

Authors

MARIO ASCHAUER is Associate Professor of Music at Sam Houston State University (Huntsville, Texas) where he serves as coordinator of the musicology area and director of the Center for Early Music Research and Performance (CEMRAP). Moreover, he is lecturer of harpsichord and basso continuo at Rice University (Houston, Texas). He holds degrees in conducting, harpsichord performance, and musicology from the Linz Bruckner Conservatory, the University of Music and Performing Arts, Vienna, and the University of Vienna.

Internationally renowned organist and harpsichordist EDOARDO BELLOTTI (†) was a leading expert of Renaissance and Baroque keyboard repertoire and improvisation. He combined teaching and performing with musicological research, publishing articles, essays and critical editions of organ music and presenting in international conferences and symposia. He was Associate Professor of Harpsichord and Affiliate Faculty of Musicology at Eastman School of Music, University of Rochester NY.

AUGUSTA CAMPAGNE studied harpsichord and figured bass in Amsterdam and Basel and until recently taught these subjects at the University of Music and Performing Arts Vienna. She completed a PhD in Vienna in 2015. Her research focusses on keyboard accompaniment around 1600 and on music notation and printing in the same period. Her publications include *Simone Verovio: Music printing, intabulations and basso continuo in Rome around 1600* (2018) and *Keyboard accompaniment in Italian music around 1600* (2022) (with Elam Rotem). She has initiated several conferences on the harpsichord in the 16th century and co-edited the resulting publications with Markus Grassl. Besides publishing widely on topics of music around 1600, Augusta has performed and recorded on historical keyboard instruments throughout Europe, North and South America, both as a soloist and as a continuo player.

VANIA DAL MASO is a harpsichordist and scholar based in Italy. A graduate in piano (Padua, 1981), harpsichord (Venice, 1986) and choir music (Padua, 1990), she taught at the Conservatory of Verona. She is the author of *Teoria e Pratica della Musica Italiana del Rinascimento* (Lucca: Libreria musicale italiana, 2017) and combines research into the technique, aesthetics and organological aspects of keyboard instruments and the performance of related repertoires.

PAOLA ERDAS is a Sardinian harpsichordist. After her degree in Venice she studied at the Universität Mozarteum in Salzburg. She combines her performing activities with in-depth musicological studies published by Ut Orpheus Edizioni (Perrine; Lebègue; Cabezón). Her seven solo CDs (Perrine – Venegas – Il Cembalo intorno a Gesualdo

– Lebegue – D'Anglebert – Cabezón – Valente) have mostly been recorded on historical instruments. Paola Erdas teaches harpsichord at the Conservatorio di Vicenza.

MARKUS GRASSL is Professor at the Institute of Musicology and Performance Studies at the mdw – University of Music and Performing Arts in Vienna. He received his PhD at the University of Vienna in 1990 and completed his habilitation at the mdw in 2010. His research focuses on early instrumental music, the music and musical culture of the French Baroque, and the history of the reception and performance of early music in the 20th century. Among his recent publications are „*Cantare nel gravicembalo*“. *Practices of Ensemble Playing and Accompaniment in Italian Musical Culture c. 1600*, co-edited with Augusta Campagne, Anklaenge 2020/21 (Vienna, 2022), and ‘*Universum rei harmonicae concentum absolvunt*’. *The Harpsichord in the Sixteenth Century*, co-edited with Augusta Campagne (Vienna, 2024), <<https://www.mdw.ac.at/mdwpress/en/books-harpsichord/>>.

JANE HATTER is an Associate Professor of musicology at the University of Utah in Salt Lake City. Her research examines musical communities in 15th- and 16th-century Europe and intersections between music and visual art. Jane's monograph, *Composing Community in Late Medieval Music* (CUP, 2019), explores what self-reference in music can tell us about bonds shared by musicians with a common pedagogical toolkit and experience. In 2023–24 she completed a year-long residence at Harvard's Villa I Tatti in Florence, where she started work on a new project on visual representations of female musicians in the decades around 1500.

MARTIN KIRNBAUER is head of research and member of the board of the Schola Cantorum Basiliensis / FHNW (University of Applied Sciences and Arts Northwestern Switzerland). Studying musicology at the universities in Erlangen and Basel, he obtained his Ph.D. with a work on a late-medieval songbook in 1998, followed by a ‘Habilitation’ in 2007 on chromatic and enharmonic music in 17th century; since then lecturer for musicology at the University of Basel. From 2004 to 2017 director of the Musicmuseum of the Historical Museum Basel and curator of its collection of musical instruments. Among his current projects is a digital edition of N. Vicentinos famous treatise *L'antica musica ridotta alla moderna prattica* (Rome, 1555) and ‘E-LAUTE – Electronic Linked Annotated Unified Tablature Edition’ (<https://www.fhnw.ch/en/people/prof-dr-martin-kirnbauer>).

DARRYL MARTIN is Conservator at the National Music Museum, University of South Dakota, and also serves as the Program Director for the University's Master of Music in the History of Musical Instruments. Prior to taking that position he had a long career at various institutions on Europe. Following the completion of his PhD at the University of Edinburgh he was curator in Edinburgh and then Copenhagen, before

moving to Gent (Belgium) to a position teaching the making of musical instruments and organology at KASK (Royal Academy of Fine Arts). He started his position at the NMM in late 2022.

FRANCESCO NOCERINO, born in Naples, has, alongside his activity as a teacher, been engaged in extensive archival research aiming above all at shedding light on the history of the musical instruments and their makers. He has also found unpublished music from the sixteenth to eighteenth centuries and he also curated exhibitions on early music and musical instruments. The results of his work have been published in numerous essays and conference proceedings on the history, iconography, technology, performance practice, and musical instruments as well as presented in lectures throughout Italy and abroad. He has written entries for *The New Grove Dictionary of Musical Instruments*.

HEIDELINDE POLLERUS holds a doctorate in art history, museology and history. Her main research interests are the aesthetics of the orthodox icon in avant-garde image concepts, the visual arts and culture of Bukovina in the inter-war period and, in the last twenty years, the decoration of historical keyboard instruments. Two books have been published by Graz University Press: *Der Maler Wladimir Zagorodnikow. 1896–1984, Kursk–Czernowitz–Graz. Von der Ikone zum Graffito* (2005) and *Tasteninstrumente als kunsthistorische Objekte. Cembalo, Clavichord, Spinett, Virginal* (2018).

IAN PRITCHARD, harpsichordist, organist, and musicologist is a specialist in early music and historical keyboard practices. A Fulbright scholar, Ian earned his PhD in musicology from the University of Southern California; his research interests include keyboard music of the late Renaissance and early Baroque, improvisation, notation, compositional process, and performance practice. Ian has released two discs of solo keyboard music and has worked as a continuo player with many leading ensembles in Europe and the United States. Ian is currently based in Los Angeles, where he serves as Chair of Music History and Literature at the Colburn School Conservatory of Music. He also serves as music director of the Los Angeles-based ensemble Tesseract. In 2015 he was elected an Associate of the Royal Academy of Music.

SÉBASTIEN WONNER studied harpsichord and organ at the Strasbourg conservatoire. He has performed throughout Europe and in North America. He made some twenty recordings. His recordings of harpsichord works by Sweelinck and Gabrieli have been received with critical acclaim. He is a professor of harpsichord at the conservatoire in Tours where he is currently head of the Early Music department.