

## CONTRIBUTORS

**Allan Badley** is co-founder and managing director of Artaria Editions, a publishing house that specializes in rare eighteenth- and early nineteenth-century repertory. He has published editions of works by composers ranging from Leopold Hofmann to Ferdinand Ries. He is also director of the Centre for Eighteenth-Century Music based at Massey University in Wellington, New Zealand.

**Michael Broyles** is Professor of Music and American History at Pennsylvania State University. His most recent book is *Mavericks and Other Traditions in American Music* (New Haven: Yale University Press, 2004), and with Denise Von Glahn he is currently completing a biography of Leo Ornstein.

**Jane Clark** is a harpsichordist whose research on Domenico Scarlatti and François Couperin has been widely recognized. She recently collaborated with Derek Connors on *'The Mirror of Human Life': Reflections on François Couperin's Pièces de Clavecin* (Huntingdon: King's Music, 2002). Her work on Scarlatti led her to Lord Burlington, on whom she has written many articles, contributing major essays to *Lord Burlington: Architecture, Art and Life* (London: Hambledon, 1995), which she edited with Dr Toby Barnard, and *Lord Burlington: The Man and his Politics*, ed. Edward Corp (Lampeter: Edwin Mellen, 1998).

**Paul Cornelson** is Managing Editor of *C. P. E. Bach: The Complete Works* and a founding member of the Society for Eighteenth-Century Music.

**Edward Corp** is Professor of British History at the Université de Toulouse. His publications include *The King over the Water: Portraits of the Stuarts in Exile after 1689* (Edinburgh: National Galleries of Scotland, 2001) and *A Court in Exile: The Stuarts in France, 1689–1718* (Cambridge: Cambridge University Press, 2004). He has edited four collections of essays, including *The Stuart Court in Rome: The Legacy of Exile* (Aldershot: Ashgate, 2003), and has contributed articles to *Early Music*, *The Journal of the Royal Musical Association*, *Music and Letters* and *Revue de Musicologie*.

**Todd Decker** is a doctoral candidate in historical musicology at the University of Michigan, Ann Arbor. He has presented papers at meetings of the American Musicological Society, the Society for American Music and the Society for Eighteenth-Century Music and holds a MMus in harpsichord performance from the San Francisco Conservatory of Music.

**David Gramit** is Professor of Music at the University of Alberta, Edmonton. His published research focuses on the lied, Franz Schubert, and the social and cultural history of German music. He is the author of *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770–1848* (Berkeley: University of California Press, 2002).

**Mark Humphreys** combines the post of Manager of the Learning and Teaching Unit at the School of Oriental and

African Studies, University of London, with active research in English music of the late seventeenth and early eighteenth centuries, and in particular the music of Daniel Purcell. He has written for *The New Grove Dictionary of Music and Musicians* and *The Oxford Dictionary of National Biography*, and his doctoral thesis, 'Daniel Purcell: A Biography and Thematic Catalogue', was recently accepted by Oxford University.

**David Irving** holds degrees from the Queensland Conservatorium and University of Queensland and is currently undertaking doctoral studies in historical musicology at the University of Cambridge, where his dissertation focuses on intersections of music, society and culture in eighteenth-century Manila. As a violinist he has played in numerous period-instrument ensembles, including the Australian Brandenburg Orchestra, Sirius, La Serenissima, The Hanover Band and the Gabrieli Consort & Players.

**Joseph Kerman**, Professor Emeritus at the University of California at Berkeley, was founding co-editor of the journal *19th Century Music* in 1977. His most recent books include *Concerto Conversations* (Cambridge, MA: Harvard University Press, 1999) and the essay collection *Write All These Down* (Berkeley: University of California Press, 1994).

**Elisabeth LeGuin** is a respected baroque cellist with numerous recordings to her credit, and more recently an academic. She is currently Associate Professor of Musicology at UCLA; her book *Bocherini's Body: An Essay in Carnal Musicology* is scheduled to appear in late 2005 from University of California Press.

**Marita Petzoldt McClymonds** is Professor Emeritus of Music at the University of Virginia. She lectures and writes on seventeenth- and eighteenth-century music and on opera in general. She is especially interested in innovation and reform in Italian opera seria.

Following her early education in Cambridge, **Jenny Nex** studied music at the University of Edinburgh, then went on to specialize as a singer in early music at the Guildhall School of Music and Drama. She is currently employed as Curator in the Royal College of Music Museum of Instruments and is working towards a PhD, studying the lives and businesses of instrument makers in London, 1750–1810.

**Samantha Owens** is Lecturer in Historical Musicology at the University of Queensland, Brisbane. Recent writings have appeared in a variety of journals, including *Music & Letters* and *Early Music*, and she is currently writing a book entitled 'Music at a German Baroque Court: The Württemberg Hofkapelle 1677–1733', based on documentary evidence uncovered in the Stuttgart State Archives.

**Stewart Pollens** is the Associate Conservator of Musical Instruments at the Metropolitan Museum of Art in New York, a position he has held since 1976. His writings on



early keyboard and stringed instruments include *The Violin Forms of Antonio Stradivari* (London: Biddulph, 1992) and *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995); contributions to *Giuseppe Guarneri del Gesù* (London: Biddulph, 1998) and *The Cambridge Companion to the Guitar* (2003); and, with Henryk Kaston, *François-Xavier Tourte, Bow Maker* (New York: Machold Rare Violins, 2001). *The Early Pianoforte* was awarded the 1997 Nicholas Bessaraboff Prize by the American Musical Instrument Society.

**Gulliver Ralston** is Director of Musical Performance at St Peter's College, Oxford, where he is completing a DPhil on Richard Wagner and the Victorians, and Musical Director at the University Church of St Mary the Virgin in Oxford. He has served as Assistant Editor of the *Wagner Review*, and has published on Wagnerism and on baroque dance.

**David Rhodes** is Lecturer in Musicology at Waterford Institute of Technology. He has carried out research into various areas of late eighteenth-century instrumental music and has had articles published in a number of British, continental and US journals, *The New Grove Dictionary of Music and Musicians* and *Musik in Geschichte und Gegenwart*. He has also had more than thirty critical editions published to date, ranging from flute and vocal music by James Hook to concertos and chamber music by Franz Anton Pfeiffer and Carl Stamitz.

**Annette Richards** is Associate Professor of Music and University Organist at Cornell University. She is the author of *The Free Fantasia and the Musical Picturesque* (Cambridge: Cambridge University Press, 2001), and editor of *C. P. E. Bach Studies* (forthcoming, Cambridge University Press).

**Julian Rushton** is Emeritus Professor of Music at the University of Leeds. He is Chairman of Musica Britannica, for which he has edited a symphony by Cipriani Potter. His books include *The Musical Language of Berlioz* (Cambridge: Cambridge University Press, 1983), *Classical Music: A Concise History* (London: Thames and Hudson, 1986), *The Music of Berlioz* (Oxford: Oxford University Press, 2001) and Cambridge handbooks on Mozart's *Don Giovanni* and *Idomeneo*, Berlioz's *Roméo et Juliette* and Elgar's *Enigma Variations*. He was President of the Royal Musical Association from 1994 to 1999 and in 2000 was elected a corresponding member of the American Musicological Society.

**Glenn Stanley** is Professor of Music at the University of Connecticut. He has written a chapter on *Parsifal* for the *Cambridge Companion to Wagner*, which is scheduled to appear in 2006. Current projects include essays on Beethoven's orchestration and the reception of *Fidelio* for the *Beethoven-Handbuch* (forthcoming, Laaber).

**Robin Stowell** is Professor and Head of Music at Cardiff University. Much of his career as an author and editor is reflected in his work as a violinist and baroque violinist. His published work includes books and articles on

violinists, stringed instruments, organology and historically informed performance.

**W. Dean Sutcliffe** is Reader in Eighteenth-Century Music at the University of Cambridge and a Fellow of St Catharine's College. Recent publications include *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge: Cambridge University Press, 2003), the first modern edition of Adalbert Gyrowetz, *Three String Quartets, Op. 44* (Ann Arbor: Steglein, 2004) and 'Change and Constancy in Mozart's Keyboard Variations K.180, K.354 and K.455', *Mozart-Jahrbuch* 2003–2004.

**Álvaro Torrente** is Associate Professor of Musicology at the Universidad Complutense de Madrid and Honorary Research Fellow at Royal Holloway, University of London. His publications focus on the sacred *villancico* in the Iberian world and on Italian opera in Italy and Spain during the seventeenth and eighteenth centuries. His critical edition of Francesco Cavalli's *La Calisto* will be published by Bärenreiter in 2006.

**Carlo Vitali** is a music critic and essayist for *Amadeus* (Milan), *Opera Now* and *International Arts Management* (UK) and *Musical America* (USA). Since 1983 he has been working with RSI (Radio Svizzera Italiana) in Lugano as classical music critic and programme writer. He has also published an introduction to Ricordi's edition of *Il Faramondo* (Drammaturgia Musicale Veneta, volume 9 (1987)); scholarly essays for Garland, Cambridge University Press, Bärenreiter and others; entries in *Dizionario enciclopedico universale della musica e dei musicisti*, *The Grove Dictionary of Opera* and *Musik in Geschichte und Gegenwart*; and a book on the correspondence of the legendary castrato singer Farinelli. Until 1996 he acted as author and translator for several branches of the PolyGram group (Philips Classics, DGG, Decca) and held similar posts with labels in France, Germany and Italy. Since 2000 he has been translations coordinator for the *Enciclopedia della musica Einaudi*, ed. Jean-Jacques Nattiez.

Since graduating from the University of Edinburgh, **Lance Whitehead** has been employed as a school music teacher, museum curator and research fellow specializing in eighteenth-century keyboard instruments. He is currently a crime scene examiner with the London Metropolitan Police.

**David Yearsley** is Associate Professor of Musicology at Cornell University. As an organist he has received numerous awards and made several CDs, including *Bach vs. Scarlatti vs. Handel: The Great Contest* (Loft LRCD 1028) and *Strungk Organ Works: Music of a Father and Son* (Loft LRCD 1010). Writings include *Bach and the Meanings of Counterpoint* (Cambridge: Cambridge University Press, 2002) and contributions to *The Cambridge Companion to the Organ*, ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 1999).