

## Notes on Article Contributors

**Helen Barlow** is a Research Fellow and Staff Tutor in the Music Department of The Open University, and a member of the Listening Experience Database project team. Her publications include *Music and the British Military in the Long Nineteenth Century* (New York: Oxford University Press, 2013), co-written with Trevor Herbert, and *Listening to Music: People, Practices and Experiences* (Milton Keynes: The Open University, 2017), and *The Experience of Listening to Music: Methodologies, Identities, Histories* (Milton Keynes: The Open University 2019), both co-edited with David Rowland and available as open access publications at <http://ledbooks.org/>. While her academic background was originally in literature and art history, her research interests have since expanded to include the social history of music in nineteenth-century Britain, and Wales in particular.

**Trevor Herbert** is Emeritus Professor of Music at The Open University and Professor of Music Research at the Royal College of Music, London. Many of his books, articles and contributions to reference works are studies of brass musical instruments from the perspective of their cultural history, repertoires and performance practices. This has led him to publish on musical sub-cultures with which they are associated, such as *The British Brass Band: A Musical and Cultural History* (Oxford: Oxford University Press, 2000), and, with Helen Barlow, *Music and the British Military in the Long Nineteenth Century* (New York: Oxford University Press, 2013). His most recent book (edited with Arnold Myers and John Wallace) is *The Cambridge Encyclopedia of Brass Instruments* (Cambridge: Cambridge University Press, 2019). He has also published extensively on the influence of music on the cultural history of Wales and was Editorial Consultant for the *Welsh Academy Encyclopaedia of Wales* (Cardiff: University of Wales Press, 2008).

**David Rowland** is Professor of Music, Principal Investigator for the Listening Experience Database project and former Dean of Arts at The Open University. For much of the last decade his research has focussed on listening history, with the assistance of two large Arts and Humanities Research Council grants. He is also the author of three books and numerous chapters and articles on the performance history of the piano and early keyboard instruments. He has edited the first scholarly edition of Clementi's correspondence, which provided the impetus for a much broader investigation of the London music trade during the French Revolution and Napoleonic wars, on which he has published extensively. David is also a performer on early keyboard instruments and Director of Music at Christ's College, Cambridge.

**Martin V. Clarke** is a Senior Lecturer in Music at The Open University. His monograph *British Methodist Hymnody: Theology, Heritage, and Experience* was published by Routledge in 2018. He was a co-investigator on the Listening Experience Database project. He has published further essays relating to this work in the two volumes of proceedings associated with the project: *Listening to Music: People, Practices and Experiences* (2017) and *The Experience of Listening to Music:*

*Methodologies, Identities, Histories* (2019). His research interests lie in the intersection of theology, music and religious practice, with a particular focus on Christianity in Great Britain. He is a Fellow of the Royal College of Organists and a Senior Fellow of the Higher Education Academy.

**Rosemary Golding** is a Senior Lecturer in Music and Staff Tutor in Arts at The Open University, where she has worked since 2009. Her research is focussed on the forms and meanings of music in nineteenth-century Britain. Key publications include the edited volume *The Music Profession in Nineteenth-Century Britain, 1780–1920: New Perspectives on Status and Identity* (Routledge, 2018) and the monograph *Music and Academia in Victorian Britain* (Ashgate, 2013). Golding has a keen interest in the relationship between music and health, and has been engaged in a series of archival studies on music in nineteenth-century lunatic asylums as an extended case study. Other current research interests within the nineteenth century include the history of women in musical life, and musical identities in provincial Britain.