



NOTES ON CONTRIBUTORS

Christian Breternitz studied musicology, educational science and psychology in Weimar and Jena. In 2019 he completed his doctorate at the Universität der Künste Berlin on ‘Berliner Blechblasinstrumentenbau um 18. und 19. Jahrhundert’ (Berlin Brass-Instrument Making in the Eighteenth and Nineteenth Centuries). Since 2020 he has been working as a research associate and curator of woodwind, brass and percussion instruments at the Berlin Musikinstrumenten-Museum.

Paul Cornelson is managing editor of *Johann Christian Bach: Operas and Dramatic Works* and also the recently completed edition *Carl Philipp Emanuel Bach: The Complete Works*, both published by The Packard Humanities Institute. He has published numerous articles on Mozart and eighteenth-century opera singers.

Hansjörg Drauschke, born in 1970 in Leipzig, studied musicology and Russian at the Universität Leipzig and Universität Hamburg. He then worked as a researcher and editor for several publishing houses. From 2008 until 2023 he was a research fellow in musicology at the Institut für Musik, Medien- und Sprechwissenschaften at Martin-Luther-Universität Halle-Wittenberg. His research focuses on baroque opera, oratorio and chamber music, music aesthetics and the making of editions. He wrote his doctoral thesis on Johann Mattheson’s operas. He is now an editor of the Telemann-Ausgabe, based at the Zentrum für Telemann-Pflege und -Forschung in Magdeburg.

Don Fader is Professor of Musicology at the University of Alabama. His research takes in a broad spectrum of issues in seventeenth- and eighteenth-century French and Italian music. A recipient of the Bourse Chateaubriand, the Westrup Prize and a fellowship from the National Endowment for the Humanities, he is the author of numerous articles and essays and has published four editions. His book *Music, Dance and Franco-Italian Cultural Exchange c. 1700: Michel Pignolet de Montéclair and the Prince de Vaudémont* was published in 2021 (Woodbridge: Boydell). He is currently working on editions of several newly discovered pieces – trios by Montéclair for A-R Editions and French cantatas by Philippe d’Orléans for the Centre de Musique Baroque de Versailles – as well as a book on Philippe II d’Orléans and the mixing of national styles in French court contexts.

Cristina Fernandes is a full-time researcher at the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Universidade Nova de Lisboa, where she coordinates the research group Historical and Cultural Studies in Music. She has taken part in several research projects and has published on various topics related to music in the eighteenth century, such as ceremonial and performance practices at the Portuguese royal chapels, patronage and diplomacy, musicians’ professional careers and cultural transfers between Portugal, Spain and Italy.

Bruno Forment is the principal investigator of the ‘Resounding Libraries’ research cluster at the Orpheus Instituut in Ghent. His scholarly interests include opera seria, scenography and art-historical research.

Joseph Fort is College Organist & Director of the Chapel Choir and Senior Lecturer in Music at King’s College London. He took up this post in 2015 upon completing his PhD at Harvard University. His book ‘Haydn’s Minuets and Eighteenth-Century Dance’ will be published by Cambridge University Press in late 2024.

Kirby E. Haugland is a Visiting Assistant Professor of Music (Musicology) at the Indiana University Jacobs School of Music. He completed his PhD at Indiana University in December 2023 with a dissertation on opera production in Dresden and Leipzig at the turn of the nineteenth century. His article on translating Joseph Weigl’s sentimental singspiel *Die Schweizerfamilie* into Italian has recently appeared in volume 53 of *Studies in Eighteenth-Century Culture* (2024).

David R. M. Irving is an ICREA Research Professor affiliated with the Institutió Milà i Fontanals de Recerca en Humanitats (IMF), CSIC, Barcelona, a Corresponding Fellow of the Australian Academy of the Humanities and Honorary Senior Fellow at the Melbourne Conservatorium of Music, University of Melbourne. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010) and *The Making of European Music in the Long Eighteenth Century* (New York: Oxford University Press, 2024), co-editor of *Eighteenth-Century Music* and co-general editor of *A Cultural History of Western Music* (London: Bloomsbury Academic, 2024).

Leonie Krempien has a bachelor's degree in musicology with a minor in English from the Goethe-Universität Frankfurt (2021) and is currently pursuing master's degrees in both musicology and English literature and culture at the Johannes Gutenberg-Universität Mainz. She has been a research assistant for the project 'Fachgeschichte der deutschsprachigen Musikwissenschaft von ca. 1810 bis ca. 1990' (History of German-Speaking Musicology from c1810 to c1990) at the Max-Planck-Institut für empirische Ästhetik under the direction of Melanie Wald-Fuhrmann since September 2019 and a research assistant in the Department of Musicology at the Johannes Gutenberg-Universität Mainz since December 2021.

Estelle Murphy is Assistant Professor of Music at Maynooth University. Her research and teaching focus on source studies and English and Irish music of the baroque period, particularly court odes for London and Dublin. Her secondary area of research is the performance of gender and feminism in popular music.

Guido Olivieri teaches musicology at the University of Texas Austin. He is the author of *String Virtuosi in Eighteenth-Century Naples: Culture, Power, and Music Institutions* (Cambridge: Cambridge University Press, 2024). He has edited the volume *Marchitelli, Mascitti e la musica strumentale napoletana fra Sei e Settecento* (Lucca: LIM, 2023) and co-edited the volume *Arcomelo 2013: studi nel terzo centenario della morte di Arcangelo Corelli (1653–1713)* (Lucca: LIM, 2015). He has published articles, chapters and editions relating to seventeenth- and eighteenth-century instrumental music.

Rashid-S. Pegah read history, European ethnology, historical auxiliary sciences and Italo-Roman philology at Julius-Maximilians-Universität Würzburg. He researches sources pertaining to seventeenth- and eighteenth-century court cultures.

Peter Pesic is the Musician-in-Residence and Director of the Science Institute at St John's College in Santa Fe. He has written extensively on connections between music and the sciences, leading up to his books *Music and the Making of Modern Science* (2014), *Polyphonic Minds: Music of the Hemispheres* (2017) and *Sounding Bodies: Music and the Making of Biomedical Science* (2022), all published by MIT Press. For this work he received a Guggenheim Fellowship and the 2015 American Publishers' Award in Music and the Performing Arts. His sixty published papers include 'Schubert's Dream' (*19th-Century Music* 23/2 (1999)), 'The Child and the Daemon: Mozart and Deep Play' (*19th-Century Music* 25/2–3 (2001)), 'Haydn's Wanderer' (*Haydn-Studien* 8/3 (2003)) and 'Composing the Crisis: From Mesmer's Harmonica to Charcot's Tam-tam' (*Nineteenth-Century Music Review* 19/1 (2022)).

Brianna E. Robertson-Kirkland is Lecturer in Historical Musicology at the Royal Conservatoire of Scotland. Her most recent publications include *Venanzio Rauzzini and the Birth of a New Style in English Singing: Scandalous Lessons* (New York: Routledge, 2022) and, co-edited with Murray Pittock, *The Tea-Table Miscellany*, volume 4 of *The Collected Works of Allan Ramsay* (Edinburgh: Edinburgh University Press, 2023).

Cristina Scuderi is Guest Professor at the Universität Graz and Adjunct Professor at the Università di Udine and the Università Roma Tre, also serving as a research fellow at the Università Statale di Milano. Following her PhD and diplomas in organ, harpsichord and electronic music, she worked at the universities of Fribourg and Stuttgart. Her work – which lies at the junction between music history of the eighteenth to twentieth centuries, opera studies and the history of institutions – has been supported by a wide variety of organizations. Her most recent project, based on Tartini's School of Nations with a focus on its pan-European networks, has received start-up funding from the Universität Graz.

Annalise Smith is a scholar of eighteenth-century French opera. She currently teaches at Memorial University of Newfoundland and Labrador, where she also serves as project coordinator for the Research Centre for the Study of Music, Media, and Place.

Christopher Suckling is Head of Historical Performance and Deputy Head of Academic Studies at the Guildhall School of Music & Drama. A continuo cellist and gambist, he is a principal player with Gabrieli and the Feinstein Ensemble, and has performed and broadcast live as a soloist and chamber musician on BBC Radio 3 and Classic FM. His doctoral thesis locates the evolution of the realization of recitative by the cellist in early eighteenth-century Italian opera and offers a method through which today's cellists can explore this practice. The relationship between his performance and research has led him to act as a consultant for BBC television and to contribute performing editions to recordings, notably for Handel's *L'Allegro, il Penseroso ed il Moderato* and Purcell's *King Arthur* and *The Fairy Queen* for Gabrieli. The resulting performances and recordings have met with acclaim; *King Arthur 1691* (Signum, SIGCD589) won both a Helpmann Award in Australia in 2019 and the *BBC Music Magazine* Recording of the Year award in 2020.

Mark Tatlow was formerly Professor at the Operahögskolan i Stockholm and Artistic Director of Drottningholm Slottsteater. In 2013 he co-founded the research project 'Performing Premodernity' at Stockholms universitet, and he is currently writing a PhD dissertation at Göteborgs universitet with the preliminary title 'Assaggio: Retelling Handel and Haydn'. In 2019 he compiled and conducted *Georgiana*, a new eighteenth-century opera pasticcio, at the Buxton Festival.

Benedict Taylor is Reader in Music at the University of Edinburgh. His publications include *The Melody of Time: Music and Temporality in the Romantic Era* (New York: Oxford University Press, 2016), *Music, Subjectivity, and Schumann* (Cambridge: Cambridge University Press, 2022) and, as editor, *The Cambridge Companion to Music and Romanticism* (Cambridge: Cambridge University Press, 2021). He is co-editor of *Music & Letters* and general editor of Cambridge University Press's 'Music in Context' series.

Bettina Varwig is Professor of Music History at the University of Cambridge and Fellow of Emmanuel College. Her publications include *Histories of Heinrich Schütz* (Cambridge: Cambridge University Press, 2012), *Music in the Flesh: An Early Modern Musical Physiology* (Chicago: University of Chicago Press, 2023) and the edited volume *Rethinking Bach* (New York: Oxford University Press, 2021).

Richard Will is Professor of Music at the University of Virginia. His publications include *'Don Giovanni' Captured: Performance, Media, Myth* (Chicago: University of Chicago Press, 2022), *Engaging Haydn: Culture, Context, and Criticism* (co-editor; Cambridge: Cambridge University Press, 2012) and *The Characteristic Symphony in the Age of Haydn and Beethoven* (Cambridge: Cambridge University Press, 2002).