

## Sound Heritage Biographies

### Julian Ball

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### Diane Bilbey

Acting Curator, Jane Austen's House Museum



### Rachel Bingham

Rachel Bingham works for the National Trust as an interpretation and programming officer based at Erddig, near Wrexham in Wales. Rachel is particularly interested in crossover between the arts and heritage and has worked on several interdisciplinary projects in performance, music, visual arts and heritage. Rachel studied archaeology and anthropology at Cambridge, where her research focussed on artistic approaches to archaeological landscapes, particularly performance and land art. She has previously worked at Chichester Festival Theatre on an interdisciplinary arts and heritage project before joining the National Trust. With a wonderful collection of unusual musical instruments in the collection at Erddig, she is excited to join the Sound Heritage network to explore ways of bringing to life these collections through music and sound.

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### Paul Boucher

Paul Boucher is curator and research director of the Montagu Music Collection at Boughton House, Northamptonshire. This remarkably eclectic collection of rare music and dance from as early as the 16th century is being gradually brought back to life by performances of long-neglected works supported by the latest research.

His professional musical life began as a boy soprano working with Benjamin Britten and the English Opera Group. He also took the lead role in the first BBC TV broadcast of Menotti's opera *Amahl and the Night Visitors*. Later, as a fledgling violinist, his studies took him to the Royal Academy of Music, the Conservatoire de Genève and finally Moscow's Tchaikovsky Conservatory. From 1979 – 2006 he toured the world with groups including the English Chamber Orchestra, Australian Chamber Orchestra, Orchestra of the Age of Enlightenment, London Classical Players, London Sinfonietta, Hausmusik, and his own New Mozart Ensemble, with pianist Melvyn Tan.

Using this rich experience he has recently been directing and mentoring the chamber orchestra of Singapore's Yong Siew Toh Conservatory. In 1993 he founded the Festival de St Agrève in a great barn high in the hills of the Ardèche, France. The festival developed into an important cultural landmark of that remote region, attracting renowned artists and a public ranging from local farmers to visitors from Lyon and Paris. Through his project Young Musicians at the Tabernacle founded in 1998, he also brought music into the lives of state primary schoolchildren in London, changing many young lives through singing and instrumental workshops.

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### Jeanice Brooks

Jeanice Brooks is Professor of Music at the University of Southampton. Her main interests include music and culture in Renaissance France; musical culture of the mid-twentieth century, especially the career of Nadia Boulanger; domestic music-making in Britain c. 1800; and song and gender. She gained a PhD in musicology with a minor in French literature, and continues to develop interdisciplinary research topics that draw on literary as well as musical sources. Her research on domestic music performance includes projects in collaboration with the National Trust and other heritage bodies.

Jeanice's most recent book, *The Musical Work of Nadia Boulanger: Performing Past and Future Between the Wars* (Cambridge University Press, 2013) uses the case of the famous French pedagogue to explore how modernist concepts of the musical work affected performance culture in the interwar period. Her *Courtly Song in Late Sixteenth-Century France* (Chicago, 2000) – a monograph on music and courtly ideologies in the Renaissance – won the 2001 Roland H Bainton prize for the best book of the year in music or art history. Her articles have appeared in the *Journal of the American Musicological Society*, *Early Music History*, *Early Music*, *Revue de musicologie*, *Journal of the Royal Musical Association* and *Revue belge de musicologie*. From 1999–2004 she was co-editor of *Music & Letters*.

Current projects include research for a new monograph, *At Home with Music: Domesticity and Musical Culture in Georgian Britain*, which will examine the role of music in new concepts of home and family developing in Britain in the late-eighteenth and early-nineteenth centuries. She has recently finished a project, "Gossiping to Music in Sixteenth-Century France," in the context of an AHRC-funded research network on gossip and nonsense in the early modern period, and an article on three newly discovered Jane Austen songs.

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**Samantha Carrasco**

Samantha Carrasco is a highly skilled soloist, accompanist, orchestral player and chamber musician and has developed an impressive reputation as a teacher and ensemble coach. She studied with Yonty Solomon at the Royal College of Music, London, where she was awarded an Exhibition Scholarship. She obtained a BMus(Hons) degree in 1998, the ARCM teaching diploma and was subsequently awarded the Phoebe Benham and Leverhulme Junior Fellowship from the College. In 2001, Samantha later completed a MMus performance degree with distinction in 2008 from the University of Southampton and she has more recently completed a PhD, studying the music collection of Jane Austen and her family.

Samantha is in great demand as a recitalist, performing in London, festivals nationwide and all over the world. She has performed most of the major solo concerto repertoire including Grieg, Schumann, Tchaikovsky No.1, Rachmaninoff No.2, Mozart K466, K467 and K488 and Beethoven No.3 and No.5 piano concertos. She has also become a sought-after accompanist working in many differing duo partnerships and for the Associated Board. Samantha has broadcast live on BBC Radio 3 and Classic FM with the highly successful Newbold Piano Quartet. This prestigious quartet won the Rio Tinto Ensemble Award and Miller Trophy from the Royal Overseas League competition, the Parkhouse Award, the Tillett Trust Young Artists Platform and the Tunnell Trust Competition. In 1999 Samantha performed both her Wigmore Hall and Purcell Room debuts to critical acclaim. She has since performed in all the major London venues including Queen Elizabeth Hall, the Barbican, St. Martin-in-the-Fields, St. James's, Piccadilly and Fairfield Hall, Croydon.

Her versatile skills enabled her to develop very successful cross-over concerts of classical to jazz music, and she worked with a 10-piece band on major cruise lines worldwide including Cunard, Holland America, Princess and Celebrity during 2002-2005. She is on the teaching staff at the University of Southampton and Winchester College and is an examiner, trainer and moderator for the Associated Board of the Royal Schools of Music nationally and internationally in the fields of classical music, jazz and diplomas. She currently plays orchestral piano with the Bournemouth Symphony Orchestra.

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### Penelope Cave

Penelope Cave is an international prize-winning harpsichordist and specialist in early keyboards, and has performed and broadcast throughout Europe. She studied at the Purcell School, and the Royal Academy of Music, where she won the Raymond Russell prize. She also gained first prize at the National Harpsichord Competition at Southport and was a laureate of the Bruges International Harpsichord Competition.

Penelope has given solo performances at the Purcell Room, Wigmore Hall and at music clubs throughout Britain. Festivals have included Flanders, Edinburgh, York, Winchester, Ryedale, Presteigne and Greenbelt. She has Recorded for Hyperion, Naxos, Pace Recordings, Prima Facie, and Belgian Radio, Classic FM and BBC Radio 3. Her solo CD, *From Lisbon to Madrid*, setting Scarlatti in context, received 5 stars from the BBC Music Magazine and she contributed to the recent British Harpsichord Society CD of twenty-first-century music on the Prima Facie label, who will shortly be issuing her recording of twentieth-century harpsichord repertoire. Enabled by a Collaborative Doctoral Award from the National Trust and the AHRC, she gained a PhD at the University of Southampton in July 2014, on *Piano Lessons in the English Country House, 1785-1845*. She is an Attingham Trust scholar, and in addition to teaching, research and writing, she is currently a visiting artist-in-residence at Dyrham Park for the National Trust.

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Photo: Mary Davies  
Photography

### Harvey Davies

Harvey Davies studied the piano with Helen Davies and David Parkhouse, then with Ryszard Bakst at the Royal Northern College of Music. His career as a chamber musician has taken him to four continents and throughout the UK. As a Teaching Fellow in Historical Performance at the RNCM, Harvey gives lectures and coaches chamber music alongside his work as a staff pianist. His special areas of research interest are the classical accompanied piano sonata, domestic music-making in eighteenth- and nineteenth-century Britain and twentieth-century English chamber music. Harvey is just beginning a PhD studying the chamber music of Arnold Cooke.

He has worked with all the orchestras in the North West including Manchester Camerata and NCO and the contemporary music group Ensemble 10/10. With his wife, the cellist Heather Bills, Harvey founded the Manchester-based chamber group The Pleyel Ensemble. Comprising some of the finest string and wind players in the UK and specialising in British chamber music and lesser known classical works, The Pleyel Ensemble runs a concert series in Alderley Edge and

Didsbury and have already given more than seventy concerts since their formation in 2011. Harvey is the principal pianist in the award-winning Ensemble Cymru, a dynamic chamber group based in North Wales. The group are known for their innovative programming and community concerts in Wales and were nominated for a Philharmonic Society Award in 2007.

The Davies Duo, Harvey and his mother Helen, have worked together since 1990. They have performed and recorded extensively and commissioned many new works for piano duet as well as rediscovering some of the huge wealth of classical and early romantic four-hand music. Their latest CD, *Diversity*, features works written for them by Welsh composers and was received to critical acclaim. Harvey has collaborated with many eminent musicians including Atar Arad, Alison Balsom, James Bowman, Rebecca Evans, Tony Halstead, Janet Hilton, Guy Johnston, Elena Urioste and Jennifer Pike.

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### **Gillian Dow**

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### **Katrina Faulds**

Katrina Faulds studied music at the University of Western Australia and the Australian National University, before completing postgraduate studies on the fortepiano and clavichord at the Conservatorium van Amsterdam, during which time she performed in the Fringe concert series of the Utrecht Oude Muziek Festival. In 2012 she was granted a scholarship to attend the Attingham Trust Summer School. She completed her PhD at the University of Southampton in 2015 on social dance and dance music at Tatton Park in Cheshire.

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### **Christine Fulcher**

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### **Fiona Hall**

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**Katharine Hawnt**

Katharine Hawnt is a singer and music scholar specialising in historically informed performance. She gained her first degree from King's College London and then trained at the prestigious Schola Cantorum Basiliensis in Switzerland. Katharine has performed throughout Europe as a soloist and choral member with a number of notable ensembles and has appeared in many recordings, broadcasts and festivals throughout Europe. In 2013 she won an AHRC Collaborative Doctoral Award to research the development of the harpsichord in the twentieth century, based at the University of Southampton, in conjunction with the National Trust at Mottisfont Abbey. In combination with her performing and academic career she teaches singing at Sherborne Girls.

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**Sara Lewis**

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**Ben Marks**

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**David McGuinness**

David McGuinness divides his time between historical Scottish music and contemporary work. As director of early music ensemble Concerto Caledonia he has made eleven albums, mostly of newly rediscovered repertoire: the latest of these explores the work of seventeenth-century Scots mercenary, Tobias Hume. The group has also collaborated with musicians in a variety of genres, including punk cabaret mavericks The Tiger Lillies, the late Dundonian songwriter Michael Marra, and English folk pioneer Martin Carthy. The group's *Revenge of the Folksingers* project brought together early music improvisers with singers Alasdair Roberts, Olivia Chaney, Jim Moray and Mairi Campbell. David has been a music producer and composer on several seasons of E4's TV drama *Skins*, including collaborations with Gabrielle Aplin, Rae Morris, and the Ukulele Orchestra of Great Britain. In 2007 he produced John Purser's fifty-part history of Scottish music for BBC Radio Scotland and co-ordinated the station's observance of No Music Day with the artist Bill Drummond. He is Senior Lecturer in music at the University of Glasgow, and principal

investigator on the AHRC-funded research project *Bass Culture in Scottish Musical Traditions*.

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### **Simon McVeigh**

Simon McVeigh is a musicologist specialising in London concert life, 1700-1945, and in violin music and performance practices of the eighteenth and nineteenth centuries. Following doctoral studies at Oxford University he took up a lectureship at the University of Aberdeen before joining the Music Department at Goldsmiths in 1980. He was appointed Professor of Music in 1997 and was Head of Department from 1997 to 2000. From 2001 to 2013 he was a member of the College's Senior Management Team, initially as Pro-Warden (Research and Enterprise) and then Deputy Warden responsible for academic development and international strategy. Formerly editor of the RMA Research Chronicle, he is currently a Strategic Reviewer for the Arts and Humanities Research Council, and Deputy Chair of Sub-panel 35 for the Research Excellence Framework 2014.

In addition, he is a violinist, baroque violinist and conductor, directing the London Mozart Players and the Hanover Band in concerts and recordings. A governor of Trinity College of Music from 1998 to 2005, and now of the Royal Central School of Speech and Drama, he was made an honorary Fellow of the Royal College of Music in 2007.

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### **Michelle Meinhart**

Michelle Meinhart is Assistant Professor of Music at Martin Methodist College in Tennessee. She earned her PhD in musicology at the University of Cincinnati's College-Conservatory of Music in 2013. Her research focuses on British women's music collections and life writing, 1780-1920, and she has published articles in the *Journal of Musicological Research* and interdisciplinary edited collections. Her current project, a monograph titled *Music, Healing, and Memory in the English Country House During the First World War*, explores music's role in recasting the formerly exclusive English country house as a space of healing and transnational exchange for civilians and soldiers during World War I. It draws on archival sources from a number of stately homes, including Stourhead, Cliveden, Clandon Park, Temple Newsam, Gledow Hall, and Lotherton Hall. She recently completed a three-month research grant in the UK for this project, funded by the National Endowment for the Humanities and the Music and Letters Trust.

Previously she was awarded research grants from the American Association of University Women and the English Speaking Union. Currently she is also working on a journal article on nineteenth-century music collections at the Columbia Athenaeum, a stately home and formerly a girls' school in Tennessee. She was also a research fellow at the 2014 NEH Summer Institute "WWI and the Arts: Sound, Vision, and Psyche"; is the current editor of the North American British Music Studies blog; and held a visiting research appointment in the department of history at the University of Huddersfield in 2015.

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### Vivian Montgomery

Vivian Montgomery is an award-winning harpsichordist and fortepianist on the Early Music faculty at the Longy School of Music of Bard College, Massachusetts. She holds prizes from the Jurow and Warsaw International Harpsichord Competitions, was a recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts, and has just completed residence as a Fulbright Senior Research Scholar at the University of Southampton in England.

Vivian has been praised for her "...exquisite music-making ...exceptional for its precision, blend and stylistic unity...sprightly and charming" (*Music in Cincinnati*) and for "...grabbing the listeners with its ebb and flow..." (*Boston Musical Intelligencer*). As a faculty member at the University of Cincinnati College-Conservatory of Music, Vivian taught early keyboards and historical performance from 2003 through to 2013. Having earned her Masters in Early Keyboards from the University of Michigan and the DMA in Early Music from Case Western Reserve University, she has served as Director of the Jurow International Harpsichord Competition since 2009.

Vivian's performing life encompasses concerto solos, solo recitals, chamber music performances, and vocal accompanying work throughout the United States. She has been heard widely in recent performances of nineteenth-century American and women's music, and her work on little-known piano music for domestic use, especially in Antebellum America, is exemplified by the upcoming Centaur Records release entitled *Brilliant Variations on Sentimental Songs*. While building on collaboration as half of the period instruments duo Adastra (<http://adastra.vivianmontgomery.org/site/>), Vivian has ardently explored the musical lives of women from 1500 to 1900, especially through two decades of cross-disciplinary work with her ensemble, Cecilia's Circle (<http://www.ccircle.org>). In addition to her performing life as a keyboardist, Vivian's work as a conductor has led to engagements directing baroque opera, orchestras, and choirs in the



South, Midwest, and the Northeast, and she holds a post as a Resident Scholar at the Brandeis University Women's Studies Research Center (<http://www.brandeis.edu/wsrc/>).

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### Andrew Moore

Andrew Moore, PhD, FSA, was formerly Keeper of Art and Senior Curator for Norfolk Museums Service, based at Norwich Castle Museum & Art Gallery. He is now an independent art historian and curator. He specialises in the study of the country house and the history of collections and has been co-director of the Attingham Summer School since 2011. He has curated numerous travelling and loan exhibitions accompanied by publications and is co-author with David Cholmondeley of the recently published *Houghton Hall, Portrait of an English Country House*, by Rizzoli in 2014.

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Photo: Leon Farrell /  
Photocall Ireland

### Karol Mullaney-Dignam

Karol Mullaney-Dignam is a social and cultural historian whose research interests range widely across the modern and early modern periods. She is a consultant historian with the National Historic Properties section of the Office of Public Works in Ireland and an adjunct lecturer in History at the University of Limerick. Public engagement is a significant aspect of her work and she collaborates with heritage partners to create source-based narratives that enhance the visitor experience at cultural sites and historic properties. She is also a member of the Répertoire International des Sources Musicales (RISM) Ireland steering committee and manages the 'Music in the Irish Country House' project, an interdisciplinary research initiative that centres on the social and musical culture of Irish country houses and estates. From 2010 to 2012, she held an Irish Research Council Postdoctoral Fellowship to initiate research on this topic at Maynooth University. In 2015 Karol was awarded a Royal Irish Academy Charlemont Grant to conduct a comparative study of community music on the Dunraven estates in Victorian Ireland and Wales. She is the author of *Music and dancing at Castletown, Co. Kildare, 1759-1821* (2011) and co-editor of *Aspects of Irish Aristocratic Life: essays on the FitzGerald and Carton House* (2014).

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### Christopher Nobbs

Christopher Nobbs is a freelance restorer and maker of harpsichords, clavichords, and early pianos. He is the Adviser on musical instruments to the National Trust, Consultant Conservator to the Museum of the Royal College of Music, and Honorary Research Fellow of the Museum of the Royal Academy of Music, where he was curator of the piano gallery from 2002 to 2013. Recent publications include *Three Hundred Years of Composers' Instruments: The Cobbe Collection*, 2014, co-authored with Alec Cobbe, and *Counterfeiter and Innovator: The Maker of the Ham House Harpsichord in Ham House: Four Hundred Years of Collecting and Patronage*, edited by Christopher Rowell, 2013.

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### Martin Perkins

Martin Perkins started his formal music studies at Birmingham Conservatoire initially as a composer and French horn player. However, his interest in early music soon led him to the harpsichord and he graduated with an MA degree in 1998 after studying with Lucy Carolan. More recently he has completed an MPhil at the University of Birmingham studying late seventeenth-century Italian chamber music and he is currently studying for a PhD in music-making in eighteenth-century Britain.

As a harpsichordist Martin is active in the Midlands and London performing with many different groups, including the City of Birmingham Symphony Orchestra and English Symphony Orchestra, and is often called upon for his skills as a continuo player. As a director, he has performed music from Gabrieli to Poulenc, including staged operas by Handel, Mozart and Purcell. He is co-director of the Musical & Amicable Society, a Midlands-based period instrument ensemble, now in its tenth year. He has often appeared as a concerto soloist, performing works by Handel, Bach and Graun, and notably Bach's Brandenburg concerto No. 5. For a brief spell until 2007 he was Director of Music at the University of Leicester where he directed the University's orchestras and choirs. Martin is Head of Early Music and the Instrument Curator at Birmingham Conservatoire.

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**James Rothwell**

James Rothwell studied art and architectural history at Warwick University and the Courtauld Institute. He is the National Trust's senior curator for London and the South East and also the organisation's national adviser on silver. He joined the National Trust in 1995, having responsibility for the Cheshire houses for sixteen years, including Tatton Park where he collaborated with the University of Southampton across three music PhDs. He has been based in Hampshire since 2011 and continues to work with Southampton on collaborative PhDs based at Mottisfont Abbey, looking at the role of Raymond Russell with regards to harpsichords in the mid twentieth-century. James has published extensively on the country house and its furnishing and is currently working on a catalogue of the silver at Ickworth in Suffolk, due for publication in late 2016.

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**Caroline Schofield**

With an arts and humanities focus, Caroline Schofield studied with the Open University, before going on to study History of Art and Design at Manchester Metropolitan University. A long connection with Tatton Park, and considerable experience of working closely with the Tatton collection, led to a career in House and Collections Management. Opportunities to work with PhD students followed, including those from the Southampton music project. Tatton hosted a series of renowned Arts Biennials between 2008 and 2012, which presented further scope for collaboration with artists and creative people. In 2014 Caroline moved to the National Trust, and now works as one of the Regional Curators with a range of properties in the Cheshire and Lancashire area.

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**Wendy Stafford**

After over 40 years of professional life in social work practice, family courts and academia, alongside continuing participation in amateur music making, Wendy chose to pursue (again!) the student pathway. An MA in British music and a dissertation about women and music within the home environment provoked her interest in domestic music making. This has led to her work in exploring nineteenth-century music repertoire, particularly that found in an aristocratic country property in the south of England. Wendy has been looking at this music, seeking to understand how it reflects and interacts with life in the house, through its meanings, performance and reception.

She is currently interested in how social theoretical perspectives may be used to deepen and broaden our knowledge of the 'story' of repertory.

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### **Matthew Stephens**

Matthew Stephens is Research Librarian at the Caroline Simpson Library & Research Collection, Sydney Living Museums (SLM). He commenced his tertiary studies at the music department of the University of Sydney, followed by library studies and a doctorate in library history. Matthew leads a project which involves evaluating, cataloguing and digitising sheet music collections held in the historic house museums managed by SLM. The next phase of the project includes the creation of webpages to contextualise the sheet music collections and collaboration with historical performance experts and students to demonstrate the interpretative possibilities of these scores.

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### **Wiebke Thormählen**

Wiebke Thormählen is a musicologist and violinist. She joined the Royal College of Music in September 2013, taking on the role of Area Leader in History after spending four years at the University of Southampton as Research Fellow in the Humanities and subsequently as Lecturer in Music. She took her doctorate from Cornell University in 2008 with a dissertation exploring the aesthetic and educational ideals that infused the myriad entertainments – amongst them music – cultivated in late 18th-century Viennese salons (Title: 'Art, Education and Entertainment: the String Quintet in late Eighteenth-Century Vienna').

As a social historian of music, Wiebke reads music as a series of historically conditioned practices that locate meaning in the act of music-making, both social and solitary. Her research, previously funded by the Arts and Humanities Research Council, the Wellcome Trust, The Austrian Academic Exchange Service and the School of Humanities at the University of Southampton, has expanded into the history of the emotions, sound studies and medical history, exploring the formulation of music as a language of emotions and its particular role in educational theories and policies since the eighteenth century. Her current book project, "Feeling the City: Music, Sound and Emotion in Early Nineteenth-Century London," investigates the interaction between changes in music aesthetics and the reformulation of the sense of hearing in medical discourse in the particular sound



environment of the rapidly expanding metropolis in the nineteenth century.

Wiebke has contributed articles and reviews to the *Journal of Musicology*, *Eighteenth-Century Music*, *Early Music*, *Notes*, *Acta Mozartiana* and *Neues Musikwissenschaftliches Jahrbuch*; she has presented her research at numerous conferences in the US, the UK and mainland Europe; she regularly converses on 18th-century musical culture in pre-concert events, programme and CD notes, festivals and educational events, and she has contributed to numerous BBC radio and television productions. She is an affiliated scholar at the Centre for the History of the Emotions, Queen Mary University of London, and a member of the research group *Music in London: 1800 – 1850* at Kings College London.

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### **Delma Tomlin**

Delma Tomlin is the founding director of the National Centre for Early Music, York. Delma trained as a singer but quickly realised that her skills were more appreciated within the world of music administration! She worked for London concert agents Ibbs & Tillett, Faber Music and at the University of Sussex before moving to York to run York Festival & Mystery Plays. Following this she worked as a freelance consultant with clients including the National Trust, English Heritage, the Museums & Galleries Commission, Sheffield Festival (now Music in the Round) and the York Early Music Festival.

In 1997 she applied to the Arts Council of England Capital Lottery programme for monies to restore the grade-one listed church of St Margaret's in York and created the National Centre for Early Music, which now runs a year-round programme of concerts and festivals alongside a substantial education programme. Delma was awarded an Honorary Doctorate from the University of York in 2000 in recognition of her work in the city and an MBE in 2007 for her services to the Arts in Yorkshire & Humberside.

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**Jane Troughton**

Jane Troughton studied English Literature and History of Art at the University of York, 1980-1983. Thereafter she gained a Postgraduate Diploma in Museum and Art Gallery Studies at Manchester, before entering the museum profession in 1987. In her capacity first as curator and then as freelance adviser and consultant, she has worked with many historic houses. As a soprano, she has sung with choirs and as a soloist throughout her career, devising and performing solo recitals in museum and country-house settings with Bellissime, an early music ensemble she formed in 2009. She has recently completed her doctoral studies, which interrogated the role that music played in some Yorkshire country houses at the end of the eighteenth century.

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**Matthew Tyler-Jones**

Matthew Tyler-Jones splits his week between working for the National Trust as a visitor experience consultant for the London and South East region, and reading for a PhD in Digital Narratives and Cultural Heritage at the University of Southampton. He has been working in the cultural heritage sector, professionally and as a volunteer, since 1985. He has no sense of rhythm and a novel approach to tune!

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**Emily Van Evera**

Emily Van Evera grew up in northern Minnesota, learning instruments (piano, flute, guitar, historical winds) before surrendering to a love of song. Educated at Vassar and Wesleyan, she has made a speciality of earlier vocal repertoires, singing on numerous ground-breaking recordings, from Hildegard of Bingen and Machaut to a 2013 CD of *L'Orfeo* ('the most beguiling Monteverdi opera recording for years', *The Times*), the premiere recording of Bach's reconstructed *Trauer-Music* (Taverner Players, 2011, 'effortlessly lovely performances... richly rewarding', BBC R3) and in the role of Dido in a BBC-commissioned recording of *Dido & Aeneas* ('outstanding, high artistry... very moving', *Rondo*). She co-devised *My Lady Rich*, an acclaimed portrait in music of Elizabethan gentlewoman Penelope Rich ('intensely moving and touching... of the highest order', *Fanfare*).

Staged performances have included works by Monteverdi, Lully, Charpentier and Handel, and a dramatised concert of Tudor solo song for BBC2. Emily has broadcast from the BBC Proms and throughout Europe and North America in music ranging from folk ballads to *Messiah*, Mahler's 4<sup>th</sup> Symphony (the 1921 arrangement for chamber orchestra) and songs by Charles Ives. Current projects include works of the seventeenth-century Italian singer-songwriters, Francesca

Caccini and Barbara Strozzi; Schubert songs in early nineteenth-century guitar versions; and more Ives. Emily lives and tends a garden in Oxfordshire. <http://www.emilyvanevera.com/>

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### Jonathan Wainwright

Jo Wainwright is Professor of Music at the University of York. He is a musicologist and performer and from 1996 to 2001 was Director of the Girls Choir at York Minster. He has written extensively on Early Modern English and Italian music and his publications include *Musical Patronage in Seventeenth-Century England* (1997), *From Renaissance to Baroque* (ed. with Peter Holman, 2005), and he has edited two volumes of the music of Richard Dering for the series *Musica Britannica*. His recent research interests concern library collections and he is currently working on an online catalogue of the Music School Collection in the Bodleian Library, Oxford.

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### Allen Warren

Allen Warren has now retired from the History Department at the University of York, where he was Head of Department from 1996-2003. During this period he founded, along with Dr Christopher Ridgway (Curator at Castle Howard), the Yorkshire Country House Partnership, a unique collaboration between the country houses of Yorkshire that are open to the public and the University of York's arts departments. The aim of the Partnership is to facilitate academic research on the country house as well as playing a significant role in the public engagement of the houses themselves. This is achieved by large collaborative exhibitions in the houses, a biennial international seminar and lecture in the University, and through the Collaborative Doctoral Awards Programme of the AHRC. Since his retirement, the sole Chairman of the Partnership has been Dr Christopher Ridgway.

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