



NOTES ON CONTRIBUTORS

Clare Beesley is a professional flautist, specializing in historical performance, and a PhD candidate at the Universiteit Utrecht. Her dissertation investigates the process of becoming a *virtuosa* in the late eighteenth century through a case study of the British glass-armonica player Marianne Davies (1743/1744–1814). Her discussion of Davies's letter-book of introductions as a powerful networking tool appears in the proceedings of the Croatian Music Society's 2023 publication *Musical Networking in the Long 19th Century*. She is the 2023 recipient of the Burden Award for Musicology from the British Society for Eighteenth-Century Studies.

Tyler Bickford is Professor of Children's Literature and Childhood Studies in the Department of English at the University of Pittsburgh. Trained as an ethnomusicologist, he focuses on children's media, especially popular music and digital technology, using ethnographic and cultural-studies methods. He is the author of *Tween Pop: Children's Music and Public Culture* (Durham, NC: Duke University Press, 2020) and *Schooling New Media: Music, Language, and Technology in Children's Culture* (New York: Oxford University Press, 2017).

Teresa Cascudo is Senior Lecturer at the Universidad de La Rioja, where she coordinates the Interuniversity Doctoral Programme in Musicology. Her most recent works include the edited volume *Un Beethoven ibérico: dos siglos de transferencia cultural* (Granada: Comares, 2021).

Sergio Durante studied at the Università di Bologna and Conservatorio di Musica Giovan Battista Martini Bologna, and received his PhD from Harvard University in 1993. Since 2000 he has been Full Professor of Musicology at the Università di Padova. He has published around eighty essays in various languages, on topics including the history of the singing profession, musical theatre of the eighteenth century, instrumental music of the seventeenth and eighteenth centuries, the theory of opera, ethnomusicology and electroacoustic music. Recent publications include *Music and Nation: Essays on the Time of German and Italian Unifications* (Cambridge, MA: Harvard University Department of Music, 2019). He has held posts including De Bosis Lecturer in Italian Civilization at Harvard University (2011), and Visiting Lecturer at both the University of Sydney (2014) and Shanghai Tech University (2017). He is presently directing the *opera omnia* of Giuseppe Tartini.

Mark Ferraguto is Associate Professor of Musicology at the Pennsylvania State University. He is the author of *Beethoven 1806* (New York: Oxford University Press, 2019) as well as numerous articles and book chapters on the music of eighteenth- and early nineteenth-century Europe. His edition of Franz Weiss's 'Razumovsky' Quartets was published by A-R Editions in 2023.

Jacob Friedman is a Lecturer in Critical Writing at the University of Pennsylvania. He completed his PhD in musicology at Princeton University, with a dissertation on the reception history of Joseph Haydn's solo keyboard sonatas. His research focuses on Haydn, reception history and film music.

Jesús Herrera-Zamudio is Professor at the Universidad Veracruzana in Xalapa, having previously worked in Mexico City at the Conservatorio Nacional de Música and at the Universidad Nacional Autónoma de México (UNAM). He obtained a PhD in creation and culture theory at the Universidad de las Américas Puebla, and holds an MM in Musicology from the Universidad Veracruzana, an MM in piano from Indiana University and a BA in Piano from UNAM. He has conducted research into music in Mexico from the vice-regal period to the twentieth century,

given piano recitals, edited keyboard music and worked in music cataloguing. His current projects involve critical editions of piano music, studies of cultural transfer and the interpretation of piano music – written on both sides of the Atlantic – with flamenco characteristics.

Barry Ife is a cultural historian specializing in Spain. From 1988 to 2004 he held the Cervantes Chair of Spanish at King's College London and from 2004 to 2017 he was Principal of the Guildhall School of Music & Drama, where he is now a Research Professor.

The research of **Maxime Margollé** focuses on musical life in France in the eighteenth and nineteenth centuries by crossing political, cultural, aesthetic and artistic approaches. His main research subject is opéra-comique during that time, with a particular interest in the French Revolutionary period. He is currently preparing a book on the subject, and holds a Marie Skłodowska-Curie post-doctoral fellowship for his research on French opéra-comique in Scandinavia at the end of the eighteenth and beginning of the nineteenth centuries.

Danuta Mirka is Harry N. and Ruth F. Wyatt Professor of Music Theory at the Bienen School of Music, Northwestern University. Her research interests include the theory and analysis of metre and rhythm and the study of musical communication in the late eighteenth century. She is co-editor, with Kofi Agawu, of *Communication in Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2008) and editor of *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), which received the Citation of Special Merit from the Society for Music Theory in 2015. Her books include *The Sonoristic Structuralism of Krzysztof Penderecki* (Katowice: Akademia Muzyczna, 1997), *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791* (New York: Oxford University Press, 2009), which won the 2011 Wallace Berry Award of the Society for Music Theory, and *Hypermetric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791* (New York: Oxford University Press, 2021). Her chapter 'The Mystery of the Cadential Six-Four', published in the collection *What Is a Cadence?* (Leuven: Leuven University Press, 2015), ed. Markus Neuwirth and Pieter Bergé, received the 2017 Roland Jackson Award from the American Musicological Society.

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.

Gesa zur Nieden is Professor of Musicology at the Universität Greifswald, with research interests in eighteenth-century music theatre, the reception of Richard Wagner since 1945 and music and memory in plural societies. Since 2010 she has co-led three international research projects: two on the mobility of early-modern musicians (ANR-DFG 'Musici', EU-HERA 'MusMig') and one on operatic pasticcios of the eighteenth century (DFG-NCN 'Pasticcio'). Recent publications include *Musik und Subjektivität: Beiträge aus Musikwissenschaft, Musikphilosophie und kompositorischer Praxis*, co-edited with Daniel Martin Feige (Bielefeld: transcript Verlag, 2022) and *Operatic Pasticcios in 18th-Century Europe: Contexts, Materials and Aesthetics*, co-edited with Berthold Over (Bielefeld: transcript Verlag, 2021).

Berthold Over is currently working at the Telemann-Zentrum in Magdeburg, where he is establishing a digital catalogue of Georg Philipp Telemann's works. He was previously a Research Fellow in the Polish–German project 'Pasticcio: Ways of Arranging Attractive Operas' at the Universität Greifswald. Until 2019 he was employed as Research Fellow at the Johannes Gutenberg-Universität Mainz, where he collaborated in the international projects 'Music Migrations in the Early Modern Age. The Meeting of the European East, West and South (MusMig)' 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.

Robert Rawson is Professor of Musicology and Historically Informed Performance at Canterbury Christ Church University. A performer on double bass and viola da gamba, he has a special interest in music before c1800 and more broadly an interest in Czech music and the music of central and eastern Europe. He has also written about and recorded lesser-known music in Britain between the eras of Purcell and Handel.

Barbara M. Reul is a Full Professor of Musicology at Luther College University of Regina, and is passionate about archival research. Her publications, in both English and German, focus on eighteenth-century German court music, with an emphasis on Johann Friedrich Fasch (1688–1758) and musical life at the court of Anhalt-Zerbst. To date, she has also co-edited, with Ruth Tatlow and others, five issues of the Bach Network’s multimedia web-based journal *Discussing Bach*.

Ana Sánchez-Rojo is Assistant Professor at Tulane University in New Orleans. She specializes in eighteenth-century music from the Spanish Empire, and also conducts research on the music of twentieth-century Mexico. She approaches music from the perspective of cultural history, working mostly with archival documents.

Kim Sauberlich is a PhD candidate in musicology at the University of California Berkeley. Her research examines the intersection of embodied performance and racialized knowledge production in Rio de Janeiro from the 1808 transfer of the Portuguese court to Brazil until the country’s official abolition of slavery in 1888.

W. Dean Sutcliffe is Professor in the School of Music at the University of Auckland, and has been co-editor of *Eighteenth-Century Music* since its inception in 2004. Recent publications include the chapters ‘Gracious Beethoven?’ in *Beethoven Studies 4*, ed. Keith Chapin and David Wyn Jones (Cambridge: Cambridge University Press, 2020), and ‘Counterpoint without Anxiety? Andreas Romberg’s String Quartets Op. 2, Dedicated to Haydn’ in *String Quartets in Beethoven’s Europe*, ed. Nancy November (Boston: Academic Studies Press, 2022), the book *Instrumental Music in an Age of Sociability: Haydn, Mozart and Friends* (Cambridge: Cambridge University Press, 2020) and the edition *Andreas Romberg: Three String Quartets Op. 2* (Middleton, WI: A-R Editions, 2023). His most recent article is ‘What is Haydn Doing in a John Field Nocturne?’ (*Music Analysis* 42/2 (2023)).

M. Lucy Turner is Lecturer in Discipline in the Department of Music at Columbia University, where she earned her PhD in historical musicology in 2022. Her research focuses on classical instrumental form and temporality, topic theory, manuscript studies and the music of Beethoven, particularly aesthetics and meaning in the string quartets. Her chapter “‘So Here I Am, in the Middle Way’: The Autograph of the “Harp” Quartet and the Expressive Domain of Beethoven’s Second Maturity” was published in *The New Beethoven: Evolution, Analysis, Interpretation*, ed. Jeremy Yudkin (Rochester, NY: University of Rochester Press, 2020).

Trained in historically informed performance and as a secondary-school music teacher, **Wayne Weaver** is a PhD student at Wolfson College Cambridge. His doctoral research on music in late eighteenth-century Jamaica explores the activities of Euro-colonials such as the Kingston organist and composer Samuel Felsted. Meanwhile, he addresses the gaps in the archive and in previous research on the subject of the contributions – musical and otherwise – of people of African descent to musical performances in colonial Kingston.