

## CONTRIBUTORS

**Ann van Allen-Russell** received her PhD from Goldsmiths College, University of London and is currently a Senior Lecturer at Trinity College of Music. Her doctoral studies focused on wind orchestration and the use of texture in the symphonic works of Johann Christian Bach. Her current research projects include studies of musicians and English law between 1740 and 1842 and of J. C. Bach as a reviser of his own works.

**Christina Bashford** taught for many years at Oxford Brookes University before moving to the University of Illinois at Urbana-Champaign, where she is currently Assistant Professor of Musicology. Much of her research focuses on the social and economic history of music in Britain, and she has published on the reception of Beethoven's quartets, the history of concert institutions, audiences, programme notes and listening practices.

**Henning Bey's** PhD, 'Haydns und Mozarts Symphonik nach 1782' is an analytical study based on eighteenth-century fine arts theory, aesthetics and music theory. He worked in Salzburg for the Neue Mozart-Ausgabe for six years and is now a dramaturge for the Freiburger Barockorchester. Editor of the *Mozart-Jahrbuch* and a member of the Akademie für Mozart-Forschung, he has published articles on Mozart, Schubert and the late eighteenth-century symphony.

**Michael Burden** is director of the New Chamber Opera and a Fellow in Opera Studies at New College, Oxford, and Reader in Music at the University of Oxford. The author of numerous articles on various aspects of opera in seventeenth- and eighteenth-century London, he is also commissioning editor of, and a contributor to, *The Purcell Companion* (London: Faber, 1995), *A Woman Scorn'd: Responses to the Dido Myth* (London: Faber, 1998) and *Henry Purcell's Operas: the Complete Texts* (Oxford: Oxford University Press, 2000). He is currently working on a volume concerning seventeenth-, eighteenth- and nineteenth-century opera production history for Yale University Press, and on the nineteenth-century opera promoter Louisa Pyne and her conductor, Anton Reiff.

**Teresa Cascudo** is currently Profesora Contratada Doctora of Music at the Universidad de La Rioja; she took her PhD in 2002 at the Universidade Nova de Lisboa. Among other topics, her research includes work on the history of music in Portugal.

**Christopher Chowrimootoo** is currently finishing a master's degree in musicology at the University of Oxford and will begin study for his PhD at Harvard University later this year. His research interests include the historiography and reception of twentieth-century opera and the mechanics of operatic performance and reception in the eighteenth century.

**Anthony R. DeDonna** is Visiting Assistant Professor of Musicology at Georgetown University. He specializes in eighteenth-century Neapolitan music and musicians and

in archival and opera studies. His work has been published in *Early Music*, *Civiltà musicale* and *Notes* and he recently edited P. A. Guglielmi's opera *Debora e Sisara*. He is co-editor (with Pierpaolo Polzonetti, Notre Dame) of the forthcoming *Cambridge Companion to Eighteenth-Century Opera* and working on an edition of Francesco Mancini's *Il zelo animato*.

**Ewald Demeyere** is Professor of Music Theory (counterpoint and fugue) and Harpsichord at the Koninklijk Vlaams Conservatorium in Antwerp. As a chamber and orchestral player he has worked with, among others, Barthold Kuijken, Sigiswald Kuijken and Paul Dombrecht. His recent recordings, issued by Accent, include keyboard sonatas by Arne, sonatas and fugues by W. F. Bach, flute sonatas by J. S. Bach and sonatas for flute and basso continuo (the last two with Barthold Kuijken). The author of several articles on J. S. Bach, he is writing a doctoral dissertation on J. S. Bach's *Art of Fugue* at the University of Antwerp.

**Tom Dixon**, a student of Penelope Gouk at the University of Manchester, is completing his dissertation on music in the thought of the seventeenth-century English religious writer Peter Sterry. He currently teaches part-time at the University of Sheffield and at Lancaster University.

**Pauline Fairclough** is Lecturer in Music at the University of Bristol. She has published on Soviet music, criticism and reception and is currently working on Anglo-Soviet musical relations. Her book *A Soviet Credo: Shostakovich's Fourth Symphony* was published by Ashgate in 2006.

**Tony Gable** read Modern Languages at Christ's College, Cambridge, where he also took his PhD. His special fields include seventeenth-century French literature and the music of Mozart's contemporaries. He is a founding member of the UK Ignaz Pleyel Society. From 1971 to 1996 he taught at the University of East Anglia and at Queen Mary, University of London.

**Robert O. Gjerdingen** is Professor of Music at Northwestern University's School of Music. A former editor of *Music Perception*, he now edits the NEH-funded 'Monuments of Partimenti', a project to distribute free internet editions of the great music-pedagogical collections of the eighteenth century. He serves on the editorial boards of the *Journal of Music Theory* and *Music Theory Spectrum*.

**Erin Helyard** is currently studying for a PhD in Musicology at the Schulich School of Music, McGill University, Montreal. A respected harpsichordist, fortepianist and conductor, he leads an active career in his native Australia as well as in the province of Quebec. He is currently researching the differing visions of virtuosity as understood by mid- to late eighteenth-century commentators; he is particularly interested in the career of Muzio Clementi.



**Jane Schatkin Hettrick** has edited Salieri's Masses in D major and D minor (Ann Arbor: A-R Editions, 1994 and 2002), Mass in B flat (Graz: Denkmäler der Tonkunst in Österreich, 1988), *Missa stylo a cappella* and *Concerto per l'organo* (Vienna: Doblinger, 1993 and 1981), and several symphonies (New York: Garland, 1983), as well as works by Pietro Sales, Anna Bon, Florian Leopold Gassmann and Franz Schneider. The Salieri editions have been used for performances in Austria, Italy and the United States. Professor Emeritus at Rider University, she is also a concert organist, specializing in the music of Bach.

**John Irving** is Professor of Music History and Performance Practice at the University of Bristol. His particular interests are Mozart's keyboard and chamber music, pianos and piano playing in the later eighteenth century and aesthetic contexts for classic-period music and its reception. His books include studies of Mozart's piano concertos and piano sonatas, as well as the string quartets.

**Bruce C. MacIntyre** is Professor of Music and Director at the Conservatory of Music of Brooklyn College; he also teaches at The Graduate Center of CUNY. His publications include *The Viennese Concerted Mass of the Early Classic Period* (Ann Arbor: UMI, 1986), an edition of Joseph Haydn's string trios (Munich: Henle, 1996), *Haydn: The Creation* (New York, Schirmer, 1998) and articles for *The Cambridge Mozart Encyclopedia* (Cambridge: Cambridge University Press, 2006).

**Su Yin Mak** is Head of Academic Studies in Music at the Hong Kong Academy for Performing Arts. She holds a double PhD in musicology and music theory from the Eastman School of Music and has published widely on the music of Schubert. She is currently working on a study of the early nineteenth-century piano fantasia.

**Sandra Mangsen** teaches historical performance and musicology at The University of Western Ontario. Her research has focused on the performing practice, dissemination and performance histories of seventeenth- and eighteenth-century music. She is also active as a harpsichordist.

**Nicholas Mathew** is a Junior Research Fellow in Music at Jesus College, Oxford. In the academic year 2007–2008 he will take up the post of Assistant Professor at the University of California, Berkeley. He is currently writing a book on Beethoven and Viennese political life.

**Raffaele Mellace** teaches music history at the Università Cattolica in Milan and music aesthetics at University of Genoa. A specialist in Metastasio and eighteenth-century

Italian opera, he wrote numerous articles for the *Dizionario dell'opera* (Milan: Baldini & Castoldi, 1996) and is the author of *Johann Adolf Hasse* (Palermo: L'Epos, 2004). A further book on Metastasio's late output and Hasse's settings (*L'autunno del Metastasio. Gli ultimi drammi per musica di Johann Adolf Hasse*) is forthcoming from Olschki, Florence.

**Jean-Paul C. Montagnier** is Professor of Musicology at the University of Nancy. He is the author of numerous books and articles on French baroque music and the editor of several scholarly and performing editions. In January 2007 he was nominated 'Chevalier dans l'Ordre des Arts et des Lettres' by the French Ministry of Culture. Currently he is completing a book on Henry Madin.

**Keith Pascoe** is second violinist with the Vanbrugh Quartet, based in Cork, Ireland. His ongoing research into Luigi Boccherini has resulted in an MPhil thesis (2006) concerning the music of Luigi Boccherini, and a published critical edition of the Quintet G353 with Edition HH. A paper published by Biblioteca Regional de Madrid (2006) claims his discovery of a previously lost catalogue. He is also the conductor of the Cork Symphony Orchestra.

**Markus Rathey** is Associate Professor of Music History at Yale University. His primary research interests focus on music of the seventeenth and eighteenth centuries, including Johann Sebastian Bach and the relationship between music, religion and politics during the Enlightenment. His recent publications include *Johann Rudolph Ahle (1625–1673). Lebensweg und Schaffen* (Eisenach: Wagner, 1999) and an edition of Johann Georg Ahle's music-theoretical writings (Hildesheim: Olms, 2007) as well as *Kommunikation und Diskurs. Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim: Olms, 2007).

**John A. Rice**, author of many articles and several books on eighteenth-century music, lives in Rochester, Minnesota. His most recent book *The Temple of Night at Schönau: Architecture, Music, and Theater in a Late Eighteenth-Century Viennese Garden*, was published in 2006 by the American Philosophical Society. He is currently writing a textbook on eighteenth-century music and a book on Mozart as a composer of operas.

**Leonardo Waisman** has published editions of three of Vicente Martín y Soler's opere buffe and is currently finishing a book on the composer, to be published this year by ICCMU (Spain). Based in Argentina, he also works on Spanish-American colonial and popular music.