

## CONTRIBUTORS

**Amanda Babington** is a baroque violinist and recorder player. She is a visiting performance fellow at the University of Aberdeen, directs the baroque orchestra at the University of Manchester, is an academic lecturer at the Royal Northern College of Music and has published articles on Handel and Charles Jennens.

**Lawrence Bennett** is Emeritus Professor of Music at Wabash College in Crawfordsville, Indiana. A specialist in seventeenth- and early eighteenth-century music, he is author of *The Italian Cantata in Vienna: Entertainment in the Age of Absolutism* (Bloomington: Indiana University Press, 2013) and editor of the opera *Hypermnestra* by Ignaz Holzbauer, volume 157 of *Denkmäler der Tonkunst in Österreich* (Graz: Akademische Druck- und Verlagsanstalt, 2014).

**Rogério Budasz** is Associate Professor of Musicology at the University of California Riverside. He has published books and articles on music, theatre and plucked string instruments in Brazil during the colonial and monarchic periods, exploring issues of culture contact, race, ethnicity and power. He holds a PhD from the University of Southern California and an MA from the University of São Paulo.

**David Charlton** (Emeritus, Royal Holloway, University of London) has published on opéra comique for many years. His next project in this area is entitled *The Creation of Dramatic Opera in France*.

**Jen-yen Chen** received his PhD from Harvard University in historical musicology, and is currently Associate Professor of the Graduate Institute of Musicology at National Taiwan University. The focus of his scholarship is the music of eighteenth-century Austria, and specific areas of research include Catholic sacred musical traditions, aristocratic patronage, and the interactions of European and Asian cultures as a reflection of a developing global modernity. He has published articles in *Journal of Musicological Research*, *Musiktheorie* and *Ad Parnassum*, chapters for *The Cambridge History of Eighteenth-Century Music* (ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009)) and *About Bach* (ed. Gregory G. Butler, George B. Stauffer and Mary Dalton Greer (Urbana-Champaign: University of Illinois Press, 2008)), and volumes of music for the complete-works edition of Johann Joseph Fux and for A-R Editions.

**Isobel Clarke** is a recorder player and music historian, currently pursuing a PhD in historical performance practice at the Royal College of Music as an RCM scholar, supported by a Douglas & Hilda Simmons award and an Arts and Humanities Research Council doctoral award. Her research investigates the recorder's practical use and social and musical status in the seventeenth century. She is also active as a performer of both early and contemporary repertoires, although her particular interest lies in the chamber music of the seventeenth and eighteenth centuries.

**Evan Cortens** holds a PhD in musicology from Cornell University (2014), with his dissertation exploring the sacred cantatas of Christoph Graupner. Articles have appeared in *BACH: Journal of the Riemenschneider Bach Institute*, *Notes: The Quarterly Journal of the Music Library Association* and the *Newsletter of the Society for Eighteenth-Century Music*, and his edition of Johann Samuel Schroeter's Op. 3 piano concertos was published in 2013 by A-R Editions (Madison, Wisconsin).

Pianist **Jeremy Eskenazi** is a sought-after soloist, chamber musician, scholar and adjudicator. His performances and talks have been broadcast on BBC Radio 3, ABC Classic FM, Sveriges Radio 90 år, Classical King FM 98.1, and Houston's Classical 91.7. In 2006 he founded the Muzio Clementi Society <[www.clementisociety.com](http://www.clementisociety.com)>, which has since become an authoritative online source of information highlighting Clementi's significance as a composer, publisher and instrument maker, and as 'the father of the piano'. In March 2015 he was elected Associate of the Royal Academy of Music for a 'significant contribution to the music profession'.

**Cristina Fernandes** (PhD, Universidade de Évora) is Postdoctoral Research Fellow at INET-MD, Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (Universidade Nova de Lisboa), with a research grant from the Fundação para a Ciência e a Tecnologia. Her main research interests and her major publications are devoted to eighteenth-century music in Portugal and its contexts of production and performance, with particular emphasis on court, church and public assemblies, as well as the musical relations between Portugal, Italy and Spain.

**Bruno Forment** is Assistant Professor of Music History at the Vrije Universiteit Brussel. He was recently appointed Artistic Director of the Belgian period-instrument ensemble Il Fondamento and Chair of the Research Commission of OISTAT, the International Organisation of Scenographers, Theatre Architects and Technicians. His research focuses on opera seria and illusionistic scenography.

**Suzanne Forsberg** is Professor and Chair of the Department of Foreign Languages, Fine Arts, and International Cultural Studies at St Francis College, Brooklyn, New York. She is author and editor of 'Joseph Camerloher, Placidus von Camerloher', in *The Symphony, 1720–1840*, ed. Barry S. Brook and Barbara Heymann, series C, volume 2 (New York: Garland, 1984) and author of 'Joseph Anton Camerloher (1710–1743): Ein wiederentdeckter Sinfoniker der Frühklassik', *Musik in Bayern* 60 (2000), 7–38. She also contributed to *The Symphonic Repertoire*, volume 1: *The Eighteenth-Century Symphony*, ed. Mary Sue Morrow and Bathia Churgin (Bloomington: Indiana University Press, 2012).



**Cristóbal L. García Gallardo** has written articles on eighteenth-century Spanish music for *Revista de Musicología* and *Música y Educación*, among others. He is Professor of Musicology and Secretary of Music at the Conservatorio Superior de Música de Málaga.

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**Ellen T. Harris** is Professor Emeritus in Music and Theater Arts at the Massachusetts Institute of Technology and President of the American Musicological Society. Her most recent book is *George Frideric Handel: A Life with Friends* (New York: Norton, 2014).

**Matthew Head** is Professor of Music at King's College London. He works on music and ideas in the long eighteenth century. His second book, *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany*, was published at the end of 2013 (Berkeley: University of California Press).

**Simon P. Keefe** is James Rossiter Hoyle Chair of Music at the University of Sheffield. He is the author or editor of ten books, mostly on Mozart, including *Mozart's Requiem: Reception, Work, Completion* (Cambridge: Cambridge University Press, 2012), which received the 2013 Marjorie Weston Emerson Award from the Mozart Society of America for the best book or edition published in 2011 or 2012, and *Mozart Studies 2* (Cambridge: Cambridge University Press, 2015). In 2005 he was elected a life member of the Akademie für Mozartforschung at the Internationale Stiftung Mozarteum, Salzburg.

**Tanja Kovačević** completed her PhD on the reception of the works of J. S. Bach in the long nineteenth century at Queen's University Belfast. She was co-editor of *Understanding Bach* from 2010 to 2013, and has served as editor of the reviews section of *Bach Bibliography* <[www.qub.ac.uk/~tomita/bachbib](http://www.qub.ac.uk/~tomita/bachbib)> since 2008. Her current research activities focus on the editions of Bach's works published between 1800 and 1950.

**Dionysios Kyropoulos** is a stage director and researcher specializing in historical stagecraft. He is currently studying for a DPhil in Music at the University of Oxford supervised by Michael Burden, and his research focuses on the revival

of period acting in baroque opera today. His website is <[www.kyropoulos.com](http://www.kyropoulos.com)>.

**Mat Langlois** completed his doctoral work in musicology at Cornell University in 2015, and is currently Lecturer in Music History at the State University of New York at Binghamton. His research focuses on intersections between eighteenth-century music and the visual arts, historical performance practices, and on indie rock. An active baroque flautist, Langlois also holds degrees from the University of Western Ontario and the Royal Conservatory of The Hague.

**Marilena Laterza** completed her PhD in musicology at the Università di Milano in 2015. Her dissertation on musical borrowing in contemporary music is being published in 2016 (Lucca: LIM). She is a research fellow at the Centro Studi Pergolesi, Milan, and a member of the editorial committee of *Intermezzi napoletani del Settecento*, for which she has completed a critical edition of *La vedova ingegnosa* by Giuseppe Sellitti (Pisa: ETS, 2013).

**Joyce Lindorff** is Professor of Keyboard Studies at Temple University in Philadelphia. She is currently preparing an edition of *The Harpsichord Miscellany, Book Two*, a collection she has recorded on Colonial Williamsburg's 1758 Kirckman harpsichord (BCM&D Records 888174036601, 2013).

**Nicholas Lockey** is Assistant Professor of Musicology at Sam Houston State University in Huntsville, Texas. His publications on the music of Vivaldi, Handel and Schubert include studies of orchestration, the siciliana, variation forms, compositional strategies and musical reception in eighteenth-century Exeter.

**Michael Lorenz** studied cello at the Hochschule für Musik und darstellende Kunst in Vienna (Diploma 1990), and musicology at the Universität Wien (PhD, 2001), on whose teaching staff he last served in 2014. He has received grants from the Jubiläumsfonds der Österreichischen Nationalbank, the Österreichische Forschungsgemeinschaft and the Music & Letters Trust. He has published widely on Schubert, Mozart, Beethoven and Haydn and is author of a widely read blog, Michael Lorenz: Musicological Trifles and Biographical Paralipomena.

**Nicholas Marston** is Professor of Music Theory and Analysis at the University of Cambridge, where he is also a Fellow of King's College. His most recent book is *Heinrich Schenker and Beethoven's 'Hammerklavier' Sonata* (Farnham: Ashgate, 2013), and his research on the music of Beethoven and Schumann has appeared in many major journals and edited collections.

**Nicholas McKay** is Reader in Musicology and Head of the School of Music and Performing Arts at Canterbury Christ Church University. His PhD dissertation, entitled 'A Semiotic Evaluation of Musical Meaning in the Works of Igor Stravinsky', was completed at Durham University



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**Michael Meyer** studied organ at the Zürcher Hochschule der Künste and musicology and history at the Universität Zürich. He acted as Wissenschaftlicher Mitarbeiter at the Institute of Musicology of the Universität Zürich from December 2010, and from October 2014 he has been Assistent at the same institution. His dissertation on the reception of Josquin des Prez in sixteenth-century Germany was completed in 2014.

**Estelle Murphy** is Lecturer in Music at Maynooth University. Her research interests lie in 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), an article on Richard Leveridge and the Dublin ode, and an article on the performance of female masculinity in metal music.

**Paul Murphy** is Associate Professor and Chair of Music at Muhlenberg College. He is the editor and translator of *José de Torres's Treatise of 1736: General Rules for Accompanying on the Organ, Harpsichord, and the Harp, by Knowing Only How to Sing the Part, or a Bass in Canto Figurado* (Bloomington: Indiana University Press, 2000), and lead author of *The Musician's Guide to Aural Skills*, third edition (New York: Norton, 2016).

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**Michael Robertson** gained his PhD on the seventeenth-century consort suite at the University of Leeds, where he is now a visiting research fellow. His first book, *The Courtly Consort Suite in German-Speaking Europe (1650–1706)*, was published in 2009 (Farnham: Ashgate), and a companion volume, *Consort Suites and Dance Music by Town Musicians in German-Speaking Europe (1648–1700)*, has just appeared (Farnham: Ashgate, 2016). As well as contributing to academic journals and editing items of seventeenth-century consort music for publication, he has recently completed a new critical edition of Handel's *Alexander's Feast* (Magdeburg: Edition Walhall, 2015).

**Scott M. Sanders** is Assistant Professor of French in the Department of French and Italian at Dartmouth College. He is currently writing a manuscript on musical interventions in the eighteenth-century novel, and from this project he has published the article 'Sound and Sensibility in Diderot's "Le Neveu de Rameau"' in *Music & Letters* 94/2 (2013).

German-born harpsichordist and fortepianist **Tilman Skowronek** has conducted research on Beethoven and on early pianos since 1996. In 2010 he published his book *Beethoven the Pianist* (Cambridge: Cambridge University Press). His second book, about Viennese piano building in the early nineteenth century, is in preparation. He works as a freelance musician, researcher and translator and also teaches at Göteborgs universitet. He recently became Associate Researcher in Tom Beghin's research cluster 'Declassifying the Classics' at the Orpheus Institute in Ghent.

**Jacqueline Waeber** is Associate Professor of Music at Duke University. She has recently completed for the Tercentenary Edition of Jean-Jacques Rousseau's *Complete Works* a critical edition of *Le Devin du village* (Paris: Garnier, 2016), and is preparing for the same collection a critical edition of Rousseau and Coignet's *Pygmalion*.

**Bryan White** is Senior Lecturer in Music at the University of Leeds. He is a member of the editorial committee of the Purcell Society and his research focuses on British music of the seventeenth and eighteenth centuries.