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Front cover illustration: Fyodor Mozhaev as Napoleon in Prokofiev’s War and Peace. The Kirov Opera at the Royal Opera House, Covent Garden, July 2000.
Credit: Clive Barda/Arena PAL.
Anna A. Berman is an Assistant Professor in the Department of Languages, Literatures and Cultures at McGill University. Her research focuses on the nineteenth-century Russian novel – especially Tolstoy and Dostoevsky – and issues of siblinghood, kinship and love. She also studies adaptation of Russian classics for the opera stage. Her book *Siblings in Tolstoy and Dostoevsky: The Path to Universal Brotherhood* is forthcoming from Northwestern University Press.

Joel Schwindt received his Ph.D. in Musicology from Brandeis University in 2014. He has given talks at regional, national and international conferences, including the 2013 meeting of the Society for Seventeenth-Century Music, at which he read an earlier version of the present article. He has also received several awards, including the Hollace Anne Schafer Memorial Award for the top graduate student paper given at a meeting of the New England Chapter of the American Musicological Society during the academic year, 2011–2012, as well as travel grants from the Mellon Foundation and the American Musicological Society.

Like the heroine of Donna Leon’s *Jewels of Paradise*, Laura Tunbridge recently left the University of Manchester, but there the similarity ends. She is now Associate Professor in Music and Tutorial Fellow at St Catherine’s College, Oxford. Recent publications include *The Song Cycle* (Cambridge University Press, 2011), ‘Singing Translations: The Politics of Listening Between the Wars’ (*Representations*, 2013), and ‘Frieda Hempel and the Historical Imagination’ (*Journal of the American Musicological Society*, 2013), and she is currently completing a book on classical singers in interwar New York and London.

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