

CONTRIBUTORS

Allan Badley is Senior Lecturer in Musicology at the University of Auckland. He is the co-founder of the music publishing house Artaria Editions, which specializes in works by contemporaries of Haydn, Mozart and Beethoven. Among his numerous published editions are major works by Hofmann, Wanhal, Pleyel, Hummel and Ries, many of which have been recorded on the Naxos label.

Michele Cabrini is Assistant Professor of Music History at Hunter College of the City University of New York. His research interests include French baroque cantatas and opera and the ways in which musical expression intersects with the visual arts in France during that period. He has published articles and reviews in *The Journal of Musicology*, *Early Music* and *Journal of Seventeenth-Century Music* and has completed a critical edition of the cantatas of Philippe Courbois, which is forthcoming from A-R Editions.

David Chung received his PhD from the University of Cambridge. His scholarly contributions include a critical edition of keyboard arrangements of Jean-Baptiste Lully's stage works published by Ut Orpheus Edizioni (2004) and articles in *Early Music*, *Early Keyboard Journal*, *Journal of Seventeenth-Century Music* and *Music & Letters*. His edition of unpublished keyboard arrangements of Lully's music is forthcoming with The Web Library of Seventeenth-Century Music <<http://aaswebsv.aas.duke.edu/wlscm/>>. He remains active as a harpsichordist in Asia and Europe.

Barry Cooper is Professor of Music at the University of Manchester. He has written or edited six books on Beethoven and has completed a scholarly performing edition of Beethoven's thirty-five piano sonatas (London: Associated Board of the Royal Schools of Music, 2007), with extensive commentary.

Felix Diergarten teaches music theory at the Schola Cantorum Basiliensis. His research focuses on eighteenth-century compositional theory and practice.

José María Domínguez is a Postdoctoral Research Fellow at the University of La Rioja. During 2010–2011 he was a Fellow of the Spanish Academy in Rome. In 2010 he completed his doctoral thesis entitled 'Mecenazgo musical del IX. duque de Medinaceli: Roma–Nápoles–Madrid, 1687–1710' at the Universidad Complutense de Madrid. He has delivered papers at a number of international conferences (including the last three biennial conferences on baroque music) and has published articles, reviews and reports in journals such as *Early Music*, *Cuadernos de Música Iberoamericana* and *Eighteenth-Century Music*.

Wolfram Enßlin studied musicology and medieval and modern history in Tübingen, Bologna and Heidelberg (MA, 'Niccolò Piccinni: Catone in Utica'), followed by research in Rome and Venice. In 2001 he received his PhD in musicology ('Die italienischen Opern Ferdinando Paërs') from the Universität

des Saarlandes, Saarbrücken. From 2002 to 2004 he was Free Research Fellow for the Beethovenhaus, Bonn, and since 2003 he has been a Research Fellow for the project 'Bach-Repertorium', a collaboration between the Bach-Archiv and the Sächsische Akademie der Wissenschaften, both based in Leipzig. Since 2009 he has been the principal investigator for this project.

Matthew Gelbart is Assistant Professor in the Department of Art History and Music at Fordham University. His book *The Invention of 'Folk Music' and 'Art Music': Emerging Categories from Ossian to Wagner* was published by Cambridge University Press in 2007. He has also published articles in *Journal of the Royal Musical Association*, *Ethnomusicology*, *Music & Letters* and *Nineteenth-Century Studies*.

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.

Sara Gross Ceballos is Assistant Professor of Music at Lawrence University. She received her PhD from the University of California Los Angeles with a dissertation entitled 'Keyboard Portraits: Performing Character in the Eighteenth Century', and her research continues to focus on keyboard music of the late seventeenth and early eighteenth centuries, with particular interests in the kinaesthetics of performance and the intersection of literature and music. She has presented talks on Couperin and C. P. E. Bach and published on Scarlatti in *Domenico Scarlatti Adventures* (Bologna: Ut Orpheus Edizioni, 2008).

Diana R. Hallman, Associate Professor at the University of Kentucky, centres her research on the music and culture of nineteenth-century France, the genre of French grand opera and the works of Fromental Halévy. She is author of the book *Opera, Liberalism, and Antisemitism in Nineteenth-Century France: The Politics of Halévy's La Juive* (Cambridge: Cambridge University Press, 2002) and contributing author to *Music, Theater, and Cultural Transfer: Paris, 1830–1914* (Chicago: University of Chicago Press, 2009), *The Cambridge Companion to Grand Opera* (Cambridge: Cambridge University Press, 2003) and *Sephardism: Spanish Jewish History in the Modern Literary Imagination* (Stanford University Press, forthcoming).

Berta Joncus is Lecturer in Music at Goldsmiths, University of London, and a Research Associate of the Faculty of Music, University of Oxford. She is also a music critic for the BBC. Her scholarship focuses on music and celebrity culture in the long eighteenth century and on computational musicology.



Andrew Jones is a Fellow and Director of Studies in Music at Selwyn College, Cambridge. In 1985 he founded the Cambridge Handel Opera Group, with which he has conducted staged productions of (so far) fourteen of Handel's operas, including *Flavio*. In 2002 his critical edition of *Rodelinda* was published in the Hallische Händel-Ausgabe; other publications on Handel include 'The Composer as Dramatist: Handel's Contribution to the Libretto of Rodelinda', *Music & Letters* 88/1 (2007), and 'Handel's Amore uccellatore Cantata' in *Händel-Jahrbuch* 52 (2006). He is currently preparing a critical edition of the composer's continuo cantatas for the Hallische Händel-Ausgabe.

Katalin Komlós, musicologist and fortepiano recitalist, is Professor of Music Theory at the Franz Liszt Academy of Music, Budapest. She received her PhD in musicology from Cornell University. She has written extensively on the history of eighteenth-century keyboard instruments and styles. Her book *Fortepianos and Their Music* was published by Oxford University Press in 1995.

Reginald McGinnis is Professor of French at the University of Arizona. He is the author of *Essai sur l'origine de la mystification* (Saint-Denis: Presses universitaires de Vincennes, 2009) and editor of *Originality and Intellectual Property in the French and English Enlightenment* (New York: Routledge, Taylor and Francis, 2009).

Jean-Paul C. Montagnier took his PhD at Duke University. He is currently Professor of Musicology at the Université de Nancy, Adjunct Professor at McGill University, and a member of the Centre national de la recherche scientifique team Institut de Recherche sur le Patrimoine Musical en France (IRPMF). He specializes in the music of the French Baroque. His latest contribution is "Plain-chant degenerate" et *fleuritis*: quelle musique pour quelle prière?, to be published in *Acta musicologica*. He is currently preparing the edition of Jean-Baptiste Lully's *Miserere*, *Benedictus* and *Dies irae* for the *Œuvres complètes Lully* (published by Olms).

James Parsons is Professor of Music History at Missouri State University (Springfield, Missouri). He is volume editor of *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004), to which he also contributed two essays.

Matthew Pritchard is British Academy Postdoctoral Fellow at the Faculty of Music, University of Cambridge. He is currently writing a book on the interactions between music aesthetics and theory via the concept of the motive, provisionally entitled 'The Analysis of Feeling: Motive and Metaphor in European Music, 1750–1950'. An article on the aesthetics of *Gebrauchsmusik*, with accompanying translation of Heinrich Bessler's 1925 article 'Grundfragen des musikalischen Hörens', is scheduled to appear in *twentieth-century music*.

Matthias Range is Associate Lecturer in Early Modern History at Oxford Brookes University. He studied art history and musicology at the Philipps-Universität Marburg/Lahn before completing a DPhil thesis on British coronation music at the University of Oxford in 2008. His main research areas are seventeenth- to nineteenth-century sacred music and performance practice, the role of music in culture and the re-evaluation of primary sources.

Barbara M. Reul is Associate Professor of Musicology at Luther College at the University of Regina. She served as the President of the International Fasch Society in Zerbst from 2008 to 2011. Recent publications include the article "Forgive Us Our Debts": Viewing the Life and Career of Johann Friedrich Fasch (1688–1758) through the Lens of Finance', *Eighteenth-Century Music* 8/2 (2011), and the volume *Music at German Courts, 1715–1760: Changing Artistic Priorities*, co-edited with Samantha Owens and Janice B. Stockigt (Woodbridge: Boydell & Brewer, 2011).

David Rhodes is Lecturer in Musicology and programme leader of the BA Music honours degree course 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 journals and conference proceedings, 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 in the process of being published by PRB Productions, California. He is Chair of *RISM* Ireland and a Council member and Honorary Treasurer of the Society for Musicology in Ireland.

Julian Rushton is Emeritus Professor of Music at the University of Leeds. For his doctoral thesis he worked on late eighteenth-century French opera; he has since published extensively on Gluck, Mozart, Berlioz and Elgar. He was President of the Royal Musical Association from 1994 to 1999, and has been chairman of the Editorial Committee of *Musica Britannica* since 1993.

Alberto Sanna is Lecturer in Music at Liverpool Hope University. His research interests include the historical anthropology of early modern music, historically informed analysis and performance studies. He is currently working on a monograph on Arcangelo Corelli's poetics of the sonata.

Alon Schab is a graduate of the Jerusalem Academy of Music and Dance in composition and performance (recorder). As an Ussher Fellow of Trinity College Dublin, he wrote his dissertation in musicology under Martin Adams on the subject of 'Compositional Technique in Purcell's Early Instrumental Works'. He currently teaches undergraduate and graduate courses in the Jerusalem Academy of Music and Dance.



Rohan Stewart-MacDonald received his PhD from the University of Cambridge in 2001. Since that time he has continued to specialize in British music of the eighteenth and nineteenth centuries, with a particular emphasis on the music of Muzio Clementi (1752–1832). His *New Perspectives on the Keyboard Sonatas of Muzio Clementi* was published in 2006 by Ut Orpheus Edizioni as volume 2 of the series Quaderni Clementiani. Between 2004 and 2009 he was Director of Music, Director of Studies in Music and latterly Bye Fellow of Murray Edwards College, Cambridge, and is now an independent scholar. Current projects include the book *Jan Ladislav Dussek: A Bohemian Composer en voyage through Europe*, volume 4 of the Quaderni Clementiani series, which he is co-editing with Roberto Illiano.

Shirley Thompson is Director of Postgraduate Studies at Birmingham Conservatoire. She edited *New Perspectives on Marc-Antoine Charpentier*, published by Ashgate in 2010; she has also published numerous articles on Charpentier in *Early Music*, *Journal of Seventeenth-Century Music*, *Bulletin de la Société Marc-Antoine Charpentier* and elsewhere.

Bennett Zon is Professor of Music and Director of the Centre for Nineteenth-Century Music at Durham University. He researches nineteenth- and twentieth-century intellectual culture, with particular interest in Britain, and is currently preparing *Evolution and Victorian Musical Culture* (forthcoming from Cambridge University Press). He is General Editor of the journal *Nineteenth-Century Music Review* and the book series *Music in Nineteenth-Century Britain* (Ashgate), and has published *The English Plainchant Revival* (Oxford: Oxford University Press, 1999), *Music and Metaphor in Nineteenth-Century British Musicology* (Aldershot: Ashgate, 2000) and *Representing Non-Western Music in Nineteenth-Century Britain* (Rochester: University of Rochester Press, 2007).

