

NOTES ON CONTRIBUTORS

Louise Bernard de Raymond is Maître de conférence at the Université de Tours. With Jean-Pierre Bartoli and Herbert Schneider she edited *Antoine Reicha, compositeur et théoricien* (Hildesheim: Olms, 2015) and has more recently co-edited, with Fabio Morabito, *Antoine Reicha and the Making of the Nineteenth-Century Composer* (Bologna: Ut Orpheus, 2020). She specializes in late eighteenth- and early nineteenth-century music theory, string-quartet culture and performance practice. She is currently working on parts for string quartets that were annotated by the members of the Société des concerts du Conservatoire in Paris between 1832 and 1870.

Adem Merter Birson is Adjunct Assistant Professor of Music at Hofstra University, in Long Island, New York. He is a specialist in the history and analysis of eighteenth-century instrumental music, especially that of Joseph Haydn. His work has been published in *HAYDN: The Online Journal of the Haydn Society of North America*, *Newsletter of the Mozart Society of America* and *Music Theory Pedagogy Online*.

Olivia Bloechl (University of Pittsburgh) is a musicologist and cultural theorist with interests in early-modern transatlantic music history, French baroque opera, feminist and decolonial theory, and global music historiography. She is author of *Native American Song at the Frontiers of Early Modern Music* (Cambridge: Cambridge University Press, 2008) and *Opera and the Political Imaginary in Old Regime France* (Chicago: University of Chicago Press, 2018), and co-editor, with Melanie Lowe and Jeffrey Kallberg, of *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015). She has also guest-edited a special issue, 'Colonial Contrafaction', of *Early Music* (47/2 (2019)), and is a founding convener of the Global Music History Study Group of the American Musicological Society.

Mark Evan Bonds is the Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. His most recent books are *Absolute Music: The History of an Idea* (2014) and *The Beethoven Syndrome: Hearing Music as Autobiography* (2020), both published by Oxford University Press.

Leon Chisholm is a Research Fellow of the interdisciplinary Collaborative Research Center 980 'Epistemes in Motion' at the Freie Universität Berlin and a Lecturer in Media Studies at Humboldt Universität. He has previously worked at the Max Planck Institute for the History of Science, the Deutsches Museum and Columbia University. His work has been published or is forthcoming in *Eighteenth-Century Music*, *Musiktheorie* and *Keyboard Perspectives*. He received his PhD in musicology from the University of California Berkeley in 2015.

Drew Edward Davies, a music historian specializing in the music of New Spain, is Associate Professor of Musicology

and Chair of the Department of Music Studies at Northwestern University. He is academic coordinator of the Seminario de Música en la Nueva España y el México Independiente, in Mexico City. Among his publications are *Santiago Billoni: Complete Works* (2011) and *Manuel de Sumaya: Villancicos from Mexico City* (2019), both from A-R Editions; *Catálogo de la colección de música del Archivo Histórico de la Arquidiócesis de Durango* (2013), published by the Universidad Nacional Autónoma de México; a chapter in *Music and Urban Society in Colonial Latin America* (Cambridge: Cambridge University Press, 2011); and articles in journals such as *Early Music*.

Matthew C. Dirst is Professor at the Moores School of Music, University of Houston, and the founder and Artistic Director of Ars Lyrica Houston, a Grammy-nominated period-instrument ensemble. Winner of major international prizes in both organ and harpsichord, Dirst is the author of *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge: Cambridge University Press, 2012) and the editor of *Bach and the Organ* (Bach Perspectives 10) (Champaign: University of Illinois Press, 2016).

Dexter Edge is internationally known for his work on Mozart. With David Black, he is founding editor of the website *Mozart: New Documents* (<https://sites.google.com/site/mozartdocuments/>), to which he has contributed, as author or co-author, over one hundred commentaries, many of article length. He holds a PhD from the University of Southern California, where he wrote his dissertation, 'Mozart's Viennese Copyists' (2001), under the direction of Bruce Alan Brown. Edge is currently Adjunct Professor at the School of Music at Arizona State University, and lives in Peoria, Arizona.

Austin Glatthorn is a British Academy Newton International Fellow in the Department of Music at Durham University. His research focuses on musical and political life in central Europe during the years around 1800. His most recent research has been published with *The Journal of Musicology* and *Music & Letters*. He is currently writing a monograph investigating the networks of music theatre that connected musicians, audiences and repertories across the Holy Roman Empire between 1775 and 1806.

Julia Hamilton is a PhD candidate in historical musicology at Columbia University. Her dissertation on music and the British anti-slavery movement explores the intersections of politics, identity play and women's domestic music-making practices in the late eighteenth and early nineteenth centuries.

Peter Keenan is founding artistic director of Opera dei Lumi, a group specializing in the music of Mozart and his contemporaries. He recently graduated as a Master of



Music from the University of Glasgow, where he researched tempo and proportion in Mozart's *Le nozze di Figaro*. He hopes to continue research with a PhD, exploring the relationship Mozart (and his music) had with religious cultures of his day. His life aim is to direct a complete cycle of all of Mozart's twenty-one operas.

Frederic Kiernan is research coordinator of the Creativity and Wellbeing Research Initiative at the University of Melbourne. He completed a PhD in musicology at that university in 2019, which explored the posthumous fate of Zelenka's music and reputation using theories from reception studies and the history of emotions. He published a critical edition of Zelenka's six settings of Ave regina coelorum (ZWV128) with A-R Editions in 2018, and has also published articles in *Clavibus unitis, Emotions: History, Culture, Society and Context: Journal of Music Research*. He co-wrote the revised article on Zelenka for *Grove Music Online* in 2018.

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 *Cambridge Opera Journal, Eighteenth-Century Music* and *Music & Letters*, as well as A-R Editions. His two-volume book *Film Music in the Sound Era: A Research and Information Guide* has recently appeared with Routledge. Lee is currently Assistant Professor of Musicology and director of the Arnold Shaw Popular Music Center at the University of Nevada Las Vegas.

Awarded second prize and audience prize at the 2011 Westfield International Fortepiano Competition, fortepianist **Mike Cheng-Yu Lee** is an exponent of pianos that span the eighteenth to the early twentieth centuries. Mike studied at the Yale School of Music and holds a PhD in musicology from Cornell University, where he was awarded the Donald J. Grout Memorial Dissertation Prize. He has served as Visiting Assistant Professor at Indiana University Bloomington and Lecturer at Australian National University, and is currently Visiting Scholar and Artist in Residence at the Cornell Center for Historical Keyboards.

Ana Lombardía is Assistant Professor of Musicology at the Universidad de Salamanca. Her output includes over twenty publications on instrumental music from the long eighteenth century, paying particular attention to Spain and its international relations. She has been awarded the Principe Francesco Maria Ruspoli and Otto Mayer-Serra prizes for musicological research. For further information see <https://usal.academia.edu/AnaLombardia>.

Michael Lorenz studied cello at the Hochschule für Musik und darstellende Kunst in Vienna and musicology at the Universität Wien (PhD, 2001). At this university he has given courses on archival research, a field in which he is a leading expert. Owing to his regular online publications,

Lorenz is currently one of the world's most widely read musicologists.

Nancy November is Associate Professor at the University of Auckland. Combining interdisciplinarity and cultural history, her research centres on chamber music of the late eighteenth and nineteenth centuries, probing questions of historiography, canonization and genre. Recent publications include *Beethoven's Theatrical Quartets: Opp. 59, 74 and 95* (Cambridge: Cambridge University Press, 2013), a three-volume set of fifteen string quartets by Emmanuel Aloys Förster (Middleton, WI: A-R Editions, 2016) and *Cultivating String Quartets in Beethoven's Vienna* (Woodbridge: Boydell, 2017). She is the recipient of a Humboldt Fellowship (2010–2012) and two Marsden Grants from the New Zealand Royal Society. Her edited volume *The Cambridge Companion to the Eroica Symphony* has appeared in 2020.

Eamonn O'Keefe is a DPhil student at the University of Oxford researching British military musicians during the French Revolutionary and Napoleonic Wars. He has published several articles on military music, memoirs and courts-martial and recently edited the autobiography of a Napoleonic-era Coldstream Guards sergeant, *Narrative of the Eventful Life of Thomas Jackson* (Solihull: Helion, 2018). Eamonn is also a council member of the Society for Army Historical Research, one of the world's oldest military-history societies.

Christopher Parton is a PhD candidate in musicology at Princeton University, having previously studied at Bristol and Oxford. He is working on a dissertation that examines the role of print media in the development of late eighteenth- and early nineteenth-century German song.

Matthew F. Reese is an American conductor and musicologist. He has recently completed his DPhil at the University of Oxford (2020) and is currently a lecturer in musicology at the Peabody Institute of the Johns Hopkins University.

David J. Rhodes is a historical musicologist who focuses on mid- to late eighteenth-century instrumental music. He has had substantial papers published in German conference proceedings in addition to various articles, entries in *The New Grove Dictionary of Music and Musicians* (2001), *Die Musik in Geschichte und Gegenwart* (2005) and *The Encyclopaedia of Music in Ireland* (2013), and some thirty-five critical editions, a number of these in two or more volumes. He was formerly Head of Music at Waterford Institute of Technology. He is an honorary life member of the Society for Musicology in Ireland and was a council member and honorary treasurer of that society for many years.

Saraswathi Shukla is a doctoral student at the University of California Berkeley, where she is completing her thesis, 'The Harpsichord at the Intersection of Art and Science during the Ancien Régime', under the supervision of



Nicholas Mathew and Philippe Canguilhem. Her research on seventeenth- and eighteenth-century keyboard music and material culture has been supported by numerous fellowships, including the Alvin H. Johnson AMS 50, the Georges Lurcy Fellowship, the Chateaubriand Fellowship and a DAAD Study Scholarship.

Ian Woodfield is Professor of Historical Musicology at Queen's University Belfast, and has specialized in Mozart's operas for the last seventeen years. He published a monograph with Oxford University Press in 2019 entitled *Cabals and Satires: Mozart's Comic Operas in Vienna*.

Lawrence Zazzo joined the Music Faculty at Newcastle University in 2017, where he is Lecturer in Music and Head of Performance. Previously he was on the vocal staff at both the Royal College and Royal Academy of Music in London whilst completing his PhD on Handel's bilingual oratorio revivals at Queen's University Belfast.

In addition to his ongoing musicological research into baroque opera and oratorio, historical performance practice and questions of opera-libretto authorship, he continues to perform as an internationally recognized countertenor, singing regularly in concert halls and opera houses throughout the world (Opéra de Paris, Royal Opera House Covent Garden, Vienna, Madrid, Munich, Berlin, Beijing, Singapore, Seoul). He has made over twenty recordings of rare baroque vocal works, as well as premiering new pieces by Thomas Adès, Jonathan Dove, Iain Bell, Rolf Riehm and Geoff Page.

Collin Ziegler is a doctoral student in musicology at the University of California Berkeley, where he researches the intersections of music and French literature in the late nineteenth and early twentieth centuries. He completed his master's degree in musicology at the Peabody Institute of the Johns Hopkins University.