

CONTRIBUTORS

Bruce Alan Brown, Professor of Musicology at the University of Southern California, specializes in later eighteenth-century opera and ballet. 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 Grottesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World*, co-edited with Rebecca Harris-Warrick (Madison: University of Wisconsin Press, 2005) and numerous articles. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the *Akademie für Mozart-Forschung* (Salzburg).

Michael Burden is Professor in Opera Studies at University of Oxford; he is also Fellow in Music at New College, where he is Dean. His published research is on the music of Henry Purcell, and on the staging of opera and dance in London. His study of the soprano Regina Mingotti (Farnham: Ashgate) and a five-volume edited collection of documents, *London Opera Observed, 1711–1844* (London: Pickering & Chatto), both appeared in 2013, and *The Works of Monsieur Noverre Translated from the French: Noverre, His Circle, and the English 'Lettres sur la danse'* appeared in 2014, co-edited with Jennifer Thorp (Hillsdale, NY: Pendragon).

David Y. S. Chung has contributed articles and reviews to *Early Music*, *Early Keyboard Journal*, *Eighteenth-Century Music*, *Journal of Seventeenth-Century Music*, *Music & Letters*, *Notes* and *Revue de musicologie*. His edition of nearly 250 keyboard arrangements of Jean-Baptiste Lully's music is available from the *Web Library of Seventeenth-Century Music* www.sscm-wlscm.org. He is currently Professor of Music at Hong Kong Baptist University.

Alison DeSimone is Assistant Professor of Musicology at the University of Missouri–Kansas City. She is currently working on two book projects: the first a co-edited essay collection, 'Music and the Benefit Performance in Eighteenth-Century Britain' (forthcoming, Cambridge University Press), and the second a monograph entitled 'The Power of Pastiche: Musical Miscellany and the Creation of Cultural Identity in Early Eighteenth-Century London' (forthcoming, Clemson University Press). Her article "'Equally Charming, Equally Too Great": Female Rivalry, Politics, and Opera in Early Eighteenth-Century London' (*Early Modern Women: An Interdisciplinary Journal* 12/1 (2017)) won the 2018 Ruth Solie Prize for Outstanding Article on British Music from the North American British Music Studies Association. She is currently an associate editor of *The Eighteenth Century: Theory and Interpretation*.

Katherine Hambridge is Assistant Professor in Musicology at Durham University. She specializes in French and German musical life in the first half of the nineteenth century, in particular music and politics, music theatre, and issues of genre and performance. Her edited volume with Jonathan Hicks, *The Melodramatic Moment: Music and Theatrical Culture, 1790–1820*, appeared with the University of Chicago Press in 2018; her article 'Staging Singing in the Theater of War (Berlin, 1806)' (*Journal of the American Musicological Society* 68/1 (2015)) won the Royal Musical Association's Jerome Roche Prize for 2016. She is currently working on a monograph on early nineteenth-century Berlin and narratives of musical modernity.

Born in Melbourne, **Pamela Hickman** is a graduate of the University of Melbourne, the Jerusalem Academy of Music and Dance, and New York University. As a music journalist, she interviews artists and writes concert and recording reviews. One particular field of interest of hers is early music and performance on period instruments.

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* (Princeton: Princeton University Press, 1999) and *Mozart's Operas: A Companion* (New Haven: Yale University Press, 2008), as well as of numerous articles about eighteenth-century opera and chamber music. She is currently at work on a series of articles about the discourse of modern classical musicians.

Kathryn L. Libin teaches music history and theory at Vassar College. She currently directs a project that is cataloguing the Lobkowitz Music Archive in Nelahozeves, Czech Republic, and is writing a biography of the Seventh Prince Lobkowitz.

Elizabeth Hellmuth Margulis is Professor at Princeton University and author of *On Repeat: How Music Plays the Mind* (New York: Oxford University Press, 2014) and *The Psychology of Music: A Very Short Introduction* (New York: Oxford University Press, 2018).

Nathan John Martin is Assistant Professor of Music at the University of Michigan. He has published widely on eighteenth-century French music theory and on issues in the analysis of musical form. In 2014 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.

Szymon Paczkowski teaches at the Institute of Musicology, University of Warsaw. He is the author of two books on music in the baroque period, *Nauka o afektach w myśli*



muzycznej I połowy XVII wieku (The Doctrine of Affections in the Theoretical Thought of the First Half of the Seventeenth Century) (Lublin: Polihymnia, 1998) and *Styl polski w muzyce Johanna Sebastiana Bacha* (Lublin: Polihymnia, 2011), translated into English as *Polish Style in the Music of Johann Sebastian Bach* in the series Contextual Bach Studies (Lanham: Rowman & Littlefield, 2017). His research focuses on the history of musical culture in the seventeenth to nineteenth centuries, especially the musical culture of Poland and Saxony in the period of so-called Polish-Saxon Union under the reigns of August II and August III.

Derek Remeš is a theory PhD candidate at the Hochschule für Musik in Freiburg, where he teaches music theory and aural skills. Please visit www.derekremes.com for more information.

Desmond Sheehan is a PhD candidate in music history and literature at the University of California Berkeley. His dissertation, entitled 'Sacred Harmonies: Music and Religion in Berlin, 1760–1840', traces the aesthetic and media transformations of musical harmony, the sum of which speaks to an emergent musical secularity in the German city. In 2019–2020 he will be a Global Urban Humanities Fellow at Berkeley.

Hannah Spracklan-Holl is a PhD candidate in musicology at the Melbourne Conservatorium of Music, University of Melbourne. Her doctoral research examines the musical and cultural practices of Duchess Sophie Elisabeth of Braunschweig-Lüneburg (1613–1676), with a particular focus on intersections between gender and politics in the middle decades of the seventeenth century. Hannah is the recipient of a number of prestigious scholarships and awards, including an Australian Government Research Training Program Scholarship. She was a 2018 Norman

Macgeorge Scholar and a 2018 doctoral research fellow at the Herzog August Bibliothek Wolfenbüttel, for which she was generously supported by the Dr. Günther Findel Foundation.

Natassa Varka has recently completed a PhD at King's College Cambridge on Charles Jennens's copies of Handel's sacred oratorios from *Saul to Jephtha*. In combining music, source studies and contemporary religion and politics, her doctoral work reflects her various research interests. For her main postdoctoral project she is editing *Belshazzar* for the Hallische Händel-Ausgabe.

David Vickers is Lecturer in Academic Studies at the Royal Northern College of Music in Manchester and a council member of The Handel Institute; he is a specialist in Handel's theatre works, but also researches, teaches and reviews a broad range of music from Monteverdi to Haydn.

Morton Wan is a PhD student in musicology at Cornell University, specializing primarily in the musical history and culture of the long eighteenth century. Trained as both a musicologist and a performer on keyboards historical and modern, Morton holds an MSt with distinction from the University of Oxford and an MPhil from the University of Hong Kong. He is currently working on a project that examines Charles Burney's doctoral exercise through the lens of institutional critique.

Patrick R. Warfield is Associate Professor of Musicology at the University of Maryland, where he specializes in American music of the late nineteenth century, with a special interest in the wind-band tradition and music of Washington, DC. He is the author of *Making the March King: John Philip Sousa's Washington Years, 1854–1893* (Urbana: University of Illinois Press, 2013). He is currently at work on a history of the United States Marine Band.