Contributors

Barry Cooper is a professor of music at the University of Manchester. He is best known for his research on Beethoven and has written or edited eight books on the composer, the most recent being *The Creation of Beethoven’s 35 Piano Sonatas* (Abingdon, 2017). His critical performing edition of Beethoven’s *35 Piano Sonatas* (London, 2007), with extensive commentary, was proclaimed ‘Best Classical Publication’ of the year by the Music Industries Association. He has also published critical performing editions of Beethoven’s Mass in C (2016) and *Missa solemnis* (2019). His completion of the first movement of Beethoven’s unfinished Tenth Symphony has been performed in about thirty countries and appeared in a new edition in 2013 (Vienna: Universal Edition). His other publications include *Child Composers and their Works: A Historical Survey* (Lanham, 2009); monographs on English Baroque keyboard music and on music theory in Britain in the seventeenth and eighteenth centuries; three catalogues of musical source material; and numerous journal articles. In 2017 he was awarded an honorary doctorate by the University of Tucumán, Argentina.

Susan Cooper, an independent scholar based in Manchester, has contributed widely to Beethoven studies, particularly cross-disciplinary work. At the International Manchester Beethoven Research Symposia her presentations have included many with a historical, classical or literary slant. Other recent publications include an English translation, with extensive commentary, of Gottfried Fischer’s reminiscences of Beethoven’s youth (for *The Beethoven Journal*, 2022) and an article on Beethoven and Horace (for the series *Speculum Musicae*; in press). Work in progress includes an article on Fischer’s treatment of Beethoven’s teachers and an edition and discussion of *Der Sieg des Kreuzes*, Bernard’s libretto written for Beethoven.

Siân Derry is a senior lecturer and Assistant Director of Postgraduate Studies at the Royal Birmingham Conservatoire. After training as a pianist, she completed her doctoral studies at the University of Manchester with a thesis
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**Sara Eckerson** is a post-doctoral scholar at the Program in Literary Theory, University of Lisbon, and a researcher at the Centre for Comparative Studies, University of Lisbon. Her academic interests include the intersections of literature and music in the fields of performance practice and hermeneutics, as well as expressive word cues in Beethoven. She has also published articles on Handel and Milton (in *Yale Journal of Music & Religion*) and on the philosophy of music (in *Teorema*).

**Martin Harlow** is Emeritus Professor of Music at the Royal Northern College of Music, Manchester. A clarinettist, he specialises in wind repertoire and historical performance practice of music of the Classical period. His edited volume of essays *Mozart’s Chamber Music with Keyboard* was published by Cambridge University Press. Numerous articles by him have appeared in musicological and organological journals. His editions are with Bärenreiter, Ut Orpheus Edizioni and A-R Editions. For Edition HH he has recently edited the seven violin sonatas of Anton Eberl and the clarinet music of Anton Stadler.

**Marten Noorduin** obtained his PhD from the University of Manchester in 2016 with a thesis on Beethoven’s tempo indications. He was a researcher on the AHRC-funded project ‘Transforming Nineteenth-Century Historically Informed Practice’ at the University of Oxford, and he has since held a research fellowship at the State Institute for Music Research in Berlin. He currently holds a position as researcher and lecturer at the Lübeck Academy of Music, and has published research articles, essays and reviews in *Nineteenth-Century Music Review*, *The Musical Times*, *Notes*, *Eighteenth-Century Music* and several collected editions on a variety of topics related to music in the long nineteenth century.

**Artur Pereira** is a researcher based at the University of Manchester (where he completed a PhD in 2015) with particular interests in the music of Beethoven and the early Romantic period. He is also a pianist with an international career as a soloist and chamber musician. His recorded albums feature historically informed performances of Beethoven’s piano sonatas and piano music by Portuguese composers.

**Matthew Pilcher** is a pianist and musicologist who completed a PhD at the University of Manchester in 2012 on Beethoven’s vocal works. His research
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Kris Worsley is a pianist and musicologist based in North Nottinghamshire. His repertoire as a pianist encompasses a broad range of historical periods, but he also enjoys bringing the work of little-known composers from the late eighteenth and early nineteenth centuries to wider audiences. He has also performed his own realisations of unfinished works by Mozart and Beethoven. He teaches at the Guildhall School of Music and Drama as well as running a private teaching practice from his home. He completed a PhD at the University of Manchester in 2005.

Jos van der Zanden is an independent researcher in the field of Viennese Classicism working in the Netherlands, where he has published books on Beethoven, Schubert and Mozart. In recent years he has contributed scholarly work on biographical aspects of Beethoven, such as his relationships with Christian Gottlob Neefe, Ferdinand Ries, Karl Amenda, Therese Malfatti and Carl Czerny. In 2020 he completed his PhD at the University of Manchester. His book Beethoven and Greco-Roman Antiquity is published by Routledge.