

CONTRIBUTORS

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Louis Brouillette completed his PhD in musicology at the Université de Montréal in 2009. Member of the Board of Directors of the Société québécoise de recherche en musique (SQRM), he is also the reviews editor of the scholarly journal of this society, *Les cahiers de la SQRM*. His researches focuses on European and North American music manuscripts from the eighteenth and nineteenth centuries.

Vasili Byros (PhD, Yale University, 2009) is Assistant Professor of Music Theory and Cognition at Northwestern University. He researches the cultural and cognitive dimensions of style in late eighteenth-century music, and has work published or forthcoming in *Music Analysis* and *The Oxford Handbook of Topic Theory*. He is currently working on a monograph tentatively entitled 'The Act of Hearing: Style and Cognition in Eighteenth-Century Music'.

Keith Chapin (Cardiff University) specializes in issues of critical theory, music aesthetics and music theory in the seventeenth to the twentieth centuries, with a particular focus on counterpoint. He has been editor of *Eighteenth-Century Music* and associate editor of *19th-Century Music*. The collection of essays *Speaking of Music: Addressing the Sonorous* that he co-edited with Andrew H. Clark has just appeared with Fordham University Press.

Ileri E. Chávez-Bárceñas is a third-year PhD candidate in musicology at Princeton University. She holds a BA (magna cum laude) in music from the University of the Americas-Puebla, Mexico and an MAR (summa cum laude) in music and religion from Yale University. Her fields of special interest include early opera, religious studies and the music, history and fine arts of New Spain.

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Schroeter's Op. 3 piano concertos is forthcoming from A-R Editions.

Matthew Gardner is Lecturer in Musicology at Ruprecht-Karls-Universität Heidelberg, with research interests in Handel and music in eighteenth-century Britain. His PhD dissertation was published in 2008 by V & R Unipress as *Handel and Maurice Greene's Circle at the Apollo Academy: The Music and Intellectual Contexts of Oratorios, Odes and Masques*, and he has edited Handel's Wedding Anthems for the Hallische Händel-Ausgabe. He is currently undertaking a book project funded by the Deutsche Forschungsgemeinschaft on the business of singing in England between 1660 and 1760.

Erin Helyard is currently Lecturer in Historical Performance at Te Kōi, the New Zealand School of Music. He is also co-artistic director and founder of Pinchgut Opera in Sydney and has conducted acclaimed performances of Cavalli's *L'Ormindo*, Purcell's *Dioclesian* and Vivaldi's *Griselda*. From 2003 to 2011 Erin was a central member of the award-winning Montreal-based Ensemble Caprice.

With a degree in social anthropology and another in music (harpsichord) as well as a PhD in musicology, **Michael Latham** has been active as a harpsichord teacher and as a restorer of early pianos. From 1990 to 2010 he was curator of musical instruments at the Gemeentemuseum Den Haag (Municipal Museum in The Hague). He is now acting as temporary curator for the Rijksmuseum, Amsterdam, but spends most of his time in Andalucía continuing his research and writing.

Michael Lee is completing a PhD at the Queen's University of Belfast, writing a dissertation on adaptations of Tasso's *Armida* in late seventeenth-century opera. In 2011–2012 he served as the student representative on the council of the Society for Musicology in Ireland. As a music broadcaster, he has presented concerts, operas and feature programmes for RTÉ lyric fm.

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Kathryn Lowerre has published articles on musical and theatrical topics in *Early Music*, *Imago Musicae*, *Journal of Musicological Research*, *Notes*, *Restoration and Eighteenth-Century Theatre Research* and *Theatre Notebook*. Her first book, *Music and Musicians on the London Stage, 1695–1705*, appeared from Ashgate in 2009. She recently completed an edition of *Europe's Revels for the Peace of Ryswick* for The Collected Works of John Eccles (A-R Editions), and serves as a co-editor of the series.



Catherine Mayes is Assistant Professor of Musicology at the University of Utah. Her work on exoticism and national styles in music has appeared in *Eighteenth-Century Music* and is forthcoming in *Music & Letters* and *The Oxford Handbook of Topic Theory*.

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Ruth Perry is Past President of the American Society for Eighteenth-Century Studies and author of numerous books and articles on gender and culture. She is Ann Fetter Friedlaender Professor of Humanities at the Massachusetts Institute of Technology, where she teaches a class on folk music of the British Isles and North America, and guest edited the special double issue (47/2–3) on "Ballads and Songs in the Eighteenth Century" for the journal *The Eighteenth Century: Theory and Interpretation* (Summer/Fall 2006). She is currently writing a biography of leading eighteenth-century ballad source Anna Gordon Brown.

Aliyah Meena Shanti is a PhD candidate at Princeton University. She is currently working on her dissertation, 'Musical Descents: Creating and Re-Creating Hell in Italian Opera, 1600–1680', on operatic representations of the underworld, their dramatic function and their literary sources. Her research interests include the intersections between literature and music, particularly in opera, musical text-setting, and music publishing and dissemination.

Roz Southey lectures in music at Newcastle University, and has published articles and a book, *Music-Making in North-East England during the Eighteenth Century* (Aldershot: Ashgate, 2006) on the historical and social contexts of music-making in that region. She is also the author of *The Charles Patterson Mysteries*, a series of historical crime novels set amongst the musicians of Newcastle upon Tyne in the eighteenth century (published by Severn House under the imprint of Crème de la Crime).

An independent scholar, **Rohan H. Stewart-MacDonald** specializes in British music of the eighteenth and nineteenth centuries. He published the book *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (Bologna: Ut Orpheus) in 2006 and has recently, with Roberto Illiano, co-edited the multi-author, multilingual *Jan Ladislav Dussek: A Bohemian Composer 'en voyage' through Europe* (Bologna: Ut Orpheus, 2012). Stewart-MacDonald has recently been made an honorary member of the Centro Studi Opera Omnia Luigi Boccherini.

Vassilis Vavoulis is the UK coordinator for the RILM international research project (University of Nottingham and British Library) and is also Professor of Harpsichord at the Athenaeum Conservatory, Athens. He has studied at the universities of Liverpool, London, Rome and Oxford, and has taught in Oxford, Dublin, Regensburg and Nottingham. His research interests lie in baroque Venetian opera, performance practice, rhetoric and music, and humanities bibliography. His latest publication is the book '*Nel Teatro di Tutta L'Europa': Venetian-Hanoverian Patronage in 17th-Century Europe* (Lucca: LIM, 2010).

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)).

Steffen Voss studied musicology and Italian literature in Hamburg and Bologna. He is a member of the German RISM working group at the Bayerische Staatsbibliothek in Munich. Among his publications are articles on Handel, Northern German and Italian music of the eighteenth century and the instrumental music of the Dresden Hofkapelle. He has been working for several years with Hans Joachim Marx on an appendix catalogue to the *Händel-Werke-Verzeichnis*, which will discuss works of dubious authenticity as well as spurious compositions.

Susan Wollenberg is Professor of Music at the University of Oxford and Fellow and Tutor of Lady Margaret Hall, as well as Lecturer in Music at Brasenose College. Her publications include *Music at Oxford in the Eighteenth and Nineteenth Centuries* (New York: Oxford University Press, 2001), *Concert Life in Eighteenth-Century Britain*, co-edited with Simon McVeigh (Aldershot: Ashgate, 2004), *The Piano in Nineteenth-Century British Culture*, co-edited with Therese Ellsworth (Aldershot: Ashgate, 2007), and *Schubert's Fingerprints: Studies in the Instrumental Works* (Farnham: Ashgate, 2011).