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## Biographies des auteurs

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### Hervé Audéon

received his doctorate from the Université François-Rabelais in Tours (thesis: *Le concerto pour piano à Paris entre 1795 et 1815*). He is responsible for research at the Centre National de la Recherche Scientifique (CNRS), in particular for a group working on instrumental music in France at the end of the eighteenth century. At present he is directing a research programme on the *Association des Artistes Musiciens (1843-1880) : métier, condition et statut social du musicien au XIX<sup>e</sup> siècle*. He has published numerous articles on early pianos, pianists, the orchestra, the concert and musical theory. He has undertaken the editorship of the proceedings of a colloquium on François-Joseph Gossec and together with Manuel Couvreur, a critical edition of the symphonies of Henri-Joseph Rigel.

### Jean-Claude Battault

is conservator of keyboard instruments at the Musée de la musique in Paris. After his musical studies in Tarbes and his scientific studies in Toulouse he concentrated on harpsichord making. In 1986 he entered the Parisian atelier of Claude Mercier-Ythier where he restored many harpsichords and early pianos. In 1990 he entered the Musical Instrument Museum of the Conservatoire National Supérieur de Musique et de Danse de Paris for research into the numerical surveying of musical instruments in three dimensions. At the same time, he has restored many harpsichords of the seventeenth and eighteenth centuries in anticipation of the opening of the Musée de la Musique in 1997. Since then, in the service of the museum, he continues to study and document keyboard instruments in public collections in France.

### John Butt

is Gardiner Professor of Music at the University of Glasgow and currently head of the music department. He has previously taught at the Universities of Aberdeen, Cambridge and California (at Berkeley). He has made over ten recordings for Harmonia Mundi on organ and harpsichord and has published five books on Bach, performance practice, the German Baroque and the contemporary culture of historical performance. In 2003 he became a Fellow of the Royal Society of Edinburgh, received the Dent Medal of the Royal Musical Association, and his book *Playing with History* was short-listed for the British Academy Book Prize.

### Christopher Clarke

has a degree in psychology from Edinburgh University. In 1970 he received a grant from the Fritz Thyssen Foundation which allowed him to follow a five-month course in the conservation of musical instruments at the Germanisches Nationalmuseum in Nuremberg. Between 1971 and 1973 he was assistant curator at the Russell Collection, Edinburgh. From 1974 to 1978 he was employed by Derek Adlam and Richard Burnett at Finchcocks in Kent where he worked mainly as a restorer of the collection of historical keyboard instruments. In Paris, in 1978, as a member of the atelier *Les Tempéraments Inégaux*, he made his first copy of an early piano. In 1981, installed alone in Burgundy (Donzy le National), he continues his international career as a maker and restorer of early pianos.

### Jean-Jacques Eigeldinger

is honorary professor at the University of Geneva (Musicology). His publications include *Chopin vu par ses élèves, les Esquisses pour une méthode de piano de F. Chopin* as well as a facsimile of the *Œuvres de Chopin* annotated by his pupil Jane Stirling. Recently he re-edited the *Conseils d'interprétation concernant Chopin du pianiste R. Koczalski*. J.-J. Eigeldinger is a member of the jury of the International Chopin Competition in Warsaw. He has published *L'Univers musical de Chopin* (Paris, 2000). In 2001 he was awarded the prize of the International Foundation F. Chopin in Warsaw. He is one of the editors-in-chief of *The Complete Chopin. A New Critical Edition* (London, 2003, in the process of publication).

### Florence Gétreau

dedicated twenty years of her career to the Musical Instrument Museum of the Conservatoire in Paris and was in charge of the project for the Musée de la Musique from 1987 to 1992. She was head of the Département de la Musique et de la Parole at the national museum of Arts and Popular Traditions in Paris from 1994 to 2003. Since 2004 she has been director of the Institute of Research for Musical Heritage in France (an association of the CNRS, the Ministry of Culture and the National Library of France) where she created in 1995 the annual review *Musique-Images-Instruments* (CNRS Editions). She teaches organology and music iconography at the Conservatoire national supérieur de musique de Paris. In 1996 she published *Aux origines du musée de la Musique: les collections instrumentales du Conservatoire de Paris. 1793-1993*. She has published widely in her fields of interest and has received both the *Anthony Baines Memorial Prize* (2001) and the *Curt Sachs Award* (2002).

### Lorenzo Ghirlanda

studied trombone with Armin Bachmann at the conservatory in Berne and at the Hochschule Franz Liszt in Weimar. Since 2002 he has been engaged on a research project investigating renaissance trombone performance practice, thanks to a grant from the National Swiss Foundation. In close collaboration with Luc Breton his research has led to interesting musical results in various areas of performance both modern (Ensemble *Oggimusic*, Ensemble *Incanto*, Weimar) and old (with Luca Pianca, Vittorio Ghielmi and Christophe Coin). He has taken part in practical seminars at the Hochschule in Weimar and at conservatories in Switzerland and Italy and with various brass ensembles including the Swiss Brass Consort.

### Sabine Hoffmann

learnt harpsichord building with Volker Martin in Würzburg. Besides making instruments she then continued with the techniques of restoration and with questions of conservation. A course of one-and-a-half years with Horst Rase took her to the Musical Instrument Museum in Berlin. Since 1999 she has been restorer of keyboard instruments for the collection there.

### Michael Latcham

took an MA in Cultural Anthropology in 1974 at Edinburgh University. At the Amsterdam Conservatory he studied with Gustav Leonhardt and took a degree as a harpsichord player in 1983. He then taught the harpsichord, translated and restored early pianos. He is now curator of musical instruments at the Gemeentemuseum, The Hague. In 1999 he received a PhD for his thesis on southern German and Viennese *Hammerflügel*. He has published numerous articles and acted as expert for many museums of musical instruments.

### Thomas Müller

studied at the Basle conservatorium with the Polish horn player Jozef Brejza and completed his musical education at the Musikhochschule in Essen with Professor Hermann Baumann. Müller taught natural horn at the Schola Cantorum Basiliensis. At the Fachhochschule for music in Bern he was appointed as a teacher for the modern horn and for chamber music. As a natural horn specialist he has regularly been invited as teacher at international master classes. Parallel to his activities as a teacher Thomas Müller is solo horn player in the Zurich chamber orchestra and plays regularly with leading baroque orchestras. The Canton Solothurn awarded him a cultural prize for music.

### Paul Poletti

studied musicology, composition and organ at university. He built his first harpsichord in 1978 and since 1985 he has concentrated on the early piano. In 1993 he moved to the Netherlands, where he restored and copied antique instruments. He now continues his work in Barcelona. His approach is to combine modern technical experience and knowledge with tools and techniques available to historical craftsmen to rediscover their solutions to the challenges of instrument making. His lectures on early wire gauge systems and the over-strung piano frame have recently been published by Alamire.

### Ulrich Prinz

studied musicology at the University of Tübingen. Between 1967 and 1973 he was appointed as academic assistant at the Hochschule in Reutlingen. In 1974 he received both his PhD and his teaching diploma. In 1974/75 he received a stipend for the DFG at the University of Tübingen. In 1975 he was appointed lecturer and in 1979 professor of music at the pedagogical Hochschule in Ludwigsburg. Between 1986 and 2002 he served as director of the International Bach Academy in Stuttgart. Since then he has acted as advisor. His lectures and publications in the fields of musicology and music teaching have specialised in the work of J. S. Bach.

### Edward Tarr

has counted among the twenty foremost trumpeters for more than twenty years and is a pioneer in the use of historical instruments. His concert tours have taken him around the world and his publications on the trumpet are now standard works. He has taught at the Schola Cantorum Basiliensis and is now professor at the Musikhochschule Karlsruhe. Since 1992 he has been a member of the Brass quintet *Concert Brass* and since 1985 he has been the director of the Trumpet Museum Bad Säckingen. He plays with the organist and pianist Irmtraud Tarr together as a duo.

### Uwe Wolf

began to learn the trumpet when he was twelve years old. His teachers included D. Piccorillo, Edward Tarr und B. Nilson. After obtaining his doctorate in musicology (1991) he was appointed at the J. S. Bach Institute in Göttingen. His activities there included piloting an extensive Bach data bank ([www.bach.gwdg.de](http://www.bach.gwdg.de)). Since the beginning of 2004 he has been working on the Bach repertory project at the Saxon Scientific Academy in Leipzig. He taught at the universities of Göttingen and Cremona. He was published widely. As a musician he is today known as a cornetto player.