



## NOTES ON CONTRIBUTORS

**Karl Böhmer** is a native of Mainz, where he studied musicology, history and art history. Since the publication of his doctoral dissertation *W. A. Mozarts Idomeneo und die Tradition der Karnevalsoper in München* (Tutzing: Schneider, 1999) he has written books and articles on Handel in Rome, Alessandro Scarlatti's oratorios, operas by Mozart and his contemporaries, and Mozart singers, such as Domenico Bedini and Francesco Ceccarelli, among other topics. Böhmer has been the general manager of Villa Musica, a state foundation for chamber music based in Rhineland-Palatinate, for over thirty years, and he teaches at the Hochschule für Musik Mainz.

**Stephanie Carter** is an Associate Researcher at Newcastle University. Her research focuses on early-modern music print culture, and her work has appeared in various journals and essay collections. She co-edited, with Kirsten Gibson and Roz Southey, *Music in North-East England, 1500–1800* (Woodbridge: Boydell & Brewer, 2020) and is currently co-editing 'The Music Trade in Britain, 1650–1800'.

**Joshua Tolulope David** is a PhD candidate in the musicology programme at the University of Toronto. His research examines the performance practice, staging and reception of canonical operas in Nigeria, and how they decentre European intellectual hegemony within a postcolonial framework. His work is funded by the Neville Austin Musicology Scholarship.

**Axel Körner** is Professor of Modern Cultural and Intellectual History at the Universität Leipzig and Honorary Professor at University College London. He has published widely on European music theatre. He currently leads a project entitled 'Opera and the Politics of Empire in Habsburg Europe, 1815–1914', financed by the European Research Council. His recent publications include *Italian Opera in Global and Transnational Perspective: Reimagining Italianità in the Long Nineteenth Century* (Cambridge: Cambridge University Press, 2022), co-edited with Paulo Kühl.

**Marcos Krieger**, DMA, is Professor of Music at the School of the Arts of Susquehanna University, Pennsylvania, where he teaches organ and harpsichord. His musicological research on Iberian and Italian keyboard treatises has been published in Europe, the USA, Argentina and Brazil.

**Maryse Legault** is a PhD candidate in musicology at McGill University, where she researches the status, role and symbolism of the soloist in the nineteenth century. She received a master's degree at the Koninklijk Conservatorium Den Haag in 2017, specializing in historical clarinet performance. Legault has been recognized for her impressive finger technique and her daring choice of repertoire, as well as the flexibility and expressiveness of her interpretations.

**Alan Maddox** is Program Leader of Musicology and Analytical, Historical and Cultural Studies in the Sydney Conservatorium of Music at the University of Sydney. He was initially trained as a singer, and his research and publications focus primarily on Italian vocal music in the early eighteenth century, particularly that of Antonio Caldara (1670–1736), as well as music and rhetoric, music in Australian colonial society, and music and the history of emotions. He is currently editing a volume of essays on Caldara.

**Jan Miyake** is Professor of Music Theory at Oberlin College and Conservatory. Her areas of research include sonata-form theories, inclusive pedagogy and approaches to linear analysis. In November 2023 she began her two-year term as President of the Society for Music Theory.

**Shanti Nachtergaele** is a PhD candidate in musicology at McGill University, writing her dissertation on the socio-material history of the double bass. She has published articles in *Early Music*, *Music and the Moving Image* and the *Online Journal of Bass Research*, and has contributed a

chapter, 'Dragonetti's Virtuosity of Arrangement', to the forthcoming *Oxford Handbook of Arrangement Studies*, edited by Ryan Bañagale.

**Paul Newton-Jackson** is a Postdoctoral Fellow at the Katholieke Universiteit Leuven. He was, before this appointment, an IASH Postdoctoral Research Fellow at the University of Edinburgh, researching the material histories of eighteenth-century keyboard instruments. His PhD dissertation (2022) examined seventeenth- and eighteenth-century cultural and political relations between Poland and Germany through the lens of music and dance. He has published articles and reviews in *Eighteenth-Century Music*, *Early Music* and *Music & Letters*, and his article 'Early Modern Polonaises and the Myth of "Polish Rhythms"' will appear in *The Journal of Musicology* in April 2024.

**Jenny Nex** is a musical-instrument specialist, curator, lecturer and musician based in Edinburgh. Besides her initial music degree, she holds a postgraduate qualification in historically informed performance, an MA in Museum & Gallery Management and a PhD that examined the businesses of instrument makers active in early industrial London. In 2005 Jenny took up the role of Curator of the Museum at the Royal College of Music and in 2013 moved to a similar role in the Musical Instrument Collection at the University of Edinburgh. Her research and teaching focus on understanding and interpreting musical instruments, and on the business and economic activities of musical-instrument makers in the eighteenth and nineteenth centuries.

**Janet K. Page** is Benjamin W. Rawlins Professor of Music at the University of Memphis. Her research focuses on the music of seventeenth- and eighteenth-century Vienna, and she is especially interested in women's music-making. Her book *Convent Music and Politics in Eighteenth-Century Vienna* was published by Cambridge University Press in 2014. She has published editions that include the oboe concertos of C. P. E. Bach and music from Viennese convents, among them the first modern edition of music by the Viennese nun-composer Maria Anna von Raschenau. Her edition of Georg Reutter the Younger's *Mater dolorum* will appear in 2024.

**Claudia Pilla** graduated in piano, harpsichord and musicology from the conservatories of Venice and Pesaro *cum laude*. She has given numerous concerts in Italy, Morocco, Denmark, Sweden, Norway and Finland as a soloist, with orchestra and in chamber-music ensembles, and has made recordings for RAI and other radio and television stations. She has held masterclasses on baroque performance practice and the history of ornamentation and old fingerings. In 2012 she published the volume *Le antiche diteggiature negli strumenti a tasto* (Padua: Armelin) and in 2022 the bilingual edition *Guelf. 1055 Helmstedt, Wolfenbüttel, Herzog August Bibliothek: manoscritto in intavolatura d'organo tedesca della prima metà del sec. XVII, completamente diteggiato* (Latina: Il Levante).

**Pierpaolo Polzonetti**, Professor of Music at the University of California Davis, is the author of *Feasting and Fasting in Opera: From Renaissance Banquets to the Callas Diet* (Chicago: University of Chicago Press, 2021), *Italian Opera in the Age of the American Revolution* (Cambridge: Cambridge University Press, 2011), *Tartini e la musica secondo natura* (Lucca: Libreria Musicale Italiana, 2001; reprinted 2022) and co-editor, with Anthony R. DelDonna, of *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009).

**David Schulenberg** has written books on W. F. Bach, C. P. E. Bach and, most recently, the life and works of J. S. Bach (New York: Oxford University Press, 2020). His textbook and anthology *Music of the Baroque* has seen three editions (New York: Oxford University Press, 2001, 2008, 2013). A contributor to critical editions of music by J. S. and C. P. E. Bach, he teaches at Wagner College in New York and at Boston University, and as harpsichordist and fortepianist has been involved in recordings of chamber music by Quantz, the Graun brothers, King Frederick 'the Great' and

members of the Bach family. Additional writings, editions and recordings are published on his website, [schulenbergmusic.org](http://schulenbergmusic.org).

**Lauri Suurpää** is Professor of Music Theory at the Sibelius Academy, University of the Arts Helsinki. His main research interests lie in the analysis of tonal music. His publications have typically combined technical analysis with other approaches such as programmatic aspects, narrativity, musico-poetic associations in vocal music, eighteenth-century rhetoric and romantic aesthetics. His publications include *Death in 'Winterreise': Musico-Poetic Associations in Schubert's Song Cycle* (Bloomington: Indiana University Press, 2014), *Music and Drama in Six Beethoven Overtures: Interaction between Programmatic Tensions and Tonal Structure* (Helsinki: Sibelius Academy, 1997) and numerous journal articles and book chapters. He is currently working on a monograph on Haydn's late symphonies and string quartets.

**Bertil van Boer** is Professor Emeritus of Musicology–Theory at Western Washington University. He has published widely on music of the eighteenth century, including *The Musical Life of Joseph Martin Kraus: Letters of an Eighteenth-Century Swedish Composer* (Bloomington: Indiana University Press, 2014).

**Alejandro Vera** is Associate Professor at the Instituto de Música of the Pontificia Universidad Católica de Chile and chief editor of the music journal *Resonancias*. Among other publications, he has edited *Santiago de Murcia: cifras selectas de guitarra* (Middleton, WI: A-R Editions, 2010) and is author of *The Sweet Penance of Music: Musical Life in Colonial Santiago de Chile* (New York: Oxford University Press, 2020), which received the Robert M. Stevenson Award from the American Musicological Society in 2022. The original Spanish version of this book was also awarded the Premio de Musicología for 2018 by the Casa de las Américas in Cuba.

**Jacqueline Waeber** is Associate Professor of Musicology at Duke University. A specialist in the French Enlightenment, Jean-Jacques Rousseau and music, and melodrama, she has recently edited *The Cambridge Companion to Seventeenth-Century Opera* (Cambridge: Cambridge University Press, 2022). Her current research focuses on German poetic recitation and music in the eighteenth and nineteenth centuries.