



NOTES ON CONTRIBUTORS

Maria Virginia Acuña is Assistant Teaching Professor (Music History and Musicology) at the University of Victoria. Her research focuses on Spanish music and culture of the early modern era, specifically the intersection of gender, politics and race in baroque musical theatre. Her research has appeared in *Eighteenth-Century Music*, *Early Music* and the *Bulletin of the Comediantes*, and is forthcoming in *Cuadernos de música hispanoamericana*. She is also co-author of *Claudio Monteverdi: A Research and Information Guide* (New York: Routledge, 2018).

Callum Blackmore is a PhD candidate in historical musicology at Columbia University, studying French opera in the long eighteenth century. His dissertation, ‘Opera at the Dawn of Capitalism: Staging Economic Change in France and Its Colonies from Rameau to Cherubini’, explores representations of economic life on the operatic stage in the lead-up to the French and Haitian Revolutions.

Olivia Bloechl is Professor of Music at the University of Pittsburgh, with research interests in European and colonial North American music history (1600–1800), French baroque opera and global music historiography. She is the author of *Native American Song at the Frontiers of Early Modern Music* (Cambridge: Cambridge University Press, 2008) and *Opera and the Political Imaginary in Old Regime France* (Chicago: University of Chicago Press, 2017), and co-editor, with Melanie Lowe and Jeffrey Kallberg, of *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015). A trained pianist, she also enjoys dancing Argentinian tango and learning to play the lute.

Rachel Cowgill is Professor of Music and University Research Theme Champion for Creativity at the University of York. She has published on a wide range of topics, and is co-editor of *The Arts of the Prima Donna in the Long Nineteenth Century* (New York: Oxford University Press, 2012), *Art and Ideology in European Opera: Essays in Honour of Julian Rushton* (Woodbridge: Boydell, 2010) and *Music in the British Provinces, 1690–1914* (Aldershot: Ashgate, 2007), among other collections. She is a former editor of the *Journal of the Royal Musical Association* and a founding co-editor of the book series ‘Music in Britain, 1600–2000’ for Boydell. She is currently working on an article-length study of the second Pantheon opera house as a microcosm of Regency politics in early nineteenth-century London. She is also principal investigator on the AHRC-funded project ‘InterMusE, or The Internet of Musical Events: Digital Scholarship, Community, and the Archiving of Performance’.

Alison DeSimone is Associate Professor of Musicology at the University of Missouri-Kansas City Conservatory. She has published widely on music in eighteenth-century Britain, including her monograph *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England* (Clemson: Clemson University Press, 2021); an edited essay collection, with Matthew Gardner, on *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge: Cambridge University Press, 2020); and articles in the *Journal of Musicological Research*, *Studies in Eighteenth-Century Culture*, *Händel-Jahrbuch* and *Early Modern Women*. She is working on a second monograph on British women and the business of music in the eighteenth century.

Hansjörg Drauschke, born in 1970 in Leipzig, studied biochemistry, musicology and Russian at the Universität Leipzig and the Universität Hamburg. He then worked as a scientist and as an editor for several publishing houses. Since 2008 he has been Research Fellow in the musicology department of Martin-Luther-Universität Halle-Wittenberg. His research focuses on baroque opera, oratorio and

chamber music, music aesthetics and editing. He wrote his doctoral thesis on Johann Mattheson's operas.

Nathalie Dupuis-Désormeaux is an active pianist, theorist and composer who has presented her research and compositions internationally. She studied piano and composition with renowned Canadian composer and educator Anne E. Eggleston, and later obtained her PhD from York University. In 2019 she was awarded a Lewis Walpole Library Yale travel grant for research towards a tailor-made composition inspired by collection items within this library. Among the manuscripts she consulted was music amassed by Thomas Gray (1716–1771), and within this music collection, she discovered important eighteenth-century opera arias. Her findings feature in this issue of *Eighteenth-Century Music* as well as in her chapter 'Thomas Gray as Music Collector' for the edited collection *Thomas Gray among the Disciplines* (New York: Routledge, 2023).

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) and co-editor of *Music and Diplomacy from the Early Modern Era to the Present* (New York: Palgrave Macmillan, 2014). Other recent work includes chapters in *The Cambridge Companion to the 'Eroica' Symphony* (Cambridge: Cambridge University Press, 2020) and *String Quartets in Beethoven's Europe* (Boston: Academic Studies Press, 2022), both edited by Nancy November. His edition of Franz Weiss's 'Razumovsky' Quartets is forthcoming with A-R Editions.

Konstantin Hirschmann is currently finishing his PhD project, which revolves around the serenata at the court of Emperor Joseph I (1705–1711) and has been funded by the Österreichische Akademie der Wissenschaften. He teaches regularly at the Universität Wien, publishes on Italian and German opera of the seventeenth and eighteenth centuries and is Fellow of the Vienna Doctoral Academy: Theory and Methodology in the Humanities.

Britta Kägler studied history, literature and political science at the Katholische Universität Eichstätt-Ingolstadt, the Ludwig-Maximilians-Universität München and Georgetown University in Washington, DC. As a postdoctoral researcher, she worked for several years on an interdisciplinary project on the mobility of musicians in the seventeenth and eighteenth centuries and has since enjoyed working at the interface between musicology and history. In 2017 she took up a professorship in early modern history at the Norges teknisk-naturvitenskapelige universitet in Trondheim. Since 2020 she has been Professorin für Bayerische Landesgeschichte und europäische Regionalgeschichte at the Universität Passau.

Erica P. Levenson is Assistant Professor of Music History at the Crane School of Music, State University of New York, Potsdam. She has published on Anglo-French theatrical and musical exchanges in *Music, Myth and Story in Medieval and Early Modern Culture* (Woodbridge: Boydell, 2019) and in the interdisciplinary journal *Studies in Eighteenth-Century Culture*. Her research has been supported by grants from the Society for the Humanities at Cornell University and the American Musicological Society's Jan LaRue Travel Fund. She holds a PhD in musicology from Cornell University.

Miguel Ángel Marín studied musicology at the Universidad de Salamanca, the Universidad de Zaragoza and Cardiff University. He has a PhD in musicology from Royal Holloway University of London and lectures in music at the Universidad de La Rioja. His research interests focus on music in eighteenth- and nineteenth-century Spain, with particular reference to the work of Corelli, Scarlatti, Boccherini, Haydn and Mozart. His most recent book is *Mozart's Requiem KV 626 in Pamplona (1844): Study and Music Edition* (Kassel: Reichenberger, 2020).

Julia Prest is Professor of French and Caribbean Studies at the University of St Andrews. A graduate in music and French, she wrote her PhD thesis on Molière's comedy-ballets at the University of Cambridge and has published widely on early modern French and Caribbean theatre, including ballet and opera. Her third monograph, *Public Theatre and the Enslaved People of Colonial Saint-Domingue*, is currently in press with Palgrave Macmillan. Julia is the creator of the trilingual (English–French–Kreyòl) performance database *Theatre in Saint-Domingue, 1764–1791* www.theatreinsaintdomingue.org.

David Rhodes is a historical musicologist focusing on mid- to late eighteenth-century instrumental music. He has had substantial papers published in German conference proceedings in addition to articles in various international publications and entries in *The New Grove Dictionary of Music and Musicians* (2001), *Die Musik in Geschichte und Gegenwart* (2005) and *The Encyclopaedia of Music in Ireland* (2013), not least the entry on John Sigismond Cousser, and he has published some thirty-five critical music editions, a number of these in two or more volumes. He was formerly head of music at Waterford Institute of Technology (now the South East Technological University). He is an honorary life member of the Society for Musicology in Ireland and was a Council member and Honorary Treasurer of that society for many years.

John A. Rice, a freelance writer and teacher, studied with Daniel Hartz at the University of California Berkeley. After many years of research on eighteenth-century opera and musical patronage, in the last decade he has divided his attention between galant schemata (inspired by Robert Gjerdingen's *Music in the Galant Style*) and renaissance music and musical iconography. His work on schemata has produced several lectures, articles and the 'Settecentista' YouTube channel. His work on earlier music has recently produced *Saint Cecilia in the Renaissance: The Emergence of a Musical Icon* (Chicago: University of Chicago Press, 2022).

Eva-Maria Schreiner studied history, German philology and education at the Universität Regensburg. At the Universität Passau she works as a graduate teaching and research assistant in the department of Bayerische Landesgeschichte und europäische Regionalgeschichte. Her research focuses on the eighteenth and nineteenth centuries.

Tilman Skowronek is a harpsichordist, fortepianist and musicologist. His book *Beethoven the Pianist* was published by Cambridge University Press in 2010. He is Senior Lecturer in musical performance at the Högskolan för scen och musik, Göteborgs universitet. Between 2016 and 2020 he was Associate Researcher at the Orpheus Institute in Ghent.

Laura Trujillo Sanz is a PhD candidate in musicology at the University of Oregon and a baroque cellist trained at the Conservatorio Superior de Música de Castilla y León in Salamanca and the Conservatoire Royal de Bruxelles. Her research is currently focused on eighteenth-century Spanish music, with a special interest in chamber music and violoncello repertory.

Alejandro Vera is Associate Professor at the Instituto de Música of the Pontificia Universidad Católica de Chile and chief editor of the music journal *Resonancias*. Among other publications, he edited *Santiago de Murcia: cifras selectas de guitarra* (Middleton, WI: A-R Editions, 2010) and is author of *The Sweet Penance of Music: Musical Life in Colonial Santiago de Chile* (New York: Oxford University Press, 2020), which received the Robert M. Stevenson Award from the American Musicological Society in 2022. The original Spanish version of this book was also awarded the Premio de Musicología for 2018 by the Casa de las Américas in Cuba.

Sarah Waltz is Associate Professor of Music History at the University of the Pacific Conservatory of Music in Stockton, California. She has degrees from Oberlin College and Conservatory of Music and Yale University, with a doctoral dissertation on German musical interests in Scotland. She has published the edition *German Settings of Ossianic Texts 1770–1815* with A-R Editions (2016), articles in *Beethoven Forum* and *Beethoven Journal* and a chapter in the recent volume *Rethinking Mendelssohn* (New York: Oxford University Press, 2020), among other works. She also studies eighteenth- and nineteenth-century musical nationalism and topical analysis. Current projects include a biography of the musician and astronomer William Herschel (1738–1822) and research into networks of English musicians and touring virtuosos in London, including women virtuosos and the English career of the Black virtuoso violinist George Bridgetower.