers de la SQRM*. Her other interests include anecdote and gossip in composer biographies and biographical fiction, depictions of female philosophers in eighteenth-century opera buffa, and the early development and promotion of the metronome.

Simon P. Keefe is J. R. Hoyle Chair of Music at the University of Sheffield. He is author or editor of twelve books, including the monographs *Mozart's Requiem: Reception, Work, Completion* (Cambridge University Press, 2012), which won the Marjorie Weston Emerson award from the Mozart Society of America, and the 700-page musical biography *Mozart in Vienna: The Final Decade* (Cambridge University Press, 2017). He was elected a life member of the Academy for Mozart Research at the Internationale Stiftung Mozarteum, Salzburg, in 2005.

Paul Watt is an associate professor of musicology at Monash University. He is the author of *The Regulation and Reform of Music Criticism in Nineteenth-Century England* (Royal Musical Association Monographs/Routledge, 2018) and *Ernest Newman: A Critical Biography* (Boydell Press, 2017). With Michael Allis and Sarah Collins, he is the editor of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (2020). 