

## CONTRIBUTORS

**Vanessa Agnew** is Associate Professor in the German Department at the University of Michigan, where she researches and teaches on the cultural history of music, travel and re-enactment, and on the eighteenth century. She is the author of *Enlightenment Orpheus: The Power of Music in Other Worlds* (New York: Oxford University Press, 2008) and co-editor, with Jonathan Lamb, of *Settler and Creole Re-enactment* (London: Palgrave, 2009). She has held research fellowships at the Australian National University, the Universität Paderborn, the National Maritime Museum (Greenwich), Humboldt-Universität zu Berlin and the Forschungszentrum Europäische Aufklärung (Potsdam). She is currently working on a monograph on historical re-enactment.

**Alice Bellini** received the PhD in musicology from the University of Cambridge. Her dissertation, 'Aspects of Metatheatre in Eighteenth-Century Italian Opera', explores the phenomenon of metatheatre in the operatic world, discussing the introduction of dramatic and musical elements that express 'theatrical self-consciousness'. Her research interests include eighteenth-century opera, theories of drama, literary criticism and aesthetics. She is now Associate Lecturer at the Open University.

**David Black** is Junior Research Fellow at Homerton College, Cambridge. He received his PhD from Harvard University in 2007 with a dissertation on Mozart's Viennese sacred music and is currently writing a book on the subject. He is also preparing a new edition of the Mozart Requiem.

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**Mark Evan Bonds** is Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. His most recent book is *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006). He is currently writing a book on the history of the idea of absolute music.

**Rogério Budasz** is Associate Professor at the University of California, Riverside. He received his PhD in musicology from the University of Southern California in 2001. His research interests focus on early and traditional Brazilian music and its connections with the music of the Iberian Peninsula, Latin America and West Africa. His most recent publications include books on Afro-Iberian guitar music and music theatre in colonial Brazil, as well as articles in *Music & Letters*, *Early Music* and *Studi Musicali*.

**Keith Chapin** is Lecturer in Musicology at the New Zealand School of Music, Wellington. He specializes in issues of critical theory, music aesthetics and music theory in the eighteenth to twentieth centuries, and in particular in issues of counterpoint. He is an editor of *Eighteenth-Century Music* and an associate editor of *19th-Century Music*. His most recent publication is 'Sublime Experience and Ironic Action: E. T. A. Hoffmann and the Use of Music for Life', in *Musical Meaning and Human Values*, edited by Keith Chapin and Lawrence Kramer (New York: Fordham University Press, 2009).

**Barry Cooper** is Professor of Music at the University of Manchester. As a musicologist he is best known for his work on Beethoven, about whom he has written or edited six books, but he has also published research on a wide variety of other musical topics from the medieval period to the nineteenth century, and his doctoral dissertation was on 'English Solo Keyboard Music of the Middle and Late Baroque' (published New York: Garland, 1989).

**Eric Cross** is Professor of Culture and Music and Dean of Cultural Affairs at Newcastle University. His research interests focus on Italian baroque opera; he has published a two-volume study and various articles on Vivaldi's operas and has made performing editions of the works for concerts and recordings in Britain, Europe, Australia and the USA. He is conductor of the Newcastle Bach Choir and Cappella Novocastriensis and has directed the UK premieres of Vivaldi's operas *Arsilda, regina di Ponto* and *Tamerlano*.

**Alan Davison** is Lecturer and Coordinator of Research in the Music Department of the University of Otago. He obtained his PhD from the University of Melbourne in 2002 with a study of the iconography of Franz Liszt. His specific area of research in music iconography is European portraiture from the eighteenth and nineteenth centuries. He is currently working on portraiture from the golden years of London's concert life in the late eighteenth century, and is especially interested in the portraits of musicians by the little-known artist Thomas Hardy.

**Bianca De Mario** studied musicology at the Università degli Studi di Milano, then in 2008 she obtained her PhD with 'Logos e rappresentazione: studi comparati di musica, teatro e letteratura' (Logos and Representation: Comparative Studies of Music, Theatre and Literature) from the Università degli Studi di Siena (Facoltà di Arezzo). She is interested in musical theatre, operatic and other, from a comparative and anthropological point of view, from Italian opera of the eighteenth century to romantic French theatre, with a recent foray into the twentieth-century musical.

**José María Domínguez Rodríguez** is a PhD student at the Universidad Complutense, Madrid, where he obtained his degree in musicology in 2004, having subsequently also graduated in flute from the Real Conservatorio Superior de Música in 2007. He is currently completing his thesis,



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**Jane Girdham** is Professor of Music at Saginaw Valley State University in Michigan. She is the author of *English Opera in Late Eighteenth-Century London: Stephen Storace at Drury Lane* (Oxford: Clarendon, 1997). Her recent research has focused on amateur musicians in eighteenth-century Britain.

**Katie Hawks** has given talks on Handel opera in Cambridge, London and Glyndebourne, appeared on programmes on history and music on BBC4 and Channel 5 / PBS, and is a regular contributor to *Early Music Review*. She is now a student furniture restorer.

**Celia Hurwitz-Keefe** received her PhD from Columbia University in 2002 with a dissertation entitled 'Tonality and Form in the First Movements of Britten's String Quartets Opp. 25 and 36'. She served as an editor for twentieth-century composers at *The New Grove Dictionary of Music and Musicians*, second edition (London: Macmillan, 2001), has taught for Queen's University Belfast and the Open University, and has contributed to a variety of music education projects for young people.

**Thomas Irvine** lectures in music at the University of Southampton, where he is Deputy Director of the Southampton Centre for Eighteenth-Century Studies. He came to Southampton from a postdoctoral fellowship at the Bayerische-Julius-Maximilians-Universität Würzburg, having taken his PhD at Cornell University in 2005. His research includes a focus on the music and cultural contexts of Mozart.

**John Irving** is Professor of Music History and Performance Practice at the University of Bristol. His main interest is in the instrumental music of Mozart, especially the piano and chamber music, on which he has published three books (another is in preparation) and numerous articles, book chapters, editions and reviews. He is a frequent speaker at musicology conferences in the UK and internationally and is a Council Member of the Royal Musical Association. Also active in the field of performance, he specializes in the fortepiano repertoire of the classical period, and has recently completed a recording of sonatas by Leopold Mozart and his Salzburg contemporaries on historical keyboards from the Edinburgh University Musical Instrument Collection, a project supported by a British Academy Research Grant.

**Elisabeth Le Guin** has taught musicology at the University of California, Los Angeles since 1997. Her previous career was as a baroque cellist, and she continues to perform and record as her teaching schedule permits. Her scholarly work represents various approaches to keeping performance 'in the picture' historically and theoretically. She has

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**Dorothea Link** is Associate Professor at the University of Georgia. Her work relating to Martín y Soler includes her dissertation (University of Toronto, 1991) and articles in *The New Grove Dictionary of Opera*, *The New Grove*, second edition, *Mozart Studies* (2006), *Wolfgang Amadè Mozart: Essays on His Life and Work* (1996), *Goldoni and the Musical Theatre* (1995), *Mozart-Jahrbuch* (1991) and *Mitteilungen der Internationalen Stiftung Mozarteum* (1990). She has also published *Words about Mozart: Essays in Honour of Stanley Sadie*, with Judith Nagley (2005), *Arias for Francesco Benucci, Mozart's First Figaro and Guglielmo* (2004), *Arias for Nancy Storace, Mozart's First Susanna* (2002) and *The National Court Theatre in Mozart's Vienna: Sources and Documents, 1783–1792* (1998).

**Laurenz Lütteken** is Professor of Musicology at the Universität Zürich. He studied at the Westfälische Wilhelms-Universität Münster and Ruprecht-Karls-Universität Heidelberg (with Klaus Hortschansky and Ludwig Finscher), completing his dissertation on Guillaume Dufay in 1991. In 1995 he finished his *Habilitationsschrift*, which was subsequently published (*Das Monologische als Denkform in der Musik zwischen 1760 und 1785* (Tübingen: Niemeyer, 1998)). He has received various awards (the Dent Medal in 2003, election to the Accademia Europaea in 2008), is a member of numerous scholarly organizations (he is currently President of the Deutsche Gesellschaft für die Erforschung des 18. Jahrhunderts) and sits on various editorial boards for books and journals. His main interests lie in the music of the late medieval period, the Renaissance and the eighteenth century, and in the history of genres and ideas in music.

**Catherine Mayes** received her PhD in musicology from Cornell University in 2008, with a dissertation entitled 'Domesticating the Foreign: Hungarian-Gypsy Music in Vienna at the Turn of the Nineteenth Century'.

**Nancy November** is currently Senior Lecturer in Musicology at the University of Auckland. Her research and teaching interests centre on the music of the late eighteenth century: aesthetics, analysis, and performance history and practices. Recent publications include essays on visual ideologies of the string quartet, Haydn and musical melancholy, Haydn's use of register in the string quartets, and on the concept of voice in Haydn's early string quartets. In 2006–2007 she was Edison Fellow at the British Library, where she investigated the performance history of Beethoven's string quartets.

**Anthony Pryer** lectures at Goldsmiths, University of London, where he directs the master's degree in historical musicology and also teaches the philosophy of music. He served as an elected member of the executive committee of



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**Marina Ritzarev** was educated in St Petersburg and worked in Moscow in the 1970s and 1980s. She holds a doctorate from the St Petersburg Conservatory (1973) and a *doctorat d'État* from Kiev Conservatory (1989). Since 1990 she has lived in Israel and is now Professor at Bar-Ilan University. She specializes in eighteenth-century Russian music, although twentieth-century culture is also within her range of interests. She has written several books in Russian, including a monograph on composer Sergei Slonimsky (St Petersburg: Sovetskii Kompozitor, 1991). Among her recent contributions are the study *Eighteenth-Century Russian Music* (Aldershot: Ashgate, 2006) and articles that treat problems of musical identity and signification.

**Stephen Roe** is Head of the Book and Manuscript Department, Sotheby's Europe and Worldwide Head of Printed and Manuscript Music.

**Rohan Stewart-MacDonald** completed his PhD in 2001 and has continued to specialize in British music of the eighteenth and nineteenth centuries, with a particular emphasis on the music of Clementi. His work on the composer has extended beyond his *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (Bologna: Ut Orpheus, 2006), but he is at present developing an interest in British music of the later nineteenth century, in particular the instrumental works of Hubert Parry and Charles Villiers Stanford, and has recently published 'The Treatment of the Sonata Principle and the Cultivation of "Cyclic" Processes in the Symphonies of Sir Charles Villiers Stanford (1852–1924)' in *Ad Parnassum* 6/12 (2008). He is Director of Music, Director of Studies in Music and Bye-Fellow of Murray Edwards College (formerly New Hall), Cambridge.

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**Raphaël Taylor** is an independent scholar and holds a PhD from King's College London. His musical research centres on Mozart, and future projects include a monograph on Mozart and the carnivalesque. He is currently writing a study of Hergé's *Les Aventures de Tintin* considered as works of art, and is also the translator for the French edition of Pir Vilayat Inayat Khan's *In Search of the Hidden Treasure: A Conference of Sufis* (New York: Tarcher/Putnam, 2003).

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**Wiebke Thormählen** took her doctorate from Cornell University in 2008, currently teaches at King's College London and at Trinity Laban Conservatoire of Music and Dance, 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 active as a baroque violinist.