Eighteenth-Century Music (2026), 23/1, 1–4
doi:10.1017/S1478570626100797

NOTES ON CONTRIBUTORS

Miguel Arango Calle is a PhD candidate in musicology at Indiana University. He received a bachelor's degree in guitar performance from the Universidad de Costa Rica and a master's degree in music theory from the University of Arizona. His dissertation studies the interaction between music, stage technology and visual culture in Viennese magic operas of the late eighteenth century. He also works as an editorial assistant for the website *Mozart: New Documents*.

Dorian Bandy is Associate Professor of musicology and historical performance at McGill University's Schulich School of Music. He is author of the book *Mozart the Performer: Variations on the Showman's Art* (Chicago: University of Chicago Press, 2023), as well as articles and book chapters including, most recently, publications in *The Journal of Musicology* and *The Oxford Handbook of Musical Variation*. As a baroque violinist, he has released five solo recordings featuring repertoire ranging from seventeenth-century German showpieces to chamber music by Mozart and his contemporaries.

Following studies at the universities of Cambridge and Oxford, **Henry T. Drummond** joined the Katholieke Universiteit Leuven and Alamire Foundation as a Fonds Wetenschappelijk Onderzoek Senior Postdoctoral Fellow. His research covers musical reform, devotional music and the application of digital approaches to the medieval and early-modern eras. He has published articles in *The Journal of Musicology, Early Music History, Medium Ævum*, the *Journal of the Royal Musical Association* and *Music Analysis*. His first book was published in 2024 by Oxford University Press in the New Cultural History of Music series, entitled *The Cantigas de Santa Maria: Power and Persuasion at the Alfonsine Court*.

Ruth Eldredge Thomas is a doctoral candidate in musicology at the University of Durham. Her research interests lie in the intersection of music, religion and politics, and especially in the reception of early-modern ideas in nineteenth-century musical discourse. As she is a practising organist, the nineteenth-century reception of Johann Sebastian Bach as a musical, cultural and political phenomenon plays a central role in her research.

Massimiliano Guido is the Corresponding Principal Investigator of the European Research Council Synergy project 'REM@KE: Reconstructing Embodied Musical Knowledge at the Keyboard (2025–2031)' and Associate Professor at the Dipartimento di Musicologia e Beni Culturali, Università di Pavia, Cremona, Italy. He is an organologist and musicologist specializing in historical keyboards and their impact on music theory and performance practice. He holds degrees in musicology, organ and harpsichord and has studied and worked in and between Italy, Sweden and Canada.

Clara Viloria Hernández holds a PhD from Harvard University (2025), where she wrote her dissertation on the mobility of queens and musicians in the seventeenth century. She previously studied musicology at the Universidad de Valladolid and cultural management at the Université de Lorraine, and she studied violin at the Conservatorio de Música de Valladolid. Her research has explored a range of topics, including mobility across early-modern Europe, Spanish theatre beyond Spain and the Italian madrigal.

Simon P. Keefe is J. R. Hoyle Chair of Music at the University of Sheffield, President of the Royal Musical Association and life member of the Akademie für Mozartforschung at the Internationale Stiftung Mozarteum in Salzburg. He is author of five monographs, including the Cambridge University Press volumes *Mozart's Requiem: Reception, Work, Completion* (2012; winner of the Marjorie Weston Emerson Award from the Mozart Society of America), the seven-hundred-page

© The Author(s), 2026. Published by Cambridge University Press.

https://doi.org/10.1017/S1478570626100797 Published online by Cambridge University Press

musical biography *Mozart in Vienna: the Final Decade* (2017) and *Haydn and Mozart in the Long Nineteenth Century: Parallel and Intersecting Patterns of Reception* (2023). He is also editor of a further ten volumes, including the forthcoming 'Vienna: A Musical History' (Cambridge University Press).

Achille Kienholz is a PhD student at the Université de Fribourg. There he earned a bachelor's degree in musicology and art history, and he holds a master's degree in ethnomusicology from the Université de Neuchâtel. He is working in the project 'The Musical World of Fairgrounds in Switzerland, 19th–21st Centuries', funded by the Schweizerischer Nationalfonds and led by Anna Stoll Knecht. His research interests include organology, the transmission of popular repertoires and the links between music and group identity.

Helena Langewitz studied musicology and theatre at the Universität Wien and was a research assistant and doctoral candidate in two projects funded by the Schweizerischer Nationalfonds zur Förderung der wissenschaftlichen Forschung: 'Italienische Oper an deutschsprachigen Höfen im 17. und 18. Jahrhundert' (Italian Opera at German-Speaking Courts in the Seventeenth and Eighteenth Centuries) and 'Opernorte' (Operatic Places) at the Schola Cantorum Basiliensis, Hochschule für Musik Basel, Fachhochschule Nordwestschweiz. She gained her doctorate in 2015 at the Universität Bern with a thesis on the interrelationship between representations of gardens and nature in musical theatre and real garden design, using the example of the Electoral Palatinate summer residence in Schwetzingen in the eighteenth century. Her book on this subject, *Oper – Garten – Lustschloss: Natur im Musiktheater und die Gartenanlage der kurfürstlichen Sommerresidenz Schwetzingen im 18. Jahrhundert*, was published in 2024 (Zurich: Chronos). Between 2016 and 2019 she was Lecturer at the Universität Bern and the Schola Cantorum Basiliensis, and worked as a freelance dramaturge and theatre educator. Since January 2022 she has been a postdoctoral research assistant on the project 'Garten und Musiktheater am Dresdner Hof des 17. und 18. Jahrhunderts' (Garden and Music Theatre at the Dresden Court in the Seventeenth and Eighteenth Centuries), funded by the Deutsche Forschungsgemeinschaft, at Johannes Gutenberg-Universität Mainz. Since May 2024 she has also been employed as assistant to the chair of music theatre at the Institut für Musikwissenschaft at the Universität Bern.

Carlos González Ludeña holds a PhD in musicology from the Universidad Complutense de Madrid (2022). In 2023–2024 he was the Universidad Complutense de Madrid's Margarita Salas Postdoctoral Fellow at the Universidad de Salamanca. He has also been a visiting scholar at the Institut de Recherche en Musicologie in Paris (2019) and at the University of Nottingham (2024). He currently teaches in the musicology programme at the Universidad Alfonso X el Sabio.

Ana Llorens holds a PhD in Music from the University of Cambridge. She is Lecturer in Music Theory and Analysis at the Universidad Complutense de Madrid, specializing in the analysis of large corpora. Currently she is Principal Investigator of the project 'MadMusic-CM', funded by the Comunidad de Madrid, as well as co-editor of 'The Cambridge History of Music in Spain' (Cambridge University Press, forthcoming). Her work has been published in *Music Theory Online* and *Empirical Musicology Review* and by Cambridge University Press, Routledge and Brepols. She received the 2024 Premio de Investigación en Humanidades y Ciencias Sociales Julián Marías from the Comunidad de Madrid.

Yseult Martinez received her PhD in early-modern history from Sorbonne Université in 2020. Following two postdoctoral fellowships devoted respectively to the figure of the dancing master in France and Italian castratos in the French king's chapel, she has continued her research in music history, with a particular interest in the figure of the French guitarist and theorbo player François Campion. Her first book, *Handel et ses héroïnes: un imaginaire de la puissance des femmes*, has recently been published by Classiques Garnier (Paris, 2025).

Nathaniel D. Mitchell is a Philadelphia-based music theorist whose research explores the cognitive foundations of musical creativity in such diverse genres as eighteenth-century opera, bluegrass and

https://doi.org/10.1017/S1478570626100797 Published online by Cambridge University Press

video games. He received his PhD in music from Princeton University, where his dissertation on musical form in eighteenth-century opera was awarded the William F. Holmes / Frank D'Accone Dissertation Fellowship from the American Musicological Society. In 2023 his article 'The Volta: A Galant Gesture of Culmination' (*Music Theory Spectrum* 42/2 (2020), 280–304) received the Roland Jackson Award from the American Musicological Society. Additional research has appeared in *Music Theory Online*, the *Oxford Handbook of Public Music Theory, SMT-V* and *SMT-Pod*.

Luisa Morales is a performer on the harpsichord and fortepiano, and a scholar promoting meaningful discourse between musicology and performance. She teaches music history at the Universitat de Lleida and Universitat Oberta de Catalunya. As Artistic Director and founder of the celebrated FIMTE International Festival of Spanish Keyboard Music, she has promoted the research, publication and performance of that rich heritage around the world. She holds a PhD from the University of Melbourne with the dissertation 'Domenico Scarlatti's Construction of a Spanish Style', receiving in 2018 the Melbourne Conservatorium of Music Director's Writing-Up Award for Exceptional Doctoral Research in Music. Her publications include the edited FIMTE collections *Domenico Scarlatti Forwards and Backwards* (2024), *New Perspectives on the Keyboard Works of Antonio Soler* (2016) and *Domenico Scarlatti in Spain* (2009). She is editor of 'The Cambridge Companion to Domenico Scarlatti', forthcoming in 2027.

Originally from New Zealand, **Paul Newton-Jackson** is a postdoctoral fellow at the Katholieke Universiteit Leuven. In 2022 he completed his PhD dissertation at the University of Cambridge on the reception of Polish-style music and dance in early-modern German lands, with particular emphasis on the works of Georg Philipp Telemann. In 2023 he held a postdoctoral position at the University of Edinburgh, where he researched the global material histories of late eighteenth-century keyboard instruments. His present work focuses on sacred polyphony in sixteenth-century Scotland in the context of cultural exchange with continental Europe. He is also Editorial Manager for *Eighteenth-Century Music*.

Matthias Range is a researcher at the Faculty of Music, University of Oxford. He studied art history and musicology at the Philipps-Universität Marburg before completing a DPhil thesis on British coronation music at the University of Oxford in 2008, followed by a postdoctoral position in early-modern history at Oxford Brookes University. The main focus of his interdisciplinary research is on the history of the British monarchy and nobility from the seventeenth to twentieth centuries, particularly on its culture and music. Publications include a book on *British Royal and State Funerals* from the sixteenth to the early twenty-first centuries (Woodbridge: Boydell, 2016).

Barak Schossberger is a violinist, musicologist and the chair of the Israeli Musicological Society (2024–2026). He holds a DMA in violin performance from the Eastman School of Music, and is currently pursuing a PhD in musicology at the Hebrew University of Jerusalem. His research focuses on Schenkerian theory as well as the relationship between analysis and performance, with an emphasis on eighteenth- and nineteenth-century repertoire. As a performer, he has appeared as soloist, chamber musician and orchestral leader, and he regularly develops innovative concert formats that integrate scholarship and audience interaction.

Maria Semi is Associate Professor at the Università di Bologna, where she teaches philosophy and aesthetics of music. Her studies aim at a deep comprehension of the web of relations that thinking about music has established with other fields of knowledge, taking into account historical as well as cultural and intellectual contexts. More broadly, her interests range from the Global Enlightenment to post-colonial studies, travel literature, music sociology and sound studies. She has dealt with issues related to eighteenth-century aesthetics, historiography and lexicography, as witnessed by her critical edition of Rousseau's *Dictionnaire de musique* (Paris: Classiques Garnier, 2020), and by other recent publications such as 'Writing about Polyphony, Talking about Civilization' (*Music & Letters* 103/1

https://doi.org/10.1017/S1478570626100797 Published online by Cambridge University Press

(2022), 60–87), '"Chi arriva alla tonalità, vince!": dai videogame alla storia della musica' (*Studi culturali* 19/3 (2022), 335–351) and 'A (Global) History of What?: Three Challenges in Contemporary Music History Writing' (*Acta musicologica* 94/2 (2022), 227–244).

Magnus Tessing Schneider is a Docent in Theatre Studies from Stockholms universitet who teaches the subject at Universitetet i Bergen, while being affiliated as a researcher with Högskolan för scen och musik at Göteborgs universitet. He is a specialist in the relationship between textual-musical dramaturgy and vocal-scenic performance practice in seventeenth- and eighteenth-century Italian opera, and his performance-oriented interpretations of opera classics have inspired stagings around the world. Currently working on a project funded by Vetenskapsrådet (the Swedish Research Council), 'Doubling and Allegorical Dramaturgy in the Operas of Francesco Cavalli (2024–2026)', he is author of *The Original Portrayal of Mozart's Don Giovanni* (London: Routledge, 2021) and editor of *Mozart's 'La clemenza di Tito': A Reappraisal* (with Ruth Tatlow, Stockholm: Stockholm University Press, 2018), Felicity Baker's essay collection *Don Giovanni's Reasons: Thoughts on a Masterpiece* (Bern: Peter Lang, 2021) and, with Meike Wagner, *Performing the Eighteenth Century: Theatrical Discourses, Practices, and Artefacts* (Stockholm: Stockholm University Press, 2023).

Bettina Varwig is Professor of Music History at the University of Cambridge and Fellow of Emmanuel College. She previously held posts at Magdalen College Oxford (2005–2008) and King's College London (2009–2017). She is author of *Histories of Heinrich Schütz* (Cambridge: Cambridge University Press, 2011) and *Music in the Flesh: An Early Modern Musical Physiology* (Chicago: University of Chicago Press, 2023), which received the Otto Kinkeldey Award of the American Musicological Society. In 2025 she was awarded the Dent Medal of the Royal Musical Association.

David Vickers teaches at the Royal Northern College of Music in Manchester. A council member of the Handel Institute, he edited *New Perspectives on Handel's Music: Essays in Honour of Donald Burrows* (Woodbridge: Boydell, 2022) and co-edited the *Cambridge Handel Encyclopedia* (Cambridge: Cambridge University Press, 2009; revised edition, 2013). His research articles include surveys of Handel's uses of coronation anthems in his English oratorios, his revision processes in opera revivals and the London careers and repertories of Italian singers Senesino and Giulia Frasi. An author of essays or books about aspects of Purcell, Vivaldi, Mozart and Haydn, he has served as a project consultant for many international baroque ensembles and classical record labels. For over twenty years he has written about a wide range of seventeenth- and eighteenth-century music for *Gramophone*.

Karina Zybina is a Research Fellow funded by Vetenskapsrådet (the Swedish Research Council) at Uppsala universitet and Lecturer in Music at the Paris Lodron Universität Salzburg. Her research explores reception and performance, opera of the long nineteenth century and the aesthetics of the unfinished. Her current project examines the reception and performance history of Mozart's incomplete operatic works.

https://doi.org/10.1017/S1478570626100797 Published online by Cambridge University Press