

NOTES ON CONTRIBUTORS

Suzanne Aspden is Associate Professor in the Faculty of Music, University of Oxford, and Fellow of Jesus College Oxford. Her research focuses on opera and matters of performance and identity in *The Rival Sirens* (Cambridge: Cambridge University Press, 2013) and *Operatic Geographies: The Place of Opera and the Opera House* (Chicago: University of Chicago Press, 2019), as well as in various articles. Monographs forthcoming concern music and national identity in eighteenth-century Britain, and the culture of country-house opera in modern Britain.

Nicholas Baragwanath is Associate Professor at the University of Nottingham. He is author of *The Italian Traditions and Puccini: Compositional Theory and Practice in Nineteenth-Century Opera* (Bloomington: Indiana University Press, 2011) and *The Solfeggio Tradition: A Forgotten Art of Melody in the Long Eighteenth Century* (New York: Oxford University Press, 2020).

Charles E. Brewer is Professor of Musicology at Florida State University. His research has focused on the musical culture of central and east-central Europe.

Bella Brover-Lubovsky is Professor at the Jerusalem Academy of Music and Dance, with expertise in the history of eighteenth-century music theory and historical analysis. Publications include *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008), *The Early Reign of Oleg: Music by Carlo Conobbio, Vasilij Pashkevich and Giuseppe Sarti for the Play by Catherine the Great* (Middleton, WI: A-R Editions, 2018) and numerous articles in periodicals and collections of essays. She is a recipient of the Thurnau Award for Music Theater Studies (Universität Bayreuth) and research grants from the Einstein Foundation Berlin, the Israel Science Foundation, the Italian Academy for Advanced Studies in America (Columbia University) and the Vittore Branca Center for the Study of Italian Culture (Fondazione Cini, Venice).

Jen-yen Chen received his PhD from Harvard University and is currently Associate Professor at National Taiwan University in Taipei. His areas of research include Catholic sacred music in eighteenth-century Austria, images of Asia in eighteenth-century European music, and the reception and indigenization of Catholic sacred music in Macau. He presently serves as the chair of the steering committee of the International Musicological Society East Asia Regional Association.

Katelyn Clark is Postdoctoral Fellow at the University of British Columbia in Vancouver. Her current research focuses on keyboard culture and sound ecology in eighteenth-century Europe, supervised by Alexander Fisher and funded through the Fonds de recherche du Québec – Société et culture.

Thomas Cressy completed his MA at the University of Glasgow in 2012, submitting a portfolio of compositions and a dissertation on the aesthetics and philosophy of Bach's fugal works and their philosophical relevance to modernity. After securing the MEXT research scholarship from the Japanese government in 2013, he explored the reception history of Bach's music at Tokyo University of the Arts, while also studying Japanese language at Saitama University. In 2017 he won the Acanthus Music Prize for his thesis on the reception of Bach's music in nineteenth-century Japan (written in Japanese). He then completed an MSc with distinction at the University of Oxford in social anthropology and is currently a PhD student at Cornell University. His work includes several published translations, conference presentations, articles and book chapters focusing on Bach, and also the music, history and religion of Japan.

Adriana De Feo completed her PhD in musicology in 2012 at the Universität Mozarteum Salzburg with a dissertation on Mozart's serenatas in the context of the eighteenth century. From 2009 to 2015 she was a researcher at the Stiftung Mozarteum Salzburg for the critical edition and database of Mozart's librettos (Digitale Mozart-Edition). Since 2017 she has been a research associate at the Universität Wien in connection with the critical edition of Apostolo Zenó's *drammi per musica*. Her research interests and publications primarily concern the libretto and Italian opera in the seventeenth and eighteenth centuries.

Lucia Denk is a Master's in Musicology candidate at Dalhousie University. Besides having a background in musicology and piano performance, she holds a Professional Certificate in Injury-Preventive Keyboard Technique from Salem College, North Carolina. Her research interests include medieval plainchant as well as the intersections between musicology and performing-arts medicine, particularly in relation to keyboardists' playing-related injuries. Her thesis examines Mariological allusion within the compositions of Hildegard of Bingen.

Ellen Exner works in the Department of Music History and Musicology at the New England Conservatory of Music. She is a Bach scholar as well as specializing in music in Berlin under Frederick II, 'The Great'. Forthcoming publications include a chapter entitled 'Rethinking 1829', which proposes a new context for Mendelssohn's performance of the *St Matthew Passion* (in 'Rethinking Bach', edited by Bettina Varwig (Oxford University Press)), as well as an essay on the role of Bach's music in the discography of Parliament-Funkadelic ('What Bach Meant to Bernie Worrell', in *Bach Perspectives* 13, edited by Laura Buch (University of Illinois Press)).

Rebecca Dowd Geoffroy-Schwinden is Assistant Professor in Music History at the University of North Texas College of Music. Her research on music in revolutionary and Napoleonic France has recently appeared in



Music & Letters, *Women & Music* and *Studies in Eighteenth-Century Culture*. She is the recipient of the M. Elizabeth C. Bartlet award for research in France from the American Musicological Society and the Centenary Prize for best original article in musicology from *Music & Letters*.

Roger Mathew Grant is Associate Professor of Music at Wesleyan University. His articles have appeared in *Critical Inquiry*, *Representations*, *Music Theory Spectrum*, *Eighteenth-Century Music* and the *Journal of Music Theory*. His first monograph, *Beating Time and Measuring Music in the Early Modern Era* (New York: Oxford University Press, 2014) won the Emerging Scholar Award from the Society for Music Theory. His second book, entitled *Peculiar Attunements: How Affect Theory Turned Musical*, has just been published by Fordham University Press.

In 1983 **Thomas Griffin** completed his PhD at the University of California Los Angeles with the dissertation 'The Late Baroque Serenata in Rome and Naples: A Documentary Study with Emphasis on Alessandro Scarlatti'. After employment at the Eastman School of Music, he worked at various jobs in the information-technology sector, and upon retirement in 2005 began working again in musicology in preparation for the 2010 celebration of Alessandro Scarlatti's three hundred and fiftieth birthday. While the international economic collapse of 2008 put an end to many of the ambitious plans for that event, he has nevertheless managed to complete editions for six of Scarlatti's surviving serenatas, all but one of which are freely available at <http://www.ascarlatti2010.net>.

Professor **Sir Barry Ife** is Honorary Senior Research Fellow at the Guildhall School of Music & Drama and Cervantes Professor Emeritus at King's College London. He specializes in the cultural history of Spain and Spanish America from the sixteenth to the eighteenth centuries, with a particular interest in early Spanish keyboard music.

Elly Langford is a PhD candidate at the Western Australian Academy of Performing Arts, at Edith Cowan University, as part of the Founding Pianos project. She holds a Bachelor of Music (Honours) from the University of Newcastle, and her current research focuses on the historical and cultural roles of combination-keyboard instruments in Europe during the sixteenth to nineteenth centuries.

Jonathan Rhodes Lee is a musicologist with interests in both eighteenth-century topics (particularly the works of George Frideric Handel) and film music. He has presented his work in various forums, including publications for *Cambridge Opera Journal* and A-R Editions and at conferences of the American Musicological Society, the American Handel Society, the Society for Eighteenth-Century Studies, the Handel Institute and the Society for American Music, among others. He is

completing a book, 'Film Music in the Sound Era: A Research and Information Guide', under contract with Routledge, and is currently Assistant Professor of Musicology and director of the Arnold Shaw Popular Music Center at the University of Nevada Las Vegas.

Nicholas Lockey received his PhD from Princeton University and currently serves as the Director of Upper School Music at The Benjamin School in Palm Beach Gardens, Florida, having previously held positions at Princeton University and Sam Houston State University. With a particular emphasis on Vivaldi and Handel, his research combines aspects of music history and theory with interdisciplinary work to offer new perspectives on issues of compositional process and reception history, ranging from orchestration and musical form to aesthetics and performance practice. His articles and contributions have been published in such forums as *Eighteenth-Century Music*, *Studi vivaldiani*, *Händel-Jahrbuch* and *Grove Music Online*.

Omer Maliniak is a PhD candidate in the Music Department of Bar-Ilan University, researching the evolution of concerto form in the eighteenth century. He also has a background in the cognitive sciences and music education.

Catherine Mayes is Associate Professor of Musicology at the University of Utah. Her research focuses on exoticism and national styles in music of the late eighteenth and early nineteenth centuries, with particular attention to Western European engagement with Eastern Europe and its music at this time. Her articles and chapters have been published in *Eighteenth-Century Music*, *Music & Letters* (winning the Westrup Prize), *Journal of Music History Pedagogy*, *The Oxford Handbook of Topic Theory*, *The Cambridge Haydn Encyclopedia* and *Consuming Music: Individuals, Institutions, Communities, 1730-1830*, a volume of essays she co-edited with Emily H. Green (Rochester, NY: University of Rochester Press, 2017). She is currently writing a book on Hungarian dances in eighteenth-century Vienna.

Adeline Mueller is Assistant Professor of Music at Mount Holyoke College. She has published articles on Mozart in the journals *Eighteenth-Century Music* and *Opera Quarterly*, and guest-edited an issue of *Opera Quarterly* (28/1-2 (2012)) on Mozart's *Die Zauberflöte*. She has also contributed chapters to the edited volumes *Mozart in Context* (Cambridge: Cambridge University Press, 2019), *The Works of Monsieur Noverre Translated from the French: Noverre, His Circle, and the English 'Lettres sur la danse'* (Hillsdale, NY: Pendragon, 2014), and *Wagner and Cinema* (Bloomington: Indiana University Press, 2010). Her first monograph is entitled 'Mozart and the Mediation of Childhood' (forthcoming, University of Chicago Press).

Matthias J. Pernerstorfer is a theatre historian. Since 2007 he has been a member of the Don Juan Archiv Wien, and



since 2011 its director. He is interested in the theatre of Middle Europe from the seventeenth to the nineteenth centuries. His projects focus on theatre in an aristocratic and/or religious context, combining bibliographical research with cultural studies. He is co-editor of various series produced by the Don Juan Archiv Wien.

Mark A. Peters is Professor of Music at Trinity Christian College in Palos Heights, Illinois. 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). His current research explores theological, liturgical, poetic and musical perspectives on the Magnificat in eighteenth-century Germany.

John H. Roberts is Professor of Music Emeritus at the University of California Berkeley. He has written extensively on Handel, especially his borrowing from other composers, and edited facsimiles of five operas by Reinhard Keiser as part of the series *Handel Sources: Material for the Study of Handel's Borrowing* (New York: Garland, 1986). He is author of the Grove article on Keiser.

Natasha Roule earned her PhD in historical musicology from Harvard University in 2018. Her research focuses on the interplay of absolutism and opera in the French provinces during the reigns of Louis XIV and Louis XV, with a concentration on the performance history of the *tragédies en musique* of Jean-Baptiste Lully. She is a recipient of the Mellon/ACLS Dissertation Completion Fellowship and the Irene Alm Memorial Prize from the Society for Seventeenth-Century Music. She has served at the Aquilon Music Festival and at George Mason University, and currently lives in Washington, DC.

Annalise Smith's research centres on operatic culture in eighteenth-century France, focusing on how institutions shape identity not only through the works they choose to programme but also through the way those works are presented on stage. She currently teaches at Memorial University of Newfoundland, where in addition to the music history survey, she teaches courses on opera, musical theatre and gender.

Beth M. Snyder is a Research Associate on the AHRC-funded project 'Music, Migration and Mobility', based at the Royal College of Music in London. She previously occupied positions as a Visiting Lecturer (of music) at Scripps College and (of philosophy) at California State University San Bernardino. Motivated by an interest in music's role in the construction and critique of national identity and in the establishment of cultural legitimacy, her current research explores the political uses of Greek myth on the East German opera stage. In addition, she is currently investigating philosopher Ernst Bloch's provocative theory of music's significance, a theory that, in its emphasis on music's central role in the realization of

human potential and in the cultivation of communal life, offers an alternative to hedonic theories of aesthetic value.

Christopher Suckling is Head of Historical Performance and Deputy Head of Academic Studies at the Guildhall School of Music & Drama. He is principal cello with Gabrieli Consort & Players, for whom he has also produced editions for recordings of Handel's *L'Allegro, il Penseroso ed il Moderato* and Purcell's *King Arthur* and *Fairy Queen*.

Suna Suner is a theatre scholar and stage performer. Born in Ankara, she has been a member of the Don Juan Archiv Wien since 2007, conducting research on theatre and diplomatic history in an Ottoman-European context. Her projects include 'Theatre and Diplomacy', 'Sefâretnâmes – Ottoman Embassy Reports Edition', 'İlber Ortaylı Lectures' and 'Ottoman Roundtables'.

Paula J. Telesco, Associate Professor of Music Theory at the University of Massachusetts Lowell, pursues research on the history of music theory, eighteenth-century music analysis and musical enharmonicism, Scottish Enlightenment theorists, music-theory and aural-skills pedagogy, music cognition and music learning, and the effects of music on early learning. She has published in journals such as *Music Theory Spectrum*, *The Journal of Musicology*, *Journal of Music Theory Pedagogy*, the *Journal of Music Theory Pedagogy Online* and *Forum on Public Policy*.

Bettina Varwig is Lecturer in Music at the University of Cambridge and Fellow of Emmanuel College. She has published widely on musical culture in the early modern period, concentrating on matters of musical expression and rhetoric, listening practices, and the history of the emotions and the body. In 2019–2020 she is on a British Academy Mid-Career Fellowship in connection with her project 'An Early Modern Musical Physiology'.

Alejandro Vera is Associate Professor at the Music Institute of the Pontificia Universidad Católica de Chile and the current editor of the music journal *Resonancias*. He has published articles in such journals as *Acta musicologica*, *Early Music*, *Eighteenth-Century Music* and *Latin American Music Review*, the book *Música vocal profana en el Madrid de Felipe IV* (Lérida: Institut d'Estudis Ilerdens, 2002) and the critical edition *Santiago de Murcia: Cifras selectas de guitarra* (Middleton, WI: A-R Editions, 2010). His new book is entitled *The Sweet Penance of Music: Musical Life in Colonial Santiago de Chile* (New York: Oxford University Press, 2020). He has received the fifteenth Award for Musical Research 'Emilio Pujol' in Spain (2002), the Otto Mayer-Serra International Award for Musical Research in Mexico (2008) and the Casa de las Américas Musicological Award in Cuba (2018).

Emily Wallace is a graduate student at the University of Oregon. She studies the keyboard works of Domenico Scarlatti, somaesthetic and embodiment theory,



seventeenth- and eighteenth-century keyboard music, and keyboard performance practice. She is also an avid basso continuo player and piano teacher.

Andrew Woolley is an FCT (Portuguese Foundation for Science and Technology) Investigator and an integrated member of the Centre for the Study of the Sociology and Aesthetics of Music at the Universidade Nova, Lisbon. His research has concentrated on late seventeenth- and early eighteenth-century English keyboard music, which was the subject of his doctoral research (University of Leeds, 2008), and on Italian and French music in England c1650–c1750. Recent publications include *English Keyboard Music 1650–1695: Perspectives on Purcell* (Purcell Society Companion Series, 6; London,

2018) and contributions to *Early Music* and *The Cambridge Companion to the Harpsichord*, ed. Mark Kroll (Cambridge: Cambridge University Press, 2019). As an FCT Investigator he is changing direction to look at Portuguese music sources of the late seventeenth and early eighteenth centuries with the aim of producing a database of codicological information for integration within the Portuguese Early Music Database (pemdatabase.eu).

David Yearsley is Professor in the Department of Music at Cornell University. His most recent book is *Sex, Death, and Minuets: Anna Magdalena Bach and Her Musical Notebooks* (Chicago: University of Chicago Press, 2019).