

CONTRIBUTORS

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David Charlton is Professor Emeritus at Royal Holloway, University of London. He is currently writing about transformations in mid-eighteenth-century French opera.

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Alessandro Di Profio is Assistant Professor at the Université François-Rabelais de Tours. He has received the following scholarships: Villa Medici in Rome (1999–2000), Beinecke Library Visiting Fellow, Yale University (2003), Alexander von Humboldt-Stiftung, Berlin (2013–2014). He is the author of *La révolution des Bouffons: l'opéra italien au Théâtre de Monsieur, 1789–1792* (Paris, CNRS Éditions, 2003) and the co-editor of *Piccinni: un musicista europeo* (Bari: Adda, 2004) and *D'une scène à l'autre: l'opéra italien en Europe* (Liège: Mardaga, 2009), two volumes.

José María Domínguez is Postdoctoral Research Fellow at the Universidad de La Rioja. He was Fellow of the Spanish Academy in Rome during the academic year 2010–2011. Domínguez has delivered papers at several international conferences (such as the last four biennial conferences on baroque music) and has published articles, reviews and reports in journals such as *Early Music*, *Cuadernos de Música Iberoamericana* and *Eighteenth-Century Music*. Edition Reichenberger is about to publish his book entitled *Roma, Nápoles, Madrid: mecenazgo musical del duque de Medinaceli, 1687–1710*, which is the outcome of extensive research on musical patronage by Spaniards in late baroque Italy.

Erin Helyard is currently Lecturer in Historical Performance at Te Kōkī, the New Zealand School of Music. He is also co-artistic director and founder of Pinchgut Opera

in Sydney and has conducted acclaimed performances of Cavalli's *L'Ormindo*, Purcell's *Dioclesian* and Vivaldi's *Griselda*. From 2003 to 2011 Erin was a central member of the award-winning Montreal-based Ensemble Caprice.

Barry Ife is Principal of the Guildhall School of Music & Drama and Cervantes Professor Emeritus at King's College London. He is a cultural historian of early modern Spain, with a particular interest in Spanish keyboard music. He jointly edited, with Roy Truby, three volumes of early Spanish keyboard music and a volume of keyboard sonatas by Antonio Soler, all published by Oxford University Press.

David R. M. Irving is Lecturer in Music at the University of Nottingham and Recording Reviews Editor for *Early Music*. His research explores the role of music in intercultural exchange and globalization from c1500 to c1900, and his current project focuses on the impact of Portuguese, Dutch and British colonialism on the music of the Malay–Indonesian archipelago from 1511 to c1850. David is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010); he has also published multiple articles and book chapters. As a baroque violinist, he has worked professionally with ensembles in Australia and Europe.

Berta Joncus is Senior Lecturer and Head of the Music Department at Goldsmiths, University of London. Specializing in eighteenth-century European vocal music, she focuses on the intersections between the celebrity persona and the musical work. Besides her scholarly publications, she has produced the online resource *Ballad Operas Online* (BOPO) <www.odl.ox.ac.uk/balladoperas>, hosted by the Oxford Digital Library. She is also a music journalist.

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Melanie Lowe is Associate Professor of Musicology and Chair of the Department of Musicology and Ethnomusicology at Vanderbilt University's Blair School of Music. She is the author of *Pleasure and Meaning in the Classical Symphony* (Bloomington: Indiana University Press, 2007) and numerous articles on Haydn and other eighteenth-century topics, music in American media and the pedagogy of music history. She is currently co-editing a collection of essays that rethinks difference in music and musicological thought.

Damien Mahiet is Assistant Professor of Music and Orchestra Director at Denison University. In 2012–2013 he is Postdoctoral Fellow of the Mahindra Humanities Center at Harvard University. His research focuses on the connection between political thought and music-making, with a current emphasis on the art of the commonplace, diplomatic practices and the 'concert of nations'.



Richard Maunder is the author of *Mozart's Requiem: On Preparing a New Edition* (Oxford: Clarendon, 1988), *Keyboard Instruments in Eighteenth-Century Vienna* (Oxford: Clarendon, 1998), *The Scoring of Baroque Concertos* (Woodbridge: Boydell, 2004) and many articles in musicological journals. He has published numerous editions of seventeenth- and eighteenth-century music, including thirteen volumes of *The Collected Works of Johann Christian Bach* (New York: Garland, 1984–1990) and radical new versions of Mozart's Requiem, K626 (New York: Oxford University Press, 1988) and C minor Mass, K427 (New York: Oxford University Press, 1990). His next book, *The Scoring of Early Classical Concertos*, is due to be published in 2013.

Simon McVeigh is Professor of Music and Deputy Warden at Goldsmiths, University of London. His research has concentrated on eighteenth-century instrumental music and on music in Britain from 1700 onwards, with publications including *The Italian Solo Concerto, 1700–1760: Rhetorical Strategies and Style History*, with Jehoash Hirshberg (Woodbridge: Boydell, 2004). His current research is focused on aspects of London concert life between 1880 and 1914.

Adeline Mueller is Weston Junior Research Fellow in Music at New College, University of Oxford. She received her PhD from the University of California Berkeley, where she convened an international conference in 2010 on the reception and historiography of Mozart's *Die Zauberflöte*; she is guest editor of a recent issue of *Opera Quarterly* on the same topic. Her current project, entitled *Mozart and the Musical Invention of Childhood*, examines the modern idea of the child as it is elaborated in Mozart's own early professional life, his compositions for the young and the construction of his mythological persona in early biographies. She also has an essay forthcoming in the Pendragon volume *Jean-Georges Noverre 1727–1810: Lettres sur la Danse, and Beyond*.

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Anne Schnoebelen is the Joseph and Ida Kirkland Mullen Professor Emerita of Musicology at Rice University. Her publications include studies and editions of seventeenth-century sacred music, and *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale: An Annotated Index* (New York: Pendragon, 1979), an index of over six thousand letters from the eighteenth century written to Giovanni Battista Martini, composer, pedagogue and historian.

Margaret Seares retired as Senior Deputy Vice-Chancellor at The University of Western Australia (UWA) in 2008. She has extensive experience in arts and higher-education administration, having been Head of the School of Music at UWA, Chair of the Australia Council (the Australian government's arts funding body), a member of the Expert Advisory Committee for Humanities and Creative Arts for the Australian Research Council, and board member of the National Research Infrastructure Council, the Education Investment Fund and the National Portrait Gallery, among others. She received the award of Officer of the Order of Australia, for services to arts and culture, in 2003.

Andrew Willis is Professor of Music at the University of North Carolina at Greensboro. His doctoral studies at Cornell University fostered a passionate interest in historical performance practice that extends to stringed keyboards of every period. A past president of the Southeastern Historical Keyboard Society, his playing is frequently heard at festivals and conferences, and on recordings.

