

## CONTRIBUTORS

**Melania Bucciarelli** received her PhD in 1998 from King's College London, with a dissertation on eighteenth-century opera and theatre, and was Lecturer in Music at Oxford Brookes University until 2004. She is author of *Italian Opera and European Theatre, 1680–1720: Plots, Performers, Dramaturgies* (Turnhout: Brepols, 2000) and co-editor of *Italian Opera in Central Europe: Institutions and Ceremonies* (forthcoming for Berlin-Verlag). She currently holds a fellowship from the Gladys Krieble Delmas Foundation to carry out research on opera in Venice (forthcoming for Leo S. Olschki).

**David J. Buch** is Professor of Music History at the University of Northern Iowa. His most recent book is *Schikaneders heroisch-komische Oper Der Stein der Weisen – Modell für Mozarts Zauberflöte: Kritische Ausgabe des Textbuchs*, written with Manuela Jahrmärker (Göttingen: Hainholz, 2002); currently he is writing 'Magic Flutes and Enchanted Forests: Music and the Supernatural in the Eighteenth-Century Theatre' and is working on a critical edition of the opera *Der Stein der Weisen* (Vienna, 1790).

**William E. Caplin**, James McGill Professor of Music Theory at McGill University, specializes in the theory of musical form and the history of harmonic and rhythmic theories of the eighteenth and nineteenth centuries. His book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998) won the 1999 Wallace Berry Award from the Society for Music Theory.

**Thomas Christensen** is Professor of Music and the Humanities at the University of Chicago. A former president of the Society for Music Theory (1999–2001), his research has centred on the intersections of music theory and intellectual history in the eighteenth century.

**John Collins**, organist at St George's, Worthing, has been researching Iberian and English keyboard music for over twenty years. He has published articles and reviews in the *Yearbook of the Royal College of Organists*, *The Diapason* and *Clavichord International* and lectured at the Royal College of Music and FIMTE in Mojácar, as well as assisting Professor Uriol from Zaragoza in introducing the Iberian repertory to the RCO Cambridge Spring School and at the British Clavichord Society's Iberian Day. He has also translated texts for English and Iberian universities and publishers.

**Barry Cooper** is a Professor of Music at the University of Manchester. He has written or edited six books on Beethoven, the most recent being *Beethoven* in the Master Musicians series (New York: Oxford University Press, 2000), and is currently working on a new edition of the piano sonatas.

**Guy Dammann** is currently completing his PhD dissertation at King's College London on 'The Morality of Musical Imitation in Jean-Jacques Rousseau'. In general his research is concerned with the aesthetics and

philosophy of music, and besides his thesis he is working on projects dealing with the relationship between philosophical aesthetics and arts criticism, and between music and emotion.

**Drew Edward Davies** is a PhD candidate in Musicology at the University of Chicago, where he is completing a dissertation entitled 'The Italianized Frontier: Music at Durango Cathedral, Español Culture, and the Aesthetics of Devotion in Eighteenth-Century New Spain'. His work approaches European and New World musical sources surviving in Mexico from the perspective of globalizing tendencies in eighteenth-century musical style and devotional practice.

**Beverly Jerold's** articles have been published in *BACH: Journal of the Riemenschneider Bach Institute*, *The Instrumentalist*, *College Music Symposium*, *Early Music*, *The American Organist*, *American String Teacher* and *Choral Journal*. Others are forthcoming in *The Strad*, *Recherches sur la musique française classique* and *The American Organist*.

**Berta Joncus** is a British Academy Postdoctoral Fellow at St Catherine's College, Oxford. She recently completed her DPhil degree at Oxford University, after taking a masters degree at the University of Bonn and working as an editor for *The New Grove Dictionary of Music*. She is currently preparing a book on ballad opera and the popular music industry of eighteenth-century London.

**David Wyn Jones** is a Reader in Music at Cardiff University. His published work includes studies of Haydn and Beethoven, and of the practices of music dissemination in the eighteenth century. He is currently working on a book entitled 'The Symphony in Beethoven's Vienna'.

**Elisabeth LeGuin** is a respected Baroque cellist, with numerous recordings to her credit, and Associate Professor of Musicology at UCLA; her book 'Boccherini's Body: An Essay in Carnal Musicology' will appear in May 2005 from University of California Press.

**Sarah McCleave**, a Lecturer in Music at the Queen's University of Belfast, is a founding member of that institution's Centre for Eighteenth-Century Studies. Her research on theatrical dance (particularly in the operas of Handel) has featured in American, British and European publications.

**Marita Petzoldt McClymonds** is Professor Emeritus of Music at the University of Virginia. She lectures and writes on seventeenth- and eighteenth-century music and on opera in general. She is especially interested in innovation and reform in Italian opera seria.

**Thomas McGeary** has taught music history at the University of Illinois and North Texas University and published widely on a range of topics concerned with the music and culture of eighteenth-century Britain. He is



completing a book on opera, satire and politics in the era of Handel, Pope and Walpole.

**Mary Sue Morrow** is a Professor of Musicology at the College-Conservatory of Music, University of Cincinnati. She has written on various aspects of eighteenth-century music, including concert life and instrumental music aesthetics, and is currently working with Bathia Churgin on a volume about the symphony in the eighteenth century.

**Sterling E. Murray** is Chair and Professor of Music History in the School of Music at West Chester University and current president of the Society for Eighteenth-Century Music. He is co-editor with Sonja Gerlach of *Sinfonien 1782–1784*, volume 11 of series 1 in the *Joseph Haydn Werke* published by the Joseph Haydn Institute in Cologne (Henle, 2003). His thematic catalogue of the music of Antonio Rosetti (Anton Rösler, 1750–1792) was published in 1996 by Harmonie Park Press; he is currently working on a biography of Rosetti and a stylistic study of his music.

**Suzana Ograjensek** has been a PhD student at Selwyn College, Cambridge, and is now a Research Fellow at Clare Hall, Cambridge. She is currently finishing her dissertation on Handel's final operas for the Royal Academy in London and planning a monograph on the intellectual history of opera seria in early eighteenth-century Britain. She is the editor of *Il pastor fido* for the Hallische Händel-Ausgabe.

**Linton Powell** is Professor of Organ, Harpsichord and Musicology at the University of Texas at Arlington. He has written numerous articles on Spanish keyboard music and is a noted performer of same.

**John A. Rice** has published books on Mozart's *La clemenza di Tito*, the operas of Antonio Salieri and Empress Marie Therese (reigned 1792–1807) as musician and patron. He has also edited a collection of articles by Daniel Hertz, *From Garrick to Gluck: Essays on Opera in the Age of Enlightenment* (Hillsdale, NY: Pendragon, 2004).

**Matthew Riley** is a Lecturer in Music at the University of Birmingham. He is author of *Musical Listening in the German Enlightenment: Attention, Wonder and Astonishment* (Aldershot: Ashgate, 2004).

**David Schulenberg** is author of *The Keyboard Music of J. S. Bach* (London: Gollancz, 1993), *The Instrumental Music of C. P. E. Bach* (Ann Arbor: UMI, 1984) and *Music of the*

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**Julia Simon** is a Professor of French at the University of California, Davis. She is the author of *Beyond Contractual Morality: Ethics, Law, and Literature in Eighteenth-Century France* (Rochester: University of Rochester Press 2001). She is currently working on a book-length study of the dissemination of musical knowledge.

**Ruth Smith** read English at Cambridge and received her Cambridge PhD for her book *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995). Having worked initially in publishing (including *New Grove*), for the last twenty years she has combined writing and lecturing on Handel with her position as a Careers Adviser at the Cambridge University Careers Service.

**W. Dean Sutcliffe** is a Reader in Music at the University of Cambridge and a Fellow of St Catharine's College. His recent publications include *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge: Cambridge University Press, 2003) and *Adalbert Gyrowetz: Three String Quartets, Op. 44* (Ann Arbor: Steglein, 2004), the first modern edition of this music originally published by Artaria in Vienna in 1804. An edition of the Op. 42 quartets of Gyrowetz is forthcoming.

**Linda V. Troost** is a Professor of English at Washington and Jefferson College in Washington, PA. She has published on English comic opera in *Eighteenth-Century Studies*, *New Grove* and *New Grove Dictionary of Opera* and has two essays in print on eighteenth-century Robin Hood comic operas (in *Robin Hood in Popular Culture* (Cambridge: D. S. Brewer, 2000) and *Robin Hood: Medieval and Post Medieval* (Dublin: Four Courts Press, 2005)). In addition, she edited *Jane Austen in Hollywood* (second edition, Lexington: University Press of Kentucky, 2001) with Sayre Greenfield and is the founding editor of *Eighteenth-Century Women*, an annual publication of AMS Press.

**Susan Wollenberg** is a Reader in Music at the University of Oxford and Fellow and Tutor of Lady Margaret Hall, as well as Lecturer in Music at Brasenose College. Her recent publications include *Concert Life in Eighteenth-Century Britain*, co-edited with Simon McVeigh (Aldershot: Ashgate, 2004).