

Full Curriculum Vita

MICHAEL JOHN BURDEN

Currently: New College, Oxford: Fellow and Tutor in Music
New College, Oxford: Dean
University of Oxford: Professor of Opera Studies

Last held: University of Oxford: Chair, Board of the Faculty of Music

Born: **Adelaide, South Australia, 14 March 1960**

Matriculated: **Pulteney Grammar School, Adelaide, South Australia, 1977**

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I: Undergraduate Education

University of Adelaide

Bachelor of Arts, 1980

1978 – English Literature, Medieval and Renaissance History, Music.

1979 – Australian Literature, English Literature, Music.

1980 – Music III, Music IIIs, Victorian Cultural History.

Bachelor of Arts (First Class Honours), 1981

Papers – ‘Light and shades of characterisation in *Così fan tutte*’; ‘*Iphigenia in Tauride* and *Iphigenie en Aulis*: a comparative study of Gluck and Traetta’; ‘The public and private self : Verdi’s *Due Foscari*’; ‘Telemann’s String Suites’.

Thesis – ‘Schumann’s *Genoveva*’ (Supervisor – Andrew McCredie; Examiners – David Galliver; Andrew McCredie; Frits Noske (Amsterdam)).

II: Postgraduate Education

University of Adelaide

Master of Arts, 1987.

Papers – ‘Mozart’s *Don Giovanni*’; ‘Hindemith, Thornton Wilder and *The Long Christmas Dinner*’; ‘Mahler’s Sixth Symphony: an analysis’; ‘Rhetoric in the works of Leonard Lechner’.

Thesis – ‘Giuseppe Tartini’s six concerti of 1733: an edition, commentary and analysis’. (Supervisors – Andrew McCredie, J David Swale; Examiners – Warren Bebbington (Melbourne); Wolf Arlt (Zurich).)

University of Edinburgh

Doctor of Philosophy, 1991.

Dissertation – ‘The English Theatre Masque 1690–1800’.

Supervisor – Michael Tilmouth (*Michael Tilmouth died in 1987, and my later supervisors were Roger Savage and David Kimbell. My candidature was suspended in 1988 for the first year of my appointment to New College, Oxford; it was resumed at the end of 1989.*) (Examiners – Curtis Price (King’s College, London); Christopher Field (Edinburgh)).

III: Postgraduate Scholarships

Australian Commonwealth Postgraduate Research Award 1982–4.

Commonwealth Scholarship 1984–7.

IV: Student Positions Held

Arts Representative to the Departmental Committee, Adelaide (1979–1981).

Postgraduate Representative to the Departmental Committee, Adelaide (1982–1984).

Postgraduate Representative to Staff Student Liaison Committee, Edinburgh (1985–6).

Postgraduate Representative to the Curriculum Committee, Edinburgh (1986–7).

V: Employment

Teaching posts

University of Adelaide

- 1982 – Tutor in 20th-Century music history.
- 1983 – Acting full-time tutor of the Department of Music.
- 1984 – Tutor in Baroque music history.

University of Edinburgh

- 1987 – Part time lecturer.

University of Oxford, New College

- 1988–1995 – Stipendiary lecturer in Music.

University of London, Royal Holloway College

- 1995 – Visiting Lecturer (during a sabbatical term from Oxford).

University of Oxford, New College

- 1995–2000 – Fellow in Music at New College with University Lecturer in Opera Studies.

University of Oxford, New College

- 2000– – Fellow in Opera Studies at New College

University of Oxford, New College

- 2002–2009 – Reader in Music.

University of Oxford, New College

- 2009– – Professor of Opera Studies.

Oxford Teaching – other than New College

University lectures and classes given

Lectures

- 1990 – The Caroline Masque.
- 1991 – Music theatre in the 20th century.
- 1992 – British opera since 1945.
- 1993 – 20th-century Music theatre.
- 1996 – Music on the London Stage from the Restoration to 1711.
- 1997 – 20th-century Music theatre.
- 1998 – Music on the London Stage from the Restoration to 1711.

Courses created

- 1997 – The Music of Henry Purcell.
- 1998–
- 2001 – Opera on the Stage 1660–1800.
- 2009 – The Operas of Henry Purcell.

Graduate supervision of research candidates undertaken

- 1998 – MPhil Matthew Halls.
- DPhil Mark Humphreys.
- 1999 – MPhil Clive Driskill-Smith.
- 2009 – DPhil Benjamin Hebbert.
- 2009 – DPhil David Stuart.

2009	- DPhil	Burkhard Schwalbach.
2014	- DPhil	Dionysios Kyropolous.
2014	- DPhil	Katie Gardener.
2016	- DPhil	Joseph Lockwood.
2018	- DPhil	Barbara Haws.
	- DPhil	Bradley Hoover.
2019	- DPhil	Leo Geyer.

Outside adviser for Randall Scotting, Royal College of Music

College graduate adviser (when appropriate)

University examining (internal)

1996–7	- Honour Moderations Examiner (Chairman: 1997, 1999).
1997	- Honour School of Music assessor.
1998	- Assessor for MSt dissertations.
1999	- Honour Moderations, Chairman.
	- Honour School of Music Assessor.
2000	- Honour School of Music Assessor.
2001	- Honour School of Music Assessor.
2003	- Honour School of Music Assessor.
2004–5	- Honour Moderations Examiner (Chairman: 2005).

Schools assessor every year hereafter, in line with the Faculty's policy of specialist marking.

University examining (graduate external examinations)

2000	- PhD Examination, University of York Colette A. Henshaw, Gesture and affect in the performance of Baroque vocal music: with specific reference to English Baroque Mad Songs
2007	- PhD Examination, University of Toronto Timothy Neufeldt: The social and political aspects of the pastoral mode in musico-dramatic works, London, 1695–1728.
2008	- PhD Examination, University of Western Ontario John Higney, Henry Purcell: A Reception/Dissemination History 1695–1770.
2012	- PhD Examination, University of Melbourne Caitlin Lehmann
2013	- PhD Examination, Queen's University, Belfast Madeleine Inglehearn, 'Using the Feet Genteely': Dance in The North East of England in the Eighteenth Century
2015	- PhD Examination, University of Southampton Rebecca Gribble, Musicians within the Social Hierarchies of Eighteenth-Century England: The Case of Thomas Linley Junior.
2016	- PhD Examination, Queen's University, Belfast Patricia McCann, Tradition and Experimentation in the Work of Thomas D'Urfey. - MA Music by research, University of York Natasha Worsley
2017	- DPhil Examination, University of Oxford Barbara Small, Life and Works of John Christopher Smith.

- DPhil Examination, University of Oxford
Douglas MacMillan, Octave flutes in England, 1660–1800.
- 2018 - DPhil Examination, University of Oxford
Alice Little
- 2020 - DPhil Examination, University of Oxford
Georgina Bartlett

University administration

- 1991–93 - Organising Secretary for Admission of Oxford Organ Scholars.
- 1996–2004 - Manager of The Band of Instruments, then the Faculty's Early Music Ensemble in Residence, and for the associated masterclasses, coaching sessions, and concerts.
- 1997–03 - Faculty of Music, member of the library committee.
- 1998 - Faculty of Music, editor (and author), the Music Faculty Prospectus.
- Faculty of Music, Academic Planning Committee.
- 1999–2005 - Planner and organiser of events for Oxford University's Hambro Visiting Professor of Opera.
- 2001 - Electoral committee for University's Hambro Visiting Professor of Opera.
- Faculty of Music, member of the library committee.
- Scientific Committee for 'A Treasur'd inheritance' (the exhibition of Oxford College plate), Ashmolean Museum, Oxford.
- 2003– 2005 - University Committee for Student Health and Welfare.
Sub-committee: Executive sub-committee for the Management of the University's Student Counselling Service.
- University Committee for the Museums and Scientific Collections.
Sub-committee: Working group on Human Remains.
- 2007– - Faculty of Music, Curator of the Faculty of Music Portraits Collection.
- 2008–2015 - Ashmolean Museum, Oxford, Visitor (Trustee).
2010–2012 Finance Sub-committee
2014–2015 Committee to develop the Oxford Gallery
- 2008 - Bate Collection of Musical Instruments, chair of the University inquiry into the collection.
- 2011–2018 - Administrator for the University's Humanitas Chair of Opera attached to New College.
- 2013– - Administrator for the University's statutory Visiting Chair of Opera attached to New College.
- 2015–2018 - Chair, Board of the Faculty of Music
- 2011–2018 - Administrator for the University's Humanitas Chair of Classical Music and Voice attached to New College.
- 2020– - Chair, Bate Collection of Musical Instruments
- 2021 - Conference of College, Drugs Policy Group.

Undergraduate teaching for Oxford Colleges

Teaching history, special subjects, critical comment, supervision of editions, and related administrative load for New College as a full-time stipendiary lecturer and then College fellow.

Teaching (with varying degrees of regularity) from 1992: Worcester (history); Merton (supervision of dissertation); St Hilda's (history, special subjects, critical comment, supervision of editions); Somerville (history, critical comment); Christ Church (special

subjects, supervision of dissertation); St Catherine's (dissertations); St Peter's (special subjects); Magdalen (supervision, special subjects); Wadham (history); St Anne's (history); Corpus Christi (history); Lady Margaret Hall (history).

Employment – other

1986–9 Warden, Drummond House, University of Edinburgh.

VI: Academic and College Positions Held

1983–4 Part-time staff Representative to the Board of Academic Studies,
University of Adelaide.
1983–4 Selection Committee for The Elder Chair of Music, University of
Adelaide
1994–5, 1999 Sabbatical Precentor of New College.
1995– Pictures and Chattels Fellow, and Portraits Fellow, New College.
2001– Dean, New College.

VII: Visiting lectures, talks, exhibitions

1992 University of Victoria, University of British Columbia, University of Guelph,
Brock University, University of Western Ontario, Canada –
September/October.
1995 The Royal Conservatory, The Hague.
University of Newcastle, Newcastle-upon-Tyne.
Aldeburgh Festival, Aldeburgh.
The York Early Music Festival, York.
University of Wales, Cardiff.
1996 University of Oxford, Early Music Society.
2000 University of Adelaide, Australia.
2006 English National Opera.
2014 Friends of the Bodleian Library.
2015 Scientific committee for exhibition Love Bites, Ashmolean Museum, 24
March–21 June 2016/
2016 Curator (with Jonathan Hicks and Susan Valladares) of Staging History
1740–1840, Bodleian Library. 14 October 2016–8 January 2017.
2016 Brecon Beacons Baroque Festival.
2018 Festival Oude Muziek Utrecht.

VIII: Learned Societies

A life member of the Musicological Society of Australia, the American Society for 18th-century Studies, and the Society for 18th-century Music; member of the Royal Musical Association, the British Society for 18th-century Studies, the Society for Theatre Research, and the North American British Music Studies Association.

Musicological Society of Australia, South Australian Chapter
1980–1981 Committee Member.
1981–1984 Treasurer.

Royal Musical Association

2001–4 Council Member.

American Society for 18th-century Studies
2001–2 Teaching awards panel.

British Society for 18th-century Studies
2002–2008 Council Member & *Bulletin* Editor.
2008–2009 Vice President.
2010–2013 President.
2013–2015 Past President.
2015–2019 Council Member.

North American British Music Studies Association
2022 NABSA prize committee.

Society for Theatre Research
2021–22 Co-Chair
2022– Chair

IX: Academic advisory, competition panels, and research groups

2007– Répertoire International des Sources Musicales, Trustee, United Kingdom
2008–2014 Besterman Centre for the Enlightenment, steering committee
2008– Ballad Operas Online, Project Team, Bodleian Library
2010– The Oxford Centre for Life-Writing, Advisory Panel
2011– Bodleian Ballads Database, Advisory Group
2014 External advisor for validation (BA Music and English), Royal Holloway
2014– The TORCH Enlightenment Programme, University of Oxford, Enlightenment Programme Steering Group
2015– Gerald Coke Handel Foundation, Trustee, United Kingdom
2015– Bodleian Library selection committee for the Albi Rosenthal Research Fellowships
2015 The Professorial Committee, Rose Bruford College
2016 Working group, European funded: 'Actants, agents, networks: Interpreters between England and Germany in the long 18th Century'.
2016 Nicholas Temperley Prize for the best graduate paper in British Music, North American British Music Studies Association
2016 Committee for the prize for the best graduate paper at the Annual Conference, Musicological Society of Australia
2017–2019 Advisory Board for the international project 'Performing Restoration Shakespeare'
2019– Editorial Advisory Board for Clemson University Press's Studies in British Musical Cultures series
2020– Consultant: Sarah McCleave blog of 'Dance biographies: Female theatrical dancers circa 1680–1860'
2021– International Advisory Board, Musicology and Ethnomusicology Hub, the Elder Conservatorium of Music, University of Adelaide.

I have also produced research assessments for various funding bodies, including the Canada Council, the Fonds zur Förderung der wissenschaftlichen Forschung (FWF, Austrian Science Fund), DAAD, the Universität für Musik und darstellende Kunst, Graz, and the Austrian Elise Richter-Programme.

I have also produced reading for numerous academic journals, including *Journal of the American Musicological Society*, *Eighteenth-Century Life*, *Journal of 18th-century Studies*, *Music & Letters*, and *Royal Musical Association Research Chronicle*,

X: Conference administration

- 1981 Verdi Symposium, MSA, Adelaide; committee member.
- 1982 Haydn Conference, MSA, Adelaide; committee member.
- 1985–1990 Study Day for Students working on Eighteenth-Century English Music, Institute of Historical Research, London; conference organiser (with Irena Cholij and Simon Heighes).
- 1988 Baroque Conference, Durham; session organiser for Music in the English Theatre 1600–1750.
- 1993 ‘Performing the Music of Henry Purcell’, Oxford, organiser with Andrew Pinnock (see review Emma Dillon, ‘Purcell Conference’, *Early Music*, xxii/3 (1994), 533–35.
- 1995 ‘A Woman Scorn’d; The Myth of Dido, Queen of Carthage’, Oxford; organiser.
- 1998 ‘Music and Theatre’; Royal Musical Association Annual Conference, Oxford; organiser.
- 1999 ‘Dance on the English Stage in the eighteenth century: Economics, Politics, Music, Performance’, Oxford. §
- 2000 ‘So Publick an Approbation: attitudes to dance in eighteenth-century England’, Oxford. §
- 2001 ‘Gods, men and monsters’, Oxford; organiser with Wes Williams and Jennifer Thorp. § Also a New College Symposium. (see review Gulliver Ralston, ‘Gods, men and monsters’, *Early Music*, xxix/3 (2001), 489–90.)
- 2002 “‘Dancing Exploded”: reassessing 18th-century dance sources”; Oxford. §
- 2003 “‘Roi Soleil and Soleil dieu”: Apollo in 17th and early 18th-century dance”; Oxford. §
- 2004 ‘An examination of the source for *Le Ballet de la Nuit*’; Waddesdon and Oxford. §
- 2005 ‘The pastoral in the theatre’, Oxford. §. Also a New College Symposium. Guest speakers Benoit Bolduc (Toronto) and Linda Tomko (University of California Riverside).
- 2006 ‘Dancers as foreigners’, Oxford. §
- 2007 ‘French and English Pantomime 1682–1782’, Oxford. §
- 2008 ‘Intriguing places: dancing in royal palaces 1600–1800’, Oxford. §
- 2009 ‘Purcell, Handel, Haydn, and Mendelssohn; anniversary reflections’; Oxford (with Royal Musical Association support)
- 2009 ‘Dance and Image’; Oxford. §
- 2010 ‘Celebrating Noverre’; Oxford. §
- 2011 ‘Dance and the novel’; Oxford. §
- 2012 ‘Dancing in the Theatre of Europe in the long 18th century; Oxford. §
- 2012 ‘Handel after Handel: The Making, Lasting Fame and Influence of Handel and the Handelian Figure Université de Tours, France, 18–20 October 2012. Member of the Scientific Committee.
- 2013 ‘Living, Dancing, Travelling, Dying: Dancers’ Lives in the Long 18th Century; Oxford. §
- 2014 ‘Dance and the European Enlightenment’; International Workshop, Oxford.

- 2014 'The dancer in celebrity culture in the long 18th-century: reputations, images, portraits; Oxford. §
- 2015 'James Gillray@200', Oxford.
- 2015 'Dancing for Anniversaries and Occasions: Chamber, Court, Theatre & Assembly' §
- 2016 'The London Stage and the 19th-century World', Oxford (with Jonathan Hicks).
- 2016 'Teaching Dance' §
- 2016 Theatre in the Regency era; plays, performance, practice 1795–1843 conference committee for the Society for Theatre Research, Downing College, Cambridge,
- 2017 'Dance and the City'. §
- 2018 'The London Stage and the 19th-century World II', Oxford (with Jonathan Hicks).
- 2018 'Dance and Drama'. §
- 2021 'The London Stage and the 19th-century World III', Oxford (with Jonathan Hicks.)
- 'Reading Dance'. §

Forthcoming

- 2022 'The London Stage and the 19th-century World IV', Oxford (with Jonathan Hicks.)
- 'Dancing in Town and Country'. §

§ *This series of dance symposia comprise the Annual Oxford Dance Symposium, organised with Jennifer Thorp. See <http://www.new.ox.ac.uk/annual-oxford-dance-symposium>*

XI: Arts Council

Arts Council of England Early Music Projects, 1994, 1995, 1996, 1997, 1998, 1999.
 Arts Council of England Appraisal Panel for the Early Music Centre, 1994.
 Music Adviser, Southern Arts, 1995–2001 (Southern Arts absorbed into South East Arts).
 Orchestral Music Task Force for Oxfordshire, 1997.
 New Music Commissions, 1997, 1998, 1999, 2000, 2001.

XII: Awards

- 1997 – Richard S. Hill Award, American Music Library Association for the best article-length bibliography or best article on music librarianship published in 1995. See 'The Independent Masque...' under 'Single Author Publications'.
- 2001 – American Society for Eighteenth-Century Studies Teaching Competition 2000–2001 for 'Opera on the Stage in London – 1700–1800'.

XIII: Research Grants

- 1984 Birchard-Coar Travel Grant.

- 1985 Louise Dyer Award for Research into British Music, Musica Britannica Trust.
Royal Musical Association Postgraduate Research Grant.
Royal Musical Association Grant in support of the Eighteenth-Century English Music Study Day (with Irena Cholij and Simon Heighes).
- 1986 Louise Dyer Award for Research into British Music, Musica Britannica Trust.
Royal Musical Association Grant in support of the Eighteenth-Century English Music Study Day (with Irena Cholij and Simon Heighes).
- 1987 *Music and Letters* Research Grant.
Worshipful Company of Musicians Research Grant.
Royal Musical Association Grant in support of *A Handbook for Studies in 18th-Century English Music* (with Irena Cholij).
Birchard-Coar Travel Grant.
- 1992 Astor Travel Fund Grant.
British Council Travel Grant.
Hulme Fund, Brasenose College ('Performing Purcell' conference).
British Academy Research Grant (*The masque* of Alfred publication).
- 1993 Arts Council of Great Britain Grant for concerts associated with the Purcell Conference.
- 1996 Faculty Research Grant (travel to Canada).
- 1997 British Academy Research Grant (salary for research assistant on the Metastasio project).
Faculty Research Grant (travel to Sweden).
Royal Musical Association Research Grant (travel to Sweden).
- 1999 Faculty Research Grant (travel to Washington).
Royal Musical Association Research Grant (travel to California).
University of Oxford Astor Travel grant (travel in the United States).
- 2000 Arts and Humanities Research Board research leave (Hilary Term, 2000).
- 2001 Faculty Research Grant (travel to Washington).
University of Oxford Astor Travel grant (travel in the United States).
- 2002 Faculty Research Grant (travel to New York).
British Academy Research Grant (salary for research assistant on the Louisa Pyne project).
- 2003 Faculty Research Grant (travel to Los Angeles).
Andrew Mellon Fellowship, Huntington Library, Pasadena, California.
University of Oxford Astor Travel grant (travel in the United States).
- 2004 Faculty Research Grant (travel to the United States).
- 2005 Faculty Research Grant (travel to the United States).
University of Oxford Astor Travel grant (travel in the United States).

- 2006 Mayrers Fellowship, Huntington Library, Pasadena, California.
Eugene Ludwig through Ludwig family charitable trust.
- 2007 New College Fellows' Research Initiatives grant; the London Stage Project.
Eugene Ludwig through the Ludwig family charitable trust.
- 2008 Beatrice, Benjamin, and Richard Bader Fellowship in the Visual Arts of
the Theatre, Houghton Library (Harvard Theatre Collection),
Cambridge Mass.
Faculty Research Grant (travel to the United States).
- 2009 University of Oxford Astor Travel grant (travel in the United States).
Faculty Research Grant (travel to the United States).
John Fell Fund Award.
Royal Musical Association.
- 2010 Eugene Ludwig through the Ludwig family charitable trust.
Faculty Research Grant (travel to the United States).
John Fell Fund Award.
- 2011 University of Oxford Astor Travel grant (travel in the United States).
Faculty Research Grant (travel to the United States).
Collins Fellowship, The Huntington Library, Pasadena, California.
- 2012 University of Oxford Astor Travel grant (travel in the United States).
John Fell Fund Grant for the completion of the Italian Aria database.
Oxford–Princeton Exchange Grant, John Fell Fund. (two year grant)
British Academy Research Grant (in support of a project on German opera in
London).
- 2013 University of Oxford Astor Travel grant (Visiting Lecturer from the United
States).
- 2014 Katharine F. Pantzer Jr. Fellowship in Descriptive Bibliography,
Houghton Library (Harvard Theatre Collection), Cambridge, Mass.
- 2015 Eugene Ludwig through the Ludwig family charitable trust.
Faculty Research Grant (travel to the United States).
- 2016 Eugene Ludwig through the Ludwig family charitable trust.
University of Oxford Astor Travel grant (travel in the United States).
- 2017 John Fell Fund Grant for two years for completion of the London Stage 1800–
1844 database.
Eugene Ludwig through the Ludwig family charitable trust.
- 2018 Eugene Ludwig through the Ludwig family charitable trust.
Faculty Research Grant (travel to the United States).
- 2019 Exchange Fellowship, Huntington Library, Pasadena, California.
Eugene Ludwig through the Ludwig family charitable trust.
Faculty Research Grant (travel to the United States).

XIV: Papers

*Those papers marked with an **f** appear also in the publications list. Some can be found in the Oxford Research Archive <http://ora.ouls.ox.ac.uk>; the permanent URL is provided.*

- 1984 Musicological Society of Australia, University of Adelaide.
‘Tartini and the Violin Concertos of 1733.’
- 1985 Royal Musical Association Research Students’ Conference, University of Keele.
‘Masque and Masquerade: Problems in the terminology of the masque in England.’
- 1986 Royal Musical Association Research Students’ Conference, University of Reading.
‘A mask for politics; the masque of *Alfred*.’ **f**
- 1987 Royal Musical Association Northern Chapter Meeting, Edinburgh.
‘The Eighteenth–Century English Masque Burlesque.’
The Eighteenth Century Society, London.
‘*Comus* and the progress of virtue.’
- 1988 Musicological Society of Australia, Adelaide.
“Great minds against themselves conspire” – *Dido and Aeneas* a masque in five scenes by Henry Purcell.’
International Musicological Society, Melbourne.
‘Britannia versus virtue in the harmony of the spheres.’ **f**
Musica Antiqua Orientalis, Bydgoszcz, Poland.
‘Politics in the masque 1660–1800.’ **f**
Study Day on Eighteenth–Century English Music, London.
‘Methods of Cataloguing.’
- 1989 Royal Musical Association Research Students’ Conference, University of Birmingham. **[INVITED]**
‘Garrick, Arne and *Alfred*, who did what and when in 1773.’
- 1990 Study Day on Eighteenth–Century English Music, London.
‘On producing a masque.’
- 1991 Musica Antiqua Orientalis, Bydgoszcz, Poland.
‘The masque in the later Seventeenth Century.’ **f**
- 1992 Seminar on the Eighteenth Century, Faculty of Music, Oxford.
‘The Masque and Pantomime 1717–1737.’
- 1993 Performing the Music of Henry Purcell, Oxford.
‘Purcell debauch’d; performing Purcell’s operas in the 20th Century.’ **f**
- 1995 Interdisciplinary Conference on music in Seventeenth–century London, The Museum of London.
‘Music for the London Mayoral Pageants.’ **f**
Purcell Tercentenary Conference, Royal Musical Association Barbican Conference, London.

‘Edward Gordon Craig and the Purcell Operatic Society.’ *f*

1996 Austria 996–1996: Music in a Changing Society, Ottawa, and Metastasio in Context, London (Ontario).

‘Metastasio in London: adaptations and permutations.’ *f*

Eighteenth Century Conference, Cardiff.

“‘Coming out of the closet”: Arthur Murphy’s Interpretation of Metastasio’s *L’Isola Disabitata*.’ *f*

1998 Holywell Music Room Conference, Oxford.

“‘Le Genoue Inflexible” at an Oxford Concert: Madam Mara and Concert Etiquette.’

1999 Oxford Faculty of Music Colloquia, Oxford.

‘Miles and Flora (and Roderick and Madeleine): incest (or not?) in Britten’s *Turn of the Screw*.’

2000 Musicological Society of Australia, South Australian Chapter, Adelaide.

‘Opera on the forestage’

The Politics of Opera Conference,

European Humanities Research Centre, Oxford.

‘Purcell’s *King Arthur*’ in the eighteenth century’

2001 British Society for Eighteenth–Century Studies Annual Meeting

St John’s College, Oxford.

‘The case for – and against – codified gesture in the performance of opera in 18th–century England.’

Music Research Seminar, University of Southampton, Southampton.

“‘Trimming up a Farce”: rehearsal procedures in the 18th–Century English opera theatre.’

American Society for Eighteenth–Century Studies Annual Meeting

New Orleans.

‘Opera and the producer: the rise of opera production in London’

Opening up the 17th century, Allentown.

‘Re–considering *Dido and Aeneas*.’ (with Roger Savage).

Massa, Italy.

‘Pietro Guglielmi’s London years, 1767–1772.’ *f*

2002 Society for 17th–century Music, Princeton.

‘Purcell’s *Fairy–Queen*: a fresh look at further issues.’ *f*

Music Department, Princeton.

‘More on rehearsal procedures: examining the texts.’

Oxford Faculty of Music Colloquia, Oxford.

‘The case for – and against – codified gesture in the performance of opera in 18th–century England; the issues revisited.’

Music in Shakespeare in Music, LUCEM, Leeds.

‘Revisiting the Exotic in Purcell’s *Fairy–Queen*’

Journée d’Etudes, Institut de Recherche Pluridisciplinaire en Arts, Lettres et Langues, Toulouse.

‘Revisiting the Exotic in Purcell’s *Fairy–Queen*’

Musicological Society of Australia, South Australian Chapter, Adelaide.

‘Revisiting the Exotic in Purcell’s *Fairy–Queen*’

- 2003 4th Biennial International Conference on Music in 19th-century Britain, Leeds.
 'Louisa Pyne, copyright, and "a man named Wall"'
 International Society for 18th-century Studies, Los Angeles, California.
 'The idea of the "English" singer'
- 2004 British Society for Eighteenth-Century Studies, Oxford.
 'Eating and the theatre.'
<http://ora.ox.ac.uk/objects/uuid:da693734-c18c-4330-b140-9460168529fa>
 Queer People 2 Conference, Cambridge
 'Sex as exoticism in *The Fairy-Queen*.'
 Music Research Seminar, University of Edinburgh, Edinburgh.
 "'Trimming up a Farce": rehearsal procedures in the 18th-Century English opera theatre.'
- 2005 John Eccles and His Contemporaries: Theatre & Music in London, circa 1700, Florida State University, Tallahassee.
 'Dance in English opera; Eccles, Purcell, and others'.
 American Society for Eighteenth-Century Studies Annual Meeting
 Las Vegas.
 "'And they all exited confusedly"; bad opera in 18th-century London'.
 Oxford Faculty of Music Colloquia, Oxford.
 'Pots, privies, and WCs; crapping at the London theatre before 1830' *f*
- 2006 British Society for Eighteenth-Century Studies, Oxford.
 'To the 'brink of ruin' by the 'gratification of ambition'; Regina Mingotti as manager of the Opera in 1756'
 American Society for Eighteenth-Century Studies Annual Meeting
 Montreal.
 'The Composer and the Diva, (and the Director), or; which aria did you sing tonight, baby?'
 Society for Eighteenth-Century Music Bi-Annual Meeting
 Williamsburg, Va.
 "'Greatly inferior entertainments"; opera and genre in 18th-century London'
 Musicological Society of Australia, Adelaide/Melbourne, Australia.
 'Pots, privies, and WCs; crapping at the London theatre before 1830' *f*
- 2007 'Music for the Sun-King; a symposium in celebration of the 350th anniversary of the birth of Michel-Richard de Lalande (1657-1726)' [INVITED]
 Uppsala, Sweden.
 'How French was Purcell?'
- 2008 British Society for Eighteenth-Century Studies, Oxford.
 'Mrs Billington's *embonpoint*'
<http://ora.ox.ac.uk/objects/uuid:db1f0ebf-6791-4949-a127-a210909d21a0>
 American Society for Eighteenth-Century Studies Annual Meeting
 Portland.
 "'Play it again, Sam"; the 'encore' in 18th-century London opera'
<http://ora.ox.ac.uk/objects/uuid:6ec725fe-0ec1-4dbf-98e7-19d9170de22c>
 Music, Body and Stage: the Iconography of Music Theater and Opera, Research Center for Music Iconography, CUNY, New York.
 'Imaging Mandane: character, costume, monument' *f*

- Livrets d'Opera et Réécritures du Patrimoine Anglophone Université de Caen
Basse-Normandie.
'The 18th-century English novel as opera: Sentimentality, *Pamela* and *The Maid of the Mill* *f*
The Baroque Theatre Foundation Annual Conference, Castle Český Krumlov, The
Czech Republic.
'A peg on which to hang Harlequin"; outing the pantomime masque'
- 2008 Society for Theatre Research, Richmond, Yorkshire.
'Rehearsing an opera in Georgian London'
<http://ora.ox.ac.uk/objects/uuid:a3186565-1a3d-4317-8b9c-fdc045758c0d>
- 2009 British Society for Eighteenth-Century Studies, Oxford.
'Masque, Nationality, and Image; 'Dancing Dutch' on the English Stage' *f*
'The Dutchman and the Honeybees': an international Baroque dance symposium
The Amsterdam Conservatory, 6-8 February.
'Masque, Nationality, and Image; 'Dancing Dutch' on the English Stage'
[INVITED]
'Purcell, Handel, Haydn and Mendelssohn: anniversary reflections'
International conference, New College, Oxford.
'George III as *King Arthur*'
'Interrogating King Arthur'
Jackman Humanities Institute, The University of Toronto.
'*King Arthur* in the 1730s' [INVITED] *f*
Oxford Dance Symposium 'Dance and Image', Oxford.
'Dance images at the King's Theatre before 1830'
Queen's University, Belfast.
'Producing *Dido and Aeneas*' [INVITED]
- 2010 American Society for Eighteenth-Century Studies Annual Meeting
Albuquerque, New Mexico, 18-21 March.
'Theatrical Life on the London Stage'
'Celebrating Jean-Georges Noverre 1727-1810'
Oxford Dance Symposium, New College, Oxford, 16-17 April.
'The ballets of François Hippolyte Barthélemon'
Cavalli, his circle and Erismena
New College, Oxford, 15 June.
'*Erismena* and English opera'
Music on the Stage
Rose Bruford College, Sidcup, Kent, 23-24 October.
'Regina Mingotti settling scores: the pasticcio and the diva in 1750s
London' [KEYNOTE]
- 2011 British Society for Eighteenth-Century Studies Annual Meeting
St Hugh's College, Oxford, 5-7 January.
'Integrating dance: an early 'reform' opera on the London stage'
American Society for Eighteenth-Century Studies Annual Meeting
Vancouver, 16-19 March.
'Adapting *Phaëton*: Quinault's 'role' in reform opera on the London
stage'
<http://ora.ox.ac.uk/objects/uuid:d8530100-4ce7-4e50-88bc-7a9bde6c5d0b>

'Dance and the novel'

Oxford Dance Symposium, 7 May.

'Dancing in Fanny Burney's *Evelina*'

Fondazione Pergolesi Spontini, Jesi, Italy, 15–17 September.

'Receiving Pergolesi in Britain' *f* [INVITED]

Bibliographical Society of Australia and New Zealand Annual Meeting

Barr-Smith Library, University of Adelaide, 3–4 November.

'Fluid texts, moving arias, shifting sands; the London opera libretto in the 18th-century' *f*

<http://ora.ox.ac.uk/objects/uuid:737a3561-c20a-4b8d-9a74-43ad62301eb6>

2012 British Society for Eighteenth-Century Studies Annual Meeting.

St Hugh's College, Oxford, 4–6 January.

'"With dances analogous to the drama"; the arrival of dance of London's opera stage'

American Society for Eighteenth-Century Studies Annual Meeting.

San Antonio, Texas, 22–25 March.

'Following the Male Gaze: Visiting the Green Rooms at London's Opera House'

15th Biennial International Conference on Baroque Music.

University of Southampton, 11–15 July 2012.

'"What are those ideots doing?"; grotesque dancing in Purcellian English opera'.

15th Biennial International Conference on Baroque Music.

University of Southampton, 11–15 July 2012.

'That "Romish" composer; the reception of Pergolesi's Stabat Mater in 18th-century England'

Haendel après Haendel: construction, renommée et influence de Haendel et de la figure haendélienne.

Colloque international, Université François Rabelais, Tours, France, 18–20 October.

'When Handel's Giulio Cesare was not Handel's *Giulio Cesare*' *f*

2013 British Society for Eighteenth-Century Studies Annual Meeting

St Hugh's College, Oxford, 3–5 January.

'Divas and Arias; the *Favourite Songs* as repositories for promotion and performance'

'Revaluating Theatrical Heritage: Challenges and Opportunities'

International conference, Vrije Universiteit Brussel and Universiteit Gent in association with Artesis Hogeschool Cultuurcentrum, Kortrijk, 22–23 January.

'Divas, arias, and acrimony; the revolving door of musical resources for London's Italian opera' [KEYNOTE] *f*

American Handel Society, Bi-Annual Meeting

Princeton University, 21–24 February.

'When Handel's Giulio Cesare was not Handel's *Giulio Cesare*' *f*

American Society for Eighteenth-Century Studies Annual Meeting

Cleveland, 4–7 April. (read in absence through illness)

'"Arias on the loose"; Retrieving musical resources for the London aria'

'Living, dancing, travelling, dying; dancers' lives in the long 18th century'

Oxford Dance Symposium, Wolfson College, Oxford, 16–17 April.

'The bishop, the dancer, and THAT dress: dance and caricature'

'Shakespeare, Music and Performance'

- Shakespeare's Globe, London, 3–5 May 2013.
 'Later Shakespeare and processions' **[INVITED]**
 'The Lives of Objects'
 Oxford Centre for Life Writing, Wolfson College, Oxford,
 22–23 September 2013.
 'The private (and public) life of an opera aria' **[PLENARY]**
 'Writing for the Book Trade: authorship as a profession'
 34th annual conference on book trade history, Stationer's Hall, 24 and 25
 November 2013.
 'Making a living as a librettist in 18th-century London' **[INVITED]**
- 2014 British Society for Eighteenth-Century Studies Annual Meeting
 St Hugh's College, Oxford, 3–5 January.
 'Opera and Luxury in 18th-Century England'
 'Measure and Excess in 17th and 18th Century England and America'
 Societe D'etudes Anglo-Americaines Des Xviie Et Xviii Siecles, Maison de la
 recherche de Paris 4, 17–18 January 2014
 'Opera and the discourse of Luxury in 18th-Century England and America'
 'The dancer in celebrity in the long 18th-century: reputations, images,
 portraits'
 16th Annual Oxford Dance Symposium, Wolfson College, Oxford, 15 &
 16 April 2014.
 'Tumbling images: Carlo Antonio Delpini at work'
 'Encounters'
 British Society for Eighteenth-Century Studies Annual Postgraduate Studies
 Meeting, with the Ca' Foscari University, Venice, 23–24 July 2014.
 'František Kočvara, Susannah Hill, and the auto-erotic experiment; an
 unfortunate encounter at 5 Vine Street, Westminster' **[KEYNOTE]**
 'Operatic Geographies, Urban Identities'
 Faculty of Music, University of Oxford, 18–19 September 2014
 'London's Opera House in the Urban Landscape'
 Northeast American Society for Eighteenth-Century Studies 2014 Annual
 Meeting, Syracuse University, Syracuse, NY, 25–28 September 2014.
 'One God, one Farinelli: a false posterity?' **[KEYNOTE]**
 'Charles Dibdin and his world'
 London 28–29 November 2014.
 'Charles Dibdin at the Royal Circus' **[INVITED]**
- 2015 British Society for Eighteenth-Century Studies Annual Meeting
 St Hugh's College, Oxford, 6–8 January 2015.
 'Operatic pugilists; the King's Theatre v. the Pantheon'
 Royal College of Music, London
 Grove Research Forum, 22 January 2015.
 'Pointing the finger: gesture as performance by the castrato, Nicolini'
[INVITED]
 American Society for Eighteenth-Century Studies Annual Meeting
 Los Angeles, 19–22 March 2015.
 "'A side box at the Opera"; the gendering of the opera box at the King's
 Theatre'
 'Dancing for Anniversaries and Occasions: Chamber, Court, Theatre &
 Assembly'
 17th Annual Oxford Dance Symposium, Oxford, 21 & 22 April 2015.
 'Prospecting before us: an anti-occasion for dancers in London's opera world'

- ‘Poetics and Politics: Net Structures and Agencies in Early Modern Drama’
Project DramaNet, Freie Universität Berlin, Berlin, 29 and 30 April 2015.
‘Settling the Repertory; the pasticcio versus comic opera in 18th-century London’ **[INVITED]**
- ‘London’s Opera House in Handel’s time’
Händel und seine Interpreten, Handel and His Interpreters: Internationale Wissenschaftliche Konferenz, Händel-Haus, Halle, 8–10 June 2015 **[INVITED]**
- 2016 British Society for Eighteenth-Century Studies Annual Meeting
St Hugh’s College, Oxford, 6–8 January 2016.
‘Peeping at the Parisot’
‘The London Stage and the 19th-century World’
New College, Oxford, 16–18 April 2016.
‘The King’s Theatre in Nash’s time’.
‘Teaching Dance’
18th Annual Oxford Dance Symposium, Oxford, 21 & 22 April 2016.
‘What she did the interval: the dancer Mercandotti and a “young man of fortune”’
‘Decoration of Performance Space: Meaning and Ideology’
ICTM Study Group on the Iconography of the Performing Arts, Fondazione Giorgio Cini, Venice, 17–20 May 2016
‘A return to London’s Opera House in 1782: the King’s Theatre and Jean-Georges Noverre’s *Observations sur la construction d’une nouvelle salle d’opéra*.’
‘Theatre in the Regency era; plays, performance, practice 1795–1843’
Society for Theatre Research, Downing College, Cambridge, 29–31 July 2016.
‘The anatomy of a scandal: A theatre dancer’s trip to Gretna Green with Hughes Balls Hughes’
- North American British Music Studies Association
University of Syracuse, 4–7 August 2016
‘Dancing into the future’ **[Senior Scholars Panel INVITED]**
- ‘Music and Theater in Eighteenth-Century Britain’
William Andrews Clark Library, Los Angeles, 4–5 November 2016 **[INVITED]**
‘Farinelli’s Pindaric flights: Singing with Nicola Porpora’
- ‘Muße im 18 Jahrhundert/Leisure in the 18th Century’
University of Freiburg, 25–27 November 2016 **[KEYNOTE]**
‘Masquerading at the King’s Theatre’
- National Conference of the Musicological Society of Australia
The University of Adelaide, 30 November–3 December 2016 **[KEYNOTE]**
‘Destablizing Opera: Metastasio as villain, or as ‘our musical Shakespeare’?’
- 2017 ‘The London Irish and the Theatre Conference’
Trinity College, Dublin, 16–17 February 2017 **[INVITED]**
‘*Midas*, Kane O’Hara, and the Italians; an interplay of comedy between London and Dublin’
- American Society for Eighteenth-Century Studies Annual Meeting
Minneapolis, 30 March–2 April 2017.
“A bellyful of nightingales”; singers and the celebrity anecdote’

- ‘Dance and the City’
19th Annual Oxford Dance Symposium, Oxford, 20 & 21 April 2017.
- ‘Dancing with the Didelots’
- ‘The beginnings of opera in Europe’
Institut für Musikwissenschaft Weimar–Jena, 28–30 September 2017.
[INVITED] Written: conference cancelled.
- ‘English Opera as Magic’

- 2018 British Society for Eighteenth–Century Studies Annual Meeting
St Hugh’s College, Oxford, 6–8 January 2018.
“‘Though excellent in their kind, they never had a good effect’: The London Italian Opera chorus after Handel’
- American Society for Eighteenth–Century Studies Annual Meeting
Orlando, 19–22 March 2018.
‘Operatic pugilists; the King’s Theatre v. the Pantheon’
- ‘The London Stage and the 19th–century World II’
New College, Oxford, 16–18 April 2018.
‘Opera Promoter and Aeronaut: The Case of Thomas Monck Mason’.
- ‘Dance and Drama’
20th Annual Oxford Dance Symposium, Oxford, 20 & 21 April 2018.
‘The Riot at the Ballet, 1813’.
- ‘Genres of Music Theatre Across Labels’
Teatro Real de Madrid, 24–27 April 2018
‘Opera, or what?: Ambiguities in the idea of London “opera” after 1800’
- ‘City, Space, and Spectacle in Nineteenth–Century Performance’
University of Warwick, Palazzo Pesaro–Papafava, Venice, 8–10 June 2018
‘Operatic cities under Siege’
- ‘Iberian Musical Crossroads Through the Ages: Music, Images and Transcultural Exchanges’
ICTM Study Group on the Iconography of the Performing Arts,
Ocietat Catalana de Musicologia, Institut d’estudis Catalans
Barcelona, 17–19 October 2018
‘Colouring the King’s Theatre’
- ‘Opera as Institution: Networks and Professions (1700– 1914)’
University of Graz, Graz, 24–27 April 2018
‘German Opera in London’s Italian Opera House: The season of 1832’
- Annual Meeting of the Musicological Society of Australia
University of Perth, Perth, 6–9 December 2018
‘Ninette de Valois, Robert Helpmann, and Constant Lambert London’s
‘Purcell’ ballets of the 1930s’
- 2019 British Society for Eighteenth–Century Studies Annual Meeting
St Hugh’s College, Oxford, 4–7 January 2019.
‘Using the Past: An 18th–century Opera House quarrel – O’Reilly v. Taylor – on stage in 1940’
- American Society for Eighteenth–Century Studies Annual Meeting
Denver, 21–23 March 2019.
‘Grotesque Dancing in English Opera, 1690–1706’
- ‘Reading Dance’
21st Annual Oxford Dance Symposium, Oxford, 23 & 24 April 2019.
‘Spies, lies, and dancing at London’s Opera House in the 1740s’
- International Society for Eighteenth–Century Studies Meeting
Edinburgh, 21–23 July 2019.

‘Mr Froment – or M. Forment – or Mr Fremont?: A French dancing master at the Battle of Culloden’

- 2020 British Society for Eighteenth-Century Studies Annual Meeting
St Hugh’s College, Oxford, 4–7 January 2019.
‘London’s Opera House and Public Art; Mr Flaxman’s Frieze’
‘The London Stage and the 19th-century World II’ **COVID CANCELLATION**
New College, Oxford, 16–18 April 2018.
‘William Macready and Two Divas: Staging Pacini’s *Saffo*’
‘Reading Dance’ **COVID CANCELLATION**
21st Annual Oxford Dance Symposium, Oxford, 23 & 24 April 2019.
‘Dancing Ancient and Modern; decorating the King’s Theatre’
The Royal Academy of Arts, ‘Angelica Kauffman’, 27 June–20 September
2020. **COVID CANCELLATION**
The Royal Academy of Arts, 16 September 2020
‘Pictures of the Corrupt; Pendant Portraits of the Novosielskis by
Angelica Kauffman’
- 2021 ICTM Study Group on Iconography of the Performing Arts
NOVA University, Lisbon, 15–17 October 2020. **COVID DEFERRAL**
‘The *mise en scene* of Pacini’s *Saffo* in London’
- The Georgian Group Symposium ‘Georgian London Revisited’
The Society of Antiquaries, 7 November 2020 **COVID DEFERRAL**;
‘London’s opera house on the Haymarket’
- Italian Opera Pasticci Project <https://www.pasticcio-project.eu/>
Opera Pasticcio In Eighteenth-Century Opera: Work Concept,
Performance Practice, Digital Humanities
University of Warsaw, 13–15 May 2021. **[KEYNOTE]**
‘A Return to the London Pasticcio: Performing with Mingotti,
Failing with J. C. Bach’

XV: Edited publications and series editorships

- Joint founder editor and publisher [with Irena Cholić], *A Handbook for Studies in 18th-Century English Music* (Edinburgh; then Oxford and London): 1987 to the present.
- Editor, *The Purcell Companion* (London: Faber and Faber, 1994).
- Consultant editor, *Early Music*, xxiii/4 (1995), ‘Music in Purcell’s London, I’.
- Consultant editor, *Early Music*, xxiv/1 (1996); ‘Music in Purcell’s London, II’.
- Editor, *Performing the Music of Henry Purcell* (Oxford: Oxford University Press, 1996).
- Editor, *A Woman Scorn’d: the myth of Dido, Queen of Carthage* (London: Faber and Faber, 1998).
- Consultant editor, *Early Music*, xxvi/4 (1998), ‘Metastasio’ issue.
- Editor, *Purcell’s Operas: the complete texts* (Oxford: Oxford University Press, 2001).

Associate Editor (18th Century: Musicians, Composers, Performers), *New Dictionary of National Biography*. 1997–2005.

Guest editor, *The British Society for Eighteenth Century Studies Journal*, xxviii/3 (2005), 'Farinelli' issue.

Guest editor for a 'clutch' of dance articles, *Early Music*, xxvi/4 (2007).

Editor, with Jennifer Thorp, *Le Ballet de la Nuit: Rothschild B1/16/6* (New York: Pendragon, 2010).

Guest editor, *Music in Art* (2010).

Guest editor, *The Court Historian* (2010).

Editor, with Jennifer Thorp, *The works of Monsieur Noverre translated from the French: Noverre, his circle, and the English Lettres sur la danse* (New York: Pendragon Press, 2014).

Editor, with Wendy Heller, Jonathan Hicks and Ellen Lockhart, ed., *Staging History 1740–1840* (Oxford: Bodleian Library, 2016).

Editor, with Jennifer Thorp, *With a grace not to be captured: With a grace not to be captured; Representing the Georgian theatrical dancer, 1760–1830* (Turnhout: Brepols, 2020).

On-going or in progress

Associate Editor (18th Century: Musicians, Composers, Performers), *New Dictionary of National Biography*, continuing as adviser to the On-line edition; appointed adviser in 2006 for groups within music between 1500 and 1800.

Member of both the Scientific and Editorial Committees for the new complete Stradella edition, ETS Pisa. <http://www.edizioniets.com/stradella/>, 2001–

Member of the Scientific Committee of the complete John Eccles edition, A–R Editions, Wisconsin.

Member of the editorial board, *Gaceta de Estudios del siglo XVIII, the Gazette of Eighteenth-Century Studies*. <http://campus.usal.es/~gesxviii/gaceta/>

Consultant Editor, The Larpent Plays digitization project, to be launched in 2016 by Adam Matthew Digital and the Huntington Library, 2014–2016. Now launched as 'Eighteenth-century drama: Censorship, Society and the Stage.'
<http://www.eighteenthcenturydrama.amdigital.co.uk/>

Member of the editorial board, *Journal of Eighteenth-Century Studies*, 2014–

Editor, with Jennifer Thorp, *Dance and the Enlightenment* (Oxford: OUP Studies in the Enlightenment, due 2018).

XVI: Single Author Publications

- 'A mask for politics; the masque of *Alfred*', *Music Review*, xli (1988), 21–30.
- 'Politics in the masque 1660–1800', *Folia Musica*, vi (1988), 3–20.
- 'Britannia versus Virtue in the Harmony of the Spheres; Directions of Masque Writing in the Eighteenth Century', *MMA*, xvii (1990), 78–86.
- 'The Wedding Masques for Anne, the Princess Royal', *MMA*, xvii (1990), 87–113.
- 'Let ye: soft Ayre move in a murmuring Miane, Divorce the windows and display the scene', *Acta Musicologica*, ix/1 (1991), 377–404.
- 'Afterpiece', '*The Fairies*', 'Mainpiece', 'John Christopher Smith', '*Ulysses*', *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillan, 1992).
- 'Robert Adam, de Louthembourg and the sets for *The Maid of the Oaks*', in *Adam in Context*, ed. Giles Worsley (London: The Georgian Group, 1992), 65–9.
- Garrick, Arne, and the Masque of Alfred* (New York: Mellen, 1994).
- 'Purcell and his Contemporaries', in *The Purcell Companion* (London: Faber & Faber, 1995), 52–98.
- '"Gallimaufry" at Covent Garden: Purcell's *The Fairy-Queen* in 1946', *Early Music*, xxiii/2 (1995), 269–84.
- Purcell Remembered*, (London: Faber and Faber, 1995).
- '"He had the honour to be your master"; Lady Rhoda Cavendish's music lessons with Henry Purcell', *Music and Letters*, lxxvi (1995), 543–50.
- '"For the Lustre of the Subject": music for the Lord Mayor's Day in the Restoration', *Early Music*, xxiii/4 (1995), 585–602.
- 'Elgar and Purcell', *Early Music*, xxiv/1(1996), 180–2.
- 'Purcell Debauch'd – the dramattick operas in performance', in *Performing the Music of Henry Purcell* (Oxford: Oxford University Press, 1996), 145–60.
- 'The Independent Masque in Britain in the Eighteenth Century: a catalogue', *Royal Musical Association Research Chronicle*, xxviii (1996), 59–159. Winner of the Richard S. Hill Award; see under 'Grants and Awards'.
- 'Metastasio on the London Stage: adaptations and permutations', *Studies in Music* (Canada), xvi (1997), 111–134.
- 'David Lumsdaine', *Oxford Companion to Australian Music*, ed. Warren Bebbington (Melbourne: Oxford University Press, 1997), 350–1; reprinted in the *Oxford Dictionary of Australian Musicians* (Melbourne: Oxford University Press, 1998).

- 'Great Minds against themselves conspire; Purcell's Dido as a conspiracy theorist' in *A Woman Scorn'd, the myth of Dido, Queen of Carthage* (London: Faber and Faber, 1998).
- "Thy wars brought nothing about": John Dryden's *Secular Masque*, in *All Kings of Music: In honour of Andrew McCredie*, ed. Graham Strahle and David Swale (Wilhelmshaven: Noetzel, 1998), 57–65.
- "Twittering and Trilling": Swedish reaction to Metastasio', *Early Music*, xxvi/4 (1998), 608–21, and editorial, 549.
- 'Michael Arne', in *Die Musick in Geschichte und Gegenwart.*, ed. Ludwig Finscher, I (Basel: Bärenreiter Kassel, 1999), 966.
- 'Metastasio's 'London pasties': curate's egg or pudding's proof?' in Hg. von Elisabeth Th. Hilscher und Andrea Sommer-Mathis eds., *Pietro Metastasio (1698–1782), 'uomo universal'*, (Vienna: Verlag der ...sterreichischen Akademie der Wissenschaften, 2000), 293–309.
- 'Henry Carey', *Die Musick in Geschichte und Gegenwart*, ed. Ludwig Finscher, III (Basel: Bärenreiter Kassel, 2000), 199–203.
- 'Aspects of Purcell's operas', in *Henry Purcell's Operas: the complete texts* (Oxford: Oxford University Press, 2000), 3–27.
- 'Cibell', 'Epinkion', 'Epithalamium', 'Farewell', 'Firk', 'Flourish', 'Plainte', 'Reports', (revisions only) *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 2001).
- 'A Fox-trot to the Crucifixion; the music theatre of Peter Maxwell Davies', in *The Music of Peter Maxwell Davies*, eds. Raymond Monelle and Richard McGregor (London: Ashgate, 2001), 51–65.
- 'Casting issues in Purcell's opera *The Fairy-Queen*', *Music and Letters*, lxxxiv/4 (2003), 596–607.
- 'Dancing Monkeys at Dorset Garden?', *Theatre Notebook*, lvii/3 (2003), 119–135.
- 'The dramattick opera libretto as monument', *Texte: revue de critique et de théorie littéraire: texte et représentation les arts du spectacle (XVIe–XVIIIe siècles)*, xxxiii/iv (2003), 255–287.
- 'Gertrud Mara' and 'John Christopher Smith', in *New Dictionary of National Biography*, ed. Colin Matthew (Oxford: Oxford University Press, 2004).
- 'Edward Gordon Craig and the Purcell Operatic Society', *Early Music*, lviii/3 (2004), 442–58.
- "Coming out of the closet": Arthur Murphy's Interpretation of Metastasio's *L'Isola Disabitata*', *Florilegium Musicae, Studi in onore di Carolyn Gianturco* (Pisa: ETS, 2004), II, 409–427.

- ‘Opera in the London Theatres’, in *The Cambridge Companion to the Theatre 1730–1830*, ed. Jane Moody and Daniel O’Quinn (Cambridge: Cambridge University Press, 2007), 205–219.
- ‘To repeat (or not to repeat)?; Dance cues in Restoration English opera’, *Early Music*, xxvi/4 (2007), 609–622.
- ‘A movable feast: the aria in the Italian libretto in London before 1800’, (with Christopher Chowrimootoo), *Eighteenth-Century Music*, 4/2 (2007), 285–289.
- ‘Metastasio on the British Stage 1728–1840’, *Royal Musical Association Research Chronicle*, 49 (2007), whole issue.
- ‘Pietro Guglielmi’s London years, 1767–1772’, in *Pietro Alessandro Guglielmi (1728–1804) Musicista italiano nel Settecento europeo, Musica Toscana XV* (2009), 99–119.
- ‘Opera in 18th-century England; English opera, masques, ballad operas’, in *The Cambridge Companion to Eighteenth-century Opera*, eds Pierpaolo Polzonetti and Anthony Deldonna (Cambridge: Cambridge University Press, 2009), 202–213.
- ‘The lure of aria, procession and spectacle: opera in 18th-century London’, in Simon Keefe, ed., *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009), 385–401.
- ‘Where did Purcell put his theatre band?’, *Early Music*, xxviii (2009), 429–43.
- ‘Henry Purcell and Daniel Purcell’ and ‘Staging’ in David Vickers, ed., *Cambridge Handel Encyclopedia* (Cambridge: Cambridge University Press, 2009), 511–513 and 614–617.
- ‘Imaging Mandane: Character, Costume, Monument’, *Music in Art: International Journal for Music Iconography*, xxxiv/1–2 (2009), 107–136.
- ‘*The Ballet de La nuit*’, in *Le Ballet de la Nuit: Rothschild B1/16/6*, ed. Michael Burden and Jennifer Thorp (New York: Pendragon, 2010).
- ‘Establishing a text, securing a reputation: Metastasio’s use of Aristotle’, in Peter Brown and Suzanne Ograjensek, eds, *Ancient drama in music for the modern stage* (Oxford: Oxford University Press, 2010), 177–191.
- ‘Purcell’s *King Arthur* in the 1730s’, *Restoration: Studies in English Literary Culture, 1660–1700*, 34/1–2 (2010–11), 117–138.
- ‘The 18th-century English novel as opera: Sentimentality, *Pamela* and *The Maid of the Mill*’, *Revue LISA/LISA e-journal* Vol. IX, n° 2, 2011 (<http://lisa.revues.org>).
- ‘Images of Dancers on the London Stage, 1699–1800’, *Music in Art: International Journal for Music Iconography*, 36/1–2 (2011), 53–91. (with Olive Baldwin, and Thelma Wilson).
- ‘Visions of dance at the King’s Theatre: reconsidering London’s “opera house”’,

Music in Art: International Journal for Music Iconography, 36/1–2 (2011), 92–116.

‘Stage and Costume Designers Working at the Italian Opera In London: the Evidence of the Librettos 1710–1801’, *Theatre Notebook*, 65/3 (2011), 126–151.

‘Music: And so to the Movies’, *Journal for Eighteenth-Century Studies: Special Issue: The State of the Discipline*, 43/4 (2011), 453–460.

‘Pots, privies, and WCs; crapping at the opera in London before 1830’, *Cambridge Opera Journal*, 23/2 (2011), 27–50.

‘Shakespeare and Opera’, in Fiona Ritchie and Peter Sabor, eds, *Eighteenth Century Shakespeare* (Cambridge: Cambridge University Press, 2012), 204–224.

London Opera Observed 1711–1844, 5 vols (London: Pickering and Chatto, 2013).

‘Printed interventions in eighteenth-century librettos for the performance of Italian opera in London: the roles of commas, inserts, and pasteovers’, *Script and Print*, 37/3 (2013), 133–58.

‘When *Giulio Cesare* was not Handel’s *Giulio Cesare*: the opera on the London stage in 1787’, *Musicorum*, 14 (2013), 109–122.

Regina Mingotti: Diva and Impresario at the King’s Theatre, London, Royal Musical Association Monograph 22 (Farnham: Ashgate, 2013).

The Italian Opera Aria on the London Stage 1705–1801. A database of Italian arias in London, <http://italianaria.bodleian.ox.ac.uk>, held at the Bodleian Library and launched 2013.

‘The writing and staging of Romantic opera in Georgian England’, in *The Oxford handbook of the Georgian theatre, 1737–1832*, ed. Julia Swindells and David Taylor (Oxford: Oxford University Press, 2014), 424–441.

‘Regular meetings: Gallini and Noverre in London 1756–1794’, in Michael Burden and Jennifer Thorp, eds, *The works of Monsieur Noverre translated from the French: Noverre, his circle, and the English Lettres sur la danse* (New York: Pendragon Press, 2014), 137–56.

‘Divas, arias, and acrimony; the revolving door of musical resources for London’s Italian opera’, in Bruno Froment and Christel Stalpaert, eds, *Revaluing Theatrical Heritage: Challenges and Opportunities* (Leuven: Leuven University Press, 2015), 73–88.

‘Opera, excess, and the discourse of Luxury in 18th-Century England’, *Revue de la Société d’études anglo-américaines des XVIIe et XVIIIe siècles*, 71 (2015), 231–48.

‘Masque, nationality, and image; baiting the show with a Dutch dance’, in *The Dutchman and the Honeybees, European Drama and Performance Studies*, Special Issue, 4 (2015), 59–79.

- ‘*Pamela to Ivanhoe: the novel in the musical theatre*’, in *The Afterlives of Eighteenth-Century Fiction*, ed. Nicholas Seager and Daniel Cook (Cambridge: Cambridge University Press, 2015), 193–211.
- ‘Dancers at London’s Italian Opera Houses as recorded in the libretti’, *Dance Research*, 33/2 (2015), 159–211.
- ‘Italian Opera Librettos in the Larpent Collection’; introductory essay to the Adam Matthews Digital online resource *Eighteenth Century Drama: Censorship, Society and the Stage* at <http://www.eighteenthcenturydrama.amdigital.co.uk> Published in 2016.
- ‘Editorial’, *Eighteenth-Century Music*, 13/2 (2016), 1–9.
- ‘Handel’s *Rinaldo* and London’s Opera House’, *Händel-Jahrbuch 62* (Kassel: Bärenreiter, 2016), 137–156.
- ‘Introduction’ in Michael Burden, Wendy Heller, Jonathan Hicks and Ellen Lockhart, eds, *Staging History 1740–1840* (Oxford: Bodleian Library, 2016), 9–21.
- ‘A killing in paradise: *The Grand Pantomime Ballet of the Death of Captain Cook*’ in Michael Burden, Wendy Heller, Jonathan Hicks and Ellen Lockhart, eds, *Staging History 1740–1840* (Oxford: Bodleian Library, 2016), 138–157.
- ‘From London’s Opera House to the Salon?: The *Favourite* (and not so “Favourite”) Songs from the King’s Theatre’, in *Beyond Boundaries: Rethinking the Circulation of Music in Early Modern England*, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler (Bloomington: Indiana University Press, 2017), 223–37.
- ‘A short article on a lively subject: Geltruda Rossi, Sarah Siddons, and Shakespeare’s *Lady Macbeth à la Fuseli*’, *Dance Research Journal*, 49/1 (2017), 55–69.
- ‘Processing with Shakespeare on the eighteenth-century London stage’, in *Shakespeare, Music and Performance* edited David Lindley (Cambridge: Cambridge University Press, 2017), 145–166.
- ‘Counting Italian Musicians; a London Catalogue aria in context’, *Early Music*, 45/3 (2017), 429–43.
- ‘A return to London’s Opera House in 1782, with an English translation of Jean-Georges Noverre’s *Observations sur la construction d’une nouvelle salle d’opéra* by Tom Hamilton and Michael Burden’, *Music in Art*, 42/1–2 (2017), 11–26.
- ‘Charles Dibdin at the Royal Circus’, in *Charles Dibdin and Late Georgian Culture*, ed. David Kennerley, Oscar Cox-Jensen, and Ian Newman (Oxford: Oxford University Press, 2018), 43–58.
- ‘London’s Opera House in the Urban Landscape’, in *Operatic Geographies*, ed. Suzanne Aspden (Chicago: Chicago University Press, 2019), 39–56.

- ‘Biagio Rebecca Draws the London Opera House: London’s King’s Theatre in the 1790s’, *The Burlington*, 161 (May 2019), 364–73.
- ‘*Midas*, Kane O’Hara, and the Italians; an interplay of comedy between London and Dublin’, in David O’Shaughnessy, ed., *Ireland, Enlightenment and the Eighteenth-Century English Stage, 1740–1820* (Cambridge: Cambridge University Press, 2019), 101–128.
- ‘German Opera in London’s Italian Opera House: The season of 1832’, in Cristina Scuderi and Ingeborg Zechner, eds, *Opera as Institution: Networks and Professions (1730–1917)* (Graz: LIT-Verlag, 2019), 142–63.
- John Eccles, *Europe’s Revels on the Peace of Ryswick*, Recent Researches in Music of the Baroque Era, 209 (Wisconsin: A–R Editions, 2019).
- ‘London’s Opera House in Colour, 1705–1844, with Diversions in Fencing, Masquerading and a Visit from Elisabeth Félix’, *Music in Art*, 44/1–2 (2019), 5–56.
- ‘Reading Henry Tresham’s theatre curtain: Metastasio’s apotheosis, and the Idea of Opera at London’s Pantheon’, *Cambridge Opera Journal*, 31/1 (2019), 26–62.
- ‘But which song? A causerie on the database “The Italian opera aria on the London stage 1705–1801”’, *Handel Institute Newsletter*, 30/2 (2019).
- ‘From recycled performances to repertory at the King’s Theatre in London’, in *The Oxford Handbook of the Operatic Canon*, ed. Cormac Newark and William Webber (Oxford: Oxford University Press, 2020), 115–129.
- Touring the Antebellum South with an English Opera Company: Anton Reiff’s Riverboat Travel Journal*, ed. Michael Burden (Louisiana State University Press, 2020).
- ‘A Red Brick Building and a New Bay Window; Rebuilding Sadler’s Wells in 1764’, *Theatre Notebook*, 74 (2020), 161–183.
- ‘Tumbling images: Carlo Antonio Delpini at work’, in Michael Burden and Jennifer Thorp, eds., *With a grace not to be captured: Representing the Georgian theatrical dancer, 1760–1830* (Turnhout: Brepols, 2020), 153–68.
- ‘The Making and Marketing of the Georgian Apotheosis: Carter, Strange, Rebecca, Tresham, and de Louthembourg’, *The British Art Journal*, 22/1 (2021), 10–17.
- ‘An Australian Twin by Any Other Name: The Convict-made Warden’s Chair at New College, Oxford’, *The Furniture Journal*, 57 (2021), 171–89.
- ‘Masquerading at the London Opera houses; or, “The dangers of leisure”’, in Kirsten Fest, ed., *Muße im 18. Jahrhundert* (Tübingen: Mohr Siebeck, 2021), 123–46.
- “Put upon the stage as no opera I have ever seen for truth”; The London staging of Pacini’s *Saffo* in 1843’, in Roberto Illiano, ed., *Performing Arts and Technical Issues* (Brepols: Turnhout, 2021), 365–87.

Forthcoming

‘Responding to a British Musical Past’, in *Britten in Context*, ed. Justin Vickers and Vicki Stroeher (Cambridge: Cambridge University Press, 2022), 155–62.

‘A bellyful of nightingales; seven stories of seven singers’ in Heather Ladd and Leslie Ritchie, eds, *English Theatrical Anecdotes, 1660–1800* (Newark: University of Delaware Press, 2022).

“‘The Habits were old – the Opera short’; Staging priorities in Handel opera’, in *Handel in Context*, ed. Helen Coffey and Annette Landgraf (Cambridge: Cambridge University Press, 2022).

‘Early keepers of the flame; Vanneschi (& Handel) at the Opera’, in *New Perspectives on Handel’s Music: Essays in Honour of Donald Burrows*, ed. David Vickers.

XVII: On-going Research Projects

The Italian Opera Aria on the London Stage 1705–1801. The project was started with Christopher Chowrimootoo as Research Assistant (eventually becoming Co-Researcher). The aim has been to trace the re-use of Italian arias in the London pasticcio, a genre notorious throughout Europe for being subject to the demands of the singers. At its most basic level, the project resolves a range of bibliographic problems relating to London sources; in a wider context, it allows for the first time, the possibility of thorough study of the commercial and aesthetic issues of Italian opera for London. See <http://italianaria.bodleian.ox.ac.uk>

An English impresario in America; the case of Louisa Pyne. This project has received a British Academy Research Grant and work on the performance calendars and documentation is proceeding. So far, it has produced new light on the development of 19th century music copyright in England, the discovery and edition of a diary the musical director of Louisa Pyne’s company as it toured down the Mississippi, and the (surprise) establishment of a New Orleans connection between Pyne’s company and the Lyster family, William and Frederick, who were major figures on the history of opera in Australia.

Staging Purcell’s operas; a history of operatic taste. A volume that has been preparation for some years and which will trace the performance of Purcell’s operas from 1895 to 1995.

The London Stage Project 1800–1900. This project has been underway since October 2007 and is set to continue for the next 5 years and beyond. The basic purpose of the project is to provide a calendar of stage performances (of operas, ballad operas, pantomimes, plays, and so on) in the London theatre. It is co-ordinated with the revision of *The London Stage 1660–1800*, based at Penn State. It will provide a major research tool for those working on London theatre, and we hope will stimulate research in the field.

XVIII: Editions of Music

* *performed but not published*.

James Hook *Masque at Cox's Museum*, 1986. *

William Boyce *Secular Masque*, 1986. *

Kane O'Hara *The Golden Pippin*, 1987. *

Jeremiah Clarke *The Four Seasons or Love in Every Age*, 1988. *

Matthew Locke *The Music before the Speeches*, 1998. *

Benedetto Marcello, *Il pianto e il riso delle quattro stagioni*, Recent Researches in Music of the Baroque Era, 115 (Wisconsin: A-R Editions, 2002). §

Henry Purcell, *The Fairy-Queen* (London: Edition Eulenburg, 2009); the first complete edition of both the text and the music.

William Walton, *The Bear*. William Walton Collected Edition, 2 (Oxford University Press, 2010).

Benedetto Marcello, *Il Trionfo della Poesia, e della Musica nel celebrasi la morte, le esaltazione, e la incoronazione di Maria Sempore Virgine assunta in Cielo*. Recent Researches in Music of the Baroque Era, 191 (Wisconsin: A-R Editions, 2016). §

§ See A-R editions for Michael Burden, 'A Rare Pair: Marcello's Oratorios for the Assumption', first published in 2017 as 'A Pair of Oratorios by Benedetto Marcello', <https://www.areditions.com/news/marcello-oratorios/>

Francesco Cavalli, *Erismena*, Collected Cavalli Edition (Bärenreiter Verlag, Kassel, 2018). Performed New College, Oxford, July 2010. Performed by Yale Baroque Opera Project on 1 and 2 May 2015. <http://ybop.yale.edu>

John Eccles, *Revels on the Peace of Ryswick*, Recent Researches in Music of the Baroque Era, 209 (Wisconsin: A-R Editions, 2019).

XIX: Academic reviews

Books:

Musical Times, cxxx (1989), 85–6: 'Dido and Aeneas'.

Music and Letters, lxxiii (1992), 445–6: 'A Register of English Theatrical Documents'.

Music and Letters, lxxiv (1993), 297–9: 'The Impresario's Ten Commandments'.

Early Music, xxiii/4 (1996), 693–4: 'Insubstantial Pageants faded Leaeue not a racke behind'.

Times Literary Supplement, No. 4918 (1997), 19: Jane Girdham, 'Stephen Storace'.

Times Literary Supplement, No. 4939 (1998), 8–9: Stephen Clarke, 'The Letters of C. P. E. Bach'.

Early Music, xxvi/4 (1998), 669–71: 'Mother Hubbard's Cupboard: early opera in *Opera Grove*'.

New York Times, 13 February 2000: 'Vita buffa', Robert W. Gutman, *Mozart Notes*, lviii/1 (2001), 63–4: Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources*.

Restoration and Eighteenth-century theatre research, (2003), : Richard S. Dirks, *Richard Cumberland's Memoirs*.

Restoration and Eighteenth-century theatre research, 25/2 (2012), 73–75: 'Adrienne Ward, *Pagodas in play; China on the 18th-century Italian stage*'.

Music:

Early Music, xix (1991), 292–3: 'Henry Purcell, Fantazias and Three Odes'.
Musicology Australia, xiv (1991), 94–5: 'Camilla: Giovanni Bononcini'.
Music and Letters, lxxv (1994), 128–9: 'John Gay *The Beggar's Opera*'.
Early Music, xxiii/4 (1995), 703–5: '"A criterium of Good Musick"; the Gresham Song-book in facsimile'.
Journal of Seventeenth-Century Music (1998);
<http://www.sscm.harvard.edu/jscm/v5/no1/Burden.html>:
Robert Shay, ed., 'Henry Aldrich Select Anthems and Motet Recompositions', *Recent Researches into Music of the Baroque Era*, 85.
Early Music, xxix/2 (2001), 297–8: 'An Eccles opera' [*Semele*].
Revue de Musicologie, 107/2 (2021), 514–516: Niccolò Piccinni. *Il regno della Luna*

CDs:

Early Music News, No 177 (September 1993), 15: 'Emma Kirkby sings Mrs Arne'.
Early Music, xxii (1994), 345–6: 'A very good designe; domestic music of seventeenth-century England'.

Events:

'Hogarth's Stages – A Modern Take on the 18th-century Master', *BSECS Criticks*, URL: <http://www.bsecs.org.uk/criticks/reviewdetails.aspx?id=214&type=1>
Date Accessed: 22nd June 2014 15:47 GMT

'Joséphine – Musée du Luxembourg, Paris', *BSECS Criticks*,
URL: <http://www.bsecs.org.uk/criticks/reviewdetails.aspx?id=227&type=2>
Date Accessed: 26th June 2014 14:44 GMT

XX: Music journalism

Articles

'Henry Purcell', *BBC Music Magazine*, i (1992), 35–7.
'Promoting Purcell's Stage works: Gustav Holst and the dramattick operas', *Aldeburgh Festival Programme Book*, No. 48 (1995), 35–37.

Programme and CD notes

The Elder Conservatorium of Music, 1981; The Adelaide Chamber Orchestra, 1982–3; The Arts Council of South Australia, 1983; The Adelaide Festival of Arts, 1984; The Scottish Chamber Orchestra, 1985–6, 1986–87, 1987–8, 1988–9 Seasons; The Edinburgh International Festival, 1987, 1988, 1989, 1990; Choir of Christ Church Cathedral, Oxford, 1995; Lufthansa Baroque Festival, 1996; Charles Humphreys Recital, Wigmore Hall 1999; Aldeburgh Festival, 2001; Snape Proms, Aldeburgh, 2003, 2008; Temporada d'Opera, 2002–3; English National Opera, 2006; Brighton Festival, 2007; Edinburgh Festival, 2007; Temple Festival, 2008; Aldeburgh Festival, 2008; Teatro Real, teatro de Ópera de Madrid, 2013; Sony Music Entertainment (Germany), 2014; Salzburg Festival, 2015.

Radio and television work

Broadcaster and programmer for Radio 5UV 1980–1984; BBC broadcast for the bi-centenary of 'Rule Britannia', 1990; Interval lectures for Handel's *Semele*, BBC broadcast from the York Festival, 1991; scripts for the presentation of three 'Ensladas', 1993; adviser on Purcell for 1995 to Channel 4; BBC Broadcast on Handel's *Solomon*, 1994; BBC broadcast on Handel's *Israel in Egypt*, 1994; Two BBC Broadcasts on Stradella, 1994. Two BBC programmes on Italian violin music in London during the eighteenth century, 1995. Madame de Pompadour and Music, BBC 1998. The Unfinished Symphony (celebrating 2000 years of music for the Millennium), contribution on opera, BBC 2000. An afternoon in Purcell's London, BBC, 2009. Interval talk for the performance of *L'Olimpiade* at the Queen Elizabeth Hall, BBC, 2012. Purcell with Emma Kirkby, BBC Radio 4, 2014. Broadcast on the *Ballet de la Nuit* by Ensemble Correspondances, Dutch Radio, 2018.

Pre-Performance Talks and Lectures

Lecture on King Arthur, English National Opera, 2005.

Lecture on the *Ballet de la Nuit*, Festival Oude Muziek, Utrecht, 2018.

XXI: Other publications

Lost Adelaide; a photographic record (Oxford, Oxford University Press, 1983; paperback reprint, 2002).

'Ten Oxford Brickbats', *The Oxford Magazine*.

A hand list of New College Pictures (Oxford: New College, 2003; rev. 2006).

New College Silver as financial and cultural patrimony (Oxford: New College 2008).

XXII: The Duff Cooper Prize

2003–2008 Served as a judge (representing the Warden of New College) on the Duff Cooper Literary Prize for history, biography, politics or poetry.

XXIII: Performances, Productions

Founder/Director: **The Scottish Masking Company**; conductor Alasdair Nicolson, producer Michael Burden.

Productions as stage director

James Hook *Masque at Cox's Museum*, 1986.

William Boyce *Secular Masque*, 1986.

Thomas Arne *The Judgment of Paris*, 1987.

Kane O'Hara *The Golden Pippin*, 1987.

Matthew Locke *The Mask of Orpheus* from *The Empress of Morocco*, 1988.

Jeremiah Clarke *The Four Seasons or Love in Every Age*, 1988.

Founder/Director: **New Chamber Opera**, Company No 3402769; Charity No 1095069; conductor Gary Cooper, producer Michael Burden; also director of the New Chamber Opera Ensemble.

New Chamber Opera has worked extensively with undergraduates both as performers and administrators over the last twenty-five years and has worked with St Catherine's College to establish the country's first repetiteur scholarship, the first scholar matriculating in 1998. New Chamber Opera Ensemble is the Company's professional arm that includes The Band of Instruments and is the Company's recording entity. The list of productions below includes fully staged productions only.

Productions as stage director

Purcell *Dido and Aeneas*, 1990 (NCO Ensemble).
Britten *Curlew River*, 1991.
Telemann *Pimpinone*, 1991.
Menotti *The Telephone*, 1991.
Barber *A Hand of Bridge*, 1991.
Johnson *The Four Note Opera*, 1991.
Cimarosa *Il Matrimonio Segreto*, 1992 (NCO Ensemble).
Britten *The Burning Fiery Furnace*, 1992.
Britten *The Prodigal Son*, 1993.
Pergolesi *Lo Frate 'nnamorato*, 1993 (NCO Ensemble).
Haydn *La Canterina*, 1993.
Schoenberg *Pierrot Lunaire*, 1994.
Maxwell Davies *Miss Donnithorne's Maggot*, 1994.
Mozart *The Impresario*, 1994.
Handel *Orlando*, 1994 (NCO Ensemble).
Walton *Facade*, 1994.
Maxwell Davies *Eight Songs for a Mad King*, 1994.
Gay *The Beggar's Opera*, 1995.
Handel *Orlando* (revival), 1995 (NCO Ensemble).
Purcell *Dido and Aeneas* (new production) 1995 (NCO Ensemble).
Birtwistle *Down by the Greenwood Side*, 1995.
Swayne *Le Nozze di Cherubino*, 1996.
Cimarosa *Il Matrimonio Segreto* (new production), 1996 (NCO Ensemble).
Nyman *The Man who mistook his wife for a Hat*, 1996.
Mozart *Così fan Tutti*, 1997 (NCO Ensemble).
Handel *Xerxes*, 1998 (NCO Ensemble).
Britten *Curlew River*, 1998 (revival).
Britten *The Turn of the Screw*, 1999 (NCO Ensemble).
Handel *Orlando*, 2000.
Mozart *Marriage of Figaro*, 2000 (NCO Ensemble).
Krenek *What price confidence?* 2000.
Stravinsky *Mavra*, 2000.
Rossini *Il signor Bruschino*, 2001.
Handel *Amadigi*, 2001 (NCO Ensemble).
Walton *The Bear*, 2002.
Stravinsky *Renard*, 2002.
Purcell *Dido and Aeneas*, 2002 (new production) (NCO Ensemble).
Arne *Thomas and Sally*, 2003.
Handel *Acis and Galatea*, 2003.
Mozart *La Finta giardiniera*, 2003 (NCO Ensemble).
Caldwell *The story of Orpheus*, 2004 (world premiere)
Stradella *Il Trespolo tutore*, 2004 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden).
Maxwell Davies *The Medium*, 2004 (NCO Ensemble).

Mozart *La finta semplice*, 2005 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden).
 Haydn *La canterina*, 2006 (NCO Ensemble).
 Rossini *Le comte Ory*, 2006 (NCO Ensemble).
 Handel *Xerxes*, 2007 (revival) (NCO Ensemble).
 Arne *Judgement of Paris*, 2007.
 Glass *The Fall of the House of Usher*, 2008.
 Arne *Aratxerxes*, 2008 (NCO Ensemble).
 Gant *Don't go down the Elephant after midnight* (2008, world premiere).
 Gluck *Orfeo*, 2009.
 Galuppi *Il modo alla roversa*, 2009 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden.).
 Menotti *The Medium*, 2010.
 Cavalli *Ersimena*, 2010 (NCO Ensemble; new edition by Burden).
 Rossini *The Barber of Seville*, 2010.
 Salieri *Falstaff*, 2011 (NCO Ensemble).
 Offenbach *Orpheus in the Underworld*, 2012.
 Mozart *Il re pastore*, 2012 (NCO Ensemble).
 Glass *Galileo Galilei*, 2013.
 Handel *Tamerlano*, 2013 (NCO Ensemble).
 Cavalli *La Calisto*, 2014.
 Haydn *L'infedelta delusa*, 2014 (NCO Ensemble).
 Nyman *The Man Who Mistook His Wife for a Hat*, 2015.
 Salieri *La Locandiera*, 2015 (NCO Ensemble).
 Leo *La Zingarella*, 2016 (Newly commissioned translation).
 Galvani *Rothschild's Violin*, 2016 (new commission).
 Cimarosa *The Parisian Painter*, 2016 (NCO Ensemble; newly commissioned translation by Simon Rees, and edition by Burden.).
 Purcell *Dido and Aeneas*, 2016.
 Walton *The Bear*, 2017.
 Stravinsky *Renard*, 2017.
 Paisiello *Barber of Seville*, 2017 (NCO Ensemble).
 Handel *Acis and Galatea*, 2017.
 Stravinsky *The Rake's Progress*, 2018.
 Haydn *Il mondo della luna*, 2018 (NCO Ensemble, newly commissioned translation).
 Haydn *Lo speciale*, 2018.
 Cimarosa *Secret Marriage*, 2019.
 Haydn *La vera costanza*, 2020.
 Galuppi *La diavolessa*, 2021. (NCO Ensemble, newly commissioned translation).

Forthcoming Productions

Cimarosa *Le asutzie femminili*, 2022. (NCO Ensemble, newly commissioned translation).

Other Productions as stage director

Purcell *Dido and Aeneas*, for St Mary's Academy, British Embassy, Paris 1995.
 Samuel Barber *A Hand of Bridge*/Tom Johnson *The Four Note Opera*, for the Department of Music, University of Newcastle, 1997.

Recordings

All the Charpentier recordings are first recordings and are new editions prepared for New Chamber Opera by John Powell at Tulsa University. From 1997 until 2003, these were released on the Gaudeamus label through ASV; the 2013 Guido disc was released by Divine Music.

1997	Charpentier	Incidental music to <i>Les fous divertissants</i> and <i>Le mariage forcé</i>
1998	Rameau	Complete Secular Cantatas.
1999	Henry Purcell	Music from the Gresham Manuscript.
2001	Aldrich and others	Music for Ceremonial Oxford.
2002	Charpentier	Incidental music to <i>Andromede</i> .
2003	Vivaldi	Collected Secular Cantatas Vol 1.
2013	Guido	The Four Seasons violin concertos