

## CONTRIBUTORS

**Frederick Aquilina** teaches at the School of Music in Valletta, Malta, and is a visiting lecturer at the University of Malta. He holds a PhD from the University of Liverpool ('The Life and Music of Benigno Zerafa (1726–1804) – A Mid-18th-Century Maltese Composer of Sacred Music') and his research interests lie in the sacred vocal music of the Neapolitan late baroque and galant periods.

**David Black** is Junior Research Fellow at Homerton College, Cambridge. He is presently completing a dissertation on Mozart's Viennese sacred music for Harvard University.

**Abigail Chantler** has taught at Lancaster University, the Royal Northern College of Music and Trinity College Dublin. She is a recipient of a Postdoctoral Research Fellowship from the Irish Research Council for the Humanities and Social Sciences and of a stipendium from the DAAD. She has broad interests in musical aesthetics and historiography and recently published *E. T. A. Hoffmann's Musical Aesthetics* (Aldershot: Ashgate, 2006).

**Gerhard Doderer**, a German-Portuguese musicologist and organist, is currently Senior Professor at the Music Department of the Universidade Nova de Lisboa. His publications, organ recitals and lectures have in particular been concerned with Iberian music of the sixteenth, seventeenth and eighteenth centuries, including studies of Domenico Scarlatti, the music of King John V's time and Portuguese string keyboard instruments of the eighteenth century, several compact discs of music recorded on historic Portuguese organs and an edition of the second part of the *Tonos humanos* published by Jaime de la Tê y Sagáu in Lisbon between 1715 and 1725.

**Amanda Glauert** studied at Clare College, Cambridge, and Goldsmiths College (University of London) and has lectured at Trinity College Dublin and the Colchester Institute. Currently she is Head of Research at the Royal Academy of Music. Her publications include *Hugo Wolf and the Wagnerian Inheritance* (Cambridge: Cambridge University Press, 1999) and articles on Beethoven (*The Cambridge Companion to Beethoven*, Cambridge: Cambridge University Press, 2000) and in *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004). She is now preparing a book on Beethoven's relation to Herder's song aesthetics.

**Rebecca Harris-Warrick** is Professor of Music at Cornell University. She has published widely on French baroque music and dance and has prepared critical editions of theatrical works by Lully and Donizetti. She is working on a book about the dramaturgy of dance in French opera from Lully to Rameau.

**Alan Howard** recently completed a PhD at King's College London. His thesis, 'Purcell and the Poetics of Artifice: Compositional Strategies in the Fantasias and Sonatas',

explores the analytical potential and aesthetic context of Purcell's contrapuntal techniques in his early instrumental music. He is now a research associate at the University of Manchester, working on the AHRC-funded research project 'Musical Creativity in Restoration England'.

**David Hunter** has been Music Librarian at the University of Texas at Austin since 1988. He is writing a book about Handel, audiences and biographers entitled *Handel's Enemies*.

**David Irving** is a final-year doctoral student at Clare College, Cambridge, writing up his dissertation, 'Colonial Musical Culture in Early Modern Manila', under the supervision of Dr Tess Knighton. He has published articles on the role of music in intercultural exchange during the early modern period in journals that include *Early Music*, *Anuario Musical* and *Eighteenth-Century Music*; a book chapter on the villancico in the Philippines is forthcoming from Ashgate. He is also an active baroque violinist and regularly plays with ensembles in the UK and continental Europe.

**Simon P. Keefe** is Professor and Head of Music at City University London. He is the author of *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment* (Woodbridge: Boydell & Brewer, 2001) and *Mozart's Viennese Instrumental Music: A Study of Stylistic Re-invention* (forthcoming, Woodbridge: Boydell & Brewer, 2007), and has edited four volumes for Cambridge University Press: *The Cambridge Companion to Mozart* (2003), *The Cambridge Companion to the Concerto* (2005), *Mozart Studies* (2006) and (with Cliff Eisen) *The Cambridge Mozart Encyclopedia* (2006).

**Robin A. Leaver** is Professor of Sacred Music at Westminster Choir College of Rider University, Visiting Professor at the Juilliard School, New York City, and immediate Past President of the American Bach Society. Dr Leaver has written or edited several books on Bach and contributed to *The Cambridge Companion to Bach* (Cambridge: Cambridge University Press, 1998), *Oxford Composer Companions: J. S. Bach* (Oxford: Oxford University Press, 1999) and the second edition of *The New Grove Dictionary of Music and Musicians*.

**Nicholas Mathew** is Junior Research Fellow in Music at Jesus College, Oxford. He is currently writing a book on Beethoven and early nineteenth-century Viennese political life.

**Sarah McCleave** lectures at Queen's University Belfast and is a founding member of that institution's Centre for Eighteenth-Century Studies (CECS). She recently completed a monograph, 'Handel and the Dance: His London Operas in Context', and is pursuing research on the dancer Marie Sallé (1707–1756) through a series of biographical, critical and analytical chapters in volumes



to be issued by the Society for Dance History Scholars, the Swiss Musicological Society and in the series 'Documenta choreologica'. In addition, she is a contributor to the forthcoming *Cambridge Companion to Early Opera*.

**Thomas McGeary** has written widely about music, Handel and the reception of Italian opera in early eighteenth-century Britain. He is completing a book on opera, politics and satire in the age of Handel, Walpole and Pope.

**Nancy November** received her PhD from Cornell University and is currently a Lecturer in Music Studies at The University of Auckland. She has published review articles in *Notes* and in the Critical Forum of *Music Analysis*; her article 'Theater Piece and Cabinetstück: Nineteenth-Century Visual Ideologies of the String Quartet' recently appeared in *Music in Art: International Journal for Music Iconography* (29/1–2 (2004), 134–150). Her current research explores the idea of melancholy in music c1800. She was an Edison Fellow at the British Library (2006–2007), investigating the performance history of Beethoven's string quartets, her edition of Adalbert Gyrowetz's string quartets Op. 29 is forthcoming from Steglein Publishing, and an article, 'Haydn's Use of Register in the String Quartets: Four Case Studies', is forthcoming in *Music Analysis*.

**Pierpaolo Polzonetti**, Assistant Professor of Fine Arts at the University of Notre Dame, specializes in eighteenth-century music and opera studies. Since his first book, *Giuseppe Tartini e la musica secondo natura* (Lucca: LIM, 2001), he has published essays on topics as diverse as text-setting in seventeenth-century opera and the semiotics of food in Verdi. His article 'Mesmerizing Adultery: Così fan tutte and the Kornman Scandal' (*Cambridge Opera Journal*, 14/3 (2003), 263–296) won the 2004 Einstein Award. Currently he is co-editing (with Anthony DelDonna) *The Cambridge Companion to Eighteenth-Century Opera* and he is working on a NEH-sponsored study of Italian opera during the age of the American Revolution.

**Rudolf Rasch** is affiliated with the Department of Musicology at Utrecht University, where, among other things, he teaches music theory and organology. He has published books, articles and editions on a variety of subjects, including the musical history of the Dutch Republic, tuning and temperament, music printing and

publishing, and on composers such as Froberger, Corelli and Vivaldi.

**David Rhodes** is Lecturer in Musicology at Waterford Institute of Technology, Ireland. His research interests are centred on various late eighteenth-century instrumental genres; his publications include numerous critical editions in addition to articles in British, European and American publications as well as in the second editions of *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. As a member of council for the Society for Musicology in Ireland, he has been largely responsible for the establishment of the Ireland working group of RISM.

**Stephen Rumph** is Assistant Professor of Music History at the University of Washington. He is the author of *Beethoven after Napoleon: Political Romanticism in the Late Works* (Berkeley: University of California Press, 2004) and is completing a second book for the University of California Press, *Mozart and Enlightenment Semiotics*. He is reviews editor for *Beethoven Forum* and sings professionally as a lyric tenor.

**Julian Rushton** is Emeritus Professor of Music at the University of Leeds; he previously taught at the Universities of East Anglia and Cambridge. His publications include editions and critical and analytical studies of Berlioz, Mozart (most recently the new *Master Musicians* volume), Gluck and Elgar.

**Vassilis Vavoulis** has lectured at Oxford, Dublin and Nottingham and worked as a bibliographer for the *Oxford Dictionary of National Biography* and the *Oxford English Dictionary*. Currently he is coordinator of RILM-UK and working on a book, *'Nel teatro di tutta l'Europa': Venetian-Hanoverian Patronage in the 17th Century* (Frankfurt: Peter Lang, forthcoming).

**Susan Wollenberg** is Reader in Music at the University of Oxford, and Fellow and Tutor of Lady Margaret Hall. She has published widely on a variety of subjects including C. P. E. Bach, Haydn, Mozart and Schubert. She is the author of *Music at Oxford in the Eighteenth and Nineteenth Centuries* (Oxford: Oxford University Press, 2001) and was co-editor, with Simon McVeigh, of *Concert Life in Eighteenth-Century Britain* (Aldershot: Ashgate, 2004). Current projects include a book, edited jointly with Therese Ellsworth, on *The Piano in Nineteenth-Century British Culture* (in Ashgate's Music in Nineteenth-Century Britain series, forthcoming 2007).