

CONTRIBUTORS

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Barry Cooper is Professor of Music at the University of Manchester. He has written or edited six books on Beethoven, most recently *Beethoven* in the Master Musicians series (New York: Oxford University Press, 2000), and is currently working on a new edition of the piano sonatas.

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Mary Cyr is a viola da gambist and Professor of Music at the University of Guelph in Ontario, Canada. As a musicologist, she is particularly concerned with French baroque music and has published a number of studies devoted to performance practice in the operas, cantatas and chamber music of that period. She is currently preparing a scholarly edition of the cantatas and instrumental music of Elisabeth-Claude Jacquet de la Guerre.

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William Drabkin, Reader in Music at the University of Southampton, is the author of *Beethoven: Missa solennis* (Cambridge: Cambridge University Press, 1990) and *A Reader's Guide to Haydn's Early String Quartets* (Westport, CT: Greenwood, 2000) and the general editor of the English translations of Heinrich Schenker's *The Masterwork in Music*, 3 volumes (Cambridge: Cambridge University Press, 1994–1997) and *Der Tonwille* (New York: Oxford University Press, 2004).

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Peter Holman is Reader in Musicology at the University of Leeds, director of The Parley of Instruments and musical director of Opera Restor'd. He is the author of the prizewinning *Four and Twenty Fiddlers: The Violin at the English Court, 1540–1690* (Oxford: Oxford University Press, 1993; second edition, 1995) and books on Purcell and Dowland's *Lachrimae*. At present he is working on a study of the viola da gamba in eighteenth-century Britain.

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Warwick Lister is an independent researcher and recently retired violinist of the Orchestra del Maggio Musicale Fiorentino. Previously he played in the Concertgebouw Orchestra and the Lenox Quartet and taught music history and violin at Ithaca College, New York.

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Sarah McCleave completed her doctoral dissertation on dance in Handel's London operas at King's College London in 1993. She has since published articles on theatrical dance and music in the *Göttinger Händel Beiträge*, *The New Grove Dictionary of Music and Musicians* and *The Consort*. She is currently a Lecturer at Queen's University, Belfast, and a founding member of its Centre for Eighteenth-Century Studies.

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Jeremiah W. McGrann is editor of the forthcoming edition of Beethoven's Mass in C from the Beethovenhaus and Henle Verlag; his dissertation describes the genesis of and the compositional sources for the work. He has also written on the liturgical background of Haydn's late masses, the musical exegesis of liturgical texts and the contextual background of Beethoven's masses. He teaches at Boston College in Chestnut Hill, MA.

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Rupert Ridgewell received his PhD from Royal Holloway in 1999 with a thesis entitled 'Mozart and the Artaria Publishing House: Studies in the Inventory Ledgers, 1784–1793'. Since then he has published several articles on Mozart and European music publishing. He is currently a Curator of the British Library Music Collections and editor of the UK Newsletter of the International Association of Music Libraries.

Michael Talbot, who is Professor Emeritus at the University of Liverpool and a Fellow of the British Academy, has published extensively on the music of Vivaldi and his Italian contemporaries. He co-edits the yearbook *Studi vivaldiani* and has contributed several volumes to the new critical edition of Vivaldi's works. He is currently preparing a study of Vivaldi's cantatas.

Jennifer Thorp is an archivist and dance historian with a particular interest in late seventeenth- and early eighteenth-century theatricals and dances in England and France. Her current research includes dance on the London stage before the 1730s, and she is preparing a critical edition of the notated dances of Le Roussau, a French dancing master active in London during the 1720s.

Steven Zohn is Associate Professor of Music History at Temple University. The author of a number of articles on the music of Telemann and Bach, he is currently writing a book entitled *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*. In 2004 he received a summer stipend from the National Endowment for the Humanities.