

## Contributors

TIM CARTER (David G. Frey Distinguished Professor of Music, University of North Carolina at Chapel Hill) works on opera and musical theatre from Monteverdi through Mozart to Rodgers & Hammerstein. He has held fellowships at the Harvard Center for Italian Renaissance Studies, the Newberry Library, and the National Humanities Center. In 2013 the American Musicological Society awarded him the Claude V. Palisca Prize and the H. Colin Slim Prize for his publications, respectively, on Monteverdi and on Kurt Weill. In 2017, he was named an honorary member of the Society for Seventeenth-Century Music and of the Royal Musical Association.

AMANDA EUBANKS WINKLER is Associate Professor of Music History and Cultures at Syracuse University. Her publications include the book *O Let Us Howle Some Heavy Note: Music for Witches, the Melancholic, and the Mad on the Seventeenth-Century English Stage* (2006); two editions of Restoration-era theatre music; and, with Linda Austern and Candace Bailey, an essay collection, *Beyond Boundaries: Rethinking Music Circulation in Early Modern England* (2017). Her book *Music, Dance, and Drama in Early Modern England* was published with Cambridge University Press in 2020. Since 2017, she has been the Co-Investigator with Richard Schoch on Performing Restoration Shakespeare, funded by the Arts & Humanities Research Council, UK.

BETH L. GLIXON'S archival research in Venice centres on seventeenth- and eighteenth-century opera theatres and musicians. She has published studies on the composers Francesco Cavalli, Francesco Lucio, Barbara Strozzi, and Antonio Vivaldi, as well as on a number of prominent prima donnas active in mid-seventeenth-century Venice. She and her husband, Jonathan E. Glixon, are the authors of *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (2005), and they are joint editors (with Nicola Badolato and Michael Burden) of Francesco Cavalli's *Erismena* for the new Cavalli edition published by Bärenreiter (2018).

REBECCA HARRIS-WARRICK is Professor of Music at Cornell University in Ithaca, NY. She has published widely on French Baroque music and dance, with excursions into nineteenth-century opera, and has prepared critical editions of ballets by Jean-Baptiste Lully and of Donizetti's opera, *La Favorite*. Much of her scholarly work has been informed by her interests in performance; she has studied early dance and performed as a Baroque flutist. She serves on the editorial boards for *Les Oeuvres complètes de Jean-Baptiste Lully* and the *Journal of the Society for Seventeenth-Century Music*. Her most recent book is *Dance and Drama in French Baroque Opera* (Cambridge, 2016).

CHRISTINE JEANNERET is HM Queen Margrethe II's Distinguished Fellow of the Carlsberg Foundation and works at both the Museum of National History at Frederiksborg Castle and the Centre de recherche du château de Versailles. A musicologist specialising in early modern French and Italian music, she investigates issues in performance, the body on stage, cultural exchanges, and court and gender studies. She was a fellow of the Italian Academy for Advanced Studies in America (Columbia University, 2015–2016), and a principal investigator of *Shared Histories of Italian Opera in the Nordic Countries* (2016–2017).

German musicologist MICHAEL MAUL is Research Director at the Bach-Archiv in Leipzig and since 2018 the director of the Bachfest Leipzig. A specialist in the works of Johann Sebastian Bach and the history of Baroque opera in Germany, he is the author of *Barockoper in Leipzig (1639–1720)* (2009) and *'Dero berühmter Chor' – Die Leipziger Thomasschule und ihre Kantoren 1212–1804* (2012), translated into English as *Bach's Famous Choir: The Saint Thomas School in Leipzig, 1212–1804* (2019). He published in 2004 the most ancient manuscript known of a German opera, Johann Sebastiani's *Pastorello musicale*, which he discovered in 2001.

MARGARET MURATA, Professor Emerita of Music at the University of California, Irvine, has served as President of the Society for Seventeenth-Century Music and Vice-President of the American Musicological Society; she is an honorary member of both. In 2017 she received the decennial Premio Galileo for her work in the history of Italian music, largely in Baroque opera and vocal chamber music. A catalogue of the Barberini manuscripts of music in the Vatican Library, co-edited with Lowell Lindgren, appeared in 2018.

LAURA NAUDEIX is Professor at the University Rennes 2, Département des Arts du Spectacle. She specialises in seventeenth- and eighteenth-century musical theatre, with emphasis on the dramaturgy of French opera, poetics of the ballet, history of aesthetics, and performance practice. She is the author of *Dramaturgie de la tragédie en musique (1673–1764)* (2004) and the editor of *La Première Querelle de la musique italienne (1702–1706)* (2018) and *Molière à la cour, Les Amants magnifiques en 1670* (2020). She is a contributor to the forthcoming *Histoire de l'opéra en France* (dir. Hervé Lacombe) for the chapters on seventeenth-century spectacles.

COLLEEN REARDON is Professor of Music at University of California, Irvine, and past president of the Society for Seventeenth-Century Music. Her research has centred on musical culture in Siena during the early modern period and has resulted in three books published by Oxford University Press – *A Sociable Moment: Opera and Festive Culture in Siena* (2016), *Holy Concord within Sacred Walls: Nuns and Music in Siena, 1575–1700* (2002), *Agostino Agazzari and Music at Siena Cathedral, 1597–1641* (1993) – as well as numerous articles. Her recent forays into Sieneese archives have focused on eighteenth- and nineteenth-century singers.

BARBARA RUSSANO HANNING is Professor Emerita of Music at The City College of New York (CCNY) and the Graduate Center of the City University of New York (CUNY), and has taught in the DMA program of The Juilliard School. She is the author of a book on early opera and of various articles on sixteenth- and seventeenth-century Italian music, the iconography of music, and eighteenth-century French subjects as well as of a textbook, *Concise History of Western Music*, currently in its fifth edition (W. W. Norton). A past president of the Society for Seventeenth-Century Music, she currently serves on the board of the early music ensemble ARTEK.

ROGER SAVAGE, an Honorary Fellow in English Literature at the University of Edinburgh, is the author of *Masques, Mayings and Music Dramas* (Boydell, 2014) and *The Pre-History of 'The Midsummer Marriage'* (Routledge, 2019). He has published essays on the history and practice of opera production, especially in connection with Mantuan-Florentine court entertainments, Purcell's music-theatre, and the works of Pietro Metastasio. He has staged operas by, among others, Monteverdi, Purcell, Handel, and Rameau for the Edinburgh University Opera Club and has

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SARA ELISA STANGALINO holds a PhD in Musicology from Bologna University. She has published several monographs and articles on literary and musical culture of the 17<sup>th</sup> and 18<sup>th</sup> centuries, and is a contributor to the publisher Bärenreiter's and Yale University's Cavalli Gesamtausgabe. Among her main publications are "*Ciro in Armenia*" di Maria Teresa Agnesi: *tra dilettantismo e professionismo nel Settecento milanese* (Roma, Aracne, 2015); *Nicolò Minato, I drammi eroici veneziani* (Paris, Garnier, 2019); "*Didone abbandonata*" versus "*Die verlassene Dido*": *ricezione dell'opera metastasiana in Hamburg e nel ducato di Braunschweig (ca 1725–1739)* (Kassel, Merseburger, 2021). A past researcher at the École française de Rome, she currently is an Alexander-von-Humboldt Experienced Researcher at Jena University.

LOUISE K. STEIN is Professor of Musicology at the University of Michigan and is the author of *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (1993). She subsequently produced an expanded second edition of Howard Mayer Brown's *Music in the Renaissance* (1999) and has continued to publish and collaborate widely, with interests ranging from European, Spanish, and colonial Latin American music of the early modern era, to particular emphasis on theatre music, the history of singing, opera, and keyboard music.

JACQUELINE WAEBER is Associate Professor of Music at Duke University. She works on dramatic music from opera to film, with emphasis on melodrama, French opera from Lully to Gluck, Jean-Jacques Rousseau, and the philosophy of music during the French Enlightenment. She has published as author *En musique dans le texte: le mélodrame, de Rousseau à Schoenberg* (2005) and as editor *Musique et Geste en France de Lully à La Révolution* (2009), as well as the critical editions of Jean-Jacques Rousseau's staged works, *Pygmalion* (1997) and *Le Devin du village* (2021).