

CONTRIBUTORS

Nikolaus Bacht studied at the Universities of Heidelberg and Mainz, and received his doctorate from King's College London in 2002 with a dissertation entitled 'Music and Time in Theodor W. Adorno'. He is currently Research Fellow at King's College Cambridge. His publications include the edited volume *Music, Theatre and Politics in Germany: 1848 to the Third Reich*, forthcoming from Ashgate, and articles in *Perspectives of New Music* ('Jean-François Lyotard's Adaptation of John Cage's Aesthetics'), *Acta Musicologica* ('Enlightenment from Afar: The Analogy of Myth and Music according to Claude Lévi-Strauss') and *Die Musikforschung* ('L'artisanat furieux und sein Modell: Vergleichende Analyse von "Der kranke Mond" aus Arnold Schönbergs *Pierrot lunaire* und "L'artisanat furieux" aus Pierre Boulez' *Le marteau sans maître*').

Manuel Carlos de Brito studied *Germanistik* at the Universidade de Lisboa and obtained his MMus and PhD degrees from King's College London. He is Associate Professor in the Department of Musicology at the Universidade Nova de Lisboa and editor of the *Revista Portuguesa de Musicologia*.

Margaret R. Butler is Assistant Professor of Musicology at the University of Alabama. She is the author of *Operatic Reform at Turin's Teatro Regio: Aspects of Production and Stylistic Change in the 1760s* (Lucca: Libreria Musicale Italiana, 2001) and articles and reviews in *Cambridge Opera Journal* and *Eighteenth-Century Music*.

Guy Dammann completed his PhD in musicology at King's College London in 2005 with a dissertation entitled 'The Morality of Musical Imitation in Jean-Jacques Rousseau' and is now visiting Lecturer in music at King's and sessional Lecturer in philosophy at University College London. He writes on the arts and film for *The Guardian* and is currently writing a book on aesthetics and criticism.

José Antonio Gutiérrez, a Fellow of the Faculty of Geography and History at the Universidad Complutense de Madrid, is writing a doctoral dissertation on musical activity at minor churches in Madrid during the late Baroque. He presented some of his work at the Sixth National Congress of the Spanish Society of Musicology (Oviedo, 2004) and at the Twelfth Biennial International Conference on Baroque Music (Warsaw, 2006).

Jehoash Hirshberg received his PhD from the University of Pennsylvania in 1971 and since then has been on the faculty of the Department of Musicology at the Hebrew University, Jerusalem. His joint book with Simon McVeigh, *The Italian Solo Concerto 1700–1760: Rhetorical Strategies and Style History*, is published by Boydell (Woodbridge and Rochester, NY: 2004).

Alan Howard is in the final stages of research for a PhD at King's College London. His dissertation, 'Purcell and the Poetics of Artifice: Compositional Strategies in the

Fantasias and Sonatas', explores Purcell's use of fugal techniques in order to achieve a deeper analytical engagement with his works while at the same time situating these methods within the wider artistic context of the Restoration period.

David Hunter has been Music Librarian at the University of Texas at Austin since 1988. He is writing a study of the biographical treatment of Handel ('Handel's Enemies') and is searching archives in a quest to define the audience for music in the first half of the eighteenth century.

Thomas Irvine received his PhD from Cornell University in 2005. He has published articles and reviews in the *Mozart-Jahrbuch*, *Current Musicology*, *Eighteenth-Century Music* and *Early Music*. He lives in Germany, where he is the Packard Humanities Institute Research Fellow at the Universität Würzburg Institute of Musicology.

Estelle Joubert is a DPhil candidate in Musicology at Somerville College, Oxford, where she is completing her dissertation, 'Opera, Politics, and the Public Sphere in Enlightenment Germany'. She has recently presented papers at the American Society for Eighteenth-Century Studies, the British Society for Eighteenth-Century Studies and the Fondazione Levi, and has articles forthcoming in *Musica e Storia* and the *Cambridge Companion to Eighteenth-Century Opera*.

Michael Lorenz studied cello at the Hochschule für Musik und darstellende Kunst in Vienna and musicology at the Universität Wien (PhD, 2001), on whose staff he has served since 2004. He has held teaching jobs at several institutions. From 2001 to 2005 he served as Chair of the International Franz Schubert Institute. Dr Lorenz has published widely on Schubert and Mozart; he is currently working on a study of Mozart's Viennese pupils.

Simon McVeigh is Professor of Music at Goldsmiths College, University of London. He has published extensively on violinists in the eighteenth century and on music in London, including *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993) and, with Jehoash Hirshberg, *The Italian Solo Concerto 1700–1760: Rhetorical Strategies and Style History* (Woodbridge and Rochester, NY: Boydell, 2004). He has also coedited with Susan Wollenberg a volume of essays, *Concert Life in Eighteenth-Century Britain* (Aldershot: Ashgate, 2004).

Claire Mera-Nelson is Dean of Studies and Head of Research at Trinity College of Music, London. Her doctoral research was on the influence of Scottish politics, philosophy, social structures and music on London's musical life in the eighteenth century, though her most recent articles have focused on mentoring in the training of musicians.

Jean-Paul Montagnier received his PhD from Duke University in 1994 and is currently Professor of Musicology at the Université Nancy. He is the author of numerous books and articles on French baroque music,



the editor of several scholarly and performing editions of French grand motets and a member of the editorial board of the new critical edition of the works of Jean-Baptiste Lully, *Œuvres complètes Lully* (Hildesheim: Georg Olms). His most recent book, *Charles-Hubert Gervais. Un Musicien au service du Régent et de Louis XV*, was published in Paris by CNRS in 2001.

Sterling E. Murray is Chair and Professor of Music History at West Chester University, Pennsylvania, and past president of the Society for Eighteenth-Century Music. He has published extensively on music at the south German court of Prince Kraft Ernst von Oettingen-Wallerstein, with special reference to the Wallerstein Kapellmeister Antonio Rosetti (1750–1792). He is currently preparing a biography and style study of Rosetti and his music, to complement his thematic catalogue of the composer's music, which was published in 1997 by Harmonie Park Press. He is also co-editor with Sonja Gerlach of *Sinfonien 1782–1784*, volume 11 of series 1 in the *Joseph Haydn Werke* published by the Joseph Haydn Institute of Cologne (Henle, 2003).

Angus Nicholls is Claussen-Simon Foundation Research Lecturer in German and Comparative Literature at the Centre for Anglo-German Cultural Relations, Queen Mary, University of London. His first book, *Goethe's Concept of the Daemonic: After the Ancients*, was published by Camden House, Rochester, NY, in 2006.

Barbara Reul is Assistant Professor of Musicology at Luther College, University of Regina, Canada. In 2005 she became the first scholar outside Europe to receive the International Fasch-Prize of the City of Zerbst, Germany, a biennial award given in recognition of outstanding contributions to Fasch scholarship and the popularization of the life and work of Anhalt-Zerbst's most influential Kapellmeister.

David J. Rhodes is Lecturer in Musicology at Waterford Institute of Technology, Ireland. He has published numerous critical editions of music from the second half of the eighteenth century and has contributed to a variety of international musicological publications. He is currently editing several late eighteenth-century (post-Abelian) viola da gamba works for publication and is about to begin work on a recently rediscovered symphony by Michael William Balfe.

R. Todd Rober is currently Instructor of Music at West Chester University, Pennsylvania. He received his PhD in musicology from the University of North Texas in 2003 with a dissertation entitled 'Form, Style, Function and Rhetoric in Gottlob Harrer's Sinfonias: A Case Study in the Early History of the Symphony'. He has presented papers on Harrer, genre theory and the Breitkopf catalogues to the Society of Eighteenth-Century Music and the Southwest Chapter of the American Musicological Society.

Jan Smaczny is a specialist in many aspects of Czech music, including the musical scene in Prague in the eighteenth century. Since 1996 he has been Hamilton Harty Professor of Music at Queen's University Belfast, and this year he was elected president of the Society for Musicology in Ireland.

Michael Spitzer is the author of *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006) and *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004). He is Reader in Music at Durham University.

W. Dean Sutcliffe is Reader in Eighteenth-Century Music at the University of Cambridge and a Fellow of St Catharine's College. His recent publications include *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge: Cambridge University Press, 2003), the first modern edition of Adalbert Gyrowetz, *Three String Quartets, Opus 44* (Ann Arbor: Steglein, 2004) and 'Change and Constancy in Mozart's Keyboard Variations K. 180, K. 354 and K. 455', *Mozart-Jahrbuch* 2003–2004. In February 2007 he will take up an appointment at the University of Auckland.

David Vickers has researched variant performance versions of several of Handel's major musical works for theatre dating from the 1730s. He reviews a wide range of baroque and classical repertoire for *Gramophone* and has presented CD reviews on BBC Radio 3 and written essays for Chandos, BIS, Deutsche Grammophon, Virgin and Decca. He also lectures regularly at the Göttingen Handel Festival and co-produces the website <www.gfhandel.org>.

Christopher Willis is currently writing a PhD dissertation at the University of Cambridge on narrative and drama in the sonatas of Domenico Scarlatti.