

Notes on Contributors

Michael Adcock specialises in the social and cultural history of nineteenth-century France. His current research examines the political uses of visual art by the Second and Third Republic in France.

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Dorothy de Val is Assistant Professor and Graduate Programme Director in Music at York University, Toronto, Canada. Her research interests include the first Folksong Revival as well as other topics in nineteenth and early twentieth-century British music, including Clementi, the piano in concert life and musical theatre.

Michael Christoforidis is an Australian Research Council (ARC) Fellow, and lecturer in the Faculty of Music, University of Melbourne. He is currently undertaking research on constructions of Hispanic music and Spanish Nationalism in the early twentieth century.

Annagret Fauser is an Associate Professor at the University of North Carolina, Chapel Hill, USA. She has published books on French Orchestral Song 1870-1920 and French Wagnerism, and articles on nineteenth and early twentieth-century music. In 2001 (February-April) she was a visiting Research Fellow at the Faculty of Music at the University of Melbourne.

Daniel Grimley studied at King's College, Cambridge, where he completed his doctoral dissertation on the music of Carl Nielsen. He is now Lecturer in Music at the University of Nottingham. He recently edited a book of essays on Sibelius for CUP, and a similar volume on Elgar is in preparation with Prof. Julian Rushton. His research interests are in Nordic Music, theories of musical nationalism, and music and landscape.

Karl Kügle is Associate Professor in the Department of Music at the University of Hong Kong, and Chair of the Board of European Studies. Known for his research on late medieval and early renaissance Europe, he has recently developed a second area of specialisation in Western epistemologies of music during the nineteenth and twentieth centuries, especially in Central Europe and Germany. He is currently putting the finishing touches to a book-length study of *Allgemeine musikalische Zeitung* (Leipzig, 1863-1882).

Hans Kuhn was born in St Gallen, Switzerland, and studied Germanic and Indo-European languages in Zurich, Lund, London, Paris and Guanajuato. From 1965 to 1990, he was Professor of Germanic Languages at Australian National University (ANU) in Canberra. His research into the text/music relationship led to the publication of a book on Danish patriotic songs entitled *Defining a Nation in Song* (Kobenhavn: Reitzels, 1990).

Roslyn Maguire is an historian whose current area of research is Italian and Anglo-Italian composers in Australia in the nineteenth century. She acted as research co-ordinator for a project on the Sydney International Exhibition 1879, conducted by the University of New South Wales's Faculty of the Built Environment, and was an editor and contributor to *Colonial City, Global City, The Sydney International Exhibition 1879* (Crossing Press, Sydney 2000).

Kerry Murphy is Associate Professor in the Faculty of Music, University of Melbourne.

Claire Nelson is a research fellow and lecturer at Trinity College of Music, London, and has recently submitted her doctorate at the Royal College of Music. As a Baroque violinist she performs with various period instrument ensembles, including *The Sixteen* and *Florilegium*.

Suzanne Robinson is editor of *Michael Tippett: Music and Literature*, published in 2002, and has published on the political and social context of Tippett's early work. She is a Research Associate of the Faculty of Music, University of Melbourne.

Jennifer Royle studied at the Faculty of Music, University of Melbourne and the Australian Centre. Her doctoral thesis and research explores the role of music and performance within the context of nineteenth-century Australian nationalism.

Lesley A. Wright is Professor of Music and Chair of the Department of Music at the University of Hawaii (at Manoa), USA. Her publications in countries around the world have centered on Bizet and his contemporaries, the Parisian press and events sponsored by the French state for the benefit of musicians.