

CONTRIBUTORS

Doug Balliett is a composer, instrumentalist and poet based in New York City. The *New York Times* has described his poetry as ‘brilliant and witty’ (the text for his composition *Clytie and the Sun*), his bass playing as ‘elegant’ (on Shawn Jaeger’s *In Old Virginia*), and his compositions as ‘vivid, emotive, with contemporary twists’ (in the case of *Actaeon*). He regularly tours with the seventeenth-century string band ACRONYM, the new-music ensemble Deviant Septet and the half-band, half-book-club Oracle Hysterical. He is Professor of Double Bass in the historical performance department at the Juilliard School.

Olivia Bloechl is Professor of Music at the University of Pittsburgh. She is the 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, 2017), and co-editor (with Melanie Lowe and Jeffrey Kallberg) of *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015). In addition to ongoing work on European opera before 1800, current projects include a feminist philosophical study of music and vulnerability, and a long-term collaboration developing theory and research protocols for global music history.

Ellie Boisjoli is a graduate student at the University of Texas at Austin, pursuing a doctorate in music theory. Her dissertation examines the expression of sensibility in the slow movements of Haydn’s string quartets.

Bruce Brown, Professor of Musicology at the University of Southern California, specializes in later eighteenth-century opera and ballet. His publications include *Gluck and the French Theatre in Vienna* (Oxford: Clarendon, 1991), critical editions (Kassel: Bärenreiter) of Gluck’s *Le Diable à quatre* (1992) and *L’Arbre enchanté* (Versailles version 2010, Viennese version 2015), *W. A. Mozart: Così fan tutte* (Cambridge: Cambridge University Press, 1995), *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World*, co-edited with Rebecca Harris-Warrick (Madison: University of Wisconsin Press, 2005) and numerous articles. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the *Akademie für Mozart-Forschung* (Salzburg).

Esther Cavett has research interests in music theory, narrative theory, autobiography and the music of Howard Skempton. She is Senior Research Fellow at King’s College London. She works in various development and diversity roles in music and business.

Leon Chisholm is Postdoctoral Scholar at the Deutsches Museum in Munich. He received a PhD from the University of California Berkeley in 2015 with a dissertation entitled ‘Keyboard Playing and the Mechanization of Polyphony in Italian Music, Circa 1600’.

Sean Curtice is a PhD student at Northwestern University. He holds a Master of Arts in music theory and composition from the Schola Cantorum Basiliensis, where his thesis included a complete edition of the partimenti of Luigi Cherubini.

Rebecca Cypess is Assistant Professor of Music at the Mason Gross School of the Arts, Rutgers University. She has published and lectured widely on the cultural meanings and performance practices of music in the seventeenth and eighteenth centuries, and her book *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo’s Italy* was published in 2016 by the University of Chicago Press. A harpsichordist as well as a musicologist, she performs keyboard duos regularly with fortepianist Yi-heng Yang.

Joe Davies is a doctoral candidate at the University of Oxford in the final stages of an Arts and Humanities Research Council-funded project that explores the expressive and aesthetic qualities of Schubert’s late works. Since 2013 he has been teaching for several Oxford colleges, notably Lady Margaret Hall, St Anne’s and St Hilda’s, focusing on analytical and critical approaches to music of the long eighteenth century. He is currently co-editing a volume of essays with James Sobaskie for Boydell & Brewer entitled ‘Drama in the Music of Franz Schubert’.

Louis Delpach is Akademischer Mitarbeiter (Academic Associate) in musicology at the Universität Heidelberg. A graduate of the Ecole Normale Supérieure and the Conservatoire in Paris, he also studied at the Université Paris-Sorbonne. He completed his dissertation, ‘Frantzösische Musicanten’, on French music and musicians in Germany from 1660 to 1730 at the Université de Poitiers in 2015. His research focuses mainly on musical transfers and mobility in early modern Europe, and has been supported with fellowships from the Fondation Thiers, the Deutscher Akademischer Austauschdienst, the Institut français d’histoire en Allemagne and the Centre interdisciplinaire d’études et de recherches sur l’Allemagne (CIERA).

Felix Diergarten is Professor of Music Theory and Musicology at the Hochschule für Musik Freiburg. From 2009 to 2016 he taught music theory and the history of theory and analysis at the Schola Cantorum Basiliensis. His *Habilitation* on fourteenth-century French song was accepted at the Universität Würzburg in 2017.

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.

Angela Fiore completed her PhD at the Université de Fribourg with Luca Zoppelli. She pursues research on the musical life of religious institutions in Naples and



the circulation of Neapolitan sacred music between the seventeenth and eighteenth centuries. She has received grants from the Fondazione Pergolesi Spontini Jesi in 2007, the Swiss National Science Foundation in 2011 and Pôle de recherche at the Université de Fribourg in 2014. In addition, she holds a diploma in violin, and has specialized in baroque violin repertory on period instruments. She is now Lecturer at the Université de Fribourg.

Andrew Frampton is a DPhil candidate and tutor in music at Merton College Oxford. His research, supported by a John Monash Scholarship, focuses on the life and music of J. S. Bach's pupil Johann Friedrich Agricola (1720–1774). Andrew completed an MMus in musicology at the University of Melbourne in 2015, and has published in *Eighteenth-Century Music*, *Understanding Bach* and *Context: A Journal of Music Research*.

Austin Glatthorn is Postdoctoral Research Fellow at Dalhousie University. He recently completed his PhD at the University of Southampton, during which he was a DAAD Doctoral Research Fellow at the Institut für Kunstgeschichte und Musikwissenschaft of the Johannes Gutenberg-Universität Mainz (2013–2014) as well as Fellow at the Leibniz-Institut für Europäische Geschichte (2015). As a member of the project 'Opera and the Musical Canon, 1750–1815', Austin's current research investigates how the Holy Roman Empire's *Nationaltheater* provided the political, moral and aesthetic foundations upon which a subsequent canon was cultivated in central Europe and beyond.

Matthew J. Hall is a harpsichordist, organist and graduate student at Cornell University. His dissertation studies the relationship between copying and composing among J. S. Bach's students.

Matthew Head is Professor of Music at King's College London. His research explores music and ideas in the long eighteenth century. His most recent book is *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (Berkeley: University of California Press, 2013).

Alan Howard is Lecturer and Director of Studies in Music at Selwyn College, Cambridge, and Director of Studies in Music at Queens' College. A committee member of the Purcell Society and general editor of *The Works of John Eccles*, 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 Cambridge University Press book on compositional artifice in Purcell's music, and critical editions for A-R and Musica Britannica; he is also co-editor of the leading Oxford University Press periodical *Early Music*.

Edward Jacobson is a doctoral candidate at the University of California Berkeley, where he is writing a dissertation on opera and literary culture in early nineteenth-century Italy.

Hannah Lane is one of the few Australian exponents of the baroque triple harp (*arpa doppia*) and the classical single-action harp (*harpe organisée*). Based in Melbourne, she regularly performs with leading Australian early-music ensembles, including the Orchestra of the Antipodes, Latitude 37, Ludovico's Band, Accademia Arcadia, Elysium Ensemble, Unholy Rackett and e21. Hannah co-directs Ensemble 642 with the lutenist Nicholas Pollock, fostering collaborations with the finest young Australian early-music specialists. An active researcher, she has published on early harp performance practice and has a broad array of interests in the areas of musicology, cultural history, literary criticism and gender studies.

Nicholas Lockey is Assistant Professor of Musicology at Sam Houston State University in Huntsville, Texas. His publications on the music of Vivaldi, Handel and Schubert include studies of orchestration, the siciliana, variation forms, compositional strategies and musical reception in eighteenth-century Exeter.

Alan Maddox is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. His main research interests are in early modern Italian vocal music, Australian colonial music, and the intersections between music and the history of emotions. He is an associate investigator with the Australian Research Council's Centre of Excellence for the History of Emotions, a member of the National Committee of the Musicological Society of Australia and consultant musicologist to the Australian Brandenburg Orchestra.

Catherine Mayes is Assistant Professor of Musicology at the University of Utah. Her research on exoticism and national styles in music of the late eighteenth and early nineteenth centuries has been published in *Eighteenth-Century Music*, *Music & Letters* (winning the Westrup Prize), *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014) and *Consuming Music: Individuals, Institutions, Communities, 1730–1830* (Rochester: University of Rochester Press, 2017), a volume of essays she co-edited with Emily H. Green.

Guido Olivieri teaches musicology at the University of Texas at Austin, where he also directs the Early Music Ensemble 'Austinato'. He has published several articles on the development of the string sonata in Naples in the seventeenth and eighteenth centuries, on violin and cello repertoires and performance practices, and on Arcangelo Corelli's music. His ground-breaking research – conducted using unknown archival sources – and collaborations with international artists have contributed significantly to the revival of interest in Neapolitan instrumental music and musicians.

Klaus Pietschmann is Professor of Musicology at the Johannes Gutenberg-Universität Mainz. His principal research interests are the social, institutional and theological aspects of sacred music in late medieval and



early modern Italy and Germany, in particular the papal chapel in the sixteenth century, iconography, and eighteenth- and nineteenth-century opera. Recent publications include *Kirchenmusik zwischen Tradition und Reform: Die päpstliche Kapelle im Pontifikat Pauls III* (Vatican City: Biblioteca Apostolica, 2007), the co-edited volume *Musikalische Performanz und päpstliche Repräsentation in der Renaissance* (Kassel: Bärenreiter, 2014) and, edited with Melanie Wald-Fuhrmann, *Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch* (Munich: edition text + kritik, 2013).

Armin Raab studied musicology at the Friedrich-Alexander-Universität Erlangen-Nürnberg, where he completed his doctorate in 1988. He was subsequently employed at the Beethoven-Archiv in Bonn, then crossed over to the Joseph Haydn-Institut in Cologne in 1997, becoming Wissenschaftlicher Leiter (Head of Research) of the institute in 1999.

John A. Rice has written extensively on music in eighteenth- and early nineteenth-century Europe. Among his books are *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge: Cambridge University Press, 2003) and *Music in the Eighteenth Century*, in Norton's series *Western Music in Context* (New York, 2013).

Benjamin Skipp is currently Tutor and College Lecturer in Music at Somerville and Hertford Colleges, University of Oxford. He is also an oboist and examiner for the

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Michael Talbot is Emeritus Professor of Music at the University of Liverpool. He is best known for his work as author and editor on Italian music of the period 1680–1780, notably that of Vivaldi, but in recent years has increasingly turned his attention to northern European music with or without Italian connections, and in particular to music in Britain. Recent studies by him have embraced composers as diverse as Jacob Cervetto, Maurice Greene, Robert Valentine Matthew Novell and Johann Friedrich Schreivogel.

Michael Weiss is a cellist and a PhD candidate in musicology at the University of Auckland. His thesis discusses the role of galant schemata in nineteenth-century composition.

Harry White occupies the Chair of Music (1914) at University College Dublin. He is currently writing a book which conceptualizes authority and imaginative autonomy in the music of Fux, Bach and Handel.

Jason Yust is Assistant Professor of Music Theory at Boston University. He received a BA from Brown University and a PhD in music theory from the University of Washington. His research interests include mathematical music theory, theories of tonal, metrical, and formal structure in tonal music, spatial theories of harmony, and music perception and cognition.