**Presenters’ Brief Biographies** [in alphabetical order of surname]

**Hama Biglari**

Hama Jino Biglari has an MSc in Computing Science from Uppsala University, Sweden, where he also started to study musicology. He has been working as a software engineer since 2000 while also continuing with musicology studies at a higher level. Supervised by Dr Lars Berglund (Associate Professor in Musicology), in 2009 he compared repetitive ornamental patterns of early Italian Baroque singing with similar melodic patterns found in today's classical Persian and also in some versions of folkloristic Kurdish singing repertoire. Since then, Biglari has also measured and analysed acoustic-physiological aspects of those and some neighbouring Middle Eastern singing styles under professor Johan Sundberg's supervision at KTH (Royal Institute of Technology) in Stockholm, combined with voice science and music acoustic studies (also at KTH).

Biglari and Sundberg have presented their studies of timbral and melodic aspects of Persian and Kurdish singing at several international conferences on voice science, acoustics, performance science, and musicology. Biglari (and Berglund) have analysed tone repetitions and alternations as sung by Persian and Kurdish singers and compared their data (from the measurements of Biglari and Sundberg) with what voice scientists have found in Western singers performing tone repetitions. They have also presented the idea that the Italian sources on singing from around 1600 can be (re)interpreted in light of their new data. Since 2012, Biglari has also been organising an artistic project where traditional Middle Eastern singers learn to sing early Italian arias from accompanying Baroque musicians and experts; the singers have no previous opera or other Western music experience and they apply their native improvisatory, timbral and ornamental techniques on the Italian repertoire.

Currently, Biglari is pausing his academic studies but aims to pursue them in the near future and to prepare articles for the work done so far.

**Joseph Bolger**

Joseph Bolger is a countertenor and contemporary vocalist undertaking doctoral research at King’s College London. In opera and concert, he has worked for companies including Opera North, Welsh National Opera, Music Theatre Wales, New Chamber Opera, Armonico Consort, Ensemble Serse and Opera Settecento. Email: bolger.joseph@gmail.com

As a contemporary vocalist he has collaborated with guitarist Oliver Margerison, performing arrangements of jazz standards and indie classics in a variety of venues across Leeds. He has also worked with Knaïve Theatre, developing music for their upcoming adaptation of Karel Čapek’s *War With The Newts*.

His doctoral research focuses on the present-day aesthetic and social contexts of early music singing.

**Flora Dennis**

Flora Dennis is Head of Department of Art History at the University of Sussex. After a PhD in Musicology at the University of Cambridge (2002), she was a Research Fellow at the AHRC Centre for the Study of the Domestic Interior (jointly run by the Victoria and Albert Museum, the Royal College of Art and Royal Holloway, University of London, 2001-2006), co-curating the V&A exhibition *At Home in Renaissance Italy* (2006). She has been awarded research
fellowships by Villa I Tatti, the Harvard University Center for Italian Renaissance Studies (2007-8), the UK Arts and Humanities Research Council (2010-11), the Italian Academy, Columbia University (2011) and the Max Planck Institute for the History of Science, Berlin (2018), and was an Honorary Research Fellow of the V&A’s Research Department (2007-11). She is currently completing a monograph about music and the visual and material culture of the Renaissance home.

**Gawain Glenton**

Gawain Glenton is currently studying towards a PhD at the University of Southampton, funded by the AHRC via the South West and Wales Doctoral Training Partnership. He is a specialist cornetto player whose work as a soloist and an ensemble musician takes him all over the world. He performs and records with many leading international groups and directors, such as *Il Giardino Armonico, Les Talens Lyriques, Concerto Italiano*, and *The Taverner Consort*. Gawain is a member of *The English Cornett & Sackbut Ensemble* and is the founder/director of the recently-formed ensemble *In Echo*. Gawain's research and expertise in the field of ornamenting early music has led to him becoming increasingly in demand as a coach for both singers and instrumentalists.

**Greta Haenen**

Professor at [Universität des Saarlandes - Saarland University](http://www.uni-saarland.de/)
Professor at [Akademie für Alte Musik Bremen](http://www.awm-bremen.de/)

Great Haenen studied musicology at the university of Leuven (Belgium) and then theory and practice of early music at the Mozarteum in Salzburg (Mr. Harnoncourt's class). Her PhD was on vibrato in the music of the 17th and 18th Centuries in Leuven (1983, published in 1988), and has been based from 1991 until now at the Akademie für Alte Musik Bremen, in 1994 integrated into the Hochschule für Künste (Professor of Musicology in the Early Music Department). Since 2012 she has been Guest Professor at the Universität des Saarlandes, Saarbrücken. Greta is currently busy with a worklist of the H Roman Emperor Leopold I (1640-1705) as well as with the organisation of her private music library.

**Francis Knights**

Francis Knights studied at Royal Holloway College, University of London, and Magdalen College, Oxford. He has held positions at the Royal Northern College of Music, Somerville College, Oxford, the BBC and King's College, London, and been editor of four music journals. He is a busy keyboard recitalist and continuo player, and has founded and directed many vocal and instrumental ensembles, including Gradualia, the Cambridge Renaissance Ensemble, Bach Collegium Oxford and the Erasmus Chamber Choir. Since 2009 he has been a Fellow of Fitzwilliam College. He has recently been elected Chairman of the National Early Music Association.

**Dr. M. Hariharan, Pondicherry, India**

Dr Muthuswami Hariham was awarded postgraduate degrees in Music and Education, as well as a PhD in Music and a PhD (Hon) from the USA. He has attended and presented papers at numerous international conferences in the Netherlands, Australia, Malaysia, Hong Kong,

Dr Harihan has visited various universities and research institutions on lecture and concert tours in the USA (New York, Washington, New Jersey, Seattle, San Francisco, Los Angeles, San Diego, Phoenix, Hawaii, Pomona); Canada (Calgary, Vancouver, Ottawa, Toronto); France (Paris); UK (London); Malaysia (Penang, Kuala Lumpur); Singapore; and Australia (Sydney, Melbourne and Brisbane).

He has published many titles and research papers on various aspects of Indian Performing Arts and Culture (including dance, ethnomusicology and comparative music), and has acquired extensive lecturing and research experience, guiding numerous undergraduates doctorate degree students at the following institutions:

- Senior Fellow in Tamil University, Tanjore, India
- Project Fellow at Mysore University, Mysore, India
- Lecturer in Music at SSSV College, Madurai Univ. S. India
- Principal at SSSV College, Madurai Univ. S. India
- Principal at Bharathiar Centre for Performing and Fine Arts, Pondicherry, India
- Special officer for State Fine Arts & Performing Arts Academi, Govt. of Pondicherry, India

**Viviane Alves Kubo-Munari:**

Institutional affiliation: UNICAMP and PUCPR - Brazil

Viviane Alves Kubo-Munari is a doctorate researcher in Musicology at UNICAMP; co-ordinator of the degree course in music of PUCPR; and professor of vocal technique of the same institution. She is also a singer, graduated in singing by EMBAP, master in music by the Post Graduate Program in Music of UFPR. She was awarded the scholarship PDSE - CAPES in the year 2017, conducting the research internship at the UNIBO - University of Bologna under the guidance of musicologist Lorenzo Bianconi. In January 2013 she released her first book, *Malinconia d'amore: the melancholy and the female laments of the Venetian opera of the mid-seventeenth century.*

**Gerald Place**

Gerald Place was a choral exhibitioner at Trinity College, Cambridge where he made a special study of the music and poetry of the English renaissance. This led ultimately to a recorded anthology released on Naxos International (*Music for Shakespeare's Theatre: 8.570708 with Gerald Place tenor; Dorothy Linell lute*); a comprehensive edition of settings of Shakespeare songs and a book on musicians in Shakespeare, both currently in preparation. A chapter of the latter was use as the basis for an address to the Viola da Gamba Society entitled *Invisible Fiddlers* which was later published in the American Viola da Gamba Society Journal. Gerald also plays the viol himself. He is director of the path-finding Gesualdo Consort of London who most notably collaborated with Werner Herzog on his notorious Gesualdo film *Death for Five Voices* which won the *Italia Prize*. Gerald’s period language specialisms have led to his coaching and advising the BBC Singers, the Sixteen, Exaudi and the Netherlands Radio Choir. As a solo singer his repertoire has ranged from Byrd to Berio in venues from Boston to Baghdad.
Deborah Roberts

Deborah Roberts graduated from Nottingham University with an MA in editing and performing renaissance and baroque music. She has remained mildly obsessed with research and the discovery of new repertoire and performance styles ever since.

As a long-term member of The Tallis Scholars, Deborah performed with them in over 1,200 concerts in many weird and wonderful places around the world and in countless recordings of rare and beautiful renaissance music... something for which she will always be grateful. She also sang with many other early music ensembles and choirs, and as a soloist, encountering wonderful and inspiring musicians along the way. Tired of being seen as a substitute for a boy treble, Deborah founded Musica Secreta in the 1990’s in order to explore the rapidly expanding repertoire known to have been performed by female singers – much of it also composed by women. The group released a number of CDs, including the Luzzaschi madrigals for one to three sopranos, plus music by Barbara Strozzi, and the nuns Lucrezia Vizzana and Margarita Cozzolani. After Laurie Stras joined Deborah as co-director, the ensemble benefitted enormously from her research. They were awarded a major AHRC grant to work on the performance of Italian madrigals by female ensembles, and the resulting recording, Dangerous Graces, won a Diapason Decouvert. Much work now focuses on renaissance convent music, including the ground-breaking recording of music probably composed by the nun Leonora D’Este, Lucrezia Borgia’s Daughter.

In 2002 Deborah and Clare Norburn founded BREMF, and for many years they worked together on its artistic programme, besides establishing a scheme for supporting and training emerging artists, Early Music Live! Clare has now moved on from BREMF, in order to focus on her writing, and this is Deborah’s first year in the driving seat as sole artistic director. Deborah started directing choirs and running vocal courses around the turn of the century, and she has particularly enjoyed the choral and early opera courses she established in the beautiful Italian medieval town of Triora, where she lives for part of the year.

She very much hopes that BREXIT doesn’t happen!

Anthony Rooley

Anthony Rooley is now retired from performing and, just recently, from teaching performance practice and attitudes at the Schola Cantorum, Basel (as well as directing the Masters Programme - Advanced Vocal Ensemble Studies) has enjoyed a thoroughly demanding, active life... He travelled the world with his ensemble, The Consort of Musicke - famed for its imaginative and colourful performances of madrigalian repertoire mainly from Italy and England. Between travels he seriously searched the British Library for little-known repertoire from the 16th and 17th centuries, which formed the source of much of their performance material. Indeed, this is reflected in their huge recording archive - more than 130 CDs covers a vast amount of unknown gems. He was awarded a 'Lifetime Achievement Award' at the York Early Music Festival in 2016.

Laurie Stras

Laurie Stras is Research Professor of Music at the University of Huddersfield and Emeritus Professor of Music at the University of Southampton. She studied at the Royal College of Music and the University of London, and was for three years a Musical Director at the Royal National Theatre: she now teaches and researches sixteenth-century music, popular music, and
music and disability. Her research has been honoured by prizes from the ASCAP Deems-Taylor Awards, the Society for the Study of Early Modern Women, and the National Coordinating Centre for Public Engagement. Her articles have appeared in the *Journal of the American Musicological Society, Renaissance Studies, Early Music History, Early Music, Popular Music,* and *Journal of the Society for American Music,* and she has edited two collections for Ashgate Press, *She’s So Fine: Reflections on Whiteness, Femininity, Adolescence, and Class in 1960s Music,* and *Eroticism in Early Modern Music* (with Bonnie Blackburn). She is co-director of the ensemble Musica Secreta, with whom she has made four acclaimed recordings, including *Lucrezia Borgia’s Daughter,* winner of the 2016 Noah Greenberg Award from the American Musicological Society. Her monograph, *Women and Music in Sixteenth-Century Ferrara* is published by Cambridge University Press.

**Professor Robert Toft**

Robert Toft’s performance and scholarly interests revolve around the notion of ‘research informing practice’, and he specialises in the history of singing from the 16th to 19th centuries. He has written five books on the subject and has given master classes at leading conservatories in Australia, Austria, Britain, Canada, Germany, Ireland, Switzerland, and the USA. His label, Talbot Records, recently released Secret Fires of Love, a recording devoted to rhetorically inspired performances of vocal music written between the late 16th and 18th centuries (the disc launches a series that places well-known works of the past in a re-creative framework). His home base is in the Faculty of Music at Western University, Canada.

**Oliver Webber**

Oliver Webber has been immersed in the world of historical performance for 25 years, nurturing a special interest in the early 17th century. He is the director of the Monteverdi String Band, known for their elaborate and informed productions of the music of Monteverdi and his contemporaries. He performs, records and broadcasts with many of the finest ensembles in the field, and has been invited to guest-lead for Monteverdi productions by Andrew Parrott and Sir John Eliot Gardiner. Oliver and the Monteverdi String Band are regular visitors to BREMF, and with Deborah Roberts he co-directed last year’s *L’Orfeo,* working with singers on deepening their understanding of the poetic forms set by Monteverdi; the production was praised in the press for “Illuminating the text” and “delicious Italian enunciation and musicality”. He teaches at the Guildhall School of Music & Drama, and lectures internationally on topics ranging from the history of gut strings to rhetoric and ornamentation; he has also been invited to give specialist vocal coaching at the Royal College of Music. He has made a particular study of Italian literature and poetry of the 16th and 17th centuries, which has inspired his programming and interpretation, offering new perspectives on both instrumental and vocal performance.

**Professor Richard Wistreich**

Richard Wistreich is a historian of early modern vocality, whose research focuses on the role of the voice in the construction of identity. His published work includes two edited collections of essays about Claudio Monteverdi, chapters and articles on the cultural and technical history of singing, and a monograph, *Warrior, Courtier, Singer: Giulio Cesare Brancaccio and the Performance of Identity in the Late Renaissance.* His latest book is *The Cambridge History of Sixteenth-Century Music* (jointly edited with Iain Fenlon), which will be published in
December 2018. He has also had a long career as a professional singer specialising in sixteenth- and seventeenth-century music, during which he made more than 100 commercial recordings, appeared in opera, solo recitals, and as a member of several seminal ensembles of the early music revival. Richard Wistreich is Professor of Music and Director of Research at the Royal College of Music in London.