

CONTRIBUTORS

Amanda Babington is an editor for the Hallische Händel-Ausgabe, and author of several articles on Handel. In addition to her freelance work as a violinist and recorder player, she is Visiting Performance Fellow at the University of Aberdeen, and Director of the University of Manchester Baroque Orchestra.

Claudio Bacciagaluppi graduated in musicology from the Universität Zürich and completed his DPhil at the Université de Fribourg (Switzerland) with Luca Zoppelli. He works for the Swiss branch of RISM. Recent articles have appeared in *Early Music* and *Fonti musicali italiane*. He has written two books, *Rom, Prag, Dresden: Pergolesi und die Neapolitanische Messe in Europa* (Kassel: Bärenreiter, 2010) and 'Artistic Disobedience: Music and Confession in Switzerland, 1648–1762' (Farnham: Ashgate, forthcoming). He is currently preparing two volumes for the new Pergolesi complete works edition.

Geoffrey Burgess combines musicological research with an international career as a baroque oboist. His research focuses on the history of the oboe and French baroque opera, for which he developed a particular affinity through a twenty-year association with Les Arts Florissants. He teaches at the Eastman School of Music.

Stephen A. Crist is Associate Professor of Music History at Emory University. He currently serves as President of the American Bach Society and is writing a book on Dave Brubeck's iconic jazz album *Time Out* (1959) for Oxford University Press.

Sarah Day-O'Connell is Associate Professor in the Department of Music at Knox College, Illinois, and was a recent Research Fellow at the Institute for Advanced Studies in the Humanities, University of Edinburgh. Her research focuses on late eighteenth-century song, gender, performance, recordings and transcriptions. She is co-editor, with Caryl Clark (University of Toronto), of the forthcoming 'Cambridge Haydn Encyclopedia'.

Marie Demeilliez is a lecturer at the Université Grenoble Alpes, with a specialization in French baroque music. She graduated from the Conservatoire National de Musique de Paris with diplomas in harpsichord and musicology and was awarded a doctorate in 2010 from the Université Paris-Sorbonne for a thesis on performances at Parisian boys' schools during the seventeenth and eighteenth centuries.

Thierry Favier is Professor at the Université de Poitiers and associate researcher at the Centre de Musique Baroque de Versailles. He specializes in French music of the seventeenth and eighteenth centuries, with particular interests in sacred music, concert life and aesthetics.

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Matthew J. Hall is a PhD candidate at Cornell University. Research areas include J. S. Bach and his early reception, keyboard pedagogy in the eighteenth century and the theory of counterpoint, and renaissance studies. He was recently awarded the Irene Alm Memorial Prize by the Society for Seventeenth-Century Music. He performs regularly on the harpsichord, organ and fortepiano. In 2013 his recording of the C. P. E. Bach piano quartets with Sarah Darling (viola) and Sarah Paysnick (traverso) was released on the Ad Parnassum label.

Anita Hardeman, Assistant Professor of Musicology, joined the School of Music at Western Illinois University in 2012. Her research focuses on the performative intersections of text, music, staging and dance in French opera of the seventeenth and eighteenth centuries, with a particular interest in works featuring Venus.

Ellen T. Harris is the Class of 1949 Professor Emeritus in Music and Theater Arts at the Massachusetts Institute of Technology. Her most recent book is *George Frideric Handel: A Life with Friends* (New York: Norton, 2014).

Alan Howard is Lecturer and Director of Studies in Music at Selwyn College, Cambridge. A committee member of the Purcell Society and reviews editor for *Eighteenth-Century Music*, his research focuses on the music of Henry Purcell and his contemporaries from the perspectives of source studies and contextualized musical analysis. He is currently working on a book for Cambridge University Press, and editions of music by Eccles and Croft for A-R Editions and Musica Britannica respectively.

Thomas Irvine is Associate Professor in Music at the University of Southampton and Director of the Southampton Centre for Eighteenth-Century Studies. His research interests include eighteenth-century music aesthetics, Anglo-German music history and Western reactions to Chinese culture around 1800. For 2015–2016 he has been awarded a Mid-Career Fellowship of the British Academy for his project 'Listening to China: Sonic Modernity and the Sino-Western Encounter, 1770–1839'.

David Wyn Jones is Professor of Music at Cardiff University and former Head of the School of Music. He is currently in receipt of a Leverhulme Major Research Fellowship, enabling him to write a cultural history of music in Vienna in three separate epochs, 1700, 1800 and 1900. His essay on Ignaz von Seyfried and Mozart reception in early



nineteenth-century Vienna, 'Mozart's Spirit from Seyfried's Hands'), has just appeared in *Mozart Studies* 2, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2015).

Elisabeth Le Guin is Professor and Director of Undergraduate Studies at the University of California Los Angeles. As a baroque cellist, she is a founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet. Publications include, both with the University of California Press, *Boccherini's Body: An Essay in Carnal Musicology* (2006) and *The Tondilla in Performance: Lyric Comedy in Enlightenment Spain* (2013).

Balázs Mikusi holds a PhD from Cornell University, and has been Head of the Music Department at the Országos Széchényi Könyvtár (National Széchényi Library), Budapest, since 2009. He has widely published on the music of Joseph Haydn, and recently discovered a bifolio from the autograph of Mozart's Sonata in A major, K331.

Sergio Morabito is Chefdramaturg at the Staatsoper Stuttgart. Together with Jossi Wieler he has been staging operas since 1994 for many different opera houses and festivals, including the Salzburg Festival, Nederlandse Opera, Staatsoper Berlin, Covent Garden London and San Francisco Opera. As part of the leading team of the Staatsoper Stuttgart since 2011/2012, Wieler and Morabito have presented world premieres such as Mark Andre's *wunderzeichen* and revived less well-known operas such as Bellini's *La sonnambula*, Janáček's *Osud*, Denisov's *L'écume des jours* and – most recently – Jommelli's *Il Vologeso*.

Sterling E. Murray retired as Chair of the Department of Music History at West Chester University in 2007. He is the founding president of the Society for Eighteenth-Century Music, and his research has concentrated on late eighteenth-century instrumental music. He is the author of *The Music of Antonio Rosetti (Anton Rösler), ca. 1750–1792: A Thematic Catalog* (Warren: Harmonie Park, 1996) and *The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti* (Rochester: University of Rochester Press, 2014). He has also published on music in eighteenth-century America, and is currently working on a study of music and theatre in post-revolutionary Philadelphia.

Markus Neuwirth holds a Postdoctoral Fellowship from the Fonds Wetenschappelijk Onderzoek Vlaanderen (FWO) at the Katholieke Universiteit Leuven, and received his PhD from the university in 2013. He has published a number of articles and book chapters on various sonata-form issues in the works of Haydn and his contemporaries, on cognitively oriented music analysis, on the relationship between hypermetric analysis and music performance, and on the music of Helmut Lachenmann.

Andrew Pink is a UK-based independent scholar and performer, and an alumnus of the Royal Academy of Music and Goldsmiths, University of London. His current research focuses on the musical culture of

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John A. Rice has written many articles on eighteenth-century music. His most recent book is *Music in the Eighteenth Century* (New York: Norton, 2012), part of the series Western Music in Context: A Norton History.

Gina Rivera is Andrew W. Mellon Postdoctoral Fellow in the Humanities at the Penn Humanities Forum of the University of Pennsylvania. She completed her PhD in musicology at Harvard University in 2013, with a dissertation on operatic singers and dancers in early modern Paris. She holds graduate and undergraduate degrees in violin performance from the University of Wisconsin–Madison, where she played both baroque and modern string instruments.

Stephen Rumph is Associate Professor of Music History at the University of Washington. He has written *Beethoven after Napoleon: Political Romanticism in the Late Works* (Berkeley: University of California Press, 2004) and *Mozart and Enlightenment Semiotics* (Berkeley: University of California Press, 2011). His current research projects include a study of Fauré's song cycles and an article revisiting Herder's theory of language and music.

Luca Lévi Sala is Visiting Scholar at Yale University. He has published a range of writings and reviews in various books and refereed journals, including *The Journal of Musicological Research*, *Notes*, *Revue de musicologie*, *Studi musicali*, *Rivista italiana di musicologia*, *Ad Parnassum* and *Analecta musicologica*, and he will soon be contributing to Oxford Bibliographies Online (Oxford University Press).

Alberto Sanna is Senior Lecturer in Music and Director of Performance Studies at Liverpool Hope University. A musicologist and violinist from Sardinia, he was educated in Milan, Cambridge, Massachusetts and Oxford. His scholarly work focuses on the historical anthropology of early modern Italian music, and is based on a blending of critical-theoretical with historical-contextual approaches.

Annalise Smith is a doctoral candidate in historical musicology at Cornell University, supported by a SSHRC Doctoral Fellowship from the Government of Canada. Her dissertation focuses on late eighteenth-century French opera, particularly the operas of Christoph Gluck, the genre norms of operatic practice, and the politics and culture of the theatre before the French revolution.

Honorary member of the Centro Studi Opera Omnia Luigi Boccherini, **Rohan H. Stewart-MacDonald** studied at St Catharine's College Cambridge between 1993 and 2001. Since completing the PhD he has specialized in British music of the eighteenth and nineteenth centuries, but his research interests have broadened to encompass eighteenth-century Italian symphonism, nineteenth-century British symphonism, concert life in Britain in the early nineteenth century and the early romantic virtuoso concerto.



Alejandro Vera is a professor and researcher at the Music Institute of the Pontificia Universidad Católica de Chile. He has published many articles on various aspects of seventeenth- and eighteenth-century Spanish and Latin American music, a book on secular music in seventeenth-century Spain (*Música vocal profana en el Madrid de Felipe IV: El Libro de Tonos Humanos (1656)*) (Lleida: Institut d'Estudis Ilerdencs, 2002) and a critical edition of a new manuscript by the guitarist and composer Santiago de Murcia, dated 1722, which he discovered in Chile (*Santiago de Murcia: Cifras Selectas de*

Guitarra (Madison: A-R Editions, 2010)). His website is at <www.avera.cl>.

Daniel Zuluaga is a musicologist and performer specializing in sixteenth- and seventeenth-century music, its sources and performance practice, with a special affinity for plucked instruments. His main research interests are the early use of the four- and five-course guitar as accompaniment instruments, the gallichon/mandora, and the music of Latin America in the sixteenth, seventeenth and eighteenth centuries. He holds a PhD in musicology from the University of Southern California, Los Angeles.