

CONTRIBUTORS

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Geoffrey Burgess combines musicological research with an international career as a baroque oboist. His research focuses on the history of the oboe and French baroque opera, for which he developed a particular affinity through a twenty-year association with Les Arts Florissants in Paris. He teaches at the Eastman School of Music.

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Ellen Exner received her PhD from Harvard University in 2010. She is currently Assistant Professor of Music History at the University of South Carolina School of Music. Her research focus is on Berlin in the time of Friedrich II and the era of the 'Berliner Klassik'. She is a member of the Editorial Board of the American Bach Society and is editor of its newsletter, *Bach Notes*.

Matthew Gelbart is Associate Professor of Music at Fordham University. He is interested in how we make meaning out of music through constructing different categories and genres, and is the author of *The Invention*

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Dianne L. Goldman received her PhD in musicology from Northwestern University. Her dissertation, entitled 'The Matins Responsoy at Mexico City Cathedral, 1575–1815', examines the history and development of musical settings of responsoy texts for various occasions. Her primary interests include issues concerning authorship, manuscript study and other aspects of philology, as well as the patronage of sacred music. She currently teaches music history at Columbia College Chicago.

Rosalind Halton is a harpsichordist and researcher, currently Associate Professor at the University of Newcastle, Australia. A graduate of Otago and Oxford Universities, she has devoted many years to researching the cantatas and serenatas of Alessandro Scarlatti through editions and performances. Her recordings include a three-CD set of newly edited works, *Venere, Adone e Amore: Serenatas and Cantatas of Alessandro Scarlatti* (ABC Classics 2007), and award-winning discs of French harpsichord music.

Katherine Hambridge is Postdoctoral Research Fellow on the AHRC-funded project 'French Theatre of the Napoleonic Era' at the University of Warwick. Her research concerns music, politics and theatre in Napoleonic France and Prussia, and her current book project focuses on questions of genre and European exchange. She is co-editing a volume of essays on early melodrama, and has publications forthcoming in the *Journal of the American Musicological Society*, in the *Annales historiques de la Révolution française* and in a handbook to the operatic canon for Oxford University Press.

Jonathan Hicks is a postdoctoral researcher on the ERC-funded project 'Music in London 1800–1851', based at King's College London. In addition to co-editing a volume of essays on early melodrama, Jonathan is preparing a monograph on performance and public space in mid-nineteenth-century London. He has published in *Cambridge Opera Journal*, *Theatre Notebook* and *The Routledge Companion to Music and Visual Culture* (New York: Routledge, 2014).

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