

CONTRIBUTORS

Maria Virginia Acuña holds a PhD in musicology from the University of Toronto (2016) and has taught courses at Kwantlen Polytechnic University and Simon Fraser University. Her research on Spanish musical theatre of the seventeenth and early eighteenth centuries appears in *Sebastián Durón (1660–1716) y la música de su época*, ed. Paulino Capdepón and Juan José Pastor Comín (Vigo: Academia del Hispanismo, 2013), *Musicología global, musicología local*, ed. Javier Marín López, Germán Gan Quesada, Elena Torres Clemente and Pilar Ramos López (Madrid: Sociedad Española de Musicología, 2013), and in the *Bulletin of the Comediantes*. She is also co-author of *Claudio Monteverdi: A Research and Information Guide* (New York: Routledge, 2018).

Brent Auerbach is Associate Professor of Music Theory at the University of Massachusetts Amherst. His research focuses primarily on extending the concept of the musical motive as it pertains to analysis. He has had articles published in the *Journal of Music Theory*, *Music Theory Online*, *Theory and Practice* and *Intégral*.

Violinist **Fabio Biondi** directs Europa Galante, an ensemble that he founded in 1990 and which has since performed at many prestigious venues around the world, including La Scala in Milan, the Accademia di Santa Cecilia in Rome, Suntory Hall in Tokyo, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Musikverein in Vienna, Lincoln Center in New York and the Sydney Opera House. His extensive discography ranges from Corelli to Schumann, and he has appeared as soloist and conductor with numerous orchestras. Biondi was artistic director for baroque music at the Stavanger Symphony Orchestra for eleven years, and in 2015 was appointed musical director of the Orquestra del Palau de les Arts in Valencia.

Sylvie Bouissou is Director of Research at the Centre national de la recherche scientifique. She has been general editor of the *Rameau Opera Omnia* since 1991. In 1993 she established *Musica Gallica*; in 1996 she founded the Institut de recherche sur le patrimoine musical en France, directing it until 2003. Publications include *Jean-Philippe Rameau, Les Boréades, ou la tragédie oubliée* (Paris: Méridiens Klincksieck, 1992), *Crimes, cataclysmes et maléfices dans l'opéra baroque en France* (Paris: Minerve, 2011) and critical editions of Rameau's *Les Surprises de l'amour*, *Hippolyte et Aricie*, *Airs et Canons* and *Les Indes galantes* (Kassel: Bärenreiter). With Graham Sadler and Solveig Serre, she has edited a volume based on the international conference 'Rameau, entre art et science' (Paris: École nationale des chartes, 2016), and with France Marchal-Ninosque and Pascal Denécheau she is preparing the 'Dictionnaire de l'Opéra de Paris sous l'ancien régime'.

Jasmin Cameron is an Honorary Research Fellow at the University of Aberdeen. Her research interests lie with Italian and German music of the late seventeenth and eighteenth centuries, analysis (particularly of texted mu-

sic), musical rhetoric, and the development and transmission of musical conventions. Her recent work has included biographical studies and editions of various works by composers Giovanni Maria Ruggieri (c1669–1714) and Francesco Maria Barsanti (c1690–1775).

David Chapman received his PhD in historical musicology from Rutgers University, where he currently teaches courses in music history, performance practice and world music. He is author of the monograph *Bruckner and the Generalbass Tradition* (Vienna: Musikwissenschaftlicher Verlag, 2010), and is currently preparing an edition of Bruckner's Symphony No. 0 ('Die Nullte', WAB100) for the New Bruckner Collected Works series. He has contributed articles and reviews to various scholarly journals, including *Eighteenth-Century Music*, *Ad Parnassum* and *The Galpin Society Journal*, and performs with a variety of early-music groups in the New York metropolitan area on modern double bass, violone in contrabasso, violone da gamba and five-string Viennese Violon.

Stuart Cheney teaches music history and viola da gamba at Texas Christian University. His articles have appeared in *Early Music*, *The New Grove Dictionary of Music and Musicians*, *Historic Brass Society Journal*, *Consort*, *A Performer's Guide to Seventeenth-Century Music*, second edition, ed. Stewart Carter, revised and expanded by Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), and in *The Cambridge Encyclopedia of Historical Performance in Music*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2018). He has also contributed to the forthcoming 'Encyclopedia of Tablature', to be published by Brepols.

Thomas Christensen is Avalon Foundation Professor of Music and the Humanities at the University of Chicago. He has written extensively on questions of eighteenth-century music theory, including his 1993 monograph on the writings of Jean-Philippe Rameau (*Rameau and Musical Thought in the Enlightenment* (Cambridge: Cambridge University Press)). He is currently finishing a study of Fétis's concept of musical tonality and its reception in the nineteenth century.

Katelyn Clark is a scholar-performer based in Montreal. Her current research and performance practice focus on late eighteenth-century keyboard culture in London, Paris and St Petersburg, funded through the Fonds de recherche du Québec – Société et culture.

Eleanor (Nell) Cloutier holds a doctorate in music from the University of California Berkeley. She studies the reception of early nineteenth-century Italian opera in Paris and London. Her work locates opera reception in lived experiences, examining gossip, material objects and ephemera to understand how opera acted in daily life. Her current project in the digital humanities, 'The Musical Juste-Milieu', maps the addresses of subscribers to Parisian musical institutions, and will yield new information about



the composition and overlap of audiences for different theatres.

Craig Comen is a PhD candidate in the McIntire Department of Music at the University of Virginia. He is currently finishing a dissertation on the origins of music analysis in eighteenth-century criticism, which is being funded by a University of Virginia Dean's Dissertation Completion Fellowship.

Paul Cornelson has been managing editor of *Carl Philipp Emanuel Bach: The Complete Works* since its inception in 1999. He is the author of *The Essential C. P. E. Bach* (Los Altos: Packard Humanities Institute, 2014) and has edited four of the composer's five Passions according to St John.

James R. Currie is a writer and performer who teaches courses on music history and philosophy in the Department of Music at the University at Buffalo, where he is also on the Faculty of the Center for the Study of Psychoanalysis and Culture. His work takes place at the intersections of critical musicology, history, philosophy and creative writing, and includes his widely read article 'Music After All' (*Journal of the American Musicological Society* 62/1 (2009)) and his monograph, *Music and the Politics of Negation* (Bloomington: Indiana University Press, 2012).

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Matteo Giuggioli gained his PhD at the Università di Pavia-Cremona with a dissertation that examined narrative implications in Boccherini's string quintets. Later he was Postdoctoral Research Fellow at the Centre d'Études Supérieures de la Renaissance in Tours. He is currently a research assistant at the Universität Zürich. His publications focus on eighteenth- and early nineteenth-century instrumental music, film music and musical iconography.

Sara Gross Ceballos is Associate Professor of Musicology at Lawrence University. Her research focuses on eighteenth-century keyboard music in performance and its intersections with identity and selfhood. Her recent publications include studies of sympathy in the music of C. P. E. Bach ('Sympathizing with C. P. E. Bachs *Empfindungen*', *The Journal of Musicology* 34/1 (2017)) and music as moral criticism in the character pieces of François Couperin ('François Couperin, *Moraliste?*', *Eighteenth-Century Music* 11/1 (2014)).

Late in 2016 **David Hunter** retired as Music Librarian in the Fine Arts Library and Senior Lecturer in the Butler School of Music, at the University of Texas at Austin. His book

The Lives of George Frideric Handel was published in 2015 (Woodbridge: Boydell).

Jonathan Rhodes Lee is a musicologist with interests in both eighteenth-century topics (particularly the works of George Frideric Handel) and film music. He has presented his work in various forums, including publications for *Cambridge Opera Journal* and A-R Editions and at conferences of the American Musicological Society, the American Handel Society, the Society for Eighteenth-Century Studies (UK), the Handel Institute (UK) and the Society for American Music, among others. He is completing a book, 'Film Music in the Sound Era: A Research and Information Guide', under contract with Routledge, and is currently Assistant Professor of Musicology at the University of Nevada Las Vegas.

Joe Lockwood is a DPhil candidate and teaching assistant at New College Oxford. His Arts and Humanities Research Council-funded research explores the reception of Handel's music in Revolutionary North America. His edition of the music for early productions of the plays of eighteenth-century Poet Laureate Nicholas Rowe has been published in *The Plays and Poetry of Nicholas Rowe*, general editor Stephen Bernard (five volumes, London: Routledge, 2017).

Matteo Magarotto is Visiting Scholar at Cornell University for 2017–2018. He holds a degree from the Università di Milano, a piano diploma and a PhD in musicology from the University of Cincinnati College-Conservatory of Music. His dissertation combined Hepokoski and Darcy's Sonata Theory with Gjerdingen's theory of musical schemata in a detailed analytical study of the first movements of Mozart's keyboard sonatas. His current research also centres on Mozart, as well as music analysis and aesthetics.

John McKean is a harpsichordist and musicologist based in Boston, Massachusetts, having recently completed his doctoral work at the University of Cambridge with a dissertation on the development of keyboard technique in the German Baroque.

Marten Noorduyn completed his doctoral research on Beethoven's tempo indications in 2016 at the University of Manchester, and is currently working as a research assistant on the project Transforming Nineteenth-Century Historically Informed Performance at the University of Oxford. His research interests include performance practice in nineteenth-century music, source studies, empirical and statistical approaches to music and performance, and performance cultures. His most recent article, 'Re-examining Czerny's and Moscheles's Metronome Marks for Beethoven's Piano Sonatas', has appeared in *Nineteenth-Century Music Review* (published online 13 February 2017). Besides his activities as a researcher, he is also active as a pianist and a teacher.

Anna Parkitna is a PhD candidate in music history and theory at Stony Brook University. Her dissertation, 'Opera in Warsaw, 1765–1830: Operatic Migration, Adaptation, and



Reception in the Enlightenment', explores cosmopolitan and national currents in Warsaw's operatic culture within a broad context of the European circulation of repertoires and performers. Anna's doctoral research has been supported by fellowships from the Gotha Research Centre of the Universität Erfurt, the German Historical Institute Warsaw, the Herder Institute for Historical Research on East Central Europe in Marburg and a travel grant (William Holmes / Frank D'Accone Endowment) from the American Musicological Society.

Kim Pineda, PhD, is a musicologist and performer who specializes in the historical performance practices of classical music from the fourteenth to the eighteenth centuries. He has presented his research at the American Musicological Society, the Society for American Music and the International Conference on the Blues, as well as at regional meetings of the Society for Ethnomusicology and the Music Library Association. His website is at kimpineda.com.

Brianna Robertson-Kirkland specializes in late eighteenth-century vocal practices, particularly those of British opera singers who were trained by the castrato Venanzio Rauzzini (1746–1810). As well as being part of the team that has established the Eighteenth-century Arts Education Research Network, she is also part of the Romantic National Song Network, within which she is researching personalized composite music volumes.

Julian Rushton is Emeritus Professor of Music at the University of Leeds, having previously taught at the University of East Anglia and the University of Cambridge. For his doctoral thesis at Oxford he worked on late eighteenth-century French opera. He has published extensively on operatic topics, and on Gluck, Mozart, Berlioz, Elgar and other composers. 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.

David Schulenberg is the author of books on C. P. E. Bach and W. F. Bach, and on the keyboard music of J. S. Bach, as well as the textbook and anthology *Music of the Baroque* (third edition, New York: Oxford University Press, 2013). A performer on early keyboard instruments, he has recorded chamber music by C. P. E. Bach, Quantz and King Frederick 'The Great', and has contributed to critical editions of keyboard works by J. S. and C. P. E. Bach. He teaches at Wagner College (New York) and in the historical-performance programme at The Juilliard School.

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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 'Poet of the Galant: The Keyboard Works of Manuel Blasco de Nebra', in *Instrumental Music in Late Eighteenth-Century Spain*, ed. Miguel Ángel Marín and Màrius Bernardó (Kassel: Reichenberger, 2014), and 'The Simplifying Cadence: Concession and Deflation in Later Eighteenth-Century Musical Style', in *Haydn and His Contemporaries II*, ed. Kathryn Libin (Ann Arbor: Steglein, 2015).

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.

Natassa Varka is a research student at King's College Cambridge, in the final stages of a PhD on Charles Jennens's copies of Handel's sacred oratorios. In combining music, source studies, and contemporary religion and politics, her doctoral work reflects her various research interests. Once she finishes her doctoral study, she will edit *Belshazzar* for the Hallische Händel-Ausgabe.

Bettina Varwig is Lecturer in Music at the University of Cambridge and Fellow of Emmanuel College. Following her doctoral studies at Harvard University, she held appointments at Magdalen College Oxford and at King's College London. Her main research interests concern early modern European music, in particular seventeenth- and early eighteenth-century German musical culture, with a current focus on histories of the body, the emotions and the senses.

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*.

Harry White is Professor of Music at University College Dublin. He is currently completing a monograph on concepts of authority and imaginative autonomy in the music of Fux, Bach and Handel.

Steven Zohn is Laura H. Carnell Professor of Music History at Temple University. He is the author of *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), and of numerous articles on Telemann, the Bach family and other eighteenth-century topics. Also active professionally as a performer on historical flutes, he recently organized the conference 'Georg Philipp Telemann: Enlightenment and Postmodern Perspectives'.