

## CONTRIBUTORS

**Lawrence Bennett** is Professor and Chair of the Music Department at Wabash College in Crawfordsville, Indiana. A specialist in Italian cantatas, he has published articles in *Fontes artis musicae*, the various New Grove dictionaries and the *Journal of Popular Culture*; currently he is completing a book on the history of the Italian cantata in Vienna. A tenor, Bennett sang professionally with The Western Wind vocal sextet for more than twenty years.

**Keith Chapin** is Assistant Professor of Music at Fordham University, New York. His research interests lie in the history of aesthetics and music theory and in particular the aesthetics of counterpoint from the eighteenth to the twentieth centuries.

**David Charlton** teaches at Royal Holloway, London. With Nicole Wild he recently issued a catalogue raisonné of the Opéra-Comique, *Théâtre de l'Opéra-Comique, Paris: Répertoire 1762–1972* (Sprimont: Mardaga, 2005).

Harpsichordist **Jane Clark**, whose research centres on Domenico Scarlatti and François Couperin, collaborated recently with Derek Canon on *'The Mirror of Human Life': Reflections on François Couperin's Pièces de Clavecin* (Huntingdon: King's Music, 2002). She is currently organizing a Couperin series at the Handel House Museum.

**Mary Cyr**'s studies of French baroque music include several devoted to performance practice issues in the operas, cantatas and chamber music of the period. She has edited sacred and secular cantatas for *The Collected Works of Elisabeth-Claude Jacquet de La Guerre* (New York: The Broude Trust, 2005).

**Tia DeNora** is Professor of Sociology of Music at Exeter University. The author of *Beethoven and the Construction of Genius* (Berkeley: University of California Press, 1995), *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000) and *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003), her current work focuses on music, science and embodied culture in Beethoven's Vienna as well as conceptual and evaluative issues in music therapy.

**Thomas Irvine** is the Packard Humanities Institute Research Fellow at the University of Würzburg Institute of Musicology, where he is a member of the team producing the new Digital Mozart Edition. He recently completed his PhD dissertation, 'Echoes of Expression: Text, Performance, and History in Mozart's Viennese Instrumental Music' (Cornell University, 2005).

**Sterling Lambert** earned his PhD from Yale University in 2000 with a dissertation on Schubert's multiple settings of poetry; his article 'Franz Schubert and the Sea of Eternity' appeared in the *Journal of Musicology* 21/2 (Spring 2004), and in January 2006 he took up an appointment as Assistant Professor of Musicology at St Mary's College in Maryland.

**Peter Landey** is Associate Professor of Theory and Composition at Brock University, Canada. His critical editions of Reicha's *Treatise on Melody* (2000) and Fetis's *Treatise on Harmony* (2006) are published by Pendragon Press. An associate composer of the Canadian Music Centre, he has received commissions from numerous prominent ensembles for orchestral, chamber, ballet and choral music.

**Rohan Stewart-MacDonald** is Associate Lecturer and Tutor for the Open University and Director of Studies in Music at New Hall, Cambridge. A specialist in British music of the eighteenth and nineteenth centuries, with a particular emphasis on Clementi, he recently published *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (Bologna: Ut Orpheus Edizioni, 2006).

**Frances Mitchell** is in the second year of a doctorate at Cardiff University. At the core of her research is a reappraisal of Eduard Hanslick's *Vom Musikalisch-Schönen*.

**Luisa Morales** is a harpsichordist and lecturer in Spanish keyboard music. Founder and director of FIMTE, the International Festival of Spanish Keyboard Music, she has given concerts and lectures in Europe, the United States, Canada and South America. Her publications include the edited volume *Claves y pianos españoles: interpretación y repertorio hasta 1830* (Almería: Instituto de Estudios Almerienses, 2003).

**Peter Niedermüller** lectures on musicology at the Johannes Gutenberg-Universität, Mainz. He is author of *'Contrapunto' und 'Effetto': Studien zu den Madrigalen Carlo Gesualdos* (Göttingen: Vandenhoeck und Rupprecht, 2001) and coeditor of several collections of essays.

**Aurèlia Pesarradona** is Research Assistant at the Universitat Autònoma de Barcelona, where she is completing her PhD on the eighteenth-century Spanish *teatro menor* and in particular the *tonadilla escénica*. Her wider research interests centre on interdisciplinary relationships between theatrical music and its cultural context.

Trained as a harpsichord, organ and violin maker, **Stewart Pollens** is conservator of musical instruments at the Metropolitan Museum of Art. His publications include *François-Xavier Tourte: Bow Maker* (New York: Machold Rare Violins, 2001), *Giuseppe Guarneri del Gesù* (London: Biddulph, 1998), *The Early Pianoforte* (Cambridge: Cambridge University Press, 1995) and *The Violin Forms of Antonio Stradivari* (London: Biddulph, 1992).

**Barbara M. Reul** is Assistant Professor of Musicology at Luther College, University of Regina, Canada. In 2005 she became the first scholar outside Europe to receive the International Fasch Prize of the City of Zerbst, Germany, a biennial award given in recognition of outstanding



contributions to the popularization of Johann Friedrich Fasch's life and work.

**Michael Spitzer** is Reader in Music at Durham University. He is the author of two books, *Metaphor and Musical Thought* (Chicago: University of Chicago Press, 2004) and *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006), as well as several articles on aspects of music theory and semiotics.

**Jane R. Stevens** teaches at the University of California, San Diego. She has written about the solo concerto in the eighteenth century, most extensively in her recent book, *The Bach Family and the Keyboard Concerto* (Warren, MI: Harmonie Park, 2001), and about seventeenth- and eighteenth-century musical thought, her current research interest.

**Janice B. Stockigt** is Research Fellow at the Faculty of Music, University of Melbourne. Currently she is completing a study of the catalogue assembled in 1765 itemizing the liturgical music of the Catholic court church at Dresden, a project funded by the Australian Research Council. She acknowledges the support of the Australian Research Council and the University of Melbourne.

**Michael Talbot**, Emeritus Professor of Music at the University of Liverpool and Fellow of the British Academy, has published extensively on Vivaldi and his Italian contemporaries. He co-edits the yearbook *Studi vivaldiani* and has contributed numerous volumes to the new critical edition of Vivaldi's works. His study of Vivaldi's cantatas will be published by Boydell in March 2006.

**Yo Tomita** is Reader in the School of Music, Queen's University Belfast; his research includes an online Bach bibliography (<[www.music.qub.ac.uk/tomita/bachbib](http://www.music.qub.ac.uk/tomita/bachbib)>).

Currently he is writing a monograph on the second book of Bach's *Well-Tempered Clavier* and preparing a critical edition of the work for Henle.

**Robert Torre**, University of Wisconsin, is currently researching a PhD on the sources and cultural contexts of Johann Adolf Hasse's early operas, 1721–1730. His other interests include the dissemination of Italian music throughout Europe, in Dresden in particular, during the early eighteenth century and the operatic politics of Vinci, Hasse and Metastasio in Rome and Venice.

**Jacqueline Waeber** is Lecturer in Music at Trinity College, Dublin. Her research interests include the music aesthetics of the Enlightenment, Jean-Jacques Rousseau and French dramatic music of the eighteenth and nineteenth centuries.

**Naomi Waltham-Smith** is currently writing her PhD dissertation at King's College London ('Adorno's Augenblick and the Ethics of Late Beethoven'). A graduate of Cambridge, she is interested in the relation of music to philosophy and her current project attempts to consider music analysis beyond the aporias of Western metaphysics.

**Christopher Willis** is currently writing a PhD dissertation at the University of Cambridge on narrative and drama in the sonatas of Domenico Scarlatti.

**Ian Woodfield** is Professor of Historical Musicology at Queen's University Belfast. His recent publications include *Opera and Drama in Eighteenth-Century London* (Cambridge: Cambridge University Press, 2001) and *Salomon and the Burneys: Private Patronage and a Public Career* (Aldershot: Ashgate, 2003). Currently he is writing a study of Mozart's *Così fan tutte*.

**Neal Zaslaw** is Herbert Gussman Professor of Music at Cornell University. He is currently revising the *Köchel Verzeichnis*.