

CONTRIBUTORS

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Christian Broy studied musicology and history at Augsburg University. From 1993 he worked as a librarian at the Sängermuseum des Fränkischen Sängerbundes (Feuchtwangen) and at the Richard-Strauss-Institut (Garmisch-Partenkirchen) before joining a research project on Leopold Mozart based in Augsburg. He has published several editions of Leopold Mozart's works, together with Erich Broy and Marianne Danckwardt, and compiles the annual Richard Strauss bibliography.

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Bruno Gingras is a doctoral student in music theory at McGill University. His research focuses on organ performance and eighteenth-century counterpoint. A winner of the 2005 Hollace Anne Schafer Award (New England Chapter of the American Musicological Society) for his paper on 'German Partimento Fugue in the First Half of the Eighteenth Century', his article 'Johannes Kepler's *Harmonice Mundi*: A "Scientific" Version of the Harmony of the Spheres' appeared in the *Journal of the Royal Astronomical Society of Canada* (volume 97, number 6, 2003).

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Dominic McHugh studied at King's College London, where he won the Purcell Prize, and the Royal Academy of Music, and subsequently undertook a master's degree in historical musicology at King's. His PhD thesis aims to reassess critical approaches to the American musical theatre through source studies. He also works as a freelance music journalist in London and is editor of the classical music review website <MusicalCriticism.com>.

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David Rhodes is Lecturer in Musicology at Waterford Institute of Technology, Ireland. His research interests centre around various late eighteenth-century instrumental genres, and his publications to date include thirty-two critical editions, articles in various British, European and American publications and entries in both the revised *New Grove* and the new edition of *Die Musik in Geschichte und Gegenwart*. As a Council member of the Society for Musicology in Ireland he has been largely responsible for the establishment of the Ireland working group of RISM, dedicated to the systematic cataloguing of musical resources in Ireland up to c1850.

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Downing A. Thomas is Professor of French and Associate Dean of International Programs at the University of Iowa, and is also serving as Director of the UI Center for Human Rights. Thomas is author of *Aesthetics of Opera in the Ancien Régime: 1647–1785* (Cambridge: Cambridge University Press, 2002) and *Music and the Origins of Language: Theories from the French Enlightenment* (Cambridge: Cambridge University Press, 1995), and editor, with Roberta Montemorra Marvin, of *Operatic Migrations: Transforming Works and Crossing Boundaries in Musical Drama* (Aldershot: Ashgate, 2006). His current project explores the tension during the eighteenth century between aesthetic interest and disinterestedness, the latter being the criterion that came to define the aesthetic experience after Kant.

Wiebke Thormählen recently received her doctorate from Cornell University for her dissertation on education and entertainment in Viennese chamber music. She has contributed articles and reviews to *Early Music*, *Acta Mozartiana*, *Neues Musikwissenschaftliches Jahrbuch* and *Eighteenth-Century Music* and is currently co-editing a book on Wilhelm Heinse. She teaches at King's College London and at Trinity Laban and holds a visiting fellowship with the University of Southampton. She is also an active baroque violinist.