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## Contributors

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## Contributors

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Mark Everist's ([m.everist@soton.ac.uk](mailto:m.everist@soton.ac.uk)) research focuses on the music of Western Europe in the period 1150–1330, French opera in the first half of the nineteenth century, Mozart, reception theory and historiography. He is the author of *Polyphonic Music in Thirteenth-Century France* (1989), *French Motets in the Thirteenth Century* (1994) and *Music Drama at the Paris Odéon, 1824–1828* (2002), as well as editor of volumes of the *Magnus liber organi* for Éditions de l'Oiseau-Lyre (2001–3). He was editor of the *Journal of the Royal Musical Association* from 1990 to 1994 and is currently editor of the RMA Monographs series. A member of the Arts and Humanities Research Board's Advanced Research Panel 7 (Music and the Performing Arts), he is an institutional auditor of the Higher Education Council for England and chair of the National Association of Music in Higher Education.

Adam Ockelford ([Adam.Ockelford@rnib.org.uk](mailto:Adam.Ockelford@rnib.org.uk)) is Senior Research Fellow at the Centre for International Research in Music Education at the University of Surrey, Roehampton. His research interests include the cognition of musical structure, and *Repetition in Music: Theoretical and Metatheoretical Perspectives* has been published in the RMA Monographs series this year.

Philip Olleson ([philip.olleson@nottingham.ac.uk](mailto:philip.olleson@nottingham.ac.uk)) is Professor of Historical Musicology at the University of Nottingham. He has written extensively on Samuel Wesley and on aspects of the social history of music in England in the eighteenth and nineteenth centuries. He is currently preparing a volume of Wesley's Latin sacred music for *Musica Britannica* and is editing volume 3 of the collected correspondence of Charles Burney for Oxford University Press.

Fiona M. Palmer ([f.m.palmer@qub.ac.uk](mailto:f.m.palmer@qub.ac.uk)) is Senior Lecturer in Music at Queen's University, Belfast. Her monograph *Dragonetti in England 1794–1846: The Career of a Double Bass Virtuoso* (1997) has provided a springboard for her current research project – a critical biography of Vincent Novello (1781–1861) to be published by Ashgate. She continues to work as a professional double bassist and plays with the Ulster Orchestra on a regular basis.

Stephen Rose holds a Leverhulme Early Career Fellowship at Royal Holloway, University of London, for research on the musician-novels of the German Baroque. Previously he taught at the University of East Anglia and was a Research Fellow at

Magdalene College, Cambridge. His work examines early-modern German music in its material and social contexts, as seen in his articles in *Early Music*, *Early Music History*, *German History*, *Music and Letters* and *Notes*. He is also books and music reviews editor of *Early Music*.