

## CONTRIBUTORS

**John Butt** is Gardiner Professor of Music at the University of Glasgow and has written widely on baroque music, Bach and historical performance as a contemporary phenomenon. He is also musical director of the Dunedin Consort, with whom he has made several recordings; Handel's *Messiah*, in its first performed, Dublin version of 1742 (Linn Records CKD 285, 2006), won both a Classic FM/Gramophone Award and a Midem Award.

**Keith Chapin** is Lecturer in Music History at the New Zealand School of Music in Wellington. He specializes in the history of aesthetics and music theory in the long eighteenth and early twentieth centuries. 'Classicist Terms of Sublimity: Christian Friedrich Michaelis, Fugue, and Fantasy', an article on the aesthetics of classicism around 1800, appeared in *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 4/8 (2006), 115–139.

**Ilias Chrissochoidis** is a Research Associate at the Music Department, Stanford University and a 2007–2008 Mayers Fellow at the Huntington. He specializes in Handel historiography and took his PhD in 2004 with the dissertation 'Early Reception of Handel's Oratorios, 1732–1784: Narrative-Studies-Documents' (Stanford University). His essays range from documentary discoveries to critical perspectives on Handel's gluttony, and he plans to complete a 'Handel Reference Database' in 2009; see <ichriss.ccarh.org/HRD>.

**Mary Cyr** is Professor Emerita at the University of Guelph, Ontario. Her current research is devoted to the music of Élisabeth-Claude Jacquet de La Guerre. A collection of her previously published articles, *Essays on the Performance of Baroque Music: Opera and Chamber Music in France and England*, was published by Ashgate in 2008 as part of its Variorum Collected Studies series (CS899).

**Drew Edward Davies** is Assistant Professor of Musicology at Northwestern University and Mexico City Regional Coordinator for MUSICAT, the Seminario Nacional de Música en la Nueva España y el México Independiente. His dissertation, 'The Italianized Frontier: Music at Durango Cathedral, *Español* Culture, and the Aesthetics of Devotion in Eighteenth-Century New Spain' (University of Chicago, 2006), explores the dissemination of Italianate music in northern New Spain and received the Wiley Housewright Dissertation Award from the Society for American Music. He has edited the complete works of the Roman-Novohispanic composer Santiago Billoni, catalogued the musical archive at Durango Cathedral and is currently writing a monograph on music and religious culture in eighteenth-century New Spain.

**Sarah Day-O'Connell** is Assistant Professor in the Department of Music at Knox College, Illinois. Her current research focuses on Haydn's English canzonettas and their contemporary cultural contexts, transcriptions,

performance practice and reception. She was a 2007–2008 Edison Fellow in the Sound Archive of the British Library.

**William Drabkin**, Professor of Music at the University of Southampton, is the editor of five volumes of Schenker's work in English translation: *The Masterwork in Music* in three volumes (Cambridge: Cambridge University Press, 1994–1997) and the *Tonwille* pamphlets in two (Oxford: Oxford University Press, 2004–2005). His edition and translation, with commentary, of Schenker's early essay 'The Decline of the Art of Composition' appeared in *Music Analysis* 24/1–2 (2005), 3–232, and his edition of Beethoven's principal sketchbook of 1821 (Artaria 197) is due to be published by the Beethoven-Haus, Bonn, in 2009. An edition of the main sketchbook of 1822 (Artaria 201) is in progress.

**Tony Gable** read Modern Languages at Christ's College, Cambridge, and wrote his PhD on French Renaissance drama, subsequently teaching at the University of East Anglia and at Queen Mary, London. His main musical interest is the work of Mozart's contemporaries.

**Cameron Gardner** is Associate Lecturer in Music at Cardiff University and Academic Lecturer in Music at the Royal Welsh College of Music and Drama, where he teaches modules on Schubert, Mozart and Stravinsky. His PhD dissertation, a hermeneutic analysis of Schubert's 1825 piano sonatas (part of which will be published by Ashgate in 2008), was taken at the University of Cardiff. He has also worked for the BBC and is active as a pianist. As a committee member of the Schubert Institute (UK), he directed the 2005 conference 'Schubert's Instrumental Music: Performance, Genre, Completion'.

**Tanya Kevorkian** is Associate Professor of History at Millersville University in Pennsylvania. Her first book, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750*, was published by Ashgate in 2007. It was awarded the American Bach Society's 2008 William H. Scheide prize.

**Sarah McCleave** is a founding member of the Centre for Eighteenth-Century Studies at Queen's University Belfast. Her research on theatrical dance in eighteenth-century opera has appeared in various American and European publications; she also has an interest in the Irish melodies of Thomas Moore.

**Luisa Morales** is a harpsichordist and lecturer on Spanish keyboard music. Founder and director of FIMTE, the International Festival of Spanish Keyboard Music, she has given concerts and lectures in Europe, the United States, Canada and Latin America. Her publications include the edited volumes *Claves y pianos españoles* (Almería: Instituto de Estudios Almerienses, 2003) and *Five Centuries of Spanish Keyboard Music* (Almería: Leal, 2007), and she recently released the recording *Soler and Scarlatti in London* (Almería: FIMTE, 2006).



**R. Todd Rober** is Assistant Professor of Music at Kutztown University, Pennsylvania; he received his PhD from the University of North Texas in 2003 with his dissertation 'Form, Style, Function, and Rhetoric in Gottlob Harrer's Sinfonias: A Case Study in the Early History of the Symphony'. He presented papers on Harrer and the early symphony at the conference 'Writing the History of the Eighteenth Century' and at the Mid-Atlantic and Southwest Chapters of the American Musicological Society. An analytical essay on Harrer will appear in the eighteenth-century volume of *The Symphonic Repertoire*. Currently he is Secretary-Treasurer of the Society for Eighteenth-Century Music.

**Vanessa L. Rogers** received her PhD from the University of Southern California in Los Angeles in 2007, where she completed a dissertation, under the direction of Bruce Alan Brown, on ballad opera. This summer she was awarded a Fellowship at the Folger Shakespeare Library in Washington, D.C., where she conducted research for her forthcoming book on ballad opera and early musical theatre in eighteenth-century England. She currently lives in London, where she is a performing musician, and was conference coordinator for 'The Georgian Playhouse and Its Continental Counterparts, 1750–1850', which took place at the restored eighteenth-century Georgian Theatre Royal in Richmond, Yorkshire, in September 2008. Recently she took up the post of Byron K. Trippet Assistant Professor of Musicology at Wabash College in Indiana.

**Julian Rushton** is Emeritus Professor of Music at the University of Leeds. For his doctoral thesis he worked on French opera in Gluck's time. He has published extensively on Gluck, Mozart, Berlioz and Elgar, including a contribution to *New Grove* on Gluck's French operas (2001) and the *New Grove Guide to Mozart and His Operas* (New York: Oxford University Press, 2007). In 2006 he published a new volume on Mozart in the series *The Master Musicians*. He was President of the Royal

Musical Association from 1994 to 1999, and has been chairman of the Editorial Committee of *Musica Britannica* since 1993.

**Wiebke Thormählen** took her doctorate from Cornell University in 2007, currently teaches at King's College London and at Trinity Laban, and is a visiting fellow at the University of Southampton. She has contributed articles and reviews to *Early Music*, *Acta Mozartiana*, *Neues Musikwissenschaftliches Jahrbuch* and *Eighteenth-Century Music* and is currently co-editing a book on Wilhelm Heinse. She is also an active baroque violinist.

**Bettina Varwig** received her PhD from Harvard University in 2006 with a thesis on rhetoric in the music of Heinrich Schütz and is currently Fellow by Examination and College Lecturer at Magdalen College, Oxford. Her main research interests are seventeenth- and eighteenth-century music and cultural history. At present she is preparing a monograph on Heinrich Schütz and musical culture in early modern Germany.

**Susan Wollenberg** is 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 publications include *Music at Oxford in the Eighteenth and Nineteenth Centuries* (Oxford: Oxford University Press, 2001), *Concert Life in Eighteenth-Century Britain* (Aldershot: Ashgate, 2004), co-edited with Simon McVeigh, and, with Therese Ellsworth, *The Piano in Nineteenth-Century British Culture* (Aldershot: Ashgate, 2007).

**Silas Wollston** is currently studying for a PhD, on English violin band music, at the Open University. He was an organ scholar at Trinity College, Cambridge, before training as a harpsichordist in London and Brussels. He is the principal keyboard player with the English Baroque Soloists, where he is known as Silas Standage.