

Notes on Article Contributors

Robert C. Ketterer is Professor Emeritus of Classics at the University of Iowa. He specializes in ancient drama and the reception of Classical history and literature in seventeenth- and eighteenth-century Italian opera. His publications have included studies of Plautus's comedies and of Latin school tragedy in renaissance England, and articles on performance practices in Aristophanes and Euripides. His writing on early opera includes *Ancient Rome in Early Opera* (2009), and articles, chapters and reviews of Italian opera based on ancient Greco-Roman themes. Current projects include studies of Handel's *Oreste*, and on opera during Venice's wars with the Ottomans. He has received support from the American Philosophical Society, the NEH, the AMS, the Delmas Foundation, and the Newberry Library. He has been a visiting Fellow at Trinity College, Oxford, and he serves on the board of directors of the American Handel Society.

Ralph P. Locke is Emeritus Professor of Musicology at the University of Rochester's Eastman School of Music. His publications include *Music, Musicians, and the SaintSimonians* (University of Chicago Press, 1986), *Cultivating Music in America: Women Patrons and Activists since 1860* (University of California Press, 1997; co-edited with Cyrilla Barr), and *Musical Exoticism: Images and Reflections and its "prequel", Music and the Exotic from the Renaissance to Mozart* (Cambridge University Press, 2009, 2015). He contributed three chapters on the exotic in nineteenth-century French opera to Hervé Lacombe, ed., *Histoire de l'opéra français, vol. 2* (Fayard, 2020). Locke is the founding (and continuing) editor of *Eastman Studies in Music*, a book series published by the University of Rochester Press, and part of the editorial consortium that founded *Music & Musical Performance: An International Journal* (openaccess).

Evan A. MacCarthy is Five College Visiting Associate Professor at the University of Massachusetts Amherst. His research focuses on the history of fifteenth-century music and music theory, early modern diplomacy and music, and the reception of antiquity in nineteenth-century music of the U.S. He is presently completing a book exploring the musical lives of Italian humanistic scholars, an edition of Ugolino of Orvieto's music theory treatise *Declaratio musicae disciplinae*, and a study on John Knowles Paine's music for the 1881 production of *Oedipus Tyrannus* at Harvard College.

Steven Huebner is James McGill Professor of Music at McGill University. His research focuses on French and Italian music of the nineteenth and early twentieth centuries, covering a wide variety of methods and approaches. He is the author of *The Operas of Charles Gounod* (1990), *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style* (1999), *Les Opéras de Verdi. Éléments d'un langage musico-dramatique* (2016) and over 60 scholarly essays in journals such as *Nineteenth-Century Music*, *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Music & Letters*, and *Journal of the Royal Musical Association*, and co-editor of two essay collections: *Debussy's Resonance* (2018) and *Artistic Migration and*

Identity: Paris, 1870-1940 (2020). His work has been honoured with the Prix Opus (2000) and Westrup Prize (2002).

Roberta Montemorra Marvin is Professor Emerita of Musicology at the University of Massachusetts and affiliated Professor of International Studies at the University of Iowa. She has published widely on the operas of Verdi and Rossini, as well as on Italian opera in Victorian Britain, including opera burlesques, visual images of prima donnas, censorship, and critical reception. Author of *The Politics of Verdi's "Cantica"* (2014) and *Verdi the Student – Verdi the Teacher* (2010, awarded the Premio Internazionale Giuseppe Verdi), she has received prestigious national fellowships in support of her research. Editor or co-editor of eight books, including most recently *Opera Outside the Box: Notions of Opera in Nineteenth-Century Britain* (2023) and *Music in World War II: Coping with Wartime in Europe and the United States* (2021), she also serves as Associate General Editor for *The Works of Giuseppe Verdi* and book series editor for *Ashgate Interdisciplinary Studies in Opera*.

Born in Rome, **Daniele Carnini** serves as direttore editoriale at the Fondazione Rossini, Pesaro. He obtained his PhD in Musicology at the Università di Pavia (Cremona) with a dissertation on finales in early-nineteenth-century opera seria. His publications are mainly focused on Ottocento opera. He is the author of *L'età plurale. L'opera italiana tra 1806 e 1815* (2025), the editor of two operas by Rossini (*Aureliano in Palmira*, together with Will Crutchfield, and *Demetrio e Polibio*), and of Niccolò Jommelli's *Didone abbandonata* (Vienna 1749). His works as a composer are also centered on human voice and musical theatre.

Candida Billie Mantica is Researcher at the University of Pavia (Cremona), where she is the Principal investigator of the VerDigital project. She serves as Managing Editor of the Edizione Critica delle Opere di Vincenzo Bellini (Ricordi), for which she is currently preparing the critical edition of *Adelson e Salvini*, and is a member of the Area scientifica of the Fondazione Teatro Donizetti (Bergamo). The edition of Donizetti's *L'Ange de Nisida* that she completed for Opera Rara led to the opera's world premiere in a concert performance (London, ROH, 2018) and to its first staged presentation (Bergamo, Donizetti Opera, 2019). As a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Southampton (2019-2021), she has finalised the critical edition of Verdi's *Macbeth* in French for WGV (Ricordi – University of Chicago Press). Her research focuses primarily on nineteenth-century Italian and French opera, concentrating on a variety of issues surrounding its creation and circulation, including compositional process, translation, reception, dramaturgy, and remediation.

Francesco Izzo is Professor of Music at the University of Southampton, General Editor of *The Works of Giuseppe Verdi* (University of Chicago Press and Casa Ricordi) and direttore scientifico of Festival Verdi Parma. He is the author of *Laughter between Two Revolutions: Opera buffa in Italy, 1831–1848* (2013) and of numerous essays on nineteenth-century opera, and the editor of Verdi's *Un giorno di regno* for *The Works of Giuseppe Verdi* (2021). He works intensively as coach, advisor, and accompanist to leading conductors and singers, and directs the Accademia Verdiana, the young artist program of Teatro Regio Parma. In 2024 he was Visiting Professor at the University of Venice "Ca' Foscari".

Andrea Malnati has been an Academic Advisor at the Fondazione Rossini (Pesaro) since 2015. He holds a Master of Arts degree from the Università Statale (Milan) and a Ph.D. in Musicology from the Università di Pavia (Cremona). His research focuses on early nineteenth century Italian opera, especially issues on textual criticism and music dramaturgy. His publications include *La Gran Scena nell'opera italiana (1790–1840)* (Fondazione Rossini, 2017), the critical the critical editions of *Girolamo Crescentini's Sei cantate per voce sola e fortepiano* (Consonarte, 2017) and *Rossini's Eduardo e Cristina* (Fondazione Rossini, 2023; together with Alice Tavilla).