

CONTRIBUTORS

†**Wye J. Allanbrook** is Professor Emeritus in the Department of Music at the University of California, Berkeley. She has written extensively on the music of Mozart and Haydn, with particular emphasis on the expressive strategies that animate this repertory. Her book *Rhythmic Gesture in Mozart: 'Le nozze di Figaro' and 'Don Giovanni'* (Chicago: University of Chicago Press, 1983) explored the expressive use of social dance rhythms in these two opera buffas. In the Bloch Lectures at Berkeley (1994–1995) she began to develop the ideas on expression in late eighteenth-century instrumental music that have preoccupied her ever since. They will appear in a volume tentatively entitled 'The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Instrumental Music', under contract to the University of California Press.

Alice Bellini received the PhD in musicology from the University of Cambridge. Her dissertation, entitled 'Aspects of Metatheatre in Eighteenth-Century Italian Opera', explores the introduction into opera of dramatic and musical elements that express 'theatrical self-consciousness'. Her research interests include eighteenth-century opera, theories of drama, literary criticism and aesthetics. She is now Associate Lecturer at the Open University.

Ilias Chrissochoidis is Research Associate at the Economic and Social Research Council's Centre for Economic Learning and Social Evolution at University College London and Fellow of the Institute of Musical Research at the University of London. He has created the Handel Reference Database, available at <<http://ichriss.ccarh.org/HRD/>>, and he publishes essays on Handel that promote the composer as a founding father of musical modernity. In 2010–2011 he will be holding research fellowships from the American Council of Learned Societies and the John W. Kluge Center at the Library of Congress.

Following undergraduate studies at the University of Queensland, **Bronwyn Ellis** graduated with a PhD from the University of Tasmania in August 2004, her thesis examining the impact of the English Civil War and Interregnum on the music of the period. She has presented papers at several conferences on a diversity of topics, and has recently published "'Victorious Men of Earth": Political Aspects of James Shirley's *Cupid and Death*' in *Language and History* 52/1 (2009).

Ellen Exner is a doctoral candidate in historical musicology at Harvard University. She is currently completing her dissertation, entitled 'Frederick the Great and the Origins of Modern Musical Life in Berlin (1732 to 1756)', with a graduate fellowship through the Radcliffe Institute for Advanced Study. Exner also freelances in the Boston area on both modern and baroque oboes.

Margaret Faultless is a violinist and director, performing music from Monteverdi to the present day. She has been a co-leader of The Orchestra of the Age of Enlightenment since 1989 and led the Amsterdam Baroque orchestra for twelve years. She has recently led the Russian National and

London Philharmonic Orchestras and directed chamber orchestras throughout Europe, and is currently a visiting fellow at Girton College, Cambridge.

After graduating in musicology *cum laude* at the Università degli Studi, Pavia, **Angela Fiore** has since 2004 been artistic coordinator of the Centro di Musica Antica Pietà de' Turchini, Naples. From 2007 to 2009 she received a research grant from the Fondazione Pergolesi Spontini, Jesi to work on the project 'Musica e spettacolo a Napoli durante il Viceregno Austriaco'. She pursues research into the musical life of religious institutions in Naples in the seventeenth and eighteenth centuries. In addition, she holds a diploma in violin from the Conservatorio D. Cimarosa, Avellino and has specialized in baroque violin repertory on period instruments. She gives concerts in Italy and abroad, performing in orchestras and chamber groups.

Tony Gable read Modern Languages at Christ's College, Cambridge and wrote his PhD on French renaissance drama, subsequently teaching at the University of East Anglia and Queen Mary, University of London. His main musical interest is the work of Mozart's contemporaries.

Jason B. Grant received his PhD in musicology in 2005 from the University of Pittsburgh, where he wrote a dissertation on the late liturgical Passions of Georg Philipp Telemann. He currently works in Cambridge, Massachusetts as an editor for *Carl Philipp Emanuel Bach: The Complete Works*, an editorial and publishing project of the Packard Humanities Institute in Los Altos, California.

Steven Huebner's research ranges from music sociology, politics and hermeneutics to analysis and the making of editions. Titles of essays published in the last year include 'Addio fiorito asil: The Evanescent Exotic', 'L'Heure espagnole: la grivoiserie moderne de Ravel' and 'La Princesse paysanne du midi', this last being a study of the singer Emma Calvé. He is currently co-editor of *Cambridge Opera Journal*.

Thomas Irvine is Lecturer in Music at the University of Southampton and Deputy Director of the Southampton Centre for Eighteenth-Century Studies.

Peter Leech is a professional conductor and musicologist. He is currently an Honorary Research Fellow in the School of Arts and Humanities at Swansea University.

Kristin Dutcher Mann is Associate Professor of History at the University of Arkansas at Little Rock. Her book *The Power of Song: Music and Dance in the Mission Communities of Northern New Spain* is being published this year by Stanford University Press.

Miguel Ángel Marín (PhD, University of London) has conducted extensive research into eighteenth-century music in Spain, with particular emphasis on church and instrumental music. Recent publications include studies of Corelli, Boccherini and Haydn and his recent book *Joseph Haydn y el cuarteto de cuerda* (Madrid: Alianza Editorial, 2009). His edition of Boccherini's *Clementina* for the Boccherini Opera



Omnia is forthcoming. He is Lecturer at the Universidad de La Rioja and serves on the boards of several journals.

Marita Petzoldt McClymonds is Professor Emerita of Music at the University of Virginia. Her published dissertation *Niccolò Jommelli: The Last Years, 1769–1774* (Ann Arbor: UMI, 1980) and an American Council of Learned Societies Fellowship (1984) initiated ongoing research on innovation in eighteenth-century Italian opera that has yielded numerous publications on Mozart, Haydn and the composers and librettists among their Italian contemporaries. Editions include Christian Cannabich's ballet *Renald et Armide* (Madison: A-R Editions, 1999) and performing versions of Jommelli's opera *La schiava liberata*, his Italian *Miserere 'Pieta, Pieta signore'* and his *Lamentations for Holy Week*. She is writing a book on operatic innovation in the eighteenth century.

Simon McVeigh is Professor of Music at Goldsmiths, University of London. He has published extensively on eighteenth-century instrumental music and on music in London, including *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993) and, with Jehoash Hirshberg, *The Italian Solo Concerto, 1700–1760: Rhetorical Strategies and Style History* (Woodbridge and Rochester: Boydell, 2004). Current research projects include a study of the British symphony in the eighteenth century and a book with Leanne Langley on London concert life around 1900.

Jean-Paul C. Montagnier received his PhD from Duke University. He is currently Professor of Musicology at the Université de Nancy, Adjunct Professor at McGill University and member of the Institut de Recherche sur le Patrimoine Musical en France (CNRS). He has contributed to *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009) and to many international journals. His latest book is *Henry Madin (1698–1748): un musicien lorrain au service de Louis XV* (Langres: Editions Dominique Guéniot, 2008).

Melanie Piddocke is currently undertaking a PhD at Edinburgh University, 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 performed with a number of orchestras and chamber groups throughout Europe.

Matthew Riley is Senior Lecturer in Music at the University of Birmingham. He is the author of *Musical Listening in the German Enlightenment: Attention, Wonder and Astonishment* (Aldershot: Ashgate, 2004) and is currently working on a study of the Viennese minor-key symphony in the late eighteenth century.

Vanessa L. Rogers is Byron K. Trippet Assistant Professor of Music at Wabash College and Principal Researcher for

'Ballad Operas and the London Stage Song Industry, 1728–1760: An Electronic Catalogue', a project led by Berta Joncus and Michael Burden and supported by the University of Oxford. Her areas of research include eighteenth-century English stage music, ballad opera and theatre orchestras.

Graham Sadler is Emeritus Professor of Historical Musicology at the University of Hull, and has published extensively on seventeenth- and eighteenth-century French music. He is a member of the editorial committee of the Rameau *Opera Omnia* (Bärenreiter), for which he has recently completed a critical edition of the opera *Zais* (1748).

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 (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.

Peter Walls is the author of numerous publications on historical performance practice in the seventeenth and eighteenth centuries, including *History, Imagination and the Performance of Music* (Woodbridge and Rochester: Boydell, 2003). He is Emeritus Professor of Music at Victoria University of Wellington and is currently Chief Executive of the New Zealand Symphony Orchestra.

Harry White is Professor of Music at University College Dublin. He is currently writing a book 'Fux, Bach and the European Musical Imagination, 1700–1750'.

Christiane Wiesenfeldt received her PhD in 2005 from the Christian-Albrechts-Universität zu Kiel (*Zwischen Beethoven und Brahms. Die Violoncello-Sonate im 19. Jahrhundert* (Kassel: Bärenreiter, 2006)). Her research has continued to focus on Brahms and his circle, including a monograph on Julius Spengel (2005), an edition of the Brahms–Hanslick correspondence (2007) and a current project on Brahms's letters at the Brahms-Institut Lübeck. She also teaches music history at the Universities of Kiel, Bremen and Hamburg. In 2003 she founded a musicological periodical, *Die Tonkunst*, which appears quarterly (<www.die-tonkunst.de>).

Silas Wollston recently completed his PhD, on English violin-band music, at the Open University. He is currently a Visiting Scholar at the University of Cambridge and has contributed articles to *Early Music*. He is also active as a continuo player.

David Yearsley is Professor of Music at Cornell University. His *Bach's Feet: The Organ's Pedals and European Culture* is being published by Cambridge University Press in 2010.