

BOOKS

- *The Early Keyboard Sonata in Italy and Beyond*, edited by Rohan H. Stewart-MacDonald, Turnhout, Brepols, 2016 (Studies on Italian Music History, 10).
- Jan Ladislav Dussek: A Bohemian Composer En Voyage *Through Europe*, edited by Roberto Illiano and Rohan H. Stewart-MacDonald, Bologna, Ut Orpheus Edizioni, 2012 (Quaderni Studi Clementiani 4).
- *New Perspectives on the Keyboard Sonatas of Muzio Clementi*, Bologna, Ut Orpheus Edizioni, 2006 (Quaderni Studi Clementiani 2).

CHAPTERS IN MULTI-AUTHOR BOOKS

- ‘The Keyboard Sonatas of Baldassare Galuppi: Textures, Topics and Structural Shapes’, in: *The Early Keyboard Sonata in Italy and Beyond*, edited by Rohan H. Stewart-MacDonald, Turnhout, 2016 (Studies on Italian Music History, 10).
- ‘Interactive Strains of Virtuosity in the Violin Concertos of Louis Spohr: Figuration, Lyricism, Motivic Development and the Expansion of Distant-Key Relations’, in: *Locatelli and the Violin Bravura Tradition*, edited by Fulvia Morabito, Turnhout, Brepols, 2015 (Studies on Italian Music History, 9), pp. 311-340.
- ‘The Second Solo in the Opening Movements of Early-Romantic Parisian Piano Concertos: Frédéric Kalkbrenner (1785-1849) and His Contemporaries’, in: *Piano Culture in Nineteenth-Century Paris*, edited by Massimiliano Sala, Turnhout, Brepols, 2015 (Speculum Musicae, 26), pp. 151-206.
- ‘A Preliminary Study of Boccherini’s Symphonic Minuets’, in: *Boccherini Studies: New Evidence*, edited by Christian Speck, Bologna, Ut Orpheus Edizioni, 2014 (BS, 4), pp. 23-94.
- ‘Chopin and the Eighteenth Century: Contrapuntal Process and Syntax in the Formation of His Mature Sonata Style’, in: *«Grandeur et finesse»: Chopin, Liszt and the Parisian Musical Scene*, edited by Luca Lévi Sala, Turnhout, Brepols, 2013 (Speculum Musicae, 20), pp. 59-98.
- ‘Remote Keys and “Englishness” in the Solo Pianoforte Sonatas of Jan Ladislav Dussek’, in: *Jan Ladislav Dussek: A Bohemian Composer «En Voyage» Through Europe*, edited by Roberto Illiano and Rohan H. Stewart-MacDonald, Bologna, Ut Orpheus Edizioni, 2012 (Studi Clementiani 4), pp. 375-426.
- ‘Improvisation into Composition. The First Movement of Johann Nepomuk Hummel’s Sonata in F-sharp Minor, Op. 81’, in: *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries*, edited by Rudolf Rasch, Turnhout, Brepols, 2011 (Speculum Musicae, 16), pp. 129-152.
- ‘Motivic Processes, Dramatic Dialogue and Narrativity in Paganini’s Violin Concerto No. 1 in E-flat Major, Op. 6’, in: *Nicolo Paganini: Diabolus in Musica*, edited by Andrea Barizza and Fulvia Morabito, Turnhout, Brepols, 2010 (Studies on Italian Music History, 5), pp. 141-166.
- ‘Clementi, the Market Place and the Cultivation of a British Identity during the Industrial Revolution’, in: *Instrumental Music and the Industrial Revolution*, edited by Roberto Illiano and Luca Lévi Sala, Bologna, Ut Orpheus Edizioni, 2010 (Ad Parnassum Studies, 5), pp. 471-510.
- ‘Keyboard Music from Couperin to Early Beethoven’, in *The Cambridge History of Eighteenth-Century Music*, edited by Simon Keefe, Cambridge (UK), Cambridge University Press, 2009, pp. 457-491.
- ‘The Minor Mode as Archaic Signifier in the Solo Keyboard Works of Domenico Scarlatti and Muzio Clementi’, in: *Domenico Scarlatti Adventures: Essays to Commemorate the 250th Anniversary of His Death*, edited by W. Dean Sutcliffe and Massimiliano Sala, Bologna, Ut Orpheus Edizioni, 2007 (Ad Parnassum Studies 4), pp. 401-443.

- ‘The Faces of Parnassus: Towards a New Reception of Muzio Clementi’s *Gradus ad Parnassum*’, in: *Pianists in Nineteenth-Century Britain*, edited by Simon McVeigh and Susan Wollenberg, Aldershot, Ashgate, 2007, pp. 69-100.
- ‘Viotti as Concert and Operatic Manager during his “First” London Period (1792-1798)’, in: *Giovanni Battista Viotti between the Two Revolutions*, edited by Massimiliano Sala, Bologna, Ut Orpheus Edizioni, 2006 (Ad Parnassum Studies 2), pp. 121-156.
- ‘Canon in Clementi’s Later Piano Sonatas’, in: *Muzio Clementi. Cosmopolita della Musica. Atti del convegno internazionale in occasione del 250 anniversario della nascita (1752-1832). Roma 4-6 dicembre 2002*, Bologna, Ut Orpheus Edizioni, 2004 (Quaderni Clementiani 1).

JOURNAL ARTICLES AND SHORT ARTICLES

- ‘Lisztian’ Elements in the Symphonies of Charles Villiers Stanford: Programmaticism, Cyclicism and Thematic Transformation’, in: *I Quaderni dell’Istituto Liszt*, no. 15 (2015).
- ‘The Recital in England: Sir William Sterndale Bennett’s “Classical Chamber Concerts”, 1843-1856’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, XIII/25 (April 2015), pp. 115-176.
- ‘Approaches to the Orchestra in the Violin Concertos of Nicolò Paganini’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, XI/21 (April 2013), pp. 57-120.
- ‘Developmental Recession’ and Large-Scale Teleology in the Sonata-Type Movements of Felix Mendelssohn-Bartholdy’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, VII/2 (2009), pp. 71-114.
- ‘The Role of the Orchestra in the Violin Concertos of Nicolò Paganini’, in: *Festival Paganiniano di Carro 2009: Programma*, edited by Andrea Barizza, La Spezia, Società dei Concerti, 2009, pp. 88-100.
- ‘The Treatment of the Sonata Principle and the Cultivation of “Cyclic” Processes in the Symphonies of Sir Charles Villiers Stanford (1852-1924)’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, VI/2 (2008), pp. 69-144.
- ‘Clementi’s Orchestral Works, their Style and British Symphonism at the Turn of the Nineteenth Century: S. Wesley, Crotch, Macfarren, Potter and Sterndale Bennett’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, V/2 (2007), pp. 7-72.
- ‘Elements of “Through-Composition” in the Violin Concertos Nos. 23 and 27 by Giovanni Battista Viotti’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, IV/1 (2006), pp. 99-132.
- ‘The Undiscovered Flight Paths of the “Musical Bee”: New Light on Hummel’s Musical Quotations’, in: *Eighteenth-Century Music*, III/1 (2006), pp. 7-34.
- ‘Canonic Passages in the Later Piano Sonatas of Muzio Clementi: Their Structural and Expressive Roles’, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, I/1 (2003), pp. 56-104.

CONFERENCE PAPERS

- ‘The “Post-Mozartian” Concertos of William Sterndale Bennett, Johann Baptist Cramer and Cipriani Potter’. Paper presented at *Muzio Clementi and the British Musical Scene*, Lucca, Complesso Monumentale di San Michele, 24-26 November 2015.
- ‘The Piano Fantasias of Johann Nepomuk Hummel: Structural Coherence and the Spirit of Improvisation’. Paper presented at *Musical Improvisation in the Age of Beethoven and ‘Open’ Forms*, Fondazione Giorgio Cini, Isola di San Giorgio Maggiore, Venice, 28-19 November 2014.

- ‘The Early-Romantic Piano Concerto as Cultural Mediator: Elements of *Bel Canto* and Fantasia Improvisation’. Paper presented at *Society for Musicology in Ireland: 13th Annual Conference 2015*, University College, Cork, June 2015.
- ‘The Symphonies of Charles Villiers Stanford: “Cyclic” Processes and Formal Grammar’. Paper presented at *Society for Musicology in Ireland: 12th Annual Conference 2014*, School of Music, University College Dublin, 6-8 June 2014.
- ‘Works for String Quartet by Samuel Wesley: A Preliminary Overview’. Paper presented at *The String Quartet from 1750 to 1870: From the Private to the Public Sphere*, Lucca, Complesso monumentale di San Michele, 29 November-1 December 2013.
- ‘The Solo Piano Recital in England: William Sterndale Bennett’s “Classical Chamber Concerts”, 1843-1856’. Paper presented at *Recital and Urban Setting in the Nineteenth Century*, La Spezia, Centro di Arte Moderna e Contemporanea, 11-13 July 2013.
- ‘The Second Solo in the Opening Movements of Early-Romantic Parisian Piano Concertos’. Paper presented at the conference *Compositori mitteleuropei e la nascita di un virtuosismo pianistico francese*, Rome, Istituto Storico Austriaco and Villa Medici à Rome, 11-13 October 2012.
- ‘Approaches to the Orchestra in Paganini’s Violin Concertos’. Paper presented at the conference *The Franco-Belgian Violin School’ from Giovanni Battista Viotti to Eugène Ysaÿe*, La Spezia, 9-11 July 2012.
- ‘Linear Coherence and Teleology in Boccherini’s Symphonic Development Sections and Four-Movement Cycles’. Paper presented at the *First International Conference in Lucca: Luigi Boccherini (1743-1805)*, Lucca, 1-3 December 2011.
- ‘Chopin and the Eighteenth Century’. Keynote Address presented at the conference *Chopin and Liszt: Two Composers and their Relation to the Parisian Musical Scene*, Lucca, Palazzo Ducale, 2-4 December 2010.
- ‘Traces of “Englishness” in the Solo Piano Sonatas of Jan Ladislav Dussek and his British-Based Contemporaries: Remote-Key Digressions and the “English Slow-Movement” Topic’. Paper presented at the *Royal Musical Association Dent Medal Study Day in Honour of W. Dean Sutcliffe*, London, Institute of Musical Research, 27 November 2010.
- ‘Improvisation into Composition: The First movement of the Sonata in F-sharp Minor, Op. 81, by Johann Nepomuk Hummel’. Paper presented at the conference *Beyond Notes: Improvisation in Western Music in the Eighteenth and Nineteenth Centuries*, Centro Arte Moderna e Contemporanea, La Spezia, 15-17 July 2010.
- ‘Thematic Processes and Episodic Discontinuity in the First Movement of Paganini’s Violin Concerto in D major, Op. 6: An Analytical Investigation’. Paper presented at the conference *Nicolo Paganini: Diabolus in Musica*, Centro Arte Moderna e Contemporanea, La Spezia, 16-18 July 2009.
- ‘Clementi’s Orchestral Works, their Stylistic Characteristics and the Notion of a ‘British Symphonic Tradition’ at the Turn of the Nineteenth Century’. Paper presented at the *Sixth Biennial Conference on Music in Nineteenth-Century Britain*, University of Birmingham, 5-8 July 2007.
- ‘Clementi, the Market Place and the Cultivation of a British Identity during the Early Industrial Revolution’. Paper presented at the conference *Instrumental Music and the Industrial Revolution*, Biblioteca Statale and Sala Puerari (Museo Civico ‘Ala Ponzzone’), Cremona, 1-3 July, 2006.
- ‘The Faces of Parnassus: Towards a New Reception of Muzio Clementi’s *Gradus ad Parnassum*’. Paper presented at the *Fifth Biennial International Conference on Music in Nineteenth-Century Britain*, University of Nottingham, 7-10 July 2005.
- ‘Progressive Elements in Viotti’s “London” Concertos Nos. 23 and 27’. Paper presented at the *Fifth Biennial International Conference on Music in Nineteenth-Century Britain*, University of Nottingham, 7-10 July 2005.

- ‘Death, Abandonment and Chaos: Two Programmatic Sonatas by Muzio Clementi and Jan Ladislav Dussek’. Paper presented at the conference: *Music and Death in the Eighteenth Century*, King’s College, London, 8-9 February 2003.
- ‘Canon in Clementi’s Later Keyboard Sonatas’. Paper presented at the conference: *Muzio Clementi: Cosmopolita della musica. Atti del convegno internazionale in occasione del 250° anniversario della nascita (1752-2002)*, Rome, 4-6 December 2002.
- ‘The Concept of Late Classicism Re-Considered; and some Gothic Literary Parallels’. Paper presented at the conference: *Eighteenth-Century Music*, King’s College, London, 1-2 December 2001.
- ‘Shades of a Fantastic “Other” Within Music of the Later Classical Period and Parallels with the Literature of the Gothic Revival’, Music Research Seminar, Faculty of Music, University of Cambridge 2000.
- ‘Stretched Ligaments and Eating Disorders: Clementi, Hummel and Dussek as Exponents of the Late Classical Style’. Paper presented at the *One-Day Conference of Research Students from King's College, London, Oxford and Cambridge Universities*, King's College, London, 13 March 1998.

REVIEWS AND REPORTS

- Conference Report: *Musical Improvisation in the Age of Beethoven and ‘Open’ Forms* (Fondazione Giorgio Cini, Isola di San Giorgio Maggiore, Venice, 28-29 November 2014), in: *Eighteenth-Century Music*, XII/2 (2015), pp. 282-285.
- Richard Chesser and David Wyn Jones (eds.). *The Land of Opportunity: Joseph Haydn and Britain*. London, The British Library, 2013, in: *Journal for Eighteenth-Century Studies*, XXXVIII/2 (2015), pp. 301-302.
- ‘A Mountain of Mozart’: Review of a selection of recordings of Mozart works, in: *Early Music*, XLIII/1 (2015), pp. 182-185.
- Martin Harlow (ed.). *Mozart’s Chamber Music With Keyboard*. Cambridge, Cambridge University Press, 2012, in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, XII/23 (April 2014), pp. 150-160.
- Steven G. Laitz. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis and Listening*. Oxford-New York, Oxford University Press, 2011, in: *Music & Letters*, XCV/2 (2014), pp. 318-321.
- ‘Moscheles Explored’: Review of Mark Kroll. *Ignaz Moscheles and the Changing World of Musical Europe*. Woodbridge, Boydell, 2014, in: *Early Music*, XLIII/2 (2015), pp. 336-339.
- Thomas Schmidt-Beste. *The Sonata*. Cambridge, Cambridge University Press, 2011 (Cambridge Introductions to Music), in: *Music & Letters*, XCV/1 (2014), pp. 108-111.
- Neal Peres da Costa. *Off the Record: Performing Practices in Romantic Piano Playing*. Oxford, Oxford University Press, 2012, in: *Early Music Performer*, no. 32 (April 2013), pp. 22-24.
- *Johann Nepomuk Hummel (1778-1837): Hummel at the Opera*, Madoka Inui (piano), in: *Eighteenth-Century Music*, X/2 (2013), pp. 305-308.
- Philip Olleson (ed.). *Susan Burney: Music and Society in Late Eighteenth-Century England*. Farnham, Ashgate, 2012, in: *Journal for Eighteenth-Century Studies*, XXXVI/3 (2013), pp. 458-459.
- Michael Allis. *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century*. Woodbridge, Boydell, 2012 (Music in Britain 1600-1900), in: *Notes: The Quarterly Journal of the Music Library Association*, LXIX/4 (June 2013).
- Laure Schnapper. *Henri Herz, magnat du piano. La vie musicale en France au XIXe siècle (1815-1870)*. Paris, EHESS, 2011 (En temps & Lieu, 23), in: *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, X/19 (April 2012), pp. 180-188.

- ‘Koželuch Uncovered’: Review of Leopold Koželuh. *Complete Sonatas for Keyboard*, edited by Christopher Hogwood, *Sonatas 13-24*, vol. II; *Sonatas 25-37*, vol. III. Kassell, Bärenreiter, 2011, 2012, in: *Early Music*, XLI/2 (2012), pp. 347-349.
- ‘Rehabilitating Mysliveček’: Review of Daniel E. Freeman. *Josef Mysliveček ‘Il Boemo’: The Man and His Music*. Sterling Heights (MI), Harmonic Park Press, 2009, in: *Early Music*, XL/4 (2012), pp. 695-698.
- ‘Existing Threads and New Leads in the Romantic Repertory’, (CD review) in: *Early Music*, XL/2 (2012), pp. 339-342.
- ‘A Mozart Bonanza’ (CD review), in: *Early Music*, XXXIX/4 (2011), pp. 650-655.
- ‘Beethoven Refreshed and Revitalized’ (CD review), in: *Early Music*, XXXIX/3 (2011), pp. 469-472.
- John Irving. *Understanding Mozart’s Piano Sonatas*, Farnham, Ashgate, 2010, in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, IX/1 (2011), pp. 156-162.
- ‘New Vistas onto the Classical-Romantic Keyboard Repertory’ (CD review), in: *Early Music*, XXXIX/1 (2011), pp. 134-138.
- ‘Anniversary Reflections: Chopin, Schumann and Schumann’s Circle’ (CD review), in: *Early Music*, XXXVIII/4 (2011), pp. 627-631.
- Leopold Koželuh. *Complete Sonatas for Keyboard*, vol. 1, edited by Christopher Hogwood, in: *Eighteenth-Century Music*, IX/1 (2011), pp. 140-142.
- ‘Mozart Early and Late’ (CD review), in: *Early Music*, XXXVIII/2 (2010), pp. 319-324.
- Howard Shelley. *Muzio Clementi: Complete Piano Sonatas*, vols. 1-3 (Hyperion), in: *Eighteenth-Century Music*, VI/2 (2009), pp. 283-287.
- ‘Fresh Perspectives on Familiar Beethoven’ (CD review), in: *Early Music*, XXXVII/2 (2009), pp. 341-344.
- Mark Kroll. *Johann Nepomuk Hummel: A Musician’s Life and World*. Lanham, MD-Toronto-Plymouth, The Scarecrow Press, 2008, in: *Eighteenth-Century Music*, VI/2 (2009), pp. 260-264.
- Leslie Ritchie. *Women Writing Music in Late Eighteenth-Century England: Social Harmony in Literature and Performance*. Aldershot, Ashgate, 2008, in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, VII/14 (2009), pp. 211-215.
- David Gramit (ed.). *Beyond «The Art of Finger Dexterity»: Reassessing Carl Czerny*, New York, University of Rochester Press-Woodbridge, Boydell, 2008 (Eastman Studies in Music), in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, VI/12 (2008), pp. 155-160.
- Jeremy Dibble. *John Stainer: A Life in Music*, Boydell, Woodbridge, 2007 (Music in Britain, 1600-1900), in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, VI/11 (2008), pp. 109-114.
- Richard Will. *The Characteristic Symphony in the Age of Haydn and Beethoven*. Cambridge: Cambridge University Press, 2002 (New Perspectives in Music History and Criticism), in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, V/9 (April, 2007), pp. 95-100.
- William Sterndale Bennett. *Lectures on Musical Life*, edited by Nicholas Temperley with Yunghung Yang, Boydell, Woodbridge, 2006 (British Music 1600-1900), in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, IV/8 (2006), pp. 158-166.
- Manuel De Col and Massimiliano Sala (eds.). *Bologna Muzio Clementi, Sinfonia [n. 1] Op.-sn 34 in Do maggiore (WO 32)*. Bologna, Ut Orpheus Edizioni, 2003 (Muzio Clementi: Opera Omnia, Vol. 56), in: *Eighteenth-Century Music*, III/1 (2006).
- Susan Wollenberg and Simon McVeigh (eds.). *Concert Life in Eighteenth-Century Britain*. Aldershot, Ashgate, 2004, in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, III/6 (2005), pp. 21-26.
- Philip Olleson. *Samuel Wesley: The Man and his Music*. Woodbridge, Boydell, 2003, in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, III/5 (2005), pp. 69-78.

- John Michael Cooper. *Mendelssohn's 'Italian' Symphony*. Oxford-New York, Oxford University Press, 2003 (Studies in Musical Genesis and Structure), in: *Music & Letters*, LXXXVI/1 (2005), pp. 129-135.
- Mark Kroll (ed.). *Johann Nepomuk Hummel. Twelve Select Overtures*. Middleton (WI), A-R Editions, 2003 (Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, 35), in: *Music & Letters*, LXXXV/4 (2004), pp. 688-690.
- Anselm Gerhard. *London und der Klassizismus in der Musik: Die Idee der 'absoluten Musik' und Muzio Clementis Klavierwerke*. Stuttgart, Metzler, 2002, in: *Music & Letters*, LXXXV/3 (2004), pp. 445-449.
- Julian Rushton (ed.). *Cipriani Potter. Symphony in G minor*. London, Stainer & Bell, 2001 (Musica Britannica, 77), in: *Music & Letters*, LXXXV/1 (2004), pp. 159-163.
- Conference Report: *Muzio Clementi: Cosmopolita della Musica* (Rome, 4-6 December, 2002), in: *Eighteenth-Century Music*, I/1 (2004), pp. 129-133.
- Christina Bashford and Leanne Langley (eds.). *Music and British Culture, 1785-1914: Essays in Honour of Cyril Ehrlich*. Oxford, Oxford University Press, 2000, in: *Ad Parnassum: A Journal for Eighteenth- and Nineteenth-Century Instrumental Music*, II/1 (2003), pp. 143-147.
- Notes for the Programme of the Festival van Vlaanderen, Mechelen, 7 September-26 October, 2007. 'Beethoven' (pp. 64-71), translated into Flemish by Rebecca Diependaele.