
Notes on Contributors

Dagny Beidler is a great-granddaughter of Richard and Cosima Wagner, and granddaughter of their daughter Isolde and the Swiss conductor Franz Philip Beidler. She retired from teaching in 2004. She has published on the friendship between her father and Thomas Mann, and on the watercolours Isolde painted for her father's sixty-seventh birthday: *Für Richard Wagner! Die "Rosenstöcke-Bilder" seiner Tochter Isolde* (Cologne: Boehlau, 2013).

Eva Rieger is Professor Emeritus in Historical Musicology at the University of Bremen, Germany, and currently lives in Liechtenstein. Her areas of research cover Musicology and Gender, Peace Education and Film Music, and she is well known as a leader in feminist musicology. Her recent *Richard Wagner's Women* was published by Boydell & Brewer in 2011.

Michael Halliwell studied music and literature in London, and sang over fifty major operatic roles in Europe. He published *Opera and the Novel* (Rodopi, 2005), and *Myths of National Identity in Contemporary Australian Opera* (Ashgate, 2015/6), and recently recorded three CDs, and has served as Head of School and Associate Dean of Research at the Sydney Conservatorium.

Rachel Orzech is a PhD candidate jointly at the Melbourne Conservatorium of Music, University of Melbourne, and at the University of Rouen, France. Her doctoral research focuses on Wagner reception in Paris in the 1930s and 1940s, and she has published in a number of international music research journals.

Michael Ewans is Conjoint Professor in the School of Humanities and Social Science at the University of Newcastle, Australia. His eleven books include four on opera; *Janaček's Tragic Operas*, *Wagner and Aeschylus: the 'Ring' and the 'Oresteia'*, *Opera from the Greek: Studies in the Poetics of Appropriation* and the forthcoming *Performing Opera: a Practical Guide for Singers and Directors*.

Sophie Boyd-Hurrell is a PhD candidate at the Melbourne Conservatorium of Music, the University of Melbourne. Her thesis, *Adornian Mode: Pleasure and Asceticism in Twentieth Century Musical Modernism*, explores musical modernism through the prism of philosopher Theodor Adorno's aesthetic categories.

Solomon Guhl-Miller received his PhD from Rutgers University in 2012. He has numerous publications on topics ranging from the music of Richard Wagner to Ars Antiqua polyphony in both collections of essays and journals, including *Musica Disciplina*, *Theoria*, *Forum for Modern Language Studies* and *Analyse Musicale*.

Suzanne Cole holds positions at both La Trobe University and the Melbourne Conservatorium of Music, the University of Melbourne. Her main area of research is the history of revivals of early English choral music, but she has also published on music in colonial Melbourne. Her book *Thomas Tallis and his Music in Victorian England* was published in 2008 by Boydell Press.

Peter Tregear is a performer, writer, and academic. He completed a doctorate at Cambridge University, and was subsequently appointed a Fellow and Lecturer in Music. He has held teaching posts in the UK and Australia, and worked as a singer and conductor. He has been Head of the ANU School of Music, Canberra, since 2012.

Kerry Murphy is head of musicology at the Melbourne Conservatorium of Music, the University of Melbourne. Her research interests focus chiefly on nineteenth-century French music and music criticism and colonial Australian music history. She is currently researching the impact of travelling virtuosi to Australia, and Louise Hanson-Dyer as a transnational patron.

Beatriz Pomés Jiménez is a Spanish flautist currently undertaking a PhD in Performance at the University of Melbourne. Her research focuses on transcription of Pablo Sarasate's folk-inspired compositions. She is an active performer and promoter of Spanish music.

Alexandra Mathew is currently undertaking a PhD in Musicology at the University of Melbourne, and has completed a postgraduate course in Vocal Performance at the Royal College of Music, London. Alexandra's research interests include the early career of Benjamin Britten, and the women for whom he composed vocal music.

Myfany Turpin is a linguist and ethnomusicologist at the University of Sydney. She works on Kaytetye, a language spoken in central Australia, and currently holds an Australian Research Council Future Fellowship to investigate the relationship between words and music in central Australian Aboriginal song-poetry.

Rachel Landgren is a PhD candidate at the University of Melbourne, where she lectures and tutors in musicology. Her research interests include nineteenth- and early twentieth-century British music history and criticism, early music revivals, and women in music.