

CONTRIBUTORS

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Darrell M. Berg has been a member of the music departments of Washington University and Indiana University. She is the author of numerous studies of the life and works of Carl Philipp Emanuel Bach, and is a General Editor of *Carl Philipp Emanuel Bach: The Complete Works* (Los Altos: Packard Humanities Institute, 2005).

Bruce Alan Brown, Professor of Musicology at the University of Southern California, specializes in later eighteenth-century opera, ballet and instrumental music. 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* (ed., with Rebecca Harris-Warrick; Madison: University of Wisconsin Press, 2005) and numerous articles. From 2005 to 2007 he was Editor-in-Chief of the *Journal of the American Musicological Society*. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the *Akademie für Mozart-Forschung* (Salzburg).

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David Chapman holds a PhD in historical musicology from Rutgers University in New Brunswick, New Jersey, where he currently teaches courses in music history, performance practice and ethnomusicology. He is author of the monograph *Bruckner and the Generalbass Tradition* (Vienna: Musikwissenschaftlicher Verlag, 2010), and has contributed articles and reviews to various scholarly journals, including *Ad Parnassum* and *The Galpin Society Journal*. He also performs on modern double bass, *violone in contrabasso*, *violone da gamba* and five-string Viennese *Violon*. He appears regularly with various early-music groups in the New York metropolitan area, including Sinfonia New York, Early Music New York, and the American Classical Orchestra.

Barry Cooper is Professor of Music at the University of Manchester, and is best known for his work on Beethoven, which includes seven books that he has written or edited, the most recent being *Beethoven: An Extraordinary Life* (London: Associated Board of the Royal Schools of Music, 2013). He has also produced a scholarly performing edition of Beethoven's thirty-five piano sonatas and an edition of the Mass in C major. His other publications include *Child Composers and Their Works: A Historical Survey* (Lanham: Scarecrow, 2009), monographs on English Baroque keyboard music and on music theory in Britain in the seventeenth and eighteenth centuries, and three catalogues of musical source material.

Paul Cornelson has been managing editor of *Carl Philipp Emanuel Bach: The Complete Works* since its inception in 1999. He is author of *The Essential C. P. E. Bach* (Los Altos: Packard Humanities Institute, 2014), and has edited three of the five Passions according to St John by the composer.

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Angela Fiore graduated cum laude in musicology from the Università di Pavia. She completed her PhD in 2015 at Université de Fribourg with Luca Zoppelli. She has received grants towards her research from the Fondazione Pergolesi Spontini Jesi in 2007, the Swiss National Science Foundation in 2011 and Pôle de recherche de the Université de Fribourg in 2014. In addition, she holds a diploma in violin, and has specialized in the baroque violin repertory on period instruments. She is now Lecturer at the Université de Fribourg.

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Dianne L. Goldman is a specialist in music from Spain, Mexico and South America during the seventeenth and eighteenth centuries. Her interests include responsories and the matins service, authorship, and liturgy of both the Catholic and the Jewish traditions. She is currently Lecturer in Music History at Columbia College Chicago.

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Alan Howard is Lecturer and Director of Studies in Music at Selwyn College Cambridge, and Director of Studies in Music at Queens' College Cambridge. After many years as reviews editor for *Eighteenth-Century Music*, he recently took over as co-editor of *Early Music*. He is currently working on an edition of a symphony anthem, 'This is the Day that the Lord Hath Made', by the eighteenth-century

composer Samuel Howard, and a book for Cambridge University Press on compositional artifice in the music of Henry Purcell.

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Lily Kass is a PhD candidate in music history at the University of Pennsylvania, where she researches issues of translation in both historical and contemporary opera performance. She is currently completing her dissertation, 'Translating, Adapting, and Performing Opera in Cosmopolitan Europe: Lorenzo Da Ponte's Librettos for the London Stage, 1780–1800'. In addition to her academic work, Lily is active as a translator of operas and as a singer.

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Michael Maul completed his award-winning dissertation, 'Barockoper in Leipzig', at the Albert-Ludwigs-Universität Freiburg in 2006, and then in 2013 completed his *Habilitation* on the history of the Leipzig St Thomas School, which is currently being translated into English. Since 2002 he has been a member of the research staff at the Bach-Archiv Leipzig. In 2014/2015 he was Visiting Professor at the Peabody Institute of the Johns Hopkins University, and in 2015/2016 at the Universität Münster. His publications include a wide range of articles on German baroque music in the seventeenth and eighteenth centuries, especially on J. S. Bach.

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John Platoff is Professor of Music at Trinity College in Hartford, Connecticut, where he was awarded the 2016 Thomas Church Brownell Prize for Teaching Excellence. His research on the *opere buffe* of Mozart and his contemporaries has appeared in *The Journal of Musicology*, *Cambridge Opera Journal*, *Early Music* and *Music & Letters*, among other publications. A member of the Board of Directors of the Mozart Society of America, he is currently working on a study of the Viennese and wider European performance history of Sarti's *Fra i due litiganti*.

A graduate in Music and French, **Julia Prest** is Reader in French at the University of St Andrews and has published widely on early modern drama, ballet and opera. Her publications include *Theatre under Louis XIV: Cross-Casting and the Performance of Gender in Drama, Ballet and Opera* (New York: Palgrave Macmillan, 2006), *Controversy in French Drama: Molière's Tartuffe and the Struggle for Influence* (New York: Palgrave Macmillan, 2014) and 'On Stage, in Chapel and in the Bedroom: French Responses to the Italian Castrato', *Seventeenth-Century French Studies* 32/2 (2010). She is currently working on the social politics of drama and opera in eighteenth-century Saint-Domingue (now Haiti), and recently prepared a new English translation of Gluck's *Iphigénie en Tauride* for performance by Byre Opera.

Brianna Robertson-Kirkland completed her PhD in 2016 at the University of Glasgow, funded by the College of Arts scholarship; the thesis examines the eighteenth-century castrato singer Venanzio Rauzzini and the education and career of his operatic students. She is regularly performs in solo recitals and has taken part in masterclasses with Emma Kirkby, Robert Toft and Nicholas Clapton. She was part of a

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Luca Lévi Sala has been Visiting Scholar at Yale University. He has published in the *Journal of Musicological Research*, *Notes*, *Revue de musicologie*, *Eighteenth-Century Music*, *Studi Musicali*, *Rivista italiana di musicologia*, *Ad Parnassum* and *Analecta musicologica*, and he has been invited to contribute to *Oxford Bibliographies: Music* and *Grove Music Online*. A monograph, 'Luigi Dallapiccola: Politics, Text and the Musical Thought', is forthcoming.

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