



NOTES ON CONTRIBUTORS

Eric Boaro studied musicology and piano in Italy, and in 2021 gained a PhD in musicology at the University of Nottingham. Now Professor of Music History at the Conservatorio di Musica Franco Vittadini in Pavia, he is particularly interested in the Neapolitan music of the early eighteenth century. His articles have appeared in *Early Music*, *Eighteenth-Century Music* and *Acta musicologica*, and he frequently presents his work at musicological conferences in Europe.

David Breitman is Associate Professor of Historical Performance at Oberlin Conservatory, where he teaches fortepiano and clavichord as well as courses in performance practice. He has recorded all of Beethoven's violin sonatas with Elizabeth Wallfisch, the cello sonatas with Jaap ter Linden and the Mozart violin sonatas with Jean-François Rivest, as well as four discs of vocal music with the late Sanford Sylvan, whom he partnered in recital for over thirty years. In a collaboration of a different sort, he is one of seven fortepianists on the ten-CD recording of the complete Beethoven piano-sonata cycle on Claves Records. With his book *Piano-Playing Revisited: What Modern Players Can Learn from Period Instruments*, which appeared to critical acclaim in 2021 (Rochester: University of Rochester Press), Breitman summarizes a lifetime of experience as both performer and teacher.

Thomas A. Cressy is the George Kingsley Roth Research Fellow at Christ's College Cambridge. His publications focus on the music, history, anthropology and religion of Japan. For his PhD dissertation at Cornell University, he wrote an anthropological reception history of J. S. Bach's music in Japan.

Drew Edward Davies is a music historian focused on New Spain and the broader Hispanic world. He is currently Professor of Musicology and Chair of the Department of Music Studies at Northwestern University, and President of the Society for Eighteenth-Century Music. A frequent collaborator with early-music ensembles, he has published editions of music by Ignacio Jerusalem, Manuel de Sumaya and Santiago Billoni. He is author of *Forging Repertories: Cathedral Music in New Spain and Its Performance* (New York: Oxford University Press, 2025) and co-editor of the multi-volume *Catálogo de obras de música del Archivo del Cabildo Catedral Metropolitano de México*, ongoing since 2014 (Mexico City: Universidad Nacional Autónoma de México – Instituto de Investigaciones Estéticas).

Alan Davison is a scholar of the long nineteenth century, specializing in music and visual culture, art and aesthetics, celebrity studies and musical performance practice. His doctoral thesis was on Franz Liszt, and he has since published widely on portraiture of musicians, visual culture and aesthetics, and – more recently – critical theory in the academy.

Adriana De Feo is Senior Researcher at the Austrian Centre for Digital Humanities and Cultural Heritage (Abteilung Musikwissenschaft). Her research interests and publications (with Bärenreiter, Böhlau, Brepols, Classiques Garnier and Libreria Musicale Italiana) primarily concern the libretto and Italian opera in the seventeenth and eighteenth centuries.

José María Domínguez has taught baroque music and musical dramaturgy at the Departamento di Musicología, Universidad Complutense de Madrid, since 2018, and is a member of the Instituto del Teatro de Madrid, housed at the same institution. His research focuses on opera seria and music in Rome and Naples around the year 1700, with particular emphasis on diplomatic and cultural exchanges between Italy and Spain. He is author of the biography of Alessandro Scarlatti for the *Dizionario biografico degli Italiani* (volume 91, 2018), and his work has appeared in journals such as *Early Music*, *Il sagggiatore musicale* and *Analecta musicologica*.

Mark Ferraguto is Associate Professor of Musicology at the Pennsylvania State University. A specialist in the music of eighteenth- and early nineteenth-century Vienna, he is author of *Beethoven 1806* (New York: Oxford University Press, 2019) and co-editor of *Music and Diplomacy from the Early Modern Era to the Present* (New York: Palgrave Macmillan, 2014). Recent publications include the first modern edition of Franz Weiss's 'Razumovsky' Quartets (Middleton: A-R Editions, 2023) and chapters in *String Quartets in Beethoven's Europe*, ed. Nancy November (Boston: Academic Studies Press, 2022), and *The Cambridge Companion to 'The Magic Flute'*, ed. Jessica Waldoff (Cambridge: Cambridge University Press, 2023). With Nicole Cherry, he is currently editing two quintets by George Bridgetower for A-R Editions.

Angela Fiore received her PhD from the Université de Fribourg in 2015. She is currently Assistant Professor of Musicology at the Università di Messina. Her research areas include Neapolitan sacred music, the musical production associated with the House of Este-Modena and the historical soundscapes of early modern cities. In addition, she holds a diploma in violin, specializing in baroque repertoire.

Jonathan Frank is an Assistant Librarian at the Royal College of Music, London. His main research interest is the music of nineteenth-century Bath, particularly the life and influence of James William Windsor (1779–1853) and his family. His forthcoming monograph, provisionally entitled 'The Windsors of Bath', will be published by Routledge in late 2026.

Peter Koch Gehlshøj is a doctoral student at Københavns Universitet. He has a background in musicology, urban studies and alternative theatre practices. Currently he is part of the research project 'Voices, Places and Quarrels', which is focused on music theatre in eighteenth-century Copenhagen and combines conventional historiographical methodologies with practice-based and experimental approaches to the performing arts.

The main field of research of **Joan Grimalt** (Escola Superior de Música de Catalunya) is musical hermeneutics, especially those regions on the edge of language and literature: rhetoric, prosody and dramaturgy. In recent years he has also been involved in research projects on performance, where his experiences as performer and teacher converge in attempting to create a hermeneutic, performer-oriented analysis. In his most recent book, *Mapping Musical Signification* (Cham: Springer, 2020), Grimalt gathers his colleagues' and his own research on musical meaning into a systematic textbook. He is currently preparing a continuation of that volume, 'A Hermeneutical, Rhetorical Approach to Western Art Music', focused on case studies and on a theory of musical discourse and dramaturgy.

Marie Louise Herzfeld-Schild is Professor of Musicology at the Universität für Musik und darstellende Kunst Wien and, since 2022, has been Principal Investigator of the European Research Council starting-grant project 'GOING VIRAL: Music and Emotions during Pandemics (1679–1919)'. As a cultural historian of music, she is an internationally renowned expert in music and the history of emotions, experience and medicine. She has published extensively on

the theory, methodology and history of the relationship between music and emotions from the seventeenth to the twenty-first centuries, on the epistemology of music and on musicology in interdisciplinary contexts.

Alan Howard is Senior Lecturer (Associate Professor) in Music at Selwyn College Cambridge and an Affiliated Lecturer in the Cambridge Faculty of Music; he is also co-editor of *Early Music*. His critical editions of theatre music by John Eccles (A-R Editions) and odes by William Croft (*Musica Britannica*, Stainer & Bell) both appeared in 2023. He is currently finishing work on volume 30 of the revised *Purcell Society Edition* (also Stainer & Bell), 'Devotional Songs and Partsongs'.

Federico Lanzellotti is Postdoctoral Researcher at the Universität Basel in the project 'NightMuse', funded by the Schweizerischer Nationalfonds zur Förderung der wissenschaftlichen Forschung. After gaining a co-supervised PhD (Bologna and Madrid), he was Research Fellow at the Università di Padova and at the Conservatorio di Venezia. He is editing volumes for the *opera omnia* of Giovanni Bononcini (Fondazione Arcadia di Milano) and Giuseppe Tartini (Università di Padova), and his book on the life and works of Carlo Ambrogio Lonati is forthcoming. His main research interests are the philology and dramaturgy of music, focusing on the seventeenth- and eighteenth-century serenata and violin sonata as well as contemporary music, particularly the harpsichord works of György Ligeti and the musical theatre of Silvia Colasanti.

David Lodewyckx holds master's degrees in music theory (LUCA School of Arts, Campus Leuven / Lemmens) and musicology (Katholieke Universiteit Leuven) and studied historical music theory at the Schola Cantorum in Basel. He is currently Lecturer and Teaching Assistant at the Katholieke Universiteit Leuven and LUCA School of Arts, where he teaches music theory and music history. His main interests lie in the field of historically informed pedagogy.

Adeline Mueller is Associate Professor of Music at Mount Holyoke College. She specializes in opera and art song by Mozart and his contemporaries, particularly in German-speaking Europe, with additional research interests in music and childhood, marginalized composers and silent film music. Her book *Mozart and the Mediation of Childhood* was published in 2021 by the University of Chicago Press. She has published articles in *Eighteenth-Century Music* (2013) and *Opera Quarterly* (2012 and 2013), and contributed chapters to *Wagner and Cinema*, ed. Jeongwon Joe and Sander L. Gilman (Bloomington: Indiana University Press, 2010), *Mozart in Context*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2018) and *The Cambridge Companion to 'The Magic Flute'*, ed. Jessica Waldo (Cambridge: Cambridge University Press, 2023).

Flautist and music historian **Mary Oleskiewicz** is the world's leading authority on the flutes and compositions of Johann Joachim Quantz. In addition to recording and issuing numerous publications about Quantz's sonatas and concertos, she writes on the court of Frederick 'The Great', the music of the Bach family and the historical performance of eighteenth-century European music, especially at Dresden and Berlin. Also a professional dancer and teacher of Argentine tango, she has carried out fieldwork on South American flutes and is, in addition, a prize-winning photographer. Previously curator at the National Music Museum at the University of South Dakota, since 2001 she has been Professor at the University of Massachusetts Boston. Much of her research, including samples from a projected complete edition of Quantz's flute music, is available on her website www.jjquantz.com.

Berthold Over is currently Research Associate at the Zentrum für Telemann-Pflege und -Forschung in Magdeburg, where he is working on an online catalogue of the works of Georg Philipp Telemann. He worked previously at the Universität Greifswald and the Universität Mainz in the research

projects ‘Pasticcio: Ways of Arranging Attractive Operas’, ‘Music Migrations in the Early Modern Age: The Meeting of the European East, West and South’ and ‘Die Kantate als aristokratisches Ausdrucksmedium im Rom der Händelzeit (ca. 1695–1715)’. In the course of these projects he was able to locate important musical autographs by Antonio Vivaldi, George Frideric Handel and Gustav Mahler.

Matthew Pritchard is Lecturer in Musical Aesthetics at the University of Leeds. He works on the history of music aesthetics and music theory since the late eighteenth century, and his book *Romantic Music Aesthetics: Creating a Politics of Emotion* has recently appeared with Cambridge University Press. A further interest is the music of Bengal, with a focus on the songs of Rabindranath Tagore.

Cameron Stuart is a musicologist and baroque violinist who received his PhD from the University of Georgia in 2023 with a thesis entitled ‘Carlo Goldoni and the Singers of the *dramma giocoso per musica*’. He has published articles on topics that range from the improvisation of poetry in the Arcadian Academy of Rome to Taylor Swift in the recording studio.

Paolo Sullo holds diplomas in violin, viola and composition from the Conservatorio San Pietro a Majella in Naples and a degree in DAMS (Discipline delle Arti, della Musica e dello Spettacolo) from the Università di Roma Tor Vergata, where he also completed a PhD entitled ‘I solfeggi nella scuola napoletana del Settecento’ (The Solfeggi of the Eighteenth-Century Neapolitan School). He currently teaches music history at the Conservatorio Licinio Refice in Frosinone and collaborates with the Università di Roma Tor Vergata.

Lauri Suurpää is Professor of Music Theory at the Sibelius Academy, Taideyliopisto / University of the Arts Helsinki. His main research interests lie in the analysis of tonal music. His publications have typically combined technical analysis with other approaches such as programmatic aspects, narrativity, musico-poetic associations in vocal music, eighteenth-century rhetoric and romantic aesthetics. His publications include *Death in ‘Winterreise’: Musico-Poetic Associations in Schubert’s Song Cycle* (Bloomington: Indiana University Press, 2014), *Public and Private Modes of Musical Discourse: Haydn’s London Symphonies and Late String Quartets* (Bloomington: Indiana University Press, forthcoming) and numerous journal articles and book chapters.

Álvaro Torrente graduated in musicology from the Universidad de Salamanca (1993) and obtained his PhD from the University of Cambridge (1997). He is Professor of Music History at the Universidad Complutense de Madrid and Chair of the Instituto Complutense de Ciencias Musicales (ICCMU). His research and publications focus on Spanish secular song and sacred villancico as well as on Italian opera of the seventeenth and eighteenth centuries. His critical editions of early Italian operas, published by Bärenreiter and ICCMU, have been performed at the Royal Opera House, Bayerische Staatsoper, Nederlandse Oper, Theater Basel, Oper Frankfurt and Teatro Real. He is Principal Investigator of the European Research Council advanced-grant project ‘DIDONE. The Sources of Absolute Music: Mapping Emotions in Eighteenth-Century Italian Opera’ (2019–2024).

Susan Wollenberg is Emeritus Professor at the Faculty of Music, University of Oxford, and Emeritus Fellow of Lady Margaret Hall. Her research interests include studies of Schubert, keyboard music, women composers, the German lied, and the social and cultural history of music in Britain. Her publications include *Concert Life in Eighteenth-Century Britain* (Aldershot: Ashgate, 2004), co-edited with Simon McVeigh; and, co-edited with Therese Ellsworth, *The Piano in Nineteenth-Century British Culture* (Aldershot: Ashgate, 2007).