

Contributors

ERIC CLARKE has been Professor of Music at the University of Sheffield since 1993, having previously worked at City University in London. He has published widely on the psychology of music, particularly on aspects of musical performance, the production and perception of rhythm, and musical meaning. He is co-editor (with Nicholas Cook) of *Empirical Musicology. Aims, Methods, Prospects* (OUP, 2004), is the author of *Ways of Listening. An Ecological Approach to the Perception of Musical Meaning* (OUP, 2005), and is an Associate Director of the Centre for the History and Analysis of Recorded Music, funded by the Arts and Humanities Research Council.

DAVID E. COOPER is Professor of Philosophy at the University of Durham. He has been a visiting professor at universities in the USA and Europe, and is currently a visiting professor at Ruhuna University, Sri Lanka. His many books include *The Measure of Things* (OUP 2002) and *A Philosophy of Gardens* (OUP 2006). He has edited two books on aesthetics.

STEPHEN DAVIES teaches philosophy at the University of Auckland. He is the author of *Definitions of Art, Musical Meaning and Expression, Musical Works and Performances, Themes in the Philosophy of Music*, and his latest book is *The Philosophy of Art* (Blackwell, 2006).

Swedish baritone HÅKAN HAGEGÅRD was catapulted to fame by Ingmar Bergman's film version of Mozart's *Die Zauberflöte* in which he played the role of Papageno. A favorite of the world's finest conductors, Håkan Hagegård's career spans four decades and he has performed at all the major international opera houses and concert halls. Håkan Hagegård's impressive discography comprises complete opera recordings, song cycles, sacred music as well as contemporary and more popular songs. Håkan Hagegård was October 2004 promoted to the inaugural professorship at the Royal College of Music in Stockholm. The professorship is named "The Birgit Nilsson Chair of Song".

DANIEL LEECH-WILKINSON is Professor of Music at King's College London and Associate Director of the Centre for the History and Analysis of Recorded Music (CHARM). His last book, *The Modern Invention of Medieval Music* (Cambridge University Press), won the Royal Philharmonic Society Book Prize for 2002.

KARLHEINZ LÜDEKING is Professor of Art History at the Universität der Künste in Berlin. He is the author of *Analytische Philosophie der Kunst* (1988, 2. edition 1998) and editor of *Clement Greenberg: Die Essenz der Moderne* (1997). In 1993 he co-founded the *Deutsche Gesellschaft für Ästhetik* and in 2002 he was a Visiting Member at the Institute for Advanced Study in Princeton. A new book of essays, *Grenzen des Sichtbaren*, is forthcoming in 2006.

ANDERS PETTERSSON is Professor of Swedish and Comparative Literature at Umeå University, Sweden, and Secretary-General of the International Federation for Modern Languages and Literatures (FILLM). Among his books and co-edited collections are the monograph *Verbal Art: A Philosophy of Literature and Literary Experience* (2000) and the collection of articles *From Text to Literature: New Analytic and Pragmatic Approaches* (2005; with Stein Haugom Olsen).