

Contributors to Issue 5

Felipe Avellar de Aquino is currently a faculty member at the Federal University of Paraíba – UFPB, in his native Brazil, where he holds a full professorship position, combining his cello teaching activities with research and performance. He has played concerts throughout Brazil, as well as in Argentina, Canada, Italy, Germany, Sweden, and the US; and directs the annual UFPB International Chamber Music Festival. He had his education in both Brazil and the United States, having obtained a Doctoral degree in cello performance and literature from the Eastman School of Music in Rochester, New York. For two terms he was a Visiting Professor at Örebro University, in Sweden (February 2020 and May 2023), through the Linnaeus-Palme Program. His articles are published in journals and magazines such as *The Strad* (London, three articles), *Piano Magazine* (USA), *Revista O Estado da Arte* (Folha de São Paulo), *Revista Opus*, *PerMusí*, and *Musica Hodie* (Brazil). His research is funded by Fapesq, the Paraíba State Research Foundation.

Jeremy Gill is an active composer, conductor, and pianist whose music has been commissioned by Boston Modern Orchestra Project, Chamber Music America, Concert Artists Guild, the Dallas and Harrisburg Symphonies, the Eastman School of Music, and New York Classical Players, among many others. He has collaborated with the Grammy-winning Parker Quartet, Variant 6, and pianists Katelyn Bouska, Ching-Yun Hu, Beth Levin, Peter Orth, Orion Weiss, and Shai Wosner. Recordings of Jeremy's music are available from Albany Records, BMOP/sound, Czech Radio, Open G Records, Musica Solis, and Innova Recordings; these have garnered extensive critical acclaim. In 2020, he received a Goddard Lieberman Fellowship from the American Academy of Arts and Letters.

Jeremy is an avid lecturer on music and has been a recurring guest lecturer for the Boston Symphony, the Philadelphia Orchestra, and Rockport Music. He has provided CD liner for notes for Albany Records, BMOP/Sound, and Innova Recordings and has written for NewMusicBox, the e-zine of the American Music Center. He edited *A Dance of Polar Opposites*, a theoretical-philosophical work written between 1955 and 2005 by George Rochberg, published by the University of Rochester Press in 2012.

Robert L. Marshall is Sachar Professor Emeritus of Music at Brandeis University. He was previously on the faculty of The University of Chicago. An honorary member of the American Musicological Society, his *Bach and Mozart: Essays on the Enigma of Genius* (University of Rochester Press, 2019) was awarded an “Outstanding Academic Title” citation by the American Association of College & Research Libraries. His writings on Bach and Mozart have appeared in *Commentary*, the *New York Review of Books*, and the *New York Times*, as well as the leading American and European musicological journals, above all those devoted to Bach and Mozart scholarship.

Richard E. Mueller, an independent scholar and musician, holds degrees in music from Harvard (BA, 1966), Indiana (MMus theory, 1970), and University of Chicago (MA composition, 1974, and PhD musicology, 1983). Notable publications include *Beauty and Innovation in la machine chinoise: Falla, Debussy, Ravel, Roussel* (Pendragon Press, 2018, 2021), “Imitation and Stylization in the Balinese Music of Colin McPhee” (1983), “Javanese Influence on Debussy’s *Fantaisie and Beyond*,” *19th Century Music* (1986), the two-part article “Bali, Tabuh-Tabuhan, and Colin McPhee’s Method of Intercultural Composition,” *Journal of Musicological Research* (1991), and a paper read at the 2023 MULICO conference in Montpellier celebrating the 100th anniversary of Falla’s *El Retablo de Maese Pedro*: “Continuities and Transformations of Stylistic Structural Procedures in Falla’s *El Retablo* and Harpsichord Concerto.” He is a research scholar at the Archivo Manuel de Falla, Granada, Spain since 1996, and his plans for research include Falla and other modernist composers, Chopin and Falla, the oriental music of Henry Eichheim, and Cootje van Oven and the music of Sierra Leone. He was elected New England chapter representative to the AMS Council, 2020-2023.

Stephen Rodgers is Edmund A. Cykler Chair in Music and Professor of Music Theory and Musicianship at the University of Oregon, where he has been teaching since 2005. He specializes in the study of song, especially songs by underrepresented composers. His book, *The Songs of Clara Schumann*, was published in 2023 by Cambridge University Press, and his edited collection, *The Songs of Fanny Hensel*, appeared with Oxford University Press in 2021. He also hosts a podcast about poetry and song, called *Resounding Verse*, as well a website devoted to songs by composers whose music has been marginalized, called *Art Song Augmented*.

Jürgen Thym, Professor Emeritus of Musicology at the Eastman School of Music (University of Rochester), has published on the music, mostly Lieder, of Beethoven, Schubert, Schumann, Wolf, Weill and others (co-authoring several essays with the late Ann C. Fehn). He edited the anthology *100 Years of Eichendorff Songs*, co-edited several volumes in the Arnold Schoenberg Collected Works Edition, and was co-translator of music theory

treatises by Kirnberger (*Die Kunst des reinen Satzes in der Musik*) and Schenker (*Kontrapunkt*). Recent accomplishments include Luca Lombardi: *Construction of Freedom* (the composer's selected writings); *Of Poetry and Song: Approaches to the Nineteenth-Century Lied*; and *Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies*. He edited the autobiographies of the composer Samuel Adler (*Building Bridges with Music*) and the arts administrator Robert Freeman (*Commitment*). From 1982 to 2000, Thym was the chair of musicology at the Eastman School of Music.

Elizabeth A. Wells earned a Bachelor of Music degree from the University of Toronto with a concentration in History and Literature of Music and completed her doctorate in musicology at the Eastman School of Music. Her dissertation, entitled "West Side Story: Cultural Perspectives on an American Musical," was supported by the Presser Foundation and the AMS-50 Dissertation Fellowship. This work was published as a monograph and won the Music in American Culture award of the American Musicological Society. Her work has appeared in *Cambridge Opera Journal*, *The Journal of the American Musicological Society*, and *Studies in Musical Theatre*. She previously served as Dean of Arts and Pickard-Bell Chair in Music at Mount Allison University in Sackville, New Brunswick, Canada. She has won four teaching awards, including the 3M National Teaching Fellowship and the Teaching Award of the American Musicological Society. Her research interests include Leonard Bernstein, musical theater at mid-century, feminism, and the scholarship of teaching and learning.