

CONTRIBUTORS

Annelies Andries is a Junior Research Fellow in Music at Magdalen College Oxford, interested in topics such as opera and other genres of music theatre, staging and performance practice, politics and militarism, and gender studies. Her current research project examines the use of military music in theatres in France, Britain and Prussia from the French Revolution to the Franco-Prussian War (1789–1871), and she is also preparing a book on the staging of history at the Paris Opéra during the reign of Napoleon I (1799–1815).

Vasili Byros earned his PhD at Yale University in 2009 and is currently Associate Professor of Music Theory and Cognition at Northwestern University. He researches the compositional, listening and pedagogical practices of the long eighteenth century, combining perspectives from schema theory, *Formenlehre*, topic theory and the history of theory in order to reconstruct ‘insider’ perspectives on music of the period. In 2017 he was awarded the Outstanding Publication Award from the Society for Music Theory, and the Charles Deering McCormick Professorship, Northwestern University’s highest recognition of teaching excellence and curricular innovation. He is currently writing a monograph on historically informed composition.

Elizabeth Dobbin has an Arts degree in English literature and French and a first-class honours degree in Law from the University of Sydney, and a master’s degree in early music and classical singing from the Royal Conservatory of The Hague. She has worked extensively across Europe as a soloist and chamber musician. She is currently a doctoral student in the docARTES programme at the Orpheus Institute, Ghent and the Universiteit Leiden, where she is researching French baroque vocal practice.

Julia Dokter holds a DMus from McGill University in organ performance and a PhD from the Universiteit Utrecht in musicology (early music). She currently teaches (part time) at Georgia State University in Atlanta.

Don Fader is Associate Professor of Musicology at the University of Alabama and reviews editor for *The Journal of Seventeenth-Century Music*. His research takes in a broad spectrum of issues relating to Italian music in seventeenth- and eighteenth-century France and the ‘goûts-réunis’. He is the author of two editions as well as articles in numerous journals and collections, and is the recipient of the Bourse Chateaubriand, the Westrup Prize and a research fellowship from the National Endowment for the Humanities. He is currently working on a book about the role of cultural exchange between Paris and Milan in the birth of eighteenth-century musical cosmopolitanism.

Kimary Fick, Instructor of Music History at Oregon State University, is a musicologist and performer on historical flutes who specializes in the music of the eighteenth century. Her research has been presented at conferences that include those of the American Musicological Society, Royal Musical Association Music and Philosophy Study Group, Society for Eighteenth-Century Music and American Society for Eighteenth-Century Studies. She was a co-editor of the recent Bärenreiter edition of Claudio Monteverdi’s *Vespro della Beata Vergine*, and her article ‘*Kenner, Liebhaber*, and the Rise of the Musical Amateur: C. P. E. Bach’s *Fantasia in C minor*’ has been published in the *A-R Online Music Anthology* (www.armusicanthology.com).

Bruno Forment is Visiting Professor at the Conservatorium van Gent and Research Fellow at the Koninklijk Conservatorium Antwerpen. His research on opera seria and stage design has appeared in, among others, *Cambridge Opera Journal*, *Early Music*, *Eighteenth-Century Music* and *Studi musicali*.

Chad Fothergill holds a University Fellowship at Temple University, Philadelphia, where his dissertation research examines aspects of the Lutheran cantorate from the sixteenth to the 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.

Anna Giust is an independent researcher, with teaching experience both in music and Russian language and culture. Currently she is Lecturer in Music Theory and the History of Musical Instruments at the Università Ca’ Foscari of Venice. She holds a PhD in the history and criticism of the visual and performing arts, obtained at the Università di Padova with the thesis ‘Towards Russian Opera: Growing National Consciousness in Eighteenth-Century Operatic Repertoire’ (2012, in English). She is the author of several articles concerning Russian music theatre from the eighteenth to the twentieth centuries, as well as two monographs: *Ivan Susanin di Catterino Cavos: un’opera russa prima dell’opera russa* (Turin: EDT, 2011) and *Cercando l’opera russa: la formazione di una coscienza nazionale nel repertorio operistico del Settecento* (Milan: Amici della Scala-Feltrinelli, 2014).

Dianne L. Goldman is a specialist in music from Spain, Mexico and South America during the seventeenth and eighteenth centuries. Her interests include responsories and the matins service, authorship, and liturgy of both the Catholic and the Jewish traditions. She is currently Lecturer in Music History at Columbia College Chicago.

Matthew J. Hall is a harpsichordist, organist and graduate student at Cornell. His dissertation studies the relationship



between emulation and originality in the works of J. S. Bach's students.

Beverly Jerold's recent publications include *The Complexities of Early Instrumentation: Winds and Brass* (Turnhout: Brepols, 2015), *Music Performance Issues: 1600–1900* (Hillsdale, NY: Pendragon, 2016), 'Performance Conditions, Standards and Bach's Chorus', *The Musical Times* 158 (Winter 2017) and 'A Vindication of Ferdinand Hiller', *Journal of Musicological Research* 37/2 (2018). She is also a practising keyboard musician.

David Wyn Jones is Professor of Music at Cardiff University. He has published widely on music and musical life in the eighteenth and early nineteenth centuries, including a biography of Haydn in the Cambridge University Press *Musical Lives* series (2009) and a major contextual study, *The Symphony in Beethoven's Vienna* (Cambridge: Cambridge University Press, 2006). A more recent monograph embraces a wider perspective: *Music in Vienna, 1700, 1800, 1900* (Woodbridge: Boydell, 2016).

Ton Koopman is a leading figure in early music and historically informed performance practice. As organist and harpsichordist he has performed in the most prestigious concert halls of the world and played the most beautiful historical instruments of Europe. His Amsterdam Baroque Orchestra & Choir has gained worldwide fame as one of the best ensembles on period instruments. Between 1994 and 2004 Koopman and his ensemble recorded all the sacred and secular cantatas by J. S. Bach, earning international acclaim, and after that Koopman recorded the complete works of Dieterich Buxtehude. He is also Professor at the Universiteit Leiden.

John Koster, after graduation from Harvard in 1971, made harpsichords and was a consultant to the Museum of Fine Arts, Boston. In 1990–1991 he held a Mellon Senior Fellowship at The Metropolitan Museum of Art in New York and from 1991 to 2015 was Conservator, Professor of Music and Curator of Keyboard Instruments at the National Music Museum, the University of South Dakota. In 2016 Koster, who has published extensively on the history of musical instruments, received the American Musical Instrument Society's Curt Sachs Award for lifetime achievement.

Musicologist, pianist and keyboard player specializing in early-music performance, **Federico Lanzellotti** is beginning his PhD at the Università di Bologna with a project on Carlo Ambrogio Lonati (born c1645, died c1710–1715). The critical edition that he undertook for his dissertation of a Viennese serenata by Giovanni Bononcini, *L'Euleo festeggiante nel ritorno d'Alessandro Magno dall'Indie*, was included in the Giovanni Bononcini Opera Omnia Edition led by the Fondazione Arcadia of Milan and is now in print. Correspondent for *Amadeus* and collaborator in the Tagliavini Collection of Bologna, he regularly contributes to specialized periodicals and writes for the publishing

houses LIM and Edizioni Carrara, as well as the labels Brilliant and CPO.

David Lee enjoys a multifaceted musical career as a singer, researcher and teacher. He recently completed his doctorate at the University of Glasgow under the supervision of John Butt, generously supported by an AHRC scholarship. His dissertation examined the emergence of composition as a professional vocation in early-modern Lutheran Germany, considering how this relates to the modern work concept.

Fabio Morabito is the Lord Crewe Junior Research Fellow in Music at Lincoln College Oxford. He is a cultural historian of French and German musical life in the age of European Revolutions (1789–1848), with interests that include canon formation and the cult of eccentricity, music historiography, performance culture and the ontology of musical notation. His research has appeared in *Eighteenth-Century Music*, *Acta musicologica* and *Music Theory Online*. He is currently writing a monograph on musicians' autobiographies and the origins of celebrity culture in the early nineteenth century, and editing the collection 'Antoine Reicha: the Making of a Nineteenth-Century Composer'.

Derek Remeš is a PhD candidate in music theory at the Hochschule für Musik Freiburg, where he also teaches music theory and aural skills. His dissertation attempts to reconstruct J. S. Bach's compositional pedagogy in the light of new sources. For more information please visit derekremes.com.

Mary Ann Smart is Gladyce Arata Terrill Professor in the Department of Music at the University of California Berkeley. She is the author of *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley: University of California Press, 2004) and of *Waiting for Verdi: Opera and Political Opinion in Nineteenth-Century Italy, 1815–1848* (Oakland: University of California Press, 2018).

Thomas Tolley teaches late medieval art at the University of Edinburgh. He is author of *Painting the Cannon's Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn* (Aldershot: Ashgate, 2001) and of several articles on the artistic interests of that composer. His essay 'Developing an Eye for Harmony: Rubens in Mozart's Education' appeared in *Late Eighteenth-Century Music and Visual Culture*, ed. Cliff Eisen and Alan Davison (Turnhout: Brepols, 2017). He is currently completing a study of the role of the visual arts in the formative creativity of Haydn, Mozart and Beethoven.

Huib van der Linden is a musicologist and cultural historian (MA, Universiteit Utrecht; MA with distinction, Warburg Institute; PhD, European University Institute, Florence), currently affiliated with the English-language University College Roosevelt in Middelburg (Netherlands). He has published on various topics relating to seventeenth- and eighteenth-century Italian culture, including the oratorio, book history and music printing.



Laurel E. Zeiss is Associate Professor of Musicology at Baylor University in Texas. A Mozart opera specialist, Zeiss has published her research in *The Cambridge Companion to Opera Studies*, ed. Nicholas Till (Cambridge: Cambridge University Press, 2012), *Cambridge Opera Journal*, *The Journal of Singing*, *Ars Lyrica* and the forthcoming 'Cambridge Companion to The Magic Flute'. Her essay on Haydn's correspondence appears in the forthcoming 'Cambridge Haydn Encyclopedia'.