

## NOTES ON CONTRIBUTORS

**Chiara Bertoglio** is a concert pianist, musicologist and theologian. She is the author of several monographs, including the award-winning *Reforming Music: Music and the Religious Reformations of the Sixteenth Century* (Berlin: De Gruyter, 2017). She teaches at Italian conservatoires and university-level theological institutions. Her website is [www.chiarabertoglio.com](http://www.chiarabertoglio.com).

**Bella Brover-Lubovsky** is Professor of Musicology at the Jerusalem Academy of Music and Dance. She is the author of *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008) and editor of *The Early Reign of Oleg: Music by Carlo Canobbio, Vasilij Pashkevich, and Giuseppe Sarti for the Play by Catherine the Great* (Middleton, WI: A-R Editions, 2018), and has written numerous articles published in periodicals and edited volumes. She has received a Thurnau Award (Universität Bayreuth), and research grants from the Einstein Foundation (Berlin), the Israel Science Foundation, the Italian Academy for Advanced Studies in America (Columbia University), the Vittore Branca Center for the Study of Italian Culture (Fondazione Cini, Venice) and the Newberry Library in Chicago.

**Martin V. Clarke** is Senior Lecturer in Music and Head of Discipline at The Open University. He has written widely on music and religious practice in Britain, including his monograph *British Methodist Hymnody: Theology, Heritage, and Experience* (New York: Routledge, 2018). He is currently co-editing *The Cambridge History of Welsh Music* and one volume of *The Oxford Handbook of Music and Christian Theology*.

**Halvor K. Hosar** recently finished a PhD on the masses of Johann Baptist Wanhal at the University of Auckland under Allan Badley and W. Dean Sutcliffe. He has published articles on the sacred works of Haydn and Wanhal, and is series editor for the new Wanhal catalogue and editor for sacred music in the new *Pleyel-Gesamtausgabe*. He is currently working on a complete edition of the works of the Norwegian Berlin family, and a book on music written for the mass ordinary in the Habsburg Empire in the late eighteenth century. In 2018 he was awarded the Best Student Paper Prize at the conference of the Society for Eighteenth-Century Music in Tallahassee.

**Alan Howard** is Lecturer and Director of Studies in Music at Selwyn College Cambridge, and Director of Studies in Music at Downing College. A committee member of the Purcell Society and general editor of *The Works of John Eccles*, his research focuses on the music of Henry Purcell and his contemporaries from the perspectives of source

studies and contextualized musical analysis. His book *Compositional Artifice in the Music of Henry Purcell* was published by Cambridge University Press in 2019, and his edition of William Croft's *Three Odes with Orchestra* is forthcoming in *Musica Britannica*; he is working on further critical editions for A-R and the Purcell Society. He is also co-editor of *Early Music*.

**Mary Hunter** is A. LeRoy Greason Professor of Music Emerita at Bowdoin College. She is the author of *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton: Princeton University Press, 1999) and *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008), as well as numerous articles on late eighteenth-century opera and chamber music. Her current projects centre on the contemporary discourse about classical music performance.

**David R. M. Irving** is an ICREA Research Professor in Musicology at the Institució Milà i Fontanals de Recerca en Humanitats-CSIC, Barcelona, Corresponding Fellow of the Australian Academy of the Humanities and Senior Honorary Fellow at the Melbourne Conservatorium of Music. He undertook his doctoral studies at the University of Cambridge, and is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010), co-editor of *Eighteenth-Century Music* and co-general editor of the six-volume series 'A Cultural History of Western Music', forthcoming from Bloomsbury in 2023.

**Federico Lanzellotti** is a PhD candidate at the Università di Bologna and Universidad Complutense de Madrid, with a project focusing on the figure and the music of Carlo Ambrogio Lonati (c1645–c1710–1715). As musicologist and music editor he is involved in the *opera omnia* projects of Giovanni Bononcini (Arcadia – LIM) and Giuseppe Tartini (Bärenreiter) and collaborates with the Collezione Tagliavini and *Il saggiatore musicale* in Bologna, the 'Grandezze e Meraviglie' early-music festival in Modena and the Fondazione Ugo e Olga Levi of Venice. As a keyboard player he specializes in seventeenth- and eighteenth-century repertory.

**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.

**Francesca Menchelli-Buttini** is Professor of Music History at the Conservatorio di Benevento. Her research focuses on eighteenth-century Italian opera. She has published with journals such as *Studi musicali*, *Rivista Italiana di*



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**Malcolm Miller**, musicologist and pianist, is Honorary Associate and Associate Lecturer at The Open University and lecturer at the City Literary Institute, London. He has published widely on Beethoven, Wagner and contemporary music, and is contributing editor of *Arietta: Journal of the Beethoven Piano Society of Europe* (latest issue at <https://bpse.org/arietta-volume-9/>). Recent book chapters include 'Essence, Context and Meaning in Versions of Wagner's *Wesendonck Lieder* by Wagner, Mottl and Henze', in *Of Essence and Context: Between Music and Philosophy*, ed. Rūta Stanevičiūtė, Nick Zangwill and Rima Povilionienė (Cham: Springer, 2019), and 'Bloch, Wagner and Creativity: Refutation and Vindication', in *Ernest Bloch Studies*, ed. Alexander Knapp and Norman Solomon (Cambridge: Cambridge University Press, 2017).

**Marten Noorduin** obtained his PhD from the University of Manchester in 2016 for his thesis 'Beethoven's Tempo Indications'. Since 2017 he has been associated with the Arts and Humanities Research Council-funded project Transforming Nineteenth-Century Historically Informed Practice (TCHIP) at the University of Oxford. His publications include research articles, essays and reviews in *Nineteenth-Century Music Review*, *The Musical Times*, *Notes*, *Eighteenth-Century Music* and *Early Music* on a variety of topics related to Beethoven and other nineteenth-century composers.

**Mark Peters** is Professor of Music at Trinity Christian College. He is author of *A Woman's Voice in Baroque Music: Mariane von Ziegler and J. S. Bach* (Aldershot: Ashgate, 2008) and co-editor, with Reginald L. Sanders, of *Compositional Choices and Meaning in the Vocal Music of J. S. Bach* (Lanham, MD: Lexington, 2018).

**Gilad Rabinovitch** is Assistant Professor of Music Theory at Florida State University. His research interests include galant schemata and the reimagining of historical improvisation. His publications have appeared in the *Journal of Music Theory*, *Music Theory Online*, *Music Theory & Analysis*, *Theoria*, *Indiana Theory Review*, *Journal of Music Theory Pedagogy*, *Engaging Students* and *Empirical Musicology Review*.

**Ayana O. Smith** is Associate Professor in Musicology in the Jacobs School of Music at Indiana University, where her research focuses on intellectual and visual culture in Italian baroque opera, and on culturally relevant analysis in African-American music. Recent publications include the 2019 book *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome* (Berkeley:

University of California Press) and the colloquy article "Like the Light of Liberty": Art, Music, and Politics at the 1897 Tennessee State Fair, and the Long Century of African American Music' in the *Journal of the American Musicological Society* 73/3 (2020). Previous research has been published in *Eighteenth-Century Music*, *Music in Art* and *Popular Music*. She serves on the board of the American Handel Society and on the editorial board of *Oxford University Studies in the Enlightenment*.

**Michael Spitzer** is the author of *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004) and *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006). He has recently published two new monographs. *A History of Emotion in Western Music: A Thousand Years From Chant to Pop* (New York: Oxford University Press, 2020) is the first history of musical emotion. *The Musical Human: A History of Life on Earth* (London: Bloomsbury, 2021), an evolutionary 'big history' of music, has been translated into ten languages, with audio-book by Daniel Levitin, and has been serialized on BBC Radio 4's programme Book of the Week.

**Ruth Tatlow** is a British-Swedish Bach scholar and musicologist with an affiliation to Uppsala universitet. In 2004 she co-founded Bach Network and since 2010 has been chair of the Bach Network council. Her research has attracted numerous prizes and stipends, most recently from the Swedish Research Council (2013–2015) and the Swedish Collegium for Advanced Study (2020). In autumn 2021 she will be the Derek Brewer Visiting Fellow at Emmanuel College Cambridge. Her latest books are *Mozart's 'La clemenza di Tito': A Reappraisal* (Stockholm: Stockholm University Press, 2018), co-edited with Magnus Tessing-Schneider, and *Bach's Numbers: Compositional Proportion and Significance* (Cambridge: Cambridge University Press, 2015), which was named a *Choice* 'Outstanding Academic Title, 2016'.

**Lucio Tufano** is Associate Professor in the Dipartimento di Scienze Umanistiche at the Università di Palermo. He specializes primarily in eighteenth-century Italian opera; his publications include the collection of essays *I viaggi di Orfeo: musiche e musicisti intorno a Ranieri Calzabigi* (Rome: Edicampus, 2012), the critical edition of Giovanni De Gamera's librettos *Lucio Silla* and *Lucio Cornelio Silla dittatore* (Treviso: Diastema, 2013) and the introduction to the third volume of Carlo Goldoni's *Drammi comici per musica* (Venice: Marsilio, 2016), edited by Silvia Urbani.

**Alejandro Vera** is Associate Professor at the Music Institute of the Pontificia Universidad Católica de Chile and chief editor of the music journal *Resonancias*. Among many other publications, he is the editor of



*Santiago de Murcia: cifras selectas de guitarra* (Middleton, WI: A-R Editions, 2010) and author of *The Sweet Penance of Music: Musical Life in Colonial Santiago de Chile* (New York: Oxford University Press, 2020). The original Spanish version of the latter (2018) was awarded the Casa de las Américas Musicological Award in Cuba.