

CONTRIBUTORS

Thomas Bauman, Professor of Musicology at Northwestern University, has published books and articles on eighteenth-century German and Italian opera and musical institutions. He is author of the Cambridge Opera Handbook on Mozart's *Die Entführung aus dem Serail* (Cambridge: Cambridge University Press, 1987) and has also written on *Die Zauberflöte*, Mozart's singers and the reception history of the Requiem.

Mark Evan Bonds is the Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. His most recent book is *Music as Thought: Listening to the Symphony in the Age of Beethoven* (Princeton: Princeton University Press, 2006); he is currently working on a history of the idea of absolute music.

Rogério Budasz is Associate Professor at the University of California, Riverside. Research interests focus on early and traditional Brazilian and Portuguese music. He has written books and articles on Afro-Iberian guitar music and music theatre in colonial Brazil, and was director of and instrumentalist in the Ensemble Banza in the CD *Iberian and African-Brazilian Music of the 17th Century* (Naxos, 8.557969, 2006).

Carrie Churnside is Lecturer in Music at Birmingham Conservatoire (part of Birmingham City University). Her research interests focus on mid- to late Italian baroque music, and in particular the cantata.

Nell Cloutier is a graduate student at the University of California, Berkeley.

Martin Deasy is a musicologist specializing in Italian opera. His critical edition of Puccini's first opera, *Le villi*, is forthcoming as part of the newly launched Edizione Nazionale Giacomo Puccini.

Anthony R. DelDonna is Assistant Professor of Musicology and Director of the Music Program at Georgetown University in Washington, D. C. He is co-editor of *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009) and editor of *Genre and Music in the Eighteenth Century* (Ann Arbor: Steglein, 2008). At present he is writing a monograph focusing on music theatre and society in Naples in the late eighteenth century.

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

Born in 1978, French-British pianist **Jeremy Eskenazi** is regularly invited to hold concerts, seminars, workshops and lecture-recitals around the world. He holds a BMus, MMus and PhD from the Royal Academy of Music, as well as having gained first prize from the Conservatoire Supérieur de Paris. Current engagements include a book publication for Ut Orpheus Edizioni in Italy, a CD recording for Divine Art, editorial work for Edition HH and a contribution to the first multilingual book on Jan Ladislav

Dussek, edited by Rohan Stewart-MacDonald and Roberto Illiano.

Floyd Grave and **Margaret Grave**, long-time scholars of eighteenth-century music and music theory, have collaborated in writing several books, including *In Praise of Harmony: The Teachings of Abbé Georg Joseph Vogler* (Lincoln: University of Nebraska Press, 1987) and *The String Quartets of Joseph Haydn* (New York: Oxford University Press, 2006). They are currently engaged in a study of Mozart's concertos for string, wind and keyboard instruments.

Roger Hellyer joined the music staff of the Royal Shakespeare Company in 1968, retiring as Music Director in 2002. His published writings focus on the Ordnance Survey and *Harmoniemusik*: he was editor of the first authentic performing editions of the sextet form of Mozart's Serenade in E flat major, K375 (Oxford: Oxford University Press, 1979), and the 'Gran Partita', K361 (Ampleforth: June Emerson, 1991).

Estelle Joubert completed her DPhil in Musicology at the University of Oxford (2007) and recently took up a position as Assistant Professor of Musicology at Dalhousie University. Her publications include articles or chapters in *Eighteenth-Century Music*, *Plainsong and Medieval Music*, *Musica e storia* and *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009). She is currently undertaking a book-length study of opera and political history in Germany from the Enlightenment to Napoleon.

Mathieu Langlois is a PhD student at Cornell University and an active performer on historical flutes, holding degrees from the University of Western Ontario and the Royal Conservatory of The Hague. His research interests include eighteenth-century performance practices and musical aesthetics, music of the Berlin court under Frederick the Great and intersections between music and the visual arts.

David Ledbetter is Associate Research Fellow at the Royal Northern College of Music. Recent publications include *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press, 2009) and, with Simon Rowland-Jones, *Haydn: 6 String Quartets Opus 76* (London: Peters, 2009).

Miguel Ángel Marín is Lecturer in Musicology at the Universidad de La Rioja. He specializes in musical culture in eighteenth-century Spain, in particular in instrumental repertoires, religious institutions and urban contexts. Among other books and editions, he is author of *Music on the Margin: Urban Musical Life in Eighteenth-Century Jaca (Spain)* (Kassel: Reichenberger, 2002) and *Joseph Haydn y el cuarteto de cuerda* (Madrid: Alianza, 2009). He has recently edited *La ópera en el templo: Estudios sobre el compositor Francisco Javier García Fajer* (Logroño: Instituto de Estudios Riojanos, 2010). He is currently writing the chapters on eighteenth-century instrumental music for a forthcoming ten-volume history of music in Spain and Latin America.



Judith Milhous is Distinguished Professor in the Theatre Program at the Graduate Center of the City University of New York. With Robert D. Hume, she is writing a book on the economics of theatre and opera in eighteenth-century London.

Sheryl K. Murphy-Manley is Associate Professor of Musicology at Sam Houston State University and is serving a second term as the secretary-treasurer of the American Musicological Society Southwest Chapter. Her dissertation from 1996 discussed the sacred music of Gian Francesco de Majò, and she was a contributor to the 2001 *New Grove Dictionary of Music and Musicians*.

Martin Nedbal is Assistant Professor of Music History at the University of Arkansas. He received his PhD in musicology in 2009 from the Eastman School of Music, where he wrote a dissertation on didacticism in late eighteenth-century Viennese singspiel. His articles have appeared in *Acta Musicologica* and *Current Musicology*.

Edward Nye is Fellow of Lincoln College Oxford and University Lecturer in French. He has published mainly on the aesthetics of language, sport and dance. His latest book, 'Mime, Music and Drama on the Eighteenth-Century Stage', to be published by Cambridge University Press in 2011, is concerned with the eighteenth-century *ballet d'action*.

Melanie Piddocke is currently undertaking a PhD at the University of Edinburgh, where she is researching woodwind instrument-making in Vienna in the late eighteenth and early nineteenth centuries. She also performs professionally on the historical clarinet and has played with a number of orchestras and chamber groups throughout Europe.

Robert Rawson is a musicologist and performer focusing on music before 1800, with a special interest in music in the former Habsburg Empire. He has published widely on music in the Czech lands and Austria and is one of the founder members of the baroque ensemble The Harmonious Society of Tickle-Fiddle Gentlemen. He is currently Senior Lecturer and director of the early music ensemble at Canterbury Christ Church University.

Joshua Rifkin's work as performer and scholar has included many concerts, recordings and writings devoted to Bach.

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.

Lothar Schmidt received the Dr. phil. from the Philipps-Universität Marburg (*Organische Form in der Musik: Stationen eines Begriffs, 1795–1850* (Kassel: Bärenreiter, 1990)); Habilitation was in 1998 at the Universität Leipzig (*Die römische Lauda und die Verchristlichung von Musik im 16. Jahrhundert* (Kassel: Bärenreiter, 2003)). He has taught at Marburg, Leipzig and Dresden. Since 2003 he has been

Professor of Musicology at the Philipps-Universität Marburg. Music and music aesthetics of the nineteenth century and music of the sixteenth century are his main fields of interest.

Nicola Schneider was born in Frankfurt am Main and studied art history, Italian literature, archaeology and classics at the universities of Naples, Rome, Florence and Venice, specializing in musicology at Milan and Cremona. He took his PhD at the Universität Zurich with a thesis on musical sources lost in Germany during World War II and is currently employed in the research project 'Die Triosonate – Catalogue raisonné' (Musikwissenschaftliches Institut, Zurich) and as a collaborator in RISM-Switzerland (Bern).

David Schulenberg is author of *The Keyboard Music of J. S. Bach* (New York: Schirmer, 1992) and of the textbook and anthology *Music of the Baroque* (New York: Oxford University Press, 2001) and has contributed editions of keyboard sonatas and concertos to *Carl Philipp Emanuel Bach: The Complete Works* (Los Altos: The Packard Humanities Institute, 2006–). His most recent book is *The Music of Wilhelm Friedemann Bach* (Rochester: University of Rochester Press, 2010). He is Professor at Wagner College in New York City and as harpsichordist and fortepianist has recorded works of Quantz and King Frederick II of Prussia with baroque flautist Mary Oleskiewicz.

W. Dean Sutcliffe is Associate Professor in the School of Music at the University of Auckland and co-editor of *Eighteenth-Century Music*. Recent work includes 'Before the Joke: Texture and Sociability in the Largo of Haydn's Op. 33 No. 2' (*Journal of Musicological Research* 28/2–3 (2009)) and 'Expressive Ambivalence in Haydn's Symphonic Slow Movements of the 1770s' (*The Journal of Musicology* 27/1 (2010)). He was awarded the Dent Medal for 2009 by the Royal Musical Association.

Andrew Talle studied linguistics and cello performance at Northwestern University and musicology at Harvard University. He is a member of the musicology faculty of the Peabody Conservatory of The Johns Hopkins University and is spending the 2010–2011 academic year as Senior Research Fellow at the Bach-Archiv Leipzig.

Richard Taruskin is Class of 1955 Professor of Music at the University of California, Berkeley. He is the author of *The Oxford History of Western Music* (New York: Oxford University Press, 2005) and several monographs on Russian music, as well as *Text and Act: Studies in Music and Performance* (New York: Oxford University Press, 1995).

Naomi Waltham-Smith is University Research Fellow at City University in London. She received her PhD from King's College London in 2009 with a dissertation on 'Adorno's *Augenblick* and the Ethics of Late Beethoven'. Her research interests lie at the intersection of music analysis, Continental philosophy and ethics, and she is currently writing a book on the concept of belonging in late eighteenth- and early nineteenth-century music, aesthetics and politics.

Andrew Woolley completed his PhD at the University of Leeds in 2008 on English keyboard music and its sources

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