

## CONTRIBUTORS

**Stefano Aresi** has a doctoral degree in musicology from the Università di Pavia. His main research topics are the works of Nicola Porpora, eighteenth-century vocal performance practice and music philology. He is the conductor of Ensemble Stile Galante.

**Gerrit Berenike Heiter** is a doctoral researcher, actress and certified acting teacher, specializing in *commedia dell'arte*, baroque theatre and historical dance. Since July 2017 she has been working as a research assistant in the Emmy Noether research group Ritual Design for the Ballet Stage under the direction of Hanna Walsdorf at the Universität Leipzig.

**Chiara Bertoglio** is a concert pianist and musicologist based in Italy. She obtained degrees from the Universities of Venice, Rome, Birmingham (PhD Music, 2012) and Nottingham, as well as from the Accademia di Santa Cecilia in Rome and the Conservatorio di Torino. She is the author of *Reforming Music: Music and the Religious Reformations of the Sixteenth Century* (Berlin: De Gruyter, 2017) and of several books in Italian on musicological topics, as well as articles published by journals such as *Early Music*, *Understanding Bach*, *TRANS: Revista Transcultural de Música* and several others; she has appeared as a soloist on CDs for Naxos and Brilliant, among others, and in venues such as Carnegie Hall.

**Adem Merter Birson** is a music theorist/musicologist specializing in the history and analysis of eighteenth-century music, especially that of Joseph Haydn. An American scholar of part-Turkish descent, he has a second area of expertise in Turkish classical music in the Ottoman tradition and is a performer on the oud. Currently on the music-theory staff at Hofstra University, in Long Island, New York, Birson has taught at Cornell University, Queens College City University of New York and Ipek University, in Ankara. His research has been published in *HAYDN: Online Journal of the Haydn Society of North America* and the *Journal of Music Theory Pedagogy Online*.

**Mark Brill** is Associate Professor at the University of Texas San Antonio. He is the author of the textbook *Music of Latin America and the Caribbean* (second edition New York: Routledge, 2018), and has written articles on the film music of Max Steiner, Leith Stevens and James Newton Howard, and on the film *Black Orpheus*.

**Leon Chisholm** is a postdoctoral research scholar at the Deutsches Museum in Munich. Previously a Fellow of the Italian Academy at Columbia University, he received a PhD from the University of California Berkeley in 2015. Research interests include *organi di legno*, enharmonic keyboard instruments, intabulation and the early sacred concerto.

**Sean Curtice** is a doctoral student at Northwestern University specializing in historical music theory. He holds a Master of Arts in Music Theory and Composition from

the Schola Cantorum Basiliensis, where his thesis included a complete edition of the partimenti of Luigi Cherubini.

**Drew Edward Davies** is a historical musicologist who focuses on New Spanish and Iberian music of the seventeenth and eighteenth centuries. He has edited the complete works of Santiago Billoni, an Italian composer who worked in New Spain (Middleton: A-R Editions, 2011) and published a complete thematic catalogue of the music archive of Durango Cathedral, Mexico (Mexico City: Universidad Nacional Autónoma de México, 2013). He is Associate Professor and Director of Graduate Music Studies at Northwestern University.

**Ewald Demeyere** is a harpsichordist, fortepianist, conductor, theorist and Professor at the Artesis Plantijn University College Antwerp and at the Institut Supérieur de Musique et de Pédagogie in Namur. As a chamber player, he works with, among others, Barthold Kuijken and the Quatuor Dialogues. His recent recordings, issued by Challenge Records, include *Tears: Harpsichord Laments of the Seventeenth Century* (CC 72617, 2013) and *Wolfgang Amadeus Mozart: Gran Partita* (in an arrangement for fortepiano and oboe quartet, with the Quatuor Dialogues; CC 72697, 2016). His book *Johann Sebastian Bach's Art of Fugue: Performance Practice Based on German Eighteenth-Century Theory* was published by Leuven University Press in 2013.

**Julia Doe** is Assistant Professor of Music at Columbia University. Her research focuses on the opera, literature and politics of the French Enlightenment and has recently appeared in the *Journal of the American Musicological Society* and *Studies in Eighteenth-Century Culture*. She is the recipient of the Alfred Einstein and M. Elizabeth C. Bartlet awards from the AMS, as well as grants from the National Endowment of the Humanities and the Fulbright Program.

**Chad Fothergill** holds a University Fellowship at Temple University, Philadelphia, where his dissertation research examines aspects of the Lutheran cantorate from the sixteenth to eighteenth centuries. He is active as an organist in the Philadelphia and New York City areas, and has performed or presented papers, workshops and lecture-recitals throughout the United States and Canada.

**Hubert Hazebroucq** is a dancer, choreographer and independent researcher specializing in renaissance and baroque dance. Since 2008 he has worked as artistic director of the dance company Les Corps Éloquents in Paris. In 2013 he obtained a Master of Arts degree in musicology at the Université de Reims Champagne-Ardenne. He is frequently involved in early-dance research projects.

**Mary Hunter** is A. Leroy Greason Professor of Music Emerita at Bowdoin College. She has published widely on late eighteenth-century opera and chamber music, and is



currently engaged in a book-length study of ideals and values in the discourse of classical music performance.

**Václav Kapsa** received his PhD from Charles University in Prague and is currently Research Fellow in the Department of Music History of the Institute of Ethnology, Czech Academy of Sciences. His main research interests and his publications focus on eighteenth-century music in the Czech lands, with emphasis on music by Prague composers and musicians in the service of the Bohemian aristocracy.

**Nicholas Lockey** (PhD Princeton, 2013) is a musicologist and ensemble director whose research examines the history of orchestration and texture, musical character types and variation forms, with particular emphasis on the music of Vivaldi and Handel. He has presented papers at conferences such as the American Musicological Society, the American Handel Society and the Fondazione Giorgio Cini in Venice, and his publications include contributions to *Grove Music Online*, *Studi vivaldiani*, the *Händel-Jahrbuch*, *Music & Letters*, *Oxford Bibliographies Online* and *Early Music America*. He has taught at Princeton University and Sam Houston State University, and is currently the Director of Upper School Music at The Benjamin School (Palm Beach Gardens, Florida).

**Nicholas Mathew** is Professor in the Department of Music at the University of California Berkeley. He is the author of *Political Beethoven* (Cambridge: Cambridge University Press, 2013) and co-editor, with Benjamin Walton, of the volume *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (Cambridge: Cambridge University Press, 2013).

After thirty years in the Physics Department of the University of Cambridge, including ten as a fellow of Fitzwilliam College, **Chris Nex** now has more time to devote to searching out, editing and performing music that has been neglected in recent times. He has edited, with his wife Frances, new editions of some of this repertoire, published by Phylloscopus Publications, and more recently by Accolade Musikverlag.

**Luca Lévi Sala** is Associate Professor at the Université de Montréal. He was a founding editor of the journal *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, and has published in the *Journal of Musicological Research*, *Notes*, *Revue de musicologie*, *Eighteenth-Century Music*, *Studi musicali*, *Rivista italiana di musicologia*, *Ad Parnassum* and *Analecta musicologica*, as well as contributing to *Oxford Bibliographies Online*. Together with Rohan Stewart-MacDonald, he has recently edited *Muzio Clementi and British Musical Culture: Sources, Performance Practice and Style* (New York: Routledge, 2018), as well as preparing a critical edition of Clementi's 'Viennese' sonatas, Opp. 7–10 (Bologna: Ut Orpheus, 2018).

**Alberto Sanna** is a musicologist and violinist who specializes in Italian and Italianate music from the late sixteenth to the mid-nineteenth centuries. As both

theoretician and practitioner, he is interested in the relationship between compositional thought and sound ideals in specific repertoires of church, chamber and theatre music. His publications and recordings attempt to show how early modern musicians negotiated the relationship between composition and performance in their creative endeavours. One current project deals with Arcangelo Corelli's poetics of violin music as well as the social and cultural structures that shaped his musical activities and thought. A second involves a study of sound ideals and instrumentation in early modern Italian music and the way these affect the interpretation of specific genres of chamber (Alessandro Stradella), theatre (Tomaso Albinoni) and church (Giovanni Gabrieli) instrumental music.

After studies in Augsburg and in Basel, **Markus Schwenkreis** received a diploma in historical keyboard instruments from the Schola Cantorum Basiliensis. He now teaches improvisation on historical keyboard instruments at the Schola Cantorum and is responsible for the organization of the 'Studentage Improvisation', which take place there every two years. Schwenkreis is editor of *Compendium Improvisation: Fantasieren nach historischen Quellen des 17. and 18. Jahrhunderts*, published in 2018 (Basel: Schwabe).

**Michael Spitzer** taught at Durham University for twenty years before accepting the chair in Music at the University of Liverpool. He is the author of *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004) and *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006), and is currently completing a monograph on the history of emotion in Western music.

**Arne Spohr** (PhD Hochschule für Musik Köln, 2006) is Associate Professor of Musicology at Bowling Green State University. His publications include a monograph on English musicians in Denmark and northern Germany around 1600 and a co-edited book on Michael Praetorius, as well as articles on 'concealed music' in European court culture, and on black trumpeters and kettledrummers in the Holy Roman Empire from 1600 to 1800.

**W. Dean Sutcliffe** is Professor in the School of Music at the University of Auckland, and has edited *Eighteenth-Century Music* since its inception in 2004. Recent publications include 'The Simplifying Cadence: Concession and Deflation in Later Eighteenth-Century Musical Style', in *Haydn and His Contemporaries II: Selected Papers from the Fifth Biennial Conference of the Society for Eighteenth-Century Music at the College of Charleston in Charleston, SC, 13–15 April 2012*, ed. Kathryn Libin (Ann Arbor: Steglein, 2015), and the edition *Adalbert Gyrowetz: Three String Quartets, Op. 42* (Ann Arbor: Steglein, 2017).

**Jeanne Swack** is Professor of Musicology and Jewish Studies at the Mead Witter School of Music, University of Wisconsin-Madison. Her work has centred on the music



of the German Baroque, especially Bach and Telemann, as well as the study of anti-Semitism in musical texts. She has published widely in such journals as the *Journal of the American Musicological Society*, *Journal of the Royal Musical Association* and *Acta musicologica*, has written book chapters for Cambridge and Oxford University Presses, and has prepared editions of Telemann's vocal and instrumental music. She also co-directs the University of Wisconsin-Madison Early Music Ensemble and provides instruction on Baroque flute and recorder.

**Zoltán Szabó** is a cellist and musicologist. Having migrated from his native Hungary to Australia in 1985, he worked with the Australian Chamber Orchestra in Sydney until 1991, when he became Principal Cello with Opera Australia. In 2017 he was awarded a PhD by the University of Sydney for 'Problematic Sources, Problematic Transmission: An Outline of the Edition History of the Solo Cello Suites by J. S. Bach'. Currently he is teaching music history and musicology at the Sydney Conservatorium of Music.

**Nicholas Taylor** is a research librarian with the Congressional Research Service at the Library of Congress in

Washington, D. C. He earned a PhD in music history from Indiana University in 2014. Taylor's work has been supported by the American-Scandinavian Foundation and the American Bach Society, and he has presented his research at several national and international conferences.

**Stefanie Tcharos** is Associate Professor of Musicology at the University of California Santa Barbara, and her research focuses on the critical history of opera and related vocal traditions, theories of genre, historiography and cultural history. She is the author of *Opera's Orbit: Musical Drama and the Influence of Opera in Arcadian Rome* (Cambridge: Cambridge University Press, 2011), has co-directed the Center for the Interdisciplinary Study of Music at UCSB, and has been co-editor of *Cambridge Opera Journal*.

**Etha Williams** is a PhD candidate at Harvard University. Her dissertation project explores how the keyboard shaped theories of embodied cognition, emergent consciousness and vitalist ecology in later eighteenth-century Europe. More broadly, she is interested in the ways aurality has productively challenged ocular-centric assumptions concerning the relationship between sensation, representation and knowledge.