

CONTRIBUTORS

Michael Beckerman is a scholar, lecturer and educator. He has written and edited several books on Czech topics, including, most recently, *New Worlds of Dvořák* (New York: Norton, 2003), *Janáček and His World* (Princeton: Princeton University Press, 2003) and *Martinů's Mysterious Accident: Essays in Honor of Michael Henderson* (Hillsdale: Pendragon, 2007), and has written articles on Beethoven, Schubert, Vaughan Williams, 'Gypsy' music, Mozart, Salamone Rossi and film music. He is at present working on a book and documentary about the last composition written in the Terezin concentration camp by Gideon Klein, and also on a project on music and the idyllic. He is currently Professor and Chair of Music at New York University.

Jonathan Berkahn has recently completed his PhD, entitled 'Wrestling with the German Devil: Five Case Studies in Fugue after J. S. Bach', on fugue and fugal writing during the classical period, at Victoria University of Wellington. He tutors in musicianship, music history and analysis. Before this he studied organ, harpsichord, clavichord and fortepiano, and he is active as an accompanist, but now also plays a lot of accordian (mostly traditional Irish).

Olivia Bloechl is Assistant Professor in the Department of Musicology at the University of California, Los Angeles. She is the author of *Native American Song at the Frontiers of Early Modern Music* (Cambridge: Cambridge University Press, 2008) and has published elsewhere on music and early European colonialism, French baroque opera and ballet, and postcolonial theory. Her current book project, 'The Politics of Memory in French Baroque Opera', is funded by a Charles A. Ryskamp Research Fellowship from the American Council of Learned Societies. She is an enthusiastic pianist and amateur harpsichordist.

Carey Campbell (PhD, University of Minnesota) is Assistant Professor of Music at Weber State University in Ogden, Utah. In addition to eighteenth-century concertos, his research interests include popular music and operatic settings of the Orpheus myth.

Keith Chapin is Lecturer in Musicology at the New Zealand School of Music, Wellington. He specializes in critical theory, music aesthetics and music theory in the eighteenth to the twentieth centuries, and in particular in questions of counterpoint. He is an editor of *Eighteenth-Century Music*. His most recent publication is 'Sublime Experience and Ironic Action: E. T. A. Hoffmann and the Use of Music for Life', in *Musical Meaning and Human Values*, ed. Keith Chapin and Lawrence Kramer (New York: Fordham University Press, 2009).

Jen-yen Chen is currently Assistant Professor in the Graduate Institute of Musicology at National Taiwan University. He received his PhD from Harvard University in 2000. His publications include articles for *Journal of Musicological Research*, *Ad Parnassum* and *Musiktheorie*, edited volumes of music for the Johann-Joseph-Fux Gesamtausgabe and A-R Editions, and contributions

to *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009) and *About Bach* (Chicago: University of Illinois Press, 2008). His research focuses on eighteenth-century Austria and his interests include sacred music, aristocratic patronage and performance practice.

John Cunningham read music at University College Dublin and took his PhD at the University of Leeds (2007). His main research interests are secular vocal and instrumental music in England and Ireland from about 1600 to 1800. He has published several articles on English consort music and is the contributing music editor for *The Cambridge Edition of the Works of Ben Jonson*. His first book, examining William Lawes's consort music and its sources, is forthcoming in the Boydell & Brewer series *Music in Britain, 1600–1900*.

Mark Darlow is Senior Lecturer in French at the University of Cambridge, and Fellow of Christ's College. He has published *Nicolas-Étienne Framery and Lyric Theatre in Eighteenth-Century France* (Oxford: Voltaire Foundation, 2003), edited *Revolutionary Culture: Continuity and Change* (*Nottingham French Studies* 45/1 (2006)) and co-edited *The Discursive Culture: Action and Reaction, Text and Intertext* (Oxford: Voltaire Foundation, 2007). His book-length study of the Paris Opéra in the Revolution is forthcoming, and he is currently co-editor of Laya's *L'Ami des lois* (for the Modern Humanities Research Association) and general editor of the works of Michel-Jean Sedaine (Classiques Garnier: three volumes projected). He also has a book-length project underway on the concept of *chiaroscuro* in eighteenth-century theatre, spoken and lyric.

Charles Dill is the author of *Monstrous Opera: Rameau and the Tragic Tradition* (Princeton: Princeton University Press, 1998). He is presently completing a book on opera criticism in eighteenth-century France.

Don Fader's research takes in a broad spectrum of subjects relating to the Italian style in seventeenth- and eighteenth-century France, and his interests range from performance practice to cultural history, aesthetics and the history of theory. His work on French baroque music began as laureate of the Bourse Chateaubriand and Chercheur Associé at the Centre de Musique Baroque de Versailles (1997–1998). He has published articles in *The Journal of Musicology*, *Music and Letters* and *Early Music*. His article 'The "Cabale du Dauphin", Campra and Italian Comedy: The Courty Politics of French Patronage around 1700' received the Westrup Prize for the most distinguished contribution to *Music and Letters* for 2005. He is currently Assistant Professor of Musicology at the University of Alabama.

Matthew Gelbart is Assistant Professor in the Department of Art History and Music at Fordham University. His research interests include eighteenth- and nineteenth-century music, how we label and sort the music we listen to, disciplinary history, Scottish music and rock music. He is the author of *The Invention of 'Folk Music'* and 'Art



Music: Emerging Categories from Ossian to Wagner (Cambridge: Cambridge University Press, 2007).

Robert O. Gjerdingen is Professor of Music at Northwestern University. He is the author of *Music in the Galant Style* (New York: Oxford University Press, 2007) and *A Classic Turn of Phrase: Music and the Psychology of Convention* (Philadelphia: University of Pennsylvania Press, 1988) and translator of *Studies on the Origin of Harmonic Tonality*, an English version of Carl Dahlhaus's *Untersuchungen über die Entstehung der harmonischen Tonalität* (Princeton: Princeton University Press, 1990). A former editor of *Music Perception*, his current research, supported by the National Endowment for the Humanities, focuses on the mental training of composers in the conservatories of Naples during the eighteenth century.

Jason B. Grant received his PhD in musicology in 2005 from the University of Pittsburgh, where he wrote a dissertation on the late liturgical passions of Georg Philipp Telemann. He currently works in Cambridge, Massachusetts, as an editor for *Carl Philipp Emanuel Bach: The Complete Works*, an editorial and publishing project of the Packard Humanities Institute in Los Altos, California.

Emily H. Green earned her PhD in musicology from Cornell University in 2009, with a dissertation on the functions of dedications in musical print culture from 1785 to 1850. A related article is to appear shortly in the *Journal of Musicological Research*. Based in Washington, D. C., she teaches at the Peabody Institute and the Catholic University of America.

Daniel Jay Grimminger, Obl. OSB, teaches music history, church music and organ at Mount Union College in Alliance, Ohio. He holds a PhD in historical musicology (University of Pittsburgh), together with the degree Doctor of Church Music (Claremont Graduate University) and an MA in Theology (Trinity Lutheran Seminary). He is currently writing a history of music in Pennsylvania that encompasses the eighteenth and nineteenth centuries.

Erin Helyard is a PhD candidate in musicology at McGill University, where he is completing a dissertation entitled 'Muzio Clementi and the Cultural Ideology of Late Eighteenth-Century Keyboard Difficulty'. An active conductor and performer on the harpsichord and fortepiano, he is the Westfield Concert Scholar for 2009–2010.

Peter Holman is Professor of Historical Musicology at the University of Leeds, as well as director of The Parley of Instruments and The Suffolk Villages Festival. At present he is completing a book entitled 'Life after Death: the Viola da Gamba in Britain from Purcell to Dolmetsch'.

Mary Hunter is A. Leroy Greason Professor of Music at Bowdoin College. She is the author of *The Culture of Opera Buffa in Mozart's Vienna* (Princeton: Princeton University Press, 2000) and *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008), as well as numerous articles on Mozart, Haydn, eighteenth-century opera and performance.

Mai Kawabata (PhD in musicology, University of California, Los Angeles) has recently completed a book 'The Cult of Paganini: Virtuosity, Demonic Power, and the Violin', forthcoming from Boydell & Brewer in 2010. She is currently Lecturer in Music at the University of East Anglia, where she teaches performance, music history, music theory and analysis. A professional violinist, Mai gives regular concerts with her piano trio and as a member of the contemporary music ensemble Apartment House. She has also played in the Bournemouth Symphony, the BBC Concert Orchestra and the Santa Barbara Chamber Orchestra. She continues to research the interrelation of performance, identity and musical meaning, with a particular interest in virtuosity and improvisation.

Beate Kutschke is currently teaching at the Technische Universität Dresden. She received her PhD at the Humboldt Universität zu Berlin in 2000, and in the same year she took up a position as Teaching Assistant at Harvard University. She was Wissenschaftliche Mitarbeiterin at the Universität der Künste Berlin from 2003 to 2008, and in autumn 2009 she was a Visiting Professor at the University of Hong Kong. In addition to numerous articles in books and journals, she has published two monographs on modern music: *Wildes Denken in der Neuen Musik: Die Idee vom Ende der Geschichte bei Theodor W. Adorno und Wolfgang Rihm* (Würzburg: Königshausen & Neumann, 2002) and *Neue Linke / Neue Musik: Kulturtheorien und künstlerische Avantgarde in den 1960er und 70er Jahren* (Cologne: Böhlau, 2007). She is currently working on her third monograph, on 'Music and Moral-Ethical Change around 1700 – Paris, London, Hamburg'.

Michael Marissen, Professor of Music at Swarthmore College, is the author of *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1995), *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (New York: Oxford University Press, 1998) and *Bach's Oratorios: The Parallel German-English Texts with Annotations* (New York: Oxford University Press, 2008). He is currently completing a scholarly book designed for general readers, 'Rejoicing against Judaism: A Forgotten Aspect of Handel's Messiah'.

Adeline Mueller is a doctoral candidate in musicology at the University of California, Berkeley, where she is completing a dissertation entitled 'Pamina's Journey: Youth and the Young in Late Eighteenth-Century German Opera and Lieder'. She has articles forthcoming in the volumes 'The Children's Table: Childhood Studies in the Humanities', ed. Anna Mae Duane and Lucia Hodgson, and *Wagner and Cinema*, ed. Jeongwon Joe and Sander Gilman (Indiana University Press).

Following her early education in Cambridge, **Jenny Nex** studied music at the University of Edinburgh, from where she went on to specialize as a singer in early music at the Guildhall School of Music and Drama. She gained her MA in Museum and Gallery Management in 1997 and in August 2005 took over as Curator of the Museum at the Royal College of Music. Jenny's research interests include



the context, design and construction of historical musical instruments, and she is working towards a PhD in the Sociology Department of Goldsmiths College, University of London, studying the lives and businesses of instrument makers in London, c1750–1810. She continues to sing whenever possible, including recent performances of Handel's *Saul* with The Wensleydale Chorus, Mozart's *Exsultate Jubilate* with St Mary's Players and Bach cantatas with anyone who asks.

Michael O'Loughlin is a musicologist, music editor, viola da gamba player and professional orchestral musician based in Brisbane. He received his BA from the University of Sydney and his PhD from the University of Queensland. His book *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* was published by Ashgate in 2008. He is now an Honorary Research Adviser at the School of Music, University of Queensland.

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Conductor **Andrew Parrott** won an academic scholarship to Oxford, where as a postgraduate he began researching historical performance practices. A pioneering 'period' performer, he founded The Taverner Choir in 1973, directed Great Britain's first period-instrument Mass in B minor and later recorded the work for EMI. He has held posts as Music Director of The London Mozart Players and of The New York Collegium and has conducted a wide range of music (from medieval polyphony to contemporary opera and orchestral music) throughout Europe and North America. *The Essential Bach Choir* was published in 2000 (Woodbridge: Boydell; German translation, *Bachs Chor: zum neuen Verständnis* (Stuttgart and Kassel: Metzler, 2003)), and a major source book on music before 1770 is inching towards completion.

Anthony Pryer lectures at Goldsmiths College, University of London, where he directs the master's degree in historical musicology and also teaches the philosophy of music. He served as an elected member of the executive committee of the British Society of Aesthetics from 2001 to 2007, and was appointed a trustee of the Accademia Monteverdiana in 2005. He has recently published on Monteverdi, Mozart and Vivaldi, and on the aesthetics of music.

Robert Rawson is a musicologist and performer with a special interest in music in the Czech lands. He is Senior Lecturer and Director of the Early Music Ensemble at Christ Church University in Canterbury, UK. He has published a variety of articles on subjects in early music and performed throughout Europe as a double bassist and violist.

David Rhodes is Lecturer in Musicology at Waterford Institute of Technology, Ireland. His research interests encompass a number of eighteenth-century instrumental genres, and his publications to date include some thirty-five critical editions, articles in various British, European and North American publications, and entries in the revised *New Grove*, the second edition of *Die Musik in Geschichte und Gegenwart* and the forthcoming *Encyclopaedia of Music in Ireland*. His critical editions of the eight divertimentos for viola da gamba, viola and cello/basso and the six trios for viola da gamba, violin and cello/basso by Andreas Lidl are shortly to be published by PRB Productions, California. He is Chair of IRISM Ireland and a Council Member and Honorary Treasurer of the Society for Musicology in Ireland.

John A. Rice, a member of the Akademie für Mozart-Forschung in Salzburg, has written and lectured widely on eighteenth-century music. His most recent book, *Mozart on the Stage*, was published in 2009 by Cambridge University Press.

For twelve years Head of Postgraduate Programmes and Research at the Royal Welsh College of Music and Drama, **Lucy Robinson** now divides her time between research, performance and teaching. Her main focus is on the viol and French baroque music, and she plays regularly with the Welsh Baroque Orchestra. She has recently administered and taught on an international course on baroque string playing, Marnaves Summer Baroque, in France.

Stephen Rose is Lecturer in Music at Royal Holloway, University of London. His research focuses on German music of the seventeenth and eighteenth centuries in its social, material and performing contexts; he has recently completed a book on the musician-novels of the German Baroque. He is currently Reviews Editor of *Early Music*.

Matthias Schmidt is Professor of Musicology at the Universität Basel. His research focuses on the music history and aesthetics of the classical and romantic periods, and on the Second Viennese School. His recent books include *Johannes Brahms: Ein Versuch über die musikalische Selbstreflexion* (Wilhelshaven: Noetzel, 2000) and *Schönberg und Mozart: Aspekte einer Rezeptionsgeschichte* (Vienna: Lafite, 2004); he has also edited *Kunst lernen: Zur Vermittlung musikpädagogischer Meisterkompositionen des 20. Jahrhunderts* (Regensburg: ConBrio, 2008).

Thomas Schmidt-Beste has been Professor and Head of Music at Bangor University since 2005, having held previous positions in Heidelberg, Urbana and Frankfurt. In 2008 he was a Visiting Fellow at All Souls College, Oxford. His main areas of research are music of the fifteenth and sixteenth centuries and German music of the late eighteenth and nineteenth centuries, Mendelssohn and Mozart in particular. Major recent publications are *Textdeklamation in der Motette des 15. Jahrhunderts* (Turnhout: Brepols, 2003), *Die Sonate: Geschichte – Formen – Ästhetik* (Kassel: Bärenreiter, 2006; English translation as *Cambridge Introduction to the Sonata* to appear in 2010) and critical editions



of Mendelssohn's 'Scottish' and 'Italian' Symphonies in the *Leipziger Mendelssohn Ausgabe* (Wiesbaden: Breitkopf & Härtel, 2005 and 2009). Current projects include an edition of Mendelssohn's incidental music *Antigone* for the *Mendelssohn Ausgabe* and the Digital Image Archive of Medieval Music (DIAMM), which he co-directs with Margaret Bent and Julia Craig-McFeely.

Ayana Smith is Assistant Professor of Musicology at the Jacobs School of Music of Indiana University. Her research interests focus on literary criticism, aesthetics and dramatic vocal music in Italy during the late seventeenth and early eighteenth centuries. She received her doctorate in music history from Yale University and was awarded a Woodrow Wilson Junior Faculty Career Enhancement Grant in 2008–2009. Her research on iconography, gender and Neoplatonism in Arcadian aesthetics is forthcoming in *Music and Art*, and she is preparing a book manuscript that explores music, imagery and perception within the Arcadian Academy. She has also published on the topic of the signifying trickster figure in African-American blues narratives and compositional practice in *Popular Music*.

Janice B. Stockigt is a Principal Fellow at the School of Music at The University of Melbourne whose research is centred on the music of the Dresden court during the first half of the eighteenth century. Her monograph *Jan Dismas Zelenka (1679–1745): A Bohemian Musician at the Court of Dresden* (New York: Oxford University Press, 2000) was awarded the Derek Allen Prize of the British Academy and the Woodward Medal of The University of Melbourne in 2001. In 2005 she discovered a lost work of Vivaldi (*Dixit Dominus*, RV807), kept under Baldassarre Galuppi's name in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden.

Thomas Strange has an extensive background in materials science and is the author of thirty-nine patents and numerous papers over the last two decades covering all aspects of capacitor development, with an emphasis on foil development for aluminum electrolytics. Following studies in physics at the University of South Carolina, he joined Philips Components as a member of the research staff. He was a member of a small team of entrepreneurs who developed and produced the pioneering flat medical-grade

electrolytic capacitor that made thoracic implantable cardioverter defibrillators possible. For the last thirty years Strange has built and restored numerous antique keyboard instruments, including the tangent piano after Spath, Viennese fortepianos and harpsichords. He is a regular contributor to the Friends of Square Pianos website <<http://www.friendsofsquarepianos.co.uk>> and Yahoo fortepiano forum.

Jeanne Swack is Professor of Musicology and Jewish Studies at the University of Wisconsin-Madison. Her work centres on Bach, Telemann and performance practice, and on the portrayal of Jews in early eighteenth-century music. She is a recipient of the William Scheide Award from the American Bach Society and also performs on the Baroque *traverso*.

Michael Talbot is Emeritus Professor of Music at the University of Liverpool and a Fellow of the British Academy. He has published extensively on Vivaldi and his Italian contemporaries, co-editing the yearbook *Studi vivaldiani* and contributing numerous volumes to the New Critical Edition of Vivaldi's works. His book *The Chamber Cantatas of Antonio Vivaldi* was published in 2006 (Woodbridge: Boydell), and a new book, *Vivaldi and Fugue*, appeared in 2009 (Florence: Olschki).

Ian Woodfield is Professor of Historical Musicology at Queen's University Belfast. His PhD (King's College London, 1977), on the origins of the viola da gamba, was published as *The Early History of the Viol* (Cambridge: Cambridge University Press, 1984). A second monograph, *English Musicians in the Age of Exploration* (Stuyvesant: Pendragon, 1995), represented an early foray into the field of musical interculturalism. More recently, the focus of his research has changed to the eighteenth century, with studies on social and institutional history: *Music of the Raj* (New York: Oxford University Press, 2000), *Opera and Drama in Eighteenth-Century London: The King's Theatre, Garrick and the Business of Performance* (Cambridge: Cambridge University Press, 2002) and *Salomon and the Burneys: Private Patronage and a Public Career* (Aldershot: Ashgate, 2003). His current project is on the early manuscript sources of *Così fan tutte* and *Don Giovanni*.