

## *Contributor Notes*

Sarah Clemmens Waltz is assistant professor of music history at University of the Pacific in Stockton, California. Her recent dissertation, *The Highland Muse in Romantic German Music* (Yale University, 2007), examines the inspiration that German Romanticism drew from Celtic Scotland; her work has been supported by Jacob K. Javits and Andrew W. Mellon fellowships.

William Drabkin, professor of music at the University of Southampton, received a special citation from the Society of Music Theory in 2005 for his English-language editions of the writings of Heinrich Schenker. He is currently completing a transcription of Beethoven's sketchbook Artaria 197.

Elizabeth Kramer is an assistant professor at the University of West Georgia, where she teaches courses in music history, world music, and strings. Her publications and scholarly interests lie in eighteenth- and nineteenth-century music and aesthetics, performing practices, and jazz.

John Moran teaches at the Peabody Institute. He has contributed to the revised *New Grove Dictionary of Music* and is the author of a monograph on the history of cello playing for Yale University Press (forthcoming).

Stephen Rumph is assistant professor of music history at the University of Washington. In 2004 the University of California Press published his *Beethoven after Napoleon: Political Romanticism in the Late Works*; he is completing a second book for the Press, *Mozart and Enlightenment Semiotics*.