



NOTES ON CONTRIBUTORS

Rebekah Ahrendt is Associate Professor of Musicology at the Universiteit Utrecht. Much of her recent scholarship has focused on the interactions between music, politics and international relations, including the co-edited book *Music and Diplomacy from the Early Modern Era to the Present* (New York: Palgrave Macmillan, 2014) and, most recently, the co-edited forum ‘The Diplomat’s Soundworld’ in the journal *Diplomatica* (2021). Her rediscovery of a trunkful of undelivered mail has garnered worldwide media attention and resulted in a ground-breaking article published by her team in *Nature Communications* (2021) – making Ahrendt the first historical musicologist with a byline in that prestigious journal.

Eric Boaro studied musicology at the Università di Milano Statale, from which he graduated in 2015 (highest honours). He subsequently graduated with honours in piano from the Conservatorio G. Puccini in Gallarate in Italy. In 2021 he was awarded a PhD in musicology by the University of Nottingham. His main research interest is Neapolitan music of the early eighteenth century, and his work has been published in journals such as *Eighteenth-Century Music* and *Early Music*. He teaches music history at the Conservatorio di Musica Stanislao Giacomantonio, Cosenza.

David Breitman has taught at the Oberlin Conservatory since 1991. His Beethoven discography includes all of the violin sonatas with Elizabeth Wallfisch and the cello works with Jaap ter Linden, as well as five of the solo sonatas as part of the collaborative set organized by Malcolm Bilson in 1997. He has also recorded the complete Mozart violin sonatas with Jean-François Rivest and four albums of songs with the late Sanford Sylvan, whom he partnered in recital for over thirty years. In *Piano-Playing Revisited: What Modern Players Can Learn from Period Instruments*, published by the University of Rochester Press in 2021, Breitman summarizes a lifetime of experience as a performer and teacher.

Jen-yen Chen is Associate Professor at National Taiwan University. His areas of specialization include music in eighteenth-century Austria, Catholic sacred music and Sino-Western music exchange.

Ewald Demeyere is a harpsichordist, conductor and music theorist. He teaches partimento, improvisation, oratorio and historical performance practice at the Koninklijk Muziekconservatorium Antwerpen and is Professor of Harpsichord, Partimento and Improvisation at the Institut Royal Supérieur de Musique et de Pédagogie de Namur, where he also heads the early-music department.

Felix Diergarten is Professor of Music Theory and Musicology at the Hochschule für Musik Freiburg. He has published books on Haydn’s symphonies and *Formenlehre* and is currently preparing a new biography of Bruckner, which will be published in 2024.

Rebecca Dowd Geoffroy-Schwinden is Associate Professor of Music History at the University of North Texas. She is author of *From Servant to Savant: Musical Privilege, Property, and the French Revolution* (New York: Oxford University Press, 2022). Her research has been awarded a ‘Music & Letters’ Centenary Prize and the American Musicological Society’s M. Elizabeth C. Bartlet Grant.

Roger Mathew Grant is a theorist and historian of music and culture with particular interests in affect theory, the history of music theory and eighteenth-century music. His most recent book,

Peculiar Attunements: How Affect Theory Turned Musical, was published by Fordham University Press in 2020. He is currently serving as Dean of Arts and Humanities at Wesleyan University.

Qingfan Jiang is a postdoctoral associate in the Institute of Sacred Music at Yale University. She received her PhD in historical musicology from Columbia University in 2021. Jiang's research has been supported by the American Musicological Society, the American Council of Learned Societies, the Weatherhead East Asian Institute, the Council for European Studies and the Ricci Institute.

Frederic Kiernan holds a PhD and MMus in musicology from the University of Melbourne. He is currently a postdoctoral research fellow at that university, investigating the relationship between music and loneliness, and he is a regular presenter at the Zelenka Conference Prague.

Szymon Paczkowski is Professor at the Institute of Musicology at the Uniwersytet Warszawski. His numerous publications include *Polish Style in the Music of Johann Sebastian Bach*, first published in Polish in 2011, then translated into English and published by Rowman & Littlefield in the series *Contextual Bach Studies* in 2017. His research focuses on issues of theory and aesthetics in baroque music and on various aspects of the history of musical culture in the seventeenth to nineteenth centuries, in particular on the musical culture of Poland and Saxony in the time of the so-called Polish-Saxon Union during the reigns of August II and August III. He is a member of the Bach Network Council.

Ruth Padel's poetry collection *Beethoven Variations* came out in 2020. She is an award-winning British poet with close links to Greece, classical music and wildlife conservation. She has published twelve poetry collections, shortlisted for all major UK prizes, and two novels, most recently *Daughters of the Labyrinth*, set on the island of Crete. Her non-fiction writing includes books on reading poetry and on Greek tragedy, a study of rock music and Greek myth and a memoir focusing on wild tiger conservation. She is Professor of Poetry at King's College London and Fellow of the Royal Society of Literature. Awards include First Prize in the National Poetry Competition, a British Council Darwin Now Award and a Cholmondeley Prize from the Society of Authors. Her website is www.ruthpadel.com.

Rupert Ridgewell is Lead Curator of Printed Music at the British Library. He holds a PhD in music from Royal Holloway, University of London and has published on subjects relating to Mozart, music publishing, concert programmes and musical life around 1800. In 2019 he was elected to membership of the Akademie für Mozartforschung in Salzburg.

W. Dean Sutcliffe is Professor in the School of Music at the University of Auckland, and has been co-editor of *Eighteenth-Century Music* since its inception in 2004. He was awarded the Dent Medal for 2009 by the Royal Musical Association. Recent publications include the entry 'Musical Materials' in *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sara Day-O'Connell (Cambridge: Cambridge University Press, 2019), the chapter 'Gracious Beethoven?' in *Beethoven Studies 4*, ed. Keith Chapin and David Wyn Jones (Cambridge: Cambridge University Press, 2020) and the book *Instrumental Music in an Age of Sociability: Haydn, Mozart and Friends* (Cambridge: Cambridge University Press, 2020). This book has recently been awarded the Marjorie Weston Emerson Prize by the Mozart Society of North America.

Michael Talbot is Emeritus Professor of Music at the University of Liverpool. He has contributed books, articles and editions on a wide range of music-related subjects, mostly ones within the year-range 1660–1760. Italy, especially Venice, figures prominently in his work, although he has also

turned his attention to British, French, German and Scandinavian subjects. He is best known for his work on Vivaldi.

Andrew Woolley is an Invited Researcher of the Early Music Studies group of CESEM, the Centre for the Study of the Sociology and Aesthetics of Music at NOVA FCSH, the Faculty of Social Sciences and Humanities, Universidade Nova de Lisboa. His most recent journal article, concerned with the early development of the concerto grosso in eighteenth-century Britain, has been published in volume 34 of *Recercare* (2022).

Hon-Lun Helan Yang is Professor of Music at Hong Kong Baptist University. Co-editor with Michael Saffle of *China and the West: Music, Representation, and Reception* (Ann Arbor: University of Michigan Press, 2017) and lead author of *Networking the Russian Diaspora: Russian Musicians and Musical Activities in Interwar Shanghai* (Honolulu: University of Hawai'i Press, 2020), she has also contributed chapters to edited volumes such as *The Bloomsbury Handbook of Popular Music and Social Class* (New York: Bloomsbury Academic, 2020) and *The Oxford Handbook of Music Censorship* (New York: Oxford University Press, 2018) and articles to journals such as *Twentieth-Century Music*, *International Communication of Chinese Culture*, *Journal of Musicological Research* and *Journal of the American Liszt Society*.