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NOTES ON CONTRIBUTORS

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Jack Comerford leads a versatile career as a singer and as a postgraduate researcher and teaching assistant at the University of Southampton. He is an alumnus of the University of York and the Royal College of Music. His doctoral thesis explores domestic musical practices in eighteenth-century England, with a particular emphasis on Handel's oratorio-style repertoire and its contemporary arrangements from the Walsh publishing house. Notable performances have included the coronation of King Charles III, Handel's *Israel in Egypt* with the Monteverdi Choir and Peter Whelan, Britten's *Curlew River* for Britten-Pears Arts and the BBC, Bach's cantatas BWV110 and 36 with Sir John Eliot Gardiner and the Constellation Choir, and Handel's *Esther* (Cannons Version) with The English Concert and Peter Whelan (Linn Records). He has also appeared as a guest speaker on BBC Radio 3's *Early Music Show* and has given papers at the Institute of Historical Research, the Handel Institute and the annual conference of Music in Eighteenth-Century Britain.

Steven Devine is conductor and artistic advisor of the English Haydn Festival, music director of New Chamber Opera, Oxford, and director of the Orchestra of the Age of Enlightenment's Bach, the Universe and Everything series. He has conducted Purcell, Bach, Handel and Mozart with leading ensembles including the Orchestra of the Age of Enlightenment and BBC National Orchestra of Wales. Recent highlights include *Messiah* with the Academy of Ancient Music and Bach with Symphony Nova Scotia. He records and performs as both harpsichordist and fortepianist. Devine studied at Chetham's School of Music and St Peter's College Oxford.

Judith Valerie Engel is an Austrian musicologist and concert pianist, having recently completed a DPhil in historical musicology at the University of Oxford and pursuing a DMA in piano performance at the University of British Columbia. She holds a BA and an MA from the Universität Mozarteum Salzburg. Both as researcher and as pianist, Engel focuses on the intersection between gender and feminist studies and music. Her DPhil thesis dealt with the eighteenth-century composer Marianna Martines, and at the University of British Columbia she works with contemporary Canadian women composers, investigating how age and gender affect professional identities against the backdrop of the prevalent myth of meritocracy and an almost exclusively white male legacy in classical music.

Kristin M. Franseen is a postdoctoral associate in musicology at Western University, where her research explores the intersections between unreliable historical sources and fiction in Antonio Salieri's reception history. Her book *Imagining Musical Pasts: The Queer Literary Musicology of Vernon Lee, Rosa Newmarch, and Edward Prime-Stevenson* was published in 2023 (Clemson: Clemson University Press).

Jure Gantar holds BA and MA degrees from the Univerza v Ljubljani, as well as a PhD in drama from the University of Toronto. He is Professor of Theatre at the Fountain School of Performing Arts of Dalhousie University in Halifax. He has written four books: *Dramaturgija in smeh* (Dramaturgy and Laughter; Ljubljana: Mestno gledališče ljubljansko, 1993), *The Pleasure of Fools* (Montreal: McGill–Queen's University Press, 2005), *The Evolution of Wilde's Wit* (New York: Palgrave Macmillan, 2015) and *Eseji o komediji* (Essays on Comedy; Ljubljana: Mestno gledališče ljubljansko, 2022), along

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with more than a hundred articles and other publications on the theory of drama, comedy, laughter, wit and contemporary theatre.

Glenda Goodman's work explores the intersection of material culture, gender and race in early American music. Her first book, *Cultivated by Hand: Amateur Musicians in the Early American Republic* (New York: Oxford University Press, 2020), which won the Lewis Lockwood Prize of the American Musicological Society in 2021, shows how gendered, elite white musicking was critical to the cultural work of nation formation following the American Revolution. She has written numerous articles for history and musicology journals. Her volume *American Contact: Objects of Intercultural Encounters and the Boundaries of Book History*, co-edited with Rhae Lynn Barnes, was published in 2024 (Philadelphia: University of Pennsylvania Press). She is currently investigating the roles English Protestant music played in eighteenth-century settler-Indigenous relations in the Native Northeast. She is Associate Professor of Music at the University of Pennsylvania.

Corinna Herr gained her PhD at the Universität Bremen with the thesis *Medeas Zorn: Eine 'starke Frau' in Opern des 17. und 18. Jahrhunderts* (The Anger of Medea: A 'Strong Woman' in Seventeenth- and Eighteenth-Century Opera; Herbolzheim: Centaurus, 2000). Her second book – *Gesang gegen die 'Ordnung der Natur'? Kastraten und Falsettisten in der Musikgeschichte* (Song against the 'Natural Order'? Castratos and Countertenors in Music History; Kassel: Bärenreiter, 2013) – derives from a 2009 *Habilitationsschrift* undertaken at the Ruhr-Universität Bochum. She was a member of the international working group Italian Opera in Central Europe and has co-edited several volumes on singing research and other subjects. Herr is Professor of Musicology at the Universität Koblenz. She is currently leading the project Darstellung und Rezeption klassischer Musik bei YouTube (The Presentation and Reception of Classical Music on YouTube), funded by the Deutsche Forschungsgemeinschaft.

Halvor K. Hosar is Associate Professor teaching music history at Universitetet i Stavanger. He specializes in the music of Haydn and Mozart's contemporaries, in particular the sacred works of Johann Baptist Wańhal. He completed a PhD at the University of Auckland under the supervision of Allan Badley and W. Dean Sutcliffe, having previously studied at Norges teknisk-naturvitenskapelige universitetet, Trondheim, and the Albert-Ludwigs-Universität Freiburg.

David R. M. Irving is an ICREA Research Professor at the Institució Milà i Fontanals de Recerca en Humanitats, CSIC, Barcelona, a Corresponding Fellow of the Australian Academy of the Humanities and Honorary Senior Fellow at the Melbourne Conservatorium of Music, University of Melbourne. He is the author of *Colonial Counterpoint: Music in Early Modern Manila* (New York: Oxford University Press, 2010) and *The Making of European Music in the Long Eighteenth Century* (New York: Oxford University Press, 2024), co-editor of *Eighteenth-Century Music* and co-general editor of *A Cultural History of Western Music* (London: Bloomsbury Academic, 2024).

Marion Kant studied musicology, dramaturgy and aesthetics at Humboldt-Universität zu Berlin. Her PhD investigated romantic ballet in the context of female emancipation and the 'woman question' in the nineteenth century. She has researched the music and performance culture of the nineteenth and twentieth centuries, the nazification of the arts in Germany and the history of artists in exile. She taught for many years at the universities of Pennsylvania and Cambridge.

Kordula Knaus is Professor of Musicology at the Universität Bayreuth. She has published books on Alban Berg's *Lulu*, cross-gender casting in baroque opera and baroque music history, and has co-edited volumes on music in society and on gender and intersectionality, as well as an introductory handbook for students of musicology. She was principal investigator of the Deutsche Forschungsgemeinschaft-funded projects Die Opera Buffa als europaisches Phänomen: Migration, Mapping und Transformation einer neuen Gattung (Opera Buffa as a European Phenomenon:

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Migration, Mapping and Transformation of a New Genre) (2017–2020) and Materiality and Aesthetic Transformation: The Festa teatrale *L'Huomo* at the Margravial Opera House Bayreuth (2021–2024). She has recently finished editing the volume *Aufsätze, Vorträge und andere Texte* (Essays, Lectures and Other Texts) for the *Alban Berg Gesamtausgabe* (Vienna: Universal, 2023) and the study book *Musikgeschichte 'Barock'* (Kassel: Bärenreiter, 2023).

Nicholas Lockey holds a PhD in musicology from Princeton University and has published research on multiple aspects on eighteenth-century compositional style and reception in the works of Vivaldi and Handel. He has taught at Princeton University, Sam Houston State University, Pacific Lutheran University and the Benjamin School. He is the managing director of the Tacoma Youth Chorus and musical director of the South Sound Baroque Orchestra.

Joe Lockwood read Music as an undergraduate at New College Oxford, where he was awarded the Gibbs Prize in Music, and completed an MPhil at King's College Cambridge, winning the William Barclay Squire Essay Prize. He completed his Arts and Humanities Research Council-funded doctorate at New College Oxford, on the reception of Handel's music during the American Revolution, in 2023. In the same year he took up a Leverhulme Trust Postdoctoral Research Fellowship at Newcastle University. His current research explores Handel reception in further locations beyond Britain in the eighteenth century, including Italy, Austria, the Caribbean and India. His most recent chapter, on the political, intellectual and aesthetic contexts of the 'Prize Musick' composition competition held in London in 1700–1701, has been published in Charles Edward McGuire, ed., *European Musical Competitions, 1700–1940* (Turnhout: Brepols, 2025). Lockwood has recently been awarded the International Handel Research Prize for 2025 by the Händel-Gesellschaft.

Alan Maddox is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. He initially trained as a singer, and his research focuses on Italian vocal music in the early eighteenth century, particularly that of Antonio Caldara (1670–1736), as well as on music and rhetoric, music in Australian colonial society, and music and intellectual history. He is President of the Musicological Society of Australia, and is active in the International Musicological Society and Society for the History of Emotions. His edited volume *Antonio Caldara and the Performance of Power* has recently been published (Vienna: Hollitzer, 2025).

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 is also Research Associate at the Universität Augsburg, involved in the project 'Transmitting Musical Knowledge in Eighteenth-Century European Violin Playing: Tartini's *Scuola delle Nazioni* in Light of Its Transnational Networks (Pupils, Patrons, Printers)'. 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)' (The Cantata as an Aristocratic Means of Expression in Rome during Handel's Time (*c*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.

Rena Roussin is a postdoctoral associate in musicology at Western University. Her research focuses on Western art music's historic and current relationships to issues of social justice and equity, with a particular emphasis on constructions of disability and gender in late eighteenth-century music. Recent and forthcoming publications appear with Bloomsbury, Cambridge University and Oxford University presses.

Renata Schellenberg is Professor of German at Mount Allison University. A scholar of eighteenth-century Germany by training, she continues to publish work on authors such as Goethe and Alexander von Humboldt in journals that include the *Goethe Yearbook* and *Publications of the English*

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Goethe Society. She has also written extensively on print and material cultures in eighteenth-century Germany.

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 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).

Emily Shyr has recently been awarded her PhD at Duke University, with a dissertation entitled 'The Romantic Sublime in the Late Works of Franz Schubert'. She received a master's degree in musicology at Duke University (2021) and also holds an MPhil in American history from the University of Cambridge (2017) and a BA in music and history from Columbia University (2013). For her work on Schubert she has received a Fulbright Research Award to Germany (2021–2022), an American Musicological Society Bozarth Travel Grant (2021) and, at Duke, the Katherine Goodman Stern Fellowship (2023–2024). She has published on Schubert in *19th-Century Music* and *Nineteenth-Century Music Review*, on Clara Schumann and, with R. Larry Todd, on Felix Mendelssohn and Gabriel Fauré. An active oboist, she is the oboe teacher at the University of North Carolina at Wilmington and has recorded the music of Robert Schumann, Camille Saint-Saëns and Francis Poulenc with R. Larry Todd on piano.

Brad Carlton Sisk is a PhD research fellow at Norges teknisk-naturvitenskapelige universitetet, Trondheim, with a project on musical dramaturgy as a mediation between the demands of political-economic power, the agency of the celebrity performer and eighteenth-century concepts and conventions of *genere* (gender/genre). He is part of the research group Women, Opera and the Public Stage in Eighteenth-Century Venice (WoVen), working under the supervision of Melania Bucciarelli. He has been awarded a Working with Music research grant (Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden), a Unifor grant (Designskolen Kolding) and an artistic residency at the Festival of Academic Theatre (Scuola Normale di Pisa). His inaugural study of Antonio Cesti's *Artaxerse* has recently appeared in *'Gloria e splendore delle scene secolari': Pietro Antonio Cesti nel IV centenario della nascita*, ed. Cecilia Luzzi and Lucia Navarrini (Florence: Edifir - Edizioni Firenze, 2025), and an essay co-written with Silvano Arnoldo on Maria Callas's costumes for *Medea* will be published next year in *La divina Maria*, ed. Paologiovanni Maione and Francesco Cotticelli (Vienna: Hollitzer). His performing edition of Giuseppe Maria Orlandini's *Arsace* was premiered at the Trondheim Barokkfest in January 2025 and will form the basis of a forthcoming critical edition published by Edition Gran Tonante.

Bjørnar Utne-Reitan studied musicology, music theory and music education at Universitetet i Oslo and Norges musikkhøgskole. In 2022 he earned a PhD from the latter institution for the dissertation 'Harmony in Conservatoire Education: A Study in the History of Music Theory in Norway'. His research interests include the history of Western music theory (particularly theory pedagogy) and nineteenth-century Norwegian music (particularly Grieg). His work has been published in a number of journals, including *Music Analysis, Journal of Music Theory, Music Theory Online, Music Theory & Analysis, Danish Musicology Online, Svensk tidskrift för musikforskning* and *Studia musicologica norvegica*.

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