

NOTES ON CONTRIBUTORS

Callum Blackmore is a graduate student at Columbia University studying French opera in the long eighteenth century. He obtained his undergraduate degree from the University of Auckland, where his honours dissertation received the Drake Medal for musicology. Before moving to New York, he undertook research in the north of England on a Pettman DARE Fellowship, in association with Opera North and the University of Leeds.

Olivia Bloechl is Professor of Music at the University of Pittsburgh. She is 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, 2018), and co-editor, with Melanie Lowe and Jeffrey Kallberg, of *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015).

Eric Boaro studied musicology at the Università di Milano Statale, where he earned a degree in 2015 (highest honours). He also graduated with honours in piano from the Conservatorio G. Puccini in Gallarate in Italy. Since 2017 he has been a M4C scholarship PhD student at the University of Nottingham. His main research interest is Neapolitan music of the early eighteenth century.

Oboist and researcher **Geoffrey Burgess** is known for his contributions in the field of organology and French baroque opera, for which he developed a particular affinity through a twenty-year association with Les Arts Florissants. His last book, *The Pathetick Musician: Moving an Audience in the Age of Eloquence* (New York: Oxford University Press, 2016), is a revisionist performance-practice guide based on writings by the late Bruce Haynes. Burgess lives in Philadelphia and teaches at the Eastman School of Music.

Abigail Fine is Assistant Professor of Musicology at the University of Oregon. She received her PhD in 2017 from the University of Chicago. Her research focuses on cultural history, celebrity and materiality in Germany and Austria, and has been published in *19th-Century Music*.

Bruno Forment is principal investigator of the Resounding Libraries research cluster at the Orpheus Instituut in Ghent. A music and theatre historian with a background in live electronics and composition, he has taught at various universities and conservatoires, publishing widely on opera and stage design in the long eighteenth century and the *belle époque*. His extensive experience in historically informed performance and cultural-heritage curatorship has led to various stage productions, exhibitions and projects both in- and outside academia.

Glenda Goodman is Assistant Professor of Music at the University of Pennsylvania and works on the history of early American music. Her first book, *Cultivated by Hand: Amateur Musicians in the Early American*

Republic (New York: Oxford University Press, 2020) is a material and social history of amateurism. She is currently working on a book on sacred music and colonial encounter in eighteenth-century New England.

Ashley A. Greathouse is a PhD candidate in musicology at the University of Cincinnati's College-Conservatory of Music, with research interests in eighteenth-century music, public musicology, rock and heavy metal. Her dissertation topic considers music as a vehicle for social emulation in the pleasure gardens of eighteenth-century London. She holds a BMus in music education from Colorado State University and an MMus in music theory from the University of Cincinnati. Currently she serves as student representative on the boards of the Society for Eighteenth-Century Music and the North American British Music Studies Association. Ashley is a soprano and an active instrumental performer on bassoon, clarinet, harp and piano.

Stephen Hinton is Avalon Foundation Professor in the Humanities and Professor of Music and, by courtesy, of German at Stanford University. His recent projects include a series of online courses for edX called 'Defining the String Quartet', focusing on the music of Haydn and Beethoven.

Performer and academic **John Irving** is the author of six books on Mozart. His recordings on fortepiano of Mozart's keyboard and chamber music have received international critical acclaim. Previously Director of the Institute of Musical Research at the University of London, he is now Professor at the Guildhall School of Music & Drama.

Václav Kapsa received his PhD from the Univerzita Karlova in Prague, and is currently Research Fellow in the Musicology Department of the Institute of Art History, Czech Academy of Sciences. His main research interests and his publications focus on eighteenth-century music in the Czech lands, with emphasis on music by Prague composers and musicians in the service of the Bohemian aristocracy.

After graduation from Harvard in 1971, **John Koster** made harpsichords and was a consultant to the Museum of Fine Arts, Boston. In 1990–1991 he held a Mellon Senior Fellowship at the Metropolitan Museum of Art in New York and from 1991 to 2015 was Conservator, Professor of Music and Curator of Keyboard Instruments at the National Music Museum, the University of South Dakota. In 2016 Koster, who has published extensively on the history of musical instruments, received the American Musical Instrument Society's Curt Sachs Award for lifetime achievement.

Dianne Lehmann Goldman is a scholar of Spanish and Latin American sacred music. She received her PhD from Northwestern University in 2014 and is currently teaching online courses for Columbia College Chicago. She is



working on an edition of Ignacio de Jerusalem y Stella's Requiem in E flat major for A-R Editions and a book project about music in the Basilica of the Virgin of Guadalupe in Mexico City.

Erica Levenson is Assistant Professor of Music History at the Crane School of Music, State University of New York at Potsdam. Her research focuses on baroque music, with an emphasis on the international circulation of opera and theatre during the seventeenth and eighteenth centuries. She has had articles published in *Studies in Eighteenth-Century Culture* and the edited volume *Music, Myth and Story in Medieval and Early Modern Culture* (Woodbridge: Boydell and Brewer, 2019). Her current book project examines the history of British nationalism in opposition to London multiculturalism through the lens of the French operatic and theatrical invasion of the early eighteenth century.

Huub van der Linden (MA, Universiteit Utrecht; MA with distinction, Warburg Institute; PhD, European University Institute, Florence) is a musicologist and cultural historian whose work focuses on seventeenth- and eighteenth-century Italy, with particular reference to oratorio and opera, music printing and the circulation of music, and the history of the book more generally. He is a research fellow in the Resounding Libraries research cluster at the Orpheus Instituut in Ghent.

János Malina is a Hungarian musicologist. Having received a degree in mathematics, he studied musicology at the Liszt Ferenc Zeneakadémia in Budapest with László Somfai. His main research subject is the musical and operatic life of Haydn's Eszterháza and its significance in a European context. He is also interested in the performance practice of eighteenth-century opera in general.

Nathan John Martin is Assistant Professor of Music Theory at the University of Michigan. His research interests are in the history of music theory, theories of musical form and musical thought in Enlightenment France. His article 'Rameau's Changing Views on Supposition and Suspension' (*Journal of Music Theory* 56/2 (2012)) won the Society for Music Theory's Outstanding Publication award. During the 2018–2019 academic year he was the Edward T. Cone Member in Music at the Institute for Advanced Study in Princeton.

Damián Martín Gil is a classical guitar teacher at the Conservatorio Oficial de Música de Cáceres and a member of the Consortium for Guitar Research, based in Cambridge. He has obtained grants from, among other institutions, the Fundación Antonio Gala in Spain and the Research Council of Norway. His articles have been published in several journals specializing in classical guitar, such as *Il Fronimo* (Italy) and *Soundboard Scholar* (USA).

Daniel R. Melamed is Professor of Musicology at the Indiana University Jacobs School of Music. He serves as president of the American Bach Society and as director of the Bloomington Bach Cantata Project.

Hailing from New Zealand, **Paul Newton-Jackson** is a PhD student at Corpus Christi College Cambridge. His doctoral research addresses eighteenth-century debates on national musical styles, focusing particularly on Georg Philipp Telemann and the development of the German concept of a 'Polish' style during that time.

Jenny Nex is a musical-instrument specialist, curator and musician based in Edinburgh. She holds a music degree, a postgraduate qualification in historically informed performance, an MA in Museum and Gallery Management and a PhD in which she examined the businesses of instrument makers active in early industrial London. In 2005 Jenny took over as Curator of the Museum at the Royal College of Music, and in 2013 she moved to a similar role in the Musical Instrument Collection at the University of Edinburgh. Her research and teaching centre on understanding and interpreting musical instruments, and on the business and economic activities of musical instrument makers in the eighteenth and nineteenth centuries.

Guido Olivieri teaches music history at the University of Texas at Austin, where he also directs the early-music ensemble Austinato. He has co-edited the volume *Arcomelo 2013: studi in occasione del terzo centenario della nascita di Arcangelo Corelli* (Lucca: LIM, 2015) and the critical edition of *Arcangelo Corelli (?), Le sonate da camera di Assisi* (Lucca: LIM, 2015), and has published in *Studi musicali*, *Nuova rivista musicale italiana*, *Analecta musicologica* and the *Basler Jahrbuch für Historische Musikpraxis*. His ground-breaking research, based on new archival sources, has decisively contributed to the revival of interest in Neapolitan instrumental music. He has recently rediscovered and edited two cello sonatas by Giovanni Bononcini (Rome: Società Editrice di Musicologia, 2019) and is currently working on the first monograph on instrumental music in early eighteenth-century Naples.

Trained as a harpsichord, organ and violin maker, **Stewart Pollens** served as the conservator of musical instruments at the Metropolitan Museum of Art from 1976 to 2006. He has published over ninety scholarly articles and written eight books on the history of musical instruments. These include *The Violin Forms of Antonio Stradivari* (London: Biddulph, 1992), *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995), *The Manual of Musical Instrument Conservation* (Cambridge: Cambridge University Press, 2015), *Bartolomeo Cristofori and the Invention of the Piano* (Cambridge: Cambridge University Press, 2017) and *A History of Keyboard Instruments* (Cambridge: Cambridge University Press, 2020). He won the American Musical Instrument Society's 1997 Bessaraboff award for *The Early Pianoforte*. He last published in *Eighteenth-Century Music* in 2005.

Michele Smith has worked for Répertoire International de Littérature Musicale (RILM) and with the Barry S. Brook Center for Music Research and Documentation since



2003. A former curator and archivist at the New York Philharmonic, she created a catalogue of their score collection. She has catalogued the papers and memorabilia for the estate of Andre Kostelanetz now housed in the Library of Congress and assisted the composers Tania Leon and Ellen Zwilich with organizing their collections.

Zoltán Szabó is a cellist and musicologist. Having migrated from his native Hungary to Australia in 1985, he worked with the Australian Chamber Orchestra in Sydney until 1991, when he became Principal Cello with Opera Australia, a post he held for twenty years. In 2017 he was awarded a PhD by the University of Sydney for his thesis 'Problematic Sources, Problematic Transmission: An Outline of the Edition History of the Solo Cello Suites by J. S. Bach'. He is currently teaching music history and musicology at the Sydney Conservatorium of Music.

Colin Timms is Emeritus Professor of Music at the University of Birmingham. His research centres on the music of Steffani, Handel and Stradella. He is honorary president of the Forum Agostino Steffani (Hanover), a trustee and council member of the Handel Institute (London), a recently retired trustee of the Gerald Coke Handel Foundation and a member of three editorial boards.

M. Lucy Turner is a doctoral candidate in historical musicology at Columbia University, where she is at work on a dissertation entitled 'Rethinking Beethoven's Middle Style: Form, Time, and Disruption in the Chamber Works of 1806–15'. She holds a BMus degree in violin performance with a concentration in musicology from Vanderbilt University's Blair School of Music and an MMus degree in violin performance from Boston University's College of Fine Arts. Her musicological research focuses on classical instrumental forms, early Austro-German Romanticism, manuscript studies and the music of Beethoven, particularly aesthetics and meaning in the string quartets.

Leonardo J. Waisman has published on the Italian madrigal, Spanish American colonial music, performance practice, the popular music of Argentina, the social significance of musical styles and the operas of Vicente Martín y Soler. He is a harpsichordist and conductor specializing in baroque music, having given concerts in America, Europe and the Far East. His most recent publications are *Una historia de la música colonial hispanoamericana* (Buenos Aires: Gourmet Musical, 2018) and a three-volume edition of the Offertory cycle from the Chiquitos Jesuit missions in South America (Córdoba, Argentina: Editorial Brujas, 2015).

Jessica Waldoff is Professor in the Department of Music at the College of the Holy Cross in Worcester, Massachusetts. She is the author of *Recognition in Mozart's Operas* (New York: Oxford University Press, 2006) and has published mainly on the music of Haydn and Mozart. She is also a past president of the Mozart Society of America.

Zoe Weiss is a doctoral candidate in musicology at Cornell University, where she is completing a dissertation on the Elizabethan tradition of *In Nomines*. She is an active performer on the baroque cello and viola da gamba and a founding member of *LeStrange Viols*.

Bryan White is Senior Lecturer and Director of Research in the School of Music, University of Leeds. He is a member of the editorial board of the Purcell Society, author of *Music for St Cecilia's Day: From Purcell to Handel* (Woodbridge: Boydell and Brewer, 2019) and co-editor with John Cunningham of *Musical Exchange between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman* (Woodbridge: Boydell and Brewer, 2020).

Jos van der Zanden is an independent researcher in the field of Viennese Classicism, more specifically the life and works of Ludwig van Beethoven. He recently completed his PhD thesis at the University of Manchester, entitled 'Beethoven's Interest in Greco-Roman Antiquity and Its Impact on His Life and Music'.