

CONTRIBUTORS

Maria Virginia Acuña is a PhD candidate in musicology at the University of Toronto, where she is completing a dissertation on the late seventeenth- and early eighteenth-century laments that appear in the Spanish zarzuela. Articles have appeared in *Sebastián Durón (1660–1716) y la música de su época*, ed. Paulino Capdepón and Juan José Pastor Comín (Vigo, Galicia: Editorial Academia del Hispanismo, 2013) and in *Musicología global, musicología local*, ed. Pilar Ramos López, Javier Marín López, Germán Gan Quesada and Elena Torres Clemente (Madrid: Sociedad Española de Musicología, 2013). She has received awards from institutions that include the Social Sciences and Research Council of Canada and the American Musicological Society.

Gregory Barnett is Associate Professor of Musicology at the Shepherd School of Music, Rice University. He is the author of *Bolognese Instrumental Music, 1660–1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (Burlington: Ashgate, 2008) and is a contributor to *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), *Geminiani Studies*, ed. Christopher Hogwood (Bologna: Ut Orpheus, 2012) and *Vincenzo Manfredini: Regole Armoniche*, ed. Massimiliano Sala (Turnhout: Brepols, 2013). His interests include the history of modal theory, baroque-era instrumental music and instruments, and the music of Handel.

Charles E. Brewer is Professor of Musicology at the College of Music of the Florida State University, and his research has focused on the musical culture of central and eastern central Europe both during the Middle Ages and in the Baroque. Following his recent study *The Instrumental Music of Schmeltzer, Biber, Muffat and Their Contemporaries* (Farnham: Ashgate, 2011) he is now writing the sequel on the earlier instrumental music of this region.

Antonio Caroccia is Professor of Music History at the Conservatorio Umberto Giordano in Foggia and at the University of Perugia. He has given papers at numerous conferences in the fields of musicology and library science.

Katharina Clausius is a PhD student at the University of Cambridge. Her research focuses on eighteenth-century opera and critical theory.

Mark Ferraguto is Assistant Professor of Musicology at the Pennsylvania State University. His work on the music and culture of the long eighteenth century has appeared in publications that include *Studia Musicologica* and the *Journal of the American Musicological Society*.

Simon D. I. Fleming currently teaches in the Music Department at Durham University and at the Queen Elizabeth Sixth Form College in Darlington. He specializes in music

production in eighteenth-century Britain, particularly the north of England, and has recently published articles on John Garth, John Pixell and the Howgill family. He is currently preparing a monograph on the music and influence of Charles Avison and is researching music production in eighteenth-century Lincolnshire.

Thomas Griffin received his PhD from the University of California Los Angeles in 1983 for his dissertation 'The Late Baroque Serenata in Rome and Naples: A Documentary Study with Emphasis on Alessandro Scarlatti'. After working for over twenty years in information technology, he has returned to musicology as an independent researcher. His web site is at <www.ascarlattiz2010.net>.

Kenneth A. Hartdegen is an independent scholar based in Auckland. He is currently studying the style and performance practice of the Spanish baroque guitar, with special attention to the music of Santiago de Murcia. His doctoral dissertation, 'Fernando Sor's Theory of Harmony Applied to the Guitar: History, Bibliography and Context' (University of Auckland, 2011), argued that Sor was the founder of both modern guitar notation and the technique to support harmonically centred composition.

Wolfgang Hirschmann is Professor of Music History at the Martin-Luther-Universität Halle-Wittenberg, President of the Georg-Friedrich-Händel-Gesellschaft and President of the Verein Mitteldeutsche Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen. He serves as chief editor of complete-works editions for Handel, Telemann and Pachelbel. He has been engaged in a research project (together with Bernhard Jahn) entitled 'Johann Mattheson as Mediator and Initiator: Knowledge Transfer and the Establishment of New Discourses in the First Half of the Eighteenth Century'. His primary fields of research are music history of the seventeenth and eighteenth centuries, the history of medieval music theory, and editorial method and practice.

David R. M. Irving is Lecturer in Music at the Australian National University. He researches the role of music in intercultural exchange, colonialism and globalization from about 1500 to about 1800, with a particular focus on South-east Asia. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010) and many articles and book chapters. He has recently co-edited, with Tara Alberts, *Intercultural Exchange in Southeast Asia: History and Society in the Early Modern World* (London: I. B. Tauris, 2013).

Edward Klorman is chair of music theory and analysis at The Juilliard School, where he also teaches chamber music performance. His monograph on social intercourse in Mozart's chamber music, entitled 'Mozart's Music of Friends: Social Interplay in the Chamber Works', is forthcoming from Cambridge University Press. He holds a PhD



in music theory from the City University of New York Graduate Center and has presented at international conferences in Belgium, Estonia, Italy and the United States.

Lawrence Mays completed a BMus majoring in voice performance in 2009 and was awarded an MPhil in music performance in 2013. He is currently working towards a PhD at the Australian National University in the area of eighteenth-century Italian comic opera.

Daniel R. Melamed is Professor of Musicology at the Indiana University Jacobs School of Music. He is the author of *Hearing Bach's Passions* (New York: Oxford University Press, 2005) and *J. S. Bach and the German Motet* (Cambridge: Cambridge University Press, 1995), and co-author with Michael Marissen of *An Introduction to Bach Studies* (New York: Oxford University Press, 1998).

Estelle Murphy is Lecturer in Musicology at University College Cork. Her research interests lie in the areas of British and Anglo-Irish music and politics of the early eighteenth century, and in popular music of the present day. Forthcoming publications include a volume of edited music for The Complete Works of John Eccles (A-R Editions), a book chapter on representations of Queen Anne in the court ode for *Queen Anne and the Arts* (Bucknell University Press), an article on Richard Leveridge and the Dublin ode, and an article on the performance of female masculinity in Metal music.

Marco Pollaci is a PhD candidate in music theory, analysis and opera at the University of Nottingham. He holds a degree from the Università di Roma Tor Vergata and studied piano and singing at the Conservatorio Santa Cecilia in Rome.

The work of **Jesús A. Ramos-Kittrell** focuses on how sacred music in New Spain was an arena for the moulding of social meanings and perceptions in relation to the political and economic landscape of the early modern Hispanic world. He previously served as joint faculty of ethnomusicology and Latin American studies at Tulane University and is currently Assistant Professor of Music History at the Meadows School of the Arts of Southern Methodist University.

Vanessa L. Rogers is Assistant Professor of Musicology at Rhodes College. She is also Research Associate at the University of Oxford, where she is one of the associate editors of the database *The London Stage 1800–1900* and the principal researcher for *Ballad Operas Online: An Electronic*

Catalogue. Her primary area of research is eighteenth-century and early nineteenth-century English stage music, and her current project is a book entitled 'Ballad Operas, Burlettas, and Burlesques: Comic Opera in Mid-Eighteenth-Century Britain'.

Ruth Smith writes and lectures on Handel's oratorios and operas. She is the author of *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995). Her day job was as a careers adviser at Cambridge University Careers Service.

W. Dean Sutcliffe is Vice President of the Society for Eighteenth-Century Music, a member of the Committee of Honour of the Haydn Society of Great Britain and a member of the Advisory Board of the Haydn Society of North America. He has been involved in editing *Eighteenth-Century Music* since its inception in 2004. In 2009 he was awarded the Dent Medal by the Royal Musical Association for contributions to musicology.

Benedict Taylor is Chancellor's Fellow in the Reid School of Music, University of Edinburgh. He is the author of *Mendelssohn, Time and Memory: The Romantic Conception of Cyclic Form* (Cambridge: Cambridge University Press, 2011), and has published on a range of nineteenth- and twentieth-century music. His latest book, 'The Melody of Time', a study of music and temporality from Beethoven to Elgar, is forthcoming from Oxford University Press in 2015.

Katherine Walker is Assistant Professor of Music at Hobart and William Smith Colleges, New York. She recently completed a dissertation at Cornell University, under the supervision of James Webster, entitled 'Er hat Geschmack: Shifting Connotations of Taste in the Discourse Surrounding W. A. Mozart'. Her research centres on eighteenth-century musical aesthetics.

Andrew Woolley is Lecturer in Music at Bangor University. His research on English music of the seventeenth and eighteenth centuries and its sources has been published in several articles, as well as leading to critical editions of keyboard repertoire, including the harpsichord music of Richard Ayleward (1626–1669) for the Web Library of Seventeenth-Century Music (2013), available via <www.sscm-wlscm.org>. He has also recently co-edited, with John Kitchen, *Interpreting Historical Keyboard Music: Sources, Contexts and Performance* (Farnham: Ashgate, 2013).