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*Die Autorinnen und Autoren*

GREGORY BARNETT teaches music history at the Shepherd School of Music at Rice University (Houston/Texas). He is the author of a book on Baroque-era Italian instrumental music and has also published articles on the history of music theory, historical string instruments, and George Frideric Handel. His research has been supported by the American Council of Learned Societies, the Bellagio Center of the Rockefeller Foundation, the National Endowment for the Humanities, the Fulbright Program, and the American Musicological Society.

CLIVE BROWN was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Professor of Applied Musicology at the University of Leeds. Publications include *Louis Spohr. A Critical Biography* (Cambridge, 1984; revised German edition 2009), *Classical and Romantic Performing Practice* (Oxford, 1999; Chinese translation 2012), and *A Portrait of Mendelssohn* (Yale, 2003). He has also published many articles on historical performing practice and, as a violinist, conducts practice-led research. His critical, performance-oriented editions of music include e.g., Beethoven's Violin Concerto (Breitkopf & Härtel), Brahms' Violin Concerto and his complete sonatas for one instrument and piano (Bärenreiter), and for the Elgar Complete Edition, the Music for Violin (Vol. 37). He is Director of the CHASE Project (<https://chase.leeds.ac.uk>), which investigates the implications of 19<sup>th</sup>- and early 20<sup>th</sup>-century performers' annotations in music for string instruments.

NICOLA CUMER spezialisierte sich, nach dem Klavierstudium am Konservatorium seiner Heimatstadt Trento, auf historische Tasteninstrumente: Fortsetzung des Studiums bei Emilia Fadini in Mailand sowie nachfolgend ein Aufbau-Studium in Cembalo/Generalbass bei Jesper Christensen und historische Improvisation bei Rudolf Lutz an der Schola Cantorum Basiliensis. Er ist Dozent an der Musik Akademie Basel für die Pflichtfächer Cembalo, Generalbass, Partimento-Spiel und historische Improvisation. Weiterhin hatte er von 2001 bis 2012 einen Korrepetition-Auftrag an der SCB inne.

Cumer hat Aufsätze über die historische Improvisation geschrieben sowie Referate und Workshops an verschiedenen Musik-Instituten in Europa und Südamerika gehalten. Vor allem als Continuo-Spieler am Cembalo und an der Orgel hat er mit namhaften Solisten und Ensembles musiziert. So nimmt er z. B. mit dem Orchester der *J. S. Bach-Stiftung Sankt Gallen* an der Gesamtaufführung und Einspielung (Leitung R. Lutz) des Vokalwerkes *J. S. Bach's* teil. Weiterhin ist er Organist und Chorleiter an der reformierten Kirche Möhlin.

ANDREW HOPKINS, associate professor at the University of L'Aquila since 2004. Andrew Hopkins' books include *La città del Seicento*, Rome: Laterza Editore, 2014; *Baldassare Longhena and the Venetian Baroque*, London: Yale University Press, 2012; Alois Riegl, *The Origins of Baroque Art in Rome*, edited and translated by Andrew Hopkins and Arnold Witte, Los Angeles: Getty Research



Center, 2010; *Italian Architecture from Michelangelo to Borromini*, London: Thames and Hudson, 2002.

JOHANNES MENKE, geb. 1972 in Nürnberg. Professor für Historische Satzlehre an der Schola Cantorum Basiliensis, wo er seit 2007 lehrt. Studium der Schulmusik, Oboe, Musiktheorie, Komposition und Germanistik in Freiburg im Breisgau, 2004 Promotion an der TU Berlin. Lehrte von 1999–2009 Musiktheorie und Gehörbildung an der Musikhochschule Freiburg und war von 2008–2012 Präsident der Gesellschaft für Musiktheorie (GMTH). Mitherausgeber der Buchreihe *sinefonia* und der Zeitschrift *Musik & Ästhetik*. Zahlreiche Publikationen im Bereich der Musiktheorie, zuletzt: *Kontrapunkt I: Die Musik der Renaissance* (Laaber 2015).

ALEXANDRA NIGITO, musician and musicologist, graduated in Organ and Harpsichord in Italy and specialized at the Schola Cantorum in Basel. Beside her practical studies, she graduated in Musicology in Cremona (University of Pavia) and obtained a PhD from the University of Zurich. A former member of the Swiss Institute in Rome, she was awarded a Schweizerischer Nationalfonds scholarship and collaborated on a PostDoc project with the Universities of Bern, Zurich and Mainz. Her publications and recordings mainly focus on Italian Baroque music.

GUIDO OLIVIERI teaches musicology at the University of Texas at Austin where he is also director of the Early Music Ensemble *Austinato*. He earned a PhD in Musicology at the University of California – Santa Barbara, was Research Fellow at the University of Liverpool, at the Italian Academy at Columbia University, and a Mellon Fellow at the University of Michigan. A specialist of instrumental music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, he has devoted his attention to the influence of social, cultural, and political contexts on the circulation of music and musicians in Europe. In particular his research has examined the developments of string sonata in Naples at the beginning of the 18<sup>th</sup> century, investigating problems of performance practice, aspects of musical patronage, and reconstructing the musical and cultural relationships between Naples and other European capitals. He has published articles on musicological journals and collective volumes, and presented papers at international conferences in Europe and the USA. He is also a contributor to *NGroveD*, the *MGG*, and the *Dizionario Biografico degli Italiani*.

ANTONELLA D'OVIDIO was graduated in 2000 at the University of Florence in History of music. In 2004 she received her PhD in Musicology at the University of Pavia-Cremona with a thesis on manuscripts sources of Roman trio-sonatas. In 2006 she was awarded the fellowship „Luigi Ronga“ at the Academy of the Lincei in Rome. Her researches focused on instrumental music of 17<sup>th</sup> and 18<sup>th</sup> century and on musical patronage of Baroque Rome before the time of Corelli. She has edited with Stefano La Via and Gregory Barnett the volume *Arcangelo Corelli tra mito e realtà storica* (Olschki, 2007) and has published



articles in international musicological journals, including *JRMA*, *Recercare*, *Saggiatore musicale* and *NRMI*. Recently her researches have been focused also on Metastasian opera and in particular on Niccolò Jommelli. She is research fellow at the University of Florence and teaches „History of Music“ at the same University.

AGNESE PAVANELLO studied musicology at the universities of Pavia, Regensburg, Freiburg im Br. and Basel, and also at the University of Fribourg, where she was awarded a PhD in musicology. After working as a musicological assistant at the Universities of Salzburg and Wien (Universität für Musik und Darstellende Kunst) and publishing articles, editions of instrumental music (Corelli, Tartini, Locatelli, Bonporti) and a book about Roman ‚concerti grossi‘, she has been a member of staff for *The Gaspar van Weerbeke Edition* and editor of Gaspar van Weerbeke's mass and motets. Since 2012 she is working in the Research Department of the Schola Cantorum Basiliensis with teaching and research assignments. She is actually heading of the 3-year-SNF-Project *Motet Cycles in the Late Fifteenth / Early Sixteenth-Century. Function, Performance, and Compositional Design in the Context of Musico-Liturgical and Devotional Practices*.

CHRISTOPH RIEDO studied musicology and history at the Universities of Fribourg, Bern, and Padua. He participated in the project „Music from the monasteries in Switzerland“ (2005–10) and in 2012 completed his PhD on sacred music in Milan in the 18<sup>th</sup> century. He was a lecturer at the University of Fribourg (2011–13) and from 2012 to 2014 worked on a project about printed song leaflets. A postdoctoral scholarship of 18 months (2015–16) will allow him to study the instrumental music of the 17<sup>th</sup> century, first at the Museum of Instruments in Vienna and then at Harvard University. Besides his musicological studies, Christoph Riedo also studied Baroque violin in Basel, Geneva, and Milan.

ALBERTO SANNA is Senior Lecturer in Music and Director of Performance Studies at Liverpool Hope University. A musicologist and a violinist from Sardinia, he was educated in Milan, Cambridge/MA and Oxford. His work focuses on the historical anthropology of early modern music, and is based on a blending of critical-theoretical with historical-contextual approaches. He has published a monograph on music education in early childhood and several articles on 17<sup>th</sup>-century instrumental music; he has also released a recorded anthology of early violin music and the first-ever period-instrument recording of Alessandro Stradella's two-part sinfonias. He is currently completing a book on Corelli's poetics of violin music.

NEAL ZASLAW is author of nine books and more than seventy articles on 18<sup>th</sup>-century music, historical performance practice, and the history of the orchestra. Zaslav has lectured and given master classes at more than 65 universities, colleges, museums, institutes, and performing arts centers on four continents. His writings have been translated into French, German, Italian, Spanish,



Polish, and Japanese. Research grants have been awarded by the National Endowment for the Humanities, the American Council of Learned Societies, the Mellon Foundation, and the Martha Baird Rockefeller Fund for Music. In 1991 he was awarded the *Österreichische Ehrenkreuz für Wissenschaft und Kunst* for his contributions to Mozart performance and research.

Between 1978 and 1982 Zaslav supervised the recording of Mozart's symphonies by Jaap Schroeder, Christopher Hogwood, and the Academy of Ancient Music, and a decade later he was dubbed „Mr. Mozart“ by *The New York Times*, for organizing the 1991–92 Mozart Bicentennial at Lincoln Center, which staged performances of all of Mozart's works. Trained at Harvard College, Columbia University and the Juilliard School, Zaslav is the Herbert Gussman Professor of Music at Cornell University, where he has taught since 1970. Zaslav also serves as general editor of A-R Editions' series *Recent Researches in the Music of the Classical Era*.