

CONTRIBUTORS

João Pedro d'Alvarenga is Research Fellow of the CESEM-Centro de Estudos de Sociologia e Estética Musical (Centre for the Study of Sociology and Aesthetics of Music) at the Universidade Nova, Lisbon. He was Assistant Professor at the Universidade de Évora, where he taught from 1997 to 2010. He has published extensively on late medieval and sixteenth-, early seventeenth- and early eighteenth-century Portuguese sacred vocal music and manuscript sources, and eighteenth-century keyboard music, especially that of Domenico Scarlatti and Carlos Seixas.

Amanda Babington recently completed her PhD ('Handel's Messiah: The Creative Process') and will shortly be completing an edition of Handel's Dettingen Te Deum and Dettingen Anthem for the Hallische Händel-Ausgabe. In addition to her academic work, Amanda directs the University of Manchester Baroque Orchestra and is a freelance violinist and recorder player with various period ensembles.

Claudio Bacciagaluppi graduated in musicology from the Universität Zürich and completed his DPhil at the Université de Fribourg (Switzerland) with Luca Zoppelli. He is now Research Assistant at Fribourg and works for the Swiss branch of RISM. His field of research is sacred music in eighteenth-century Naples and in seventeenth-century Switzerland. His dissertation was published with the title *Rom, Prag, Dresden: Pergolesi und die Neapolitanische Messe in Europa* (Kassel: Bärenreiter, 2010).

Rogério Budasz is Associate Professor at the University of California, Riverside. He obtained his PhD from the University of Southern California in 2001 and is interested in early instrumental and stage music in Portugal and Brazil.

Emily I. Dolan is Assistant Professor of Music at the University of Pennsylvania. Her research focuses on instruments, orchestration and the aesthetics of the eighteenth and early nineteenth centuries, with particular emphasis on the intersections of music, science and technology.

Angela Fiore has since 2004 been artistic coordinator of the Centro di Musica Antica Pietà de' Turchini, Naples. She pursues research into the musical life of religious institutions in Naples in the seventeenth and eighteenth centuries. In addition, she holds a diploma in violin from the Conservatorio D. Cimarosa, Avellino, and has specialized in baroque violin repertory on period instruments. She gives concerts in Italy and abroad, performing in orchestras and chamber groups.

Tony Gable read modern languages at Christ's College, Cambridge and wrote his PhD on French renaissance drama, subsequently teaching at the University of East Anglia and at Queen Mary, University of London. His main musical interest is in the work of Mozart's contemporaries.

Emily H. Green has recently received an American Council of Learned Societies New Faculty Fellowship, and is spending 2011–2013 as a Postdoctoral Fellow at Yale University. She was awarded her PhD by Cornell University in 2009 and is completing a book on the functions of dedications in

the context of late eighteenth-century consumerism. She is also active as a pianist and fortepianist.

Jane Schatkin Hettrick, Professor emeritus, Rider University, has edited the masses, symphonies and organ concerto of Antonio Salieri (published by A-R Editions, Doblinger, Garland and *Denkmäler der Tonkunst in Österreich*) as well as music by Florian Gaßmann, Franz Schneider, Anna Bon, Pietro Sales and other eighteenth-century composers. A concert organist and practising church musician, her interests focus on the intersection of music and theology. She served on the final editorial board of the hymnal *Lutheran Worship* (St Louis: Concordia, 1982) and has written extensively on liturgy and sacred music. A recent article, 'A Cautionary Tale' (*The American Organist*, June 2010), exposing corruption in the hiring practices of church organists, generated considerable reaction in professional organist circles.

Ludwig Holtmeier received his PhD from the Technische Universität Berlin and is currently Professor of Music Theory at the Hochschule für Musik Freiburg. He is one of the editors of the journal *Musik & Ästhetik*, former president of the Gesellschaft für Musik und Ästhetik and a co-founder of the Gesellschaft für Musiktheorie. His publications include 'From "Musiktheorie" to "Tonsatz": National Socialism and German Music Theory after 1945' (*Music Analysis* 23/2–3 (2004)) and 'Heinichen, Rameau, and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave' (*Journal of Music Theory* 51/1 (2007)).

Christine Jeanneret is Assistant Professor at the Université de Genève. Her research focuses on the philology, codicology and making of critical editions of Italian renaissance and baroque music. She is currently working on several international projects in the fields of the late madrigal (The Marenzio Project, working to create a new dynamic digital edition of Marenzio's works), Roman keyboard music, Venetian opera and Roman cantatas.

David Wyn Jones is Professor of Music at Cardiff University, where he is currently Head of the School of Music. He has published widely on music of the late eighteenth and early nineteenth centuries, specifically music of Haydn and Beethoven, and practices of music dissemination. His biography of Haydn in the Cambridge University Press *Musical Lives* series was published in 2009, and a major contextual study, *The Symphony in Beethoven's Vienna*, appeared in 2006 (Cambridge: Cambridge University Press). He is currently engaged on a cultural history of music in Vienna from 1600 to 1900.

Jonathan Keates teaches at the City of London School. He is the author of *Handel, The Man & His Music* (revised edition, London: Bodley Head, 2008) and *Purcell* (Oxford: Oxford University Press, 1995). He is a Fellow of the Royal Society of Literature.

Martin Küster is currently completing his dissertation ('Vocal and Instrumental Music Theory in Eighteenth-



Century Germany') at Cornell University. His interests include the intersections of music history and music theory, eighteenth-century song, historically informed performance and analysis.

Ellen Lockhart has recently completed a PhD in musicology at Cornell University. She is now beginning a three-year postdoctoral fellowship at Princeton University's Society of Fellows in the Liberal Arts.

Justin London is Professor of Music at Carleton College in Northfield, MN, where he teaches courses in music theory, aesthetics, music psychology and the Delta Blues. He has written on a wide range of subjects, from humour in Haydn to the perception and cognition of complex metres. He served as President of the Society for Music Theory in 2007–2009.

Barbara M. Reul is Associate Professor of Musicology at Luther College, University of Regina. Since 2008 she has served as president of the International Fasch Society, based in Zerbst/Anhalt in Germany. The volume *Music at German Courts, 1715–1760: Changing Artistic Priorities*, which she edited and translated with Samantha Owens and Janice B. Stockigt and to which she contributed, was recently published by Boydell & Brewer.

David Sears is a doctoral student in music theory at McGill University. His current research compares notions of closure in the history of music theory with perceptual principles that define closure as a vehicle for arresting expectation.

Yael Sela (DPhil, University of Oxford) is Postdoctoral Fellow in Musicology at the Hebrew University of Jerusalem. Her research focuses on domestic musical culture, patronage, gender and musical representation of identity in early modern England and eighteenth-century Germany.

Steven Zohn is Associate Professor of Music History at Temple University. He is the author of *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), which received the William H. Scheide Prize of the American Bach Society, and has recently completed work on a critical edition of Telemann's secular cantatas. In addition to his research on music of the German late baroque period, he is professionally active as a baroque flautist.

