

CONTRIBUTORS

Bertil H. van Boer is Professor of Musicology–Theory at Western Washington University in Bellingham. He is also President of the Society for Eighteenth-Century Music.

Melania Bucciarelli is Senior Lecturer in Music at City University, London. Her research interests include eighteenth-century opera, theatre and literature. She is the author of *Italian Opera and European Theatre, 1680–1720: Plots, Performers, Dramaturgies* (Turnhout: Brepols, 2000), and co-editor, with Reinhard Strohm and Norbert Dubowy, of *Italian Opera in Central Europe. Volume I: Institutions and Ceremonies* (Berlin: Berliner Wissenschafts-Verlag, 2006) and, with Berta Joncus, of *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm* (Woodbridge: Boydell, 2007). She is currently researching opera in Venice at the time of Antonio Vivaldi and writing a book on the castrato Francesco Bernardi, ‘Il Senesino’.

Jasmin Cameron is Lecturer in Music at the University of Aberdeen. Her research interests in sacred vocal music of the Italian and German traditions of the late seventeenth and early eighteenth centuries are documented in various published articles and a recent book, *The Crucifixion in Music: An Analytical Survey of Settings of the Crucifixus between 1680 and 1800* (Lanham: Scarecrow, 2006). Her current project, on the composer Giovanni Maria Ruggieri (fl. 1689–1712), has involved her in archival research in Venice, funded by the Gladys Krieble Delmas Foundation of New York.

Jen-yen Chen is Assistant Professor in the Graduate Institute of Musicology at National Taiwan University. His research interests include sacred music and the aristocratic patronage of music in eighteenth-century Austria.

Brian Clark, after studying music at the University of St Andrews (writing a final-year MA dissertation on Buxtehude’s *Membra Jesu nostri*), started editing seventeenth- and eighteenth-century music while working as a magazine journalist. In 1988 he organized three concerts at the Edinburgh Festival Fringe devoted to the music of Fasch and, a year later, a British Council exchange scholarship enabled him to spend time in what was then East Germany looking at manuscripts of Fasch’s cantatas. Since then he has worked as a freelance early music editor and typesetter, providing performance materials for most of the world’s leading ensembles, as well as opera houses and recording companies. In 1997 he was awarded the Fasch-Preis der Stadt Zerbst. His internet company <www.primalamusica.com> includes, among current projects, The Viennese Mass, The German Mass, complete editions of the music of David Pohle and Christian Geist, and the complete symphonies and *ouverture*-suites of Christoph Graupner and Johann Samuel Endler.

Sarah Day-O’Connell received the PhD in musicology from Cornell University in 2004 and is now Assistant Professor of Music at Knox College, Illinois. She is at

work on a monograph examining Haydn’s English canzonettas in terms of their contemporary musical and cultural contexts, nineteenth- and twentieth-century transcriptions, performance practice and reception. She was a 2007–2008 Edison Fellow in the Sound Archive of the British Library.

Tony Gable read Modern Languages at Christ’s College, Cambridge and wrote his PhD on French Renaissance drama, subsequently teaching at the University of East Anglia and Queen Mary, University of London. His main musical interest is the work of Mozart’s contemporaries.

Roger Mathew Grant is a PhD candidate in the theory of music at the University of Pennsylvania. His dissertation will trace theories, ideologies and technologies of musical periodicity from the seventeenth century to the present day.

Karen Hiles is a PhD candidate in historical musicology at Columbia University, where she is completing a dissertation entitled ‘Haydn’s Heroic Decades: Music, Politics, and War, 1795–1809’. She is a Mellon/ACLS Dissertation Fellow for 2008–2009.

Berta Joncus is Personal Tutor and Director of Studies in Music at St Anne’s College and St Hilda’s College, Oxford. She specializes in the music and practices of the Georgian London stage, European popular music before 1750 and eighteenth-century vocal music. In January 2008 she co-venued with Jeremy Barlow the first interdisciplinary conference on the eighteenth-century London stage, focusing on theatre manager John Rich, and is editor of the conference proceedings (University of Delaware Press and online at <www.johnrich2008.com>). She is the designer and co-investigator, together with Michael Burden, of the pilot project *Ballad Operas and the London Stage Song Industry, 1728–1760: An Electronic Catalogue* (<www.odl.ox.ac.uk/balladopera>). Her monograph *Kitty Clive, Goddess of Mirth: Creating a Star through Song (1728–1765)* is forthcoming from Boydell & Brewer.

Lawrence Kramer is Professor of English and Music at Fordham University and the editor of *19th-Century Music*. The most recent of his many books include *Why Classical Music Still Matters* (Berkeley and Los Angeles: University of California Press, 2007) and *Opera and Modern Culture: Wagner and Strauss* (Berkeley and Los Angeles: University of California Press, 2004). A collection co-edited with Keith Chapin, *Musical Meaning and Human Values*, is forthcoming from Fordham University Press. His composition ‘At the Crossroads’ was premiered by the Basso Moderno Duo in New York in September 2007.

David Ledbetter is Associate Research Fellow at the Royal Northern College of Music, Manchester. A book on Bach’s instrumental Solos BWV995–1013 is forthcoming from Yale University Press.



Richard Maunder is the author of *Mozart's Requiem: On Preparing a New Edition* (Oxford: Clarendon, 1988), *Keyboard Instruments in Eighteenth-Century Vienna* (Oxford: Clarendon, 1998) and many articles in musicological journals, mainly on the history of instruments and on historical performance practice. His latest book is *The Scoring of Baroque Concertos* (Woodbridge: Boydell, 2004), in which he surveys the whole concerto repertory up to about 1750, and shows that most of it was played as chamber music, one to a part; he is currently working on a sequel, to cover the period 1750–1780. He has published many editions of seventeenth- and eighteenth-century music, including thirteen volumes of J. C. Bach's *Collected Works* (New York and London: Garland, 1984–1990) and radical new versions of Mozart's Requiem, K626 (Oxford and New York: Oxford University Press, 1988), and C minor Mass, K427 (Oxford and New York: Oxford University Press, 1990). He plays the baroque/classical viola and violone, and was the conductor of the first modern staged performance of J. C. Bach's *Endimione* (Cambridge, 1994). He is also an occasional maker and restorer of historical keyboard instruments.

Susan McClary is Professor of Musicology and Associate Vice-Provost of the University of California, Los Angeles International Institute. She specializes in the cultural criticism of music, both the European canon and contemporary popular genres. Best known for her book *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), she is also author of *Georges Bizet: Carmen* (Cambridge: Cambridge University Press, 1992), *Conventional Wisdom: The Content of Musical Form* (Berkeley and Los Angeles: University of California Press, 2000) and *Modal Subjectivities: Renaissance Self-Fashioning in the Italian Madrigal* (Berkeley and Los Angeles: University of California Press, 2004), which won the Otto Kinkeldey Prize in 2005. She is now completing *Desire and Pleasure*

in Seventeenth-Century Music. She received a MacArthur Foundation Fellowship in 1995.

Jean-Paul C. Montagnier took his PhD from Duke University. He is currently Professor of Musicology at the University of Nancy (France), Adjunct Professor at McGill University and member of the Institut de Recherche sur le Patrimoine Musical en France (CNRS). His latest book is *Henry Madin (1698–1748): un musicien lorrain au service de Louis XV* (Langres: Éditions Dominique Guéniot, 2008).

Samantha Owens is Senior Lecturer in Musicology at the School of Music, University of Queensland. She has published on German court music of the seventeenth and eighteenth centuries, and her edition of a German-language opera prepared by Johann Sigismund Cousser, *Adonis*, is forthcoming with A-R Editions.

Rudolf Rasch is affiliated with the Department of Musicology at Utrecht University, where, among other things, he teaches music theory and organology. He has published books, articles and editions on a variety of subjects, including the musical history of the Dutch Republic, tuning and temperament, and music printing and publishing, and on composers such as Froberger, Corelli, Vivaldi and Boccherini.

William Weber, Professor Emeritus of History at California State University, Long Beach, has written *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008), *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual, and Ideology* (Oxford: Oxford University Press, 1992) and *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna* (New York: Holmes & Meier, 1975; reprinted Aldershot: Ashgate, 2003). He has arranged conferences at UCLA's William Andrews Clark Library and served as Research Fellow at the École des Hautes Etudes en Sciences Sociales in Paris, the Max-Planck-Institut für Geschichte, Göttingen, and the Royal College of Music in London.