

CONTRIBUTORS

Celia Applegate is Professor of History at Vanderbilt University and the author of *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion* (Ithaca: Cornell University Press, 2005), as well as numerous articles on musical culture in modern Europe. She is currently working on a general account of musical culture in central Europe, tentatively entitled 'Music and the Germans: A History'.

Claudio Bacciagaluppi graduated in musicology from the Universität Zürich and completed his DPhil at the Université de Fribourg (Switzerland) with Luca Zoppelli. He is Research Assistant at Fribourg and works for the Swiss branch of RISM. His research interests focus on sacred music in eighteenth-century Naples and in seventeenth-century Switzerland.

John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh's Dunedin Consort. He has published widely on eighteenth-century music, particularly that of J. S. Bach, and is also interested in broader issues of music and modernity and the cultural circumstances that condition historically informed performance. He is a noted conductor of Bach and Handel and also performs widely on organ and harpsichord.

Barry Cooper is Professor of Music at the University of Manchester. He has written or edited six books on Beethoven, and has completed a scholarly performing edition, *Beethoven: The 35 Piano Sonatas* (London: Associated Board of the Royal Schools of Music, 2007), with extensive commentary.

Paul Everett, formerly Head of the Department of Music, University College Cork, is well known as an editor of music and for his studies of early eighteenth-century manuscripts, particularly Vivaldi sources and their chronology, on which he has published numerous articles and other writings. Since the 1980s he has been one of the editors for the New Critical Edition of Vivaldi's works, and is perhaps most noted as the author of *Vivaldi: The Four Seasons and Other Concertos, Op. 8* (Cambridge: Cambridge University Press, 1996). He was instrumental in founding and designing Ireland's first peer-reviewed musicological journal, the *Journal of the Society for Musicology in Ireland*, and served as its first executive editor (2005–2009).

Ellen Exner is Assistant Professor of Music at the University of South Carolina. She earned her PhD from Harvard University in 2010 with a dissertation entitled 'The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756'. She also freelances on modern and baroque oboes.

A graduate of the University of Durham, **Stephen Groves** has recently completed his PhD at the University of Southampton. His thesis is entitled 'The Sound of the English Picturesque in the Late Eighteenth Century: Native

Vocal Music and Haydn's *The Seasons*'. Stephen has previously held posts as Director of Music at Watford Grammar School for Girls and Teacher of Academic Music and Head of Strings at Merchant Taylors' School.

Peter Holman is Emeritus Professor of Historical Musicology at the University of Leeds. He is the author of books on the violin at the English court, John Dowland, Henry Purcell and the viola da gamba in Britain in the eighteenth and nineteenth centuries. As a performer, he is director of The Parley of Instruments, Leeds Baroque and the Suffolk Villages Festival.

David R. M. Irving is Lecturer in Music at the University of Nottingham and recording reviews editor for *Early Music*. His current research focuses on the impact of Portuguese, Dutch and British colonialism on the music of the Malay–Indonesian archipelago from 1511 to 1850. David is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010); he has also published articles and book chapters on the role of music in intercultural exchange. As a baroque violinist, he has worked professionally with ensembles in Australia and Europe.

John Kitchen is Senior Lecturer in Music and University Organist at the University of Edinburgh. He also directs the Edinburgh University Singers, is Director of Music of Old Saint Paul's Episcopal Church and is Edinburgh City Organist with duties at the Usher Hall. He gives many solo recitals on organ and harpsichord, both in the UK and further afield, and plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, adjudicator, writer and reviewer.

Elisabeth Le Guin has been a baroque cellist since 1980 and Associate Professor of Musicology at the University of California Los Angeles since 1997. Her book *Boccherini's Body: An Essay in Carnal Musicology* was published by California University Press in 2006; California will also publish a forthcoming monograph on the *tonadilla* in eighteenth-century Madrid. She is an ardent student of Mexican *son jarocho*, a traditional verse–music–dance practice with roots in the Spanish Renaissance and African diaspora.

Danuta Mirka is Reader in Music at the University of Southampton. She is the author of *The Sonoristic Structuralism of Krzysztof Penderecki* (Katowice: Music Academy in Katowice, 1997) and co-editor, with Kofi Agawu, of *Communication in Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2008). Her book *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791* (New York: Oxford University Press, 2009) received the Wallace Berry Award from the Society of Music Theory.



Fabio Morabito is currently undertaking his PhD at King's College London under the supervision of Michael Fend and Cliff Eisen. His research interests revolve around early nineteenth-century musical culture, with a focus on the string quartet in France and Italy from 1789 to 1848 (addressing issues of creative process, musical intertextuality, reception, historiography and late style). His work in recent years has also focused on Luigi Cherubini, and he has become editor in the Cherubini Kritische Werkausgabe and the newly established journal *Cherubiniana*, both on behalf of the International Cherubini Society.

Michael Quinn is a music graduate of Trinity College Dublin and King's College London, with interests in performance practice and Bach reception. He studied organ and harpsichord in The Hague and London and is active as a performer of early and contemporary repertoire.

Rudolf Rasch studied musicology at the University of Amsterdam. He has been affiliated with the University of Utrecht since 1977. His areas of interest include music from the Netherlands, especially of the seventeenth and eighteenth centuries, and the works of composers such as Corelli, Vivaldi, Geminiani and Boccherini.

Michael Robertson gained his PhD on the seventeenth-century German consort suite in 2004. His book on the subject was published in 2009, and he has edited various seventeenth-century suite collections for publishers both in the UK and Germany. He is a Visiting Research Fellow at the University of Leeds.

Janice B. Stockigt is an Honorary Principal Fellow at the University of Melbourne. Her research is concerned with sacred music composed, collected and performed in Dresden during the first half of the eighteenth century. This has led to a chapter in the recent publication *Music at German Courts, 1715–1760: Changing Artistic Priorities* (Woodbridge: Boydell, 2011), which she co-edited with Samantha Owens and Barbara Reul. She also has a lifelong interest in Czech music, and is a member of the International Advisory Board of Hudební Věda.

W. Dean Sutcliffe is Associate Professor in the School of Music at the University of Auckland, and co-editor of *Eighteenth-Century Music*. His research interests are focused on the eighteenth century, and publications have covered composers such as Domenico Scarlatti, Gyrowetz, Boccherini, Mozart, Scarlatti's Spanish contemporary Sebastián de Albero, and above all Haydn. He has recently completed a chapter on the keyboard music of the Spaniard Manuel Blasco de Nebra (1750–1784) for an edited collection of essays. He was awarded the Dent Medal for 2009 by the Royal Musical Association.

Michael Talbot is Emeritus Professor of Music at the University of Liverpool and a Fellow of the British Academy. He has specialized for nearly fifty years in the music of the late Italian Baroque, and his books include several studies of Vivaldi, two on Albinoni and a study of the Brescian-Venetian composer Benedetto Vinaccesi. He is also active as an editor of Italian music from this period and co-edits the journal *Studi vivaldiani*.

Silas Wollston has pursued a varied career as a researcher, performer and composer. As principal continuo player and assistant conductor for John Eliot Gardiner since 1999 he has become closely associated with the Monteverdi Choir and the English Baroque Soloists, with whom he has appeared as a soloist on numerous occasions. From 1996 to 2004 he was artistic director of the chamber ensemble The Private Music, which championed unusual seventeenth-century English repertoire, and this this became the subject of his PhD thesis (The Open University, 2010). In 2011 he was appointed Director of Music and Director of Studies in Music at Queens' College Cambridge.

