

Contributors

George Kennaway is a postdoctoral researcher at the University of Leeds, working on CHASE project (<http://chase.leeds.ac.uk>). He studied at the universities of Newcastle and Oxford, the Salzburg Mozarteum, the Guildhall School of Music, and the University of Leeds. From 1980 to 2008 he was co-principal cello in the Orchestra of Opera North, and he now regularly appears as a soloist and chamber music player, on modern, nineteenth-century, and baroque cello. He has also conducted orchestras in the UK, Russia, Uzbekistan, Kazakhstan, Italy and Lithuania. His publications include articles on the Lithuanian composer M.K. Čiurlionis and on aspects of the historiography of nineteenth-century performance practice. His book, *Playing The Cello 1780–1930* (Ashgate) will be published in 2013. His primary research interests are in applications of critical theory to historically informed performance, and the music of the Baltic States.

Pianist and scholar, **Emily Kilpatrick** is Research Assistant for the forthcoming Peters critical edition of the songs of Gabriel Fauré (with Roy Howat as principal editor), based at the Royal Academy of Music and supported by the Arts and Humanities Research Council. She holds a doctorate in Musicology from the University of Adelaide. An article on Fauré's early songs, co-written with Roy Howat, has appeared in *Notes* (2011), and a study of editorial issues in *La bonne chanson* is shortly to appear in *The Journal of Singing*. Emily has also written on the songs and operas of Maurice Ravel, in publications including *Quodlibet*, *Revue de musicologie* and *Journal of Music Research Online*, as well as the essay collection *Ravel Studies* (CUP, 2010). As a pianist, she has recorded Fauré's piano duets (again with Roy Howat) for ABC Classics (2009), and she is an active vocal accompanist.

Howard Irving is Professor of Music at the University of Alabama at Birmingham and Chairman of the Department of Music. His recent publications include articles in *The International Review of the Aesthetics and Sociology of Music*, *Studies in Eighteenth-Century Culture*, and a chapter in Ian Biddle and Kristen Gibson, eds., *Masculinity and Western Musical Practice* (Ashgate, 2009). He is the author of *Ancients and Moderns: William Crotch and the Development of Classical Music* (Ashgate, 1999). His research interests centre on topics in British cultural history and aesthetics in the long eighteenth century.

Erin Johnson-Hill is currently working on her PhD historical musicology at Yale University. She holds an undergraduate degree from Otago University and Masters degrees from both Cambridge and Yale Universities. Her research interests include nineteenth-century music and visual culture, music criticism, social and economic histories of musical education in nineteenth-century Britain, and the relationship of musical institutions in Britain to colonial and imperial culture. Interested in interdisciplinary research, she has published in the journal *Music and Art* and is continuing to work in various areas of visual culture and its relevance to music's role in Victorian society. She has also worked as a lecturer, tutor and research assistant at Otago University.

Benedict Taylor is Mellon Postdoctoral Fellow in Music Theory at the University of Oxford, a Senior Research Fellow of New College and Lecturer at Magdalen College. He is the author of *Mendelssohn, Time and Memory: The Romantic Conception of Cyclic Form* (Cambridge, 2011) and has published articles on a wide range of nineteenth- and twentieth-century music. His article 'Cyclic Form, Time and Memory in Mendelssohn's A minor Quartet, Op. 13' (*Musical Quarterly*, 93 (2010)) was the recent recipient of the Jerome Roche Prize from the Royal Musical Association.