

CURRICULUM VITAE OF EMERITUS PROFESSOR MICHAEL TALBOT, FBA

PERSONAL DETAILS, QUALIFICATIONS AND EXPERIENCE

Personal Details

Name: Michael Owen Talbot.
Date and Place of Birth: 4 January 1943 at Luton, Bedfordshire.
Nationality: British.
Marital Status: Married to Shirley (*née* Mashiane), with two children.
Private Address:
E-mail Address:

Secondary and Higher Education

1953-1960 Welwyn Garden City Grammar School.
1954-1960 Royal Academy of Music, London, as Junior Exhibitioner.
1960-1961 Royal College of Music, London, as full-time student of Piano, Organ, Theory and Composition.
1961-1964 Clare College, Cambridge, as Open Scholar, later Memorial Scholar.
1964-1965 Clare College, Cambridge, as Mus. B. student.
1965-1968 Clare College, Cambridge, as Ph. D. student.

Post-School Qualifications

1961 Associateship of the Royal College of Music (ARCM).
1964 B. A. in Music (Cantab.): First Class Honours.
1965 Mus. B. (Cantab.).
1968 Ph. D. (Cantab.) awarded for thesis entitled *The Instrumental Music of Tomaso Albinoni*.
1969 M. A. (Cantab.).

Employment

1968-1969 University of Liverpool: Assistant Lecturer in Music.
1969-1979 University of Liverpool: Lecturer in Music
1979-1983 University of Liverpool: Senior Lecturer in Music
1983-1986 University of Liverpool: Reader in Music
1986-2002 University of Liverpool: Alsop Professor of Music
2002- University of Liverpool: Emeritus Professor of Music

Academic and Public Distinctions

1980 Made a *Cavaliere dell'Ordine "Al merito della Repubblica Italiana"*.
1986 Made an external member of the Ateneo Veneto, Venice.
1990 Elected a Fellow of the British Academy (FBA).

Grants, Prizes and Awards

1964-1968 Holder of a Major State Scholarship for postgraduate study.
1981-1982 Awarded a Research Grant by the Leverhulme Trust in support of research carried out in Italy during the session 1981-1982 when on study leave.
1989 Awarded the C. B. Oldman Prize by the International Association of Music Libraries (U. K. Branch) for "the Best British Work of Music

1990-1992	Librarianship, Reference or Bibliography for the Year 1988". Awarded a British Academy Research Readership (during a two-year period of study leave).
1990-1991	Awarded a Gladys Kriebel Delmas Foundation Fellowship for research in Venice.
1998	Awarded a Humanities Research Board grant for study leave in 1998-1999.
1999	Awarded the Serena Medal for 1999 by the British Academy.

Membership of External Bodies

Current member, Royal Musical Association.

Current member of the Editorial Board of *Music and Letters*.

Current member of the Editorial Committee (*Comitato Editoriale*) of the Istituto Italiano Antonio Vivaldi, Fondazione G. Cini onlus, Venice.

Current Joint Editor (*condirettore*) of the yearbook *Studi vivaldiani*.

Recreations

Travel, chess, modern fiction.

PUBLICATIONS

Books (Single-Authored)

Vivaldi (London, Dent, 1978), 275 pp. A revised version of this book was issued in paperback by Dent in 1984, and a more extensively revised and augmented version appeared, again from Dent, in 1993. It has also been published in Italian (Turin, EDT, 1978), German (Stuttgart, Deutsche Verlags-Anstalt, 1985; Frankfurt am Main/Leipzig, Insel Verlag, 1998) and Polish (PWM, Kraków, 1988).

Vivaldi (London, BBC Publications, 1979), 111 pp. Revised versions of this book have also been published in Japanese (Tokyo, EMI Toshiba, 1981), Portuguese (Rio de Janeiro, Zahar, 1985) and Spanish (Madrid, Alianza, 1990).

Albinoni. Leben und Werk (Adliswil-Zürich, Kunzelmann, 1980), 254 pp.

Antonio Vivaldi: a Guide to Research (New York, Garland, 1988), 248 pp. A revised version of this book has been published in Italian (Florence, Olschki, 1991) under the title *Vivaldi: fonti e letteratura critica*. This book was awarded the Oldman Prize for 1988 (see section 1.6).

Tomaso Albinoni: the Venetian Composer and his World (Oxford, Clarendon Press, 1990), 308 pp. A revised version of this book was issued in paperback by Clarendon Press in 1994. A later revised version in Spanish translation appeared from Alianza (Madrid) in 1995.

Benedetto Vinaccesi: a Musician in Brescia and Venice in the Age of Corelli (Oxford, Clarendon Press, 1994), 356 pp.

The Sacred Vocal Music of Antonio Vivaldi (Florence, Olschki, 1995), 565 pp.

Venetian Music in the Age of Vivaldi (Aldershot, Ashgate, 1999), 364 pp.

The Finale in Western Instrumental Music (Oxford University Press, 2001), 249 pp.

The Chamber Cantatas of Antonio Vivaldi (The Boydell Press, 2006), 234 pp.

Vivaldi and Fugue (Florence, Olschki, 2009), 260 pp.

The Vivaldi Compendium (The Boydell Press, 2011), 258 pp.

Books (Edited)

With A. Fanna: *Vivaldi. Vero e falso. Problemi di attribuzione* (Florence, Olschki, 1992), 191 pp. This volume contains the proceedings of a conference on authenticity (in relation to Vivaldi) held at Poitiers in 1991.

With F. Fanna: *Cinquant'anni di produzione e consumi della musica dell'et` di Vivaldi* (Florence, Olschki, 1998), 438 pp.

The Musical Work: Reality or Invention? (Liverpool, Liverpool University Press, 2000), 260 pp.

The Business of Music (Liverpool, Liverpool University Press, 2002), 320 pp.

Articles, Contributions to Books, Conference Papers, Reviews, Critical Editions of Music

These are too numerous to list individually, but the following are some selected items:

The Concerto Allegro in the Early Eighteenth Century, in *Music & Letters* 52, 1971, 8-18, 159-172.

Vivaldi's "Manchester" Sonatas, in *Proceedings of the Royal Musical Association*, 114, 1977-78, 20-29.

Vivaldi e lo chalumeau, in *Rivista italiana di musicologia* 15, 1980, 153-181.

Vivaldi and a French Ambassador, in *Informazioni e studi vivaldiani* 2, 1981, 31-41.

Vivaldi's Serenatas: Long Cantatas or Short Operas?, in *Antonio Vivaldi. Teatro musicale, cultura e società*, ed. L. Bianconi and G. Morelli, Florence 1982, 67-96.

The Serenata in Eighteenth-Century Venice, in *R.M.A. Research Chronicle* 18, 1982, 1-50. *Musical Academies in Eighteenth-Century Venice*, *Note d'Archivio per la storia musicale* n. s. 2, 1984, 21-65.

Vivaldi's Conch Concerto, in *Informazioni e studi vivaldiani* 5, 1984, 66-82.

Tenors and Basses at the Venetian Ospedali, in *Acta musicologica* 66, 1994, 123-138.

Purpose and Peculiarities of the Brandenburg Concertos, in *Bach und die Stile: Bericht über das 2. Dortmunder Bach-Symposium 1998*, ed. M. Geck, Dortmund 1999, 225-289.

Sacred Music at the Ospedale della Pietà in the Time of Handel, in *Händel-Jahrbuch* 46, 2000, 125-156.

How Recitatives End and Arias Begin in the Solo Cantatas of Antonio Vivaldi, in *Journal of the Royal Musical Association* 126, 2001, 169-192.

Vivaldi and the English Viol, in *Early Music* 30, 2002, 381-394.

Recovering Vivaldi's Lost Psalm, in *Eighteenth-Century Music* 1, 2004, 61-77.

Tomaso Albinoni, *Twelve Cantatas, Op. 4*, Madison 1979.

Tomaso Albinoni, *Pimpinone. Intermezzi comici musicali*, Madison 1983.

Numerous volumes in the *Nuova edizione critica* delle opere di Antonio Vivaldi (Ricordi/IIAV, 1980-).