

Contributors

THOMAS BAUMAN is Professor Emeritus of Musicology at Northwestern University and taught previously at the University of Pennsylvania, Stanford, and the University of Washington. He has published extensively on eighteenth-century German opera, including the Cambridge Opera Handbook for Mozart's *Abduction from the Seraglio*, and also on Italian opera and musical institutions. More recently, he has written on Mahler, historiography, and African-American theater and film.

CATHERINE COPPOLA is Lecturer in Musicology and Chair of the Thomas Hunter Honors Program at Hunter College, where her teaching focus is on reframing canonic opera. She is published in *Musical Improvisation and Open Forms in the Age of Beethoven* (Routledge, 2018), *19th-Century Music*, the *Newsletter of the Mozart Society of America*, and *Text*.

LISA DE ALWIS is Teaching Assistant Professor at the University of Colorado, Boulder. She specializes in Viennese theatrical culture and censorship and is the editor and translator of the eighteenth-century document *Anti-Da Ponte*. She wrote the chapter on theatrical life in *Mozart in Context* (Cambridge University Press, 2019).

EMILY I. DOLAN is Associate Professor of Music at Brown University. She works on the music of the late eighteenth and nineteenth centuries, focusing on issues of orchestration, timbre, aesthetics, and instrumentality. She is the author of *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge University Press, 2013).

DEAN DUNCAN is Associate Professor in the Department of Theatre and Media Arts at Brigham Young University. He has taught and published about narrative, documentary, media for and about families, and the use of classical music in film (*Charms that Soothe*, Fordham, 2003).

HAYLEY FENN is a musicologist who focuses on questions concerning materiality, audiovisual relationships, and aesthetics of performance. She completed her PhD at Harvard University in 2022 with a dissertation on

music, puppetry, and their many varied encounters. She is currently Director of Music at Wilson's School in Croydon, United Kingdom.

MARK FERRAGUTO is Associate Professor of Musicology at the Pennsylvania State University. He is the author of *Beethoven 1806* (Oxford University Press, 2019), coeditor of *Music and Diplomacy from the Early Modern Era to the Present* (Palgrave Macmillan, 2014), and editor of *Franz Weiss: Two String Quartets, Op. 8 ("Razumovsky")* (A-R Editions, 2023).

AUSTIN GLATTHORN, University of Southampton, is a cultural historian of music focusing on interdisciplinary approaches to the intersections of music, politics, mobility, and communication in Central Europe ca. 1800. Austin is the author of *Music Theatre and the Holy Roman Empire* (Cambridge University Press, 2022) and currently editing, together with Estelle Joubert, "The Cambridge History of German Opera to the Early Nineteenth Century."

MATTHEW HEAD is Professor of Music at King's College London. He researches the cultural history of eighteenth-century music. He is the author of *Orientalism, Masquerade, and Mozart's Turkish Music* (Ashgate, 2000) and *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (University of California Press, 2013).

KATE HOPKINS is the English-language editor (concert programs) for the Salzburg Festival. Her articles on opera have featured in program books produced by the Royal Opera House, Covent Garden, English National Opera, and Welsh National Opera, as well as in *The Wagner Journal*.

ESTELLE JOUBERT is Associate Professor of Musicology at the Fountain School of Performing Arts and Assistant Dean at the Faculty of Graduate Studies at Dalhousie University. Her research interests include computational musicology, especially graph databases and network science, as well as global histories of musics in the early modern period and eighteenth-century German opera.

SIMON P. KEEFE is J. R. Hoyle Chair of Music at the University of Sheffield. He is the author of five monographs, including *Mozart's Requiem: Reception, Work, Completion* (Cambridge University Press, 2012), which won the Emerson Award from the Mozart Society of America, and most recently *Haydn and Mozart in the Long Nineteenth Century: Parallel and Intersecting Patterns of Reception* (Cambridge University Press, 2023).

RICHARD KRAMER is Distinguished Professor Emeritus at the Graduate Center of the City University of New York. He is the author, most recently, of *From the Ruins of Enlightenment: Beethoven and Schubert in Their Solitude* (University of Chicago Press, 2022) and *Cherubino's Leap: In Search of the Enlightenment Moment* (University of Chicago Press, 2016). He was named a fellow of the American Academy of Arts and Sciences in 2001.

NICHOLAS MARSTON is Professor of Music Theory and Analysis at the University of Cambridge, where he is also a Fellow and Praelector of King's College. His work on Beethoven's sketches and compositional process, Schumann, and Schenker is internationally known and recognized. Current projects concern Beethoven's late quartets and Schumann's *Dichterliebe*.

DANIEL R. MELAMED is Professor at the Indiana University Jacobs School of Music and has written on the music of Bach and Mozart. He serves as president of the American Bach Society and as director of the Bloomington Bach Cantata Project.

ADELIN MUELLER is Associate Professor of Music at Mount Holyoke College and author of *Mozart and the Mediation of Childhood* (University of Chicago Press, 2021). She has published articles in *Eighteenth-Century Music* and *Frontiers in Communication*, guest-edited a 2012 issue of *Opera Quarterly* on the reception of *The Magic Flute*, and contributed two chapters to *Mozart in Context* (Cambridge University Press, 2019).

MARTIN NEDBAL, Associate Professor of Musicology at the University of Kansas, is the author of *Viennese Opera and Morality in the Age of Mozart and Beethoven* (Routledge, 2017) and translator and editor of *The Published Theoretical Works of Leoš Janáček* (Editio Janáček, 2020). His articles on Mozart, Beethoven, and Czech music have also appeared in many journals and books.

JOHN PLATOFF is Professor of Music at Trinity College in Hartford, Connecticut, where in 2016 he won the Thomas Church Brownell Prize for Teaching Excellence. His research focuses on the operatic music of Mozart and his contemporaries, but he has also written on subjects as diverse as late Beethoven string quartets and the controversial Beatles song "Revolution."

JULIAN RUSHTON, Emeritus Professor of Music (University of Leeds), has written widely on Mozart, including *New Grove* opera articles, handbooks

on *Don Giovanni* and *Idomeneo*, a life and works in the Master Musicians series, an imagined conversation (*Coffee with Mozart* [Duncan Baird, 2007]), and more specialized articles on operas and wind music.

JESSICA WALDOFF, Professor of Music at the College of the Holy Cross in Worcester, Massachusetts, is the author of *Recognition in Mozart's Operas* (Oxford University Press, 2006; 2011). She has published mainly on issues of dramaturgy and representation in the late eighteenth century. She is also a past president of the Mozart Society of America.

IAN WOODFIELD is Professor of Historical Musicology at Queen's University Belfast. His monograph *Cabals and Satires*, an investigation into the political contexts of the Italian comic operas composed by Mozart in Vienna, was published by Oxford University Press in 2018. His recent study "Songs My Mother Taught Me: New Light on James Macpherson's *Ossian*" appears in the *Journal of the Society for Musicology in Ireland* (2021).

LAUREL E. ZEISS is Associate Professor of Musicology at Baylor University. Her research focuses on the operas of Mozart and his contemporaries. She has published articles in leading journals such as *Cambridge Opera Journal*, *Journal of Singing*, and *Ars Lyrica*, as well as in many edited collections, including the *Cambridge Companion to Opera Studies* (2012) and *Cambridge Haydn Encyclopedia* (2019).