

CONTRIBUTORS

Allan Badley has published numerous editions of works by contemporaries of Haydn, Mozart and Beethoven and founded the publishing house Artaria Editions in 1995. He has worked extensively on the music of Hofmann, Wanhall and Pleyel, and was recently appointed Musicological Leader of the Pleyel Gesamtausgabe. He is currently Head of the School of Music at the University of Auckland.

Emily Baines is a professional recorder player (also specializing in renaissance reed instruments), soprano and musical director living in London and working worldwide. She is currently studying for a Doctor of Music degree at the Guildhall School of Music & Drama focusing on the ornamentation found in eighteenth-century English mechanical musical instruments.

David Charlton is a Distinguished Research Fellow of Royal Holloway, University of London. He is currently writing about the origins of modern opera.

Mark Darlow is Reader in Eighteenth-Century French Literature and Culture at the University of Cambridge. He has published widely on eighteenth-century French opera, opéra comique and theatre.

Alan Davison is a scholar of eighteenth- and nineteenth-century Western art music, specializing in music and visual culture, performance practice and music aesthetics. His doctoral thesis was on the iconography of Franz Liszt, and he has since published widely on the portraiture of musicians.

Louis Delpech is a former student of the École Normale Supérieure in Paris. He is writing a thesis on the circulation of French music and musicians in central Germany between 1685 and 1750.

Cliff Eisen is Professor of Music History at King's College London and member of the Akademie für Mozartforschung, Salzburg. He has published extensively on Mozart.

Christoph Flamm is Professor of Applied Musicology at the Universität Klagenfurt. His research focuses on Russian and Italian music as well as piano and chamber music in general.

Rebecca Geoffroy-Schwinden is a PhD candidate in musicology at Duke University, where she is completing a dissertation on the negotiating of social roles by musicians during the French Revolution, applying methodologies from musicology, history and anthropology to archival materials. Her research on music, performance and philosophy in eighteenth-century Paris will be published in volume 43 of *Studies in Eighteenth-Century Culture*, and her digital humanities project on sound studies of the eighteenth century has recently been published through the Soundbox Project, in conjunction with the PhD Lab in Digital Knowledge and Audiovisualities Lab housed at Duke University's Franklin Humanities Institute.

Sara Gross Ceballos is Assistant Professor of Music at Lawrence University. She received her PhD from the University of California Los Angeles with a dissertation entitled 'Keyboard Portraits: Performing Character in the Eighteenth Century', and her research continues to focus on keyboard music of the seventeenth and eighteenth centuries, with particular interests in the kinaesthetics of performance and the intersection of literature and music. She has presented talks on Couperin and C. P. E. Bach and published on Scarlatti in *Domenico Scarlatti Adventures*, ed. Massimiliano Sala and W. Dean Sutcliffe (Bologna: Ut Orpheus, 2008).

James Hume has recently completed a PhD thesis entitled 'The Chapel Royal Partbooks in Eighteenth-Century England' at the University of Manchester with Rebecca Herissone. His main research interests concern the function of musical sources in England during the seventeenth and eighteenth centuries. His current focus is upon keyboard manuscripts and institutional part-books. He is currently working on a short AHRC-funded collaborative project looking at the history of music education in Manchester.

David Hunter has been Music Librarian at the University of Texas at Austin since 1988. His research is focused on identifying the audiences that attended performances of Handel's works in London and Dublin between 1711 and 1759, and in verifying or refuting claims made by Handel biographers over the centuries.

Thomas Irvine is Senior Lecturer in Music at the University of Southampton and Director of the Southampton Centre for Eighteenth-Century Studies.

David R. M. Irving is Lecturer in Music at the Australian National University. He works on the role of music in intercultural exchange, colonialism and globalization from c1500 to c1800, with a particular focus on southeast Asia. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010) and multiple articles and book chapters. He is also a baroque violinist and has played with early-music orchestras in Australia and abroad.

Rainer Kleinertz is Chair in Musicology at the Universität des Saarlandes in Saarbrücken. He studied music (viola) at the Hochschule für Musik Detmold, and musicology, German and romance literature at the Universität Paderborn. He has been visiting professor at Universidad de Salamanca (1992–1994), reader and professor at the Universität Regensburg (1994–2006) and visiting fellow at the University of Oxford (2000–2001). His main areas of research are the music and writings of Franz Liszt and Richard Wagner, George Frideric Handel and Spanish music of the eighteenth century.



Alex Ludwig holds a PhD in musicology from Brandeis University and a BM in string performance from Boston University. His research interests include issues relating to form and the eighteenth-century string quartet, and he currently serves as the secretary of the Haydn Society of North America.

Mary Sue Morrow is Professor of Musicology at the University of Cincinnati's College-Conservatory of Music. Her publications include *Concert Life in Haydn's Vienna* (Stuyvesant: Pendragon, 1989) and *German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music* (Cambridge: Cambridge University Press, 1997). Most recently she co-edited (with Bathia Churgin) the first volume of *The Symphonic Repertoire: The Eighteenth-Century Symphony* (Bloomington: Indiana University Press, 2012).

Andrei Pesic is a PhD candidate in history at Princeton University. His dissertation is on the *concert spirituel* in Paris and Berlin and the reception of religious music in secular spaces.

Gina Rivera completed the PhD in musicology at Harvard University in 2013, with a dissertation on early modern female performers at the Opéra in Paris. She holds graduate and undergraduate degrees in violin performance from the University of Wisconsin–Madison, where she played on both baroque and modern instruments.

Stephen Rumph is Associate Professor of Music History at the University of Washington. He has written two books, *Mozart and Enlightenment Semiotics* (2011) and *Beethoven after Napoleon: Political Romanticism in the Late Works* (2004), both published by University of California Press. He is currently preparing a study of Fauré's *La bonne chanson*.

Giorgio Sanguinetti is Associate Professor at the Università di Roma Tor Vergata. He has written extensively on the history of Italian music theory from the eighteenth to the twentieth centuries, Schenkerian analysis, analysis and performance, form in eighteenth-century music and analysis of opera. As a pianist he performs both as soloist and in chamber groups. His book *The Art of Partimento: History, Theory, and Practice* has been published by Oxford University Press (New York, 2012).

Adam Shoaff is a PhD student at the University of Cincinnati's College-Conservatory of Music, where he is a previous editor of the journal *Music Research Forum*. He is in the beginning stages of a dissertation on the aesthetic foundations of German opera in the mid- to late eighteenth century.

Blake Stevens is Assistant Professor of Music History at the College of Charleston. His research centres on issues in the dramaturgy, aesthetics and criticism of the *tragédie en musique* and spoken tragedy in France. His current project re-examines the reception of Jean-Philippe Rameau's comic operas in the light of eighteenth-century theories of comedy and parody.

W. Dean Sutcliffe is Vice-President of the Society for Eighteenth-Century Music, a member of the Committee of Honour of the Haydn Society of Great Britain and a member of the Advisory Board of the Haydn Society of North America. He has been involved in editing *Eighteenth-Century Music* since its inception in 2004. In 2009 he was awarded the Dent Medal by the Royal Musical Association for contributions to musicology.

Nicholas E. Taylor is a PhD candidate in musicology at the Indiana University Jacobs School of Music, where he is completing his dissertation on the published church cantatas of Georg Philipp Telemann. He has received research funding from the American Bach Society and the American-Scandinavian Foundation.

