

## SUBMISSIONS

The *Journal of Musicology* welcomes articles in all areas of musical scholarship, including history, criticism, analysis, and performance practice. The Journal does not regularly publish reviews, but invites proposals for review essays on important books, music editions, and conference reports. All articles are published in English. Submissions should be sent in electronic form (as an attachment to an e-mail message) to [submissions@journalofmusicology.org](mailto:submissions@journalofmusicology.org). Please include an abstract and complete contact information (e-mail, telephone, and postal address). Full instructions, including a postal address for materials that cannot be sent electronically, are at [www.journalofmusicology.org](http://www.journalofmusicology.org).



## ABOUT THE AUTHORS

**William Watson** received his PhD from Yale University in 2020. His research draws on the digital humanities and critical data studies to study musical circulation in late medieval and early modern Europe. His work has been published in *Music Theory and Analysis* and is forthcoming in *The Oxford Handbook of Corpus Studies in Music*.

**Rebecca Herissone** is professor of musicology at the University of Manchester, a Fellow of the British Academy, and was co-editor of *Music and Letters* from 2007 to 2019. She works primarily on the creativity, material culture, and reception of early modern English music. She has published three monographs, most recently *Musical Creativity in Restoration England* (Cambridge University Press, 2013), which was awarded the Diana McVeagh Prize in 2015; she also received the Westrup Prize in 2007.

**Fabio Morabito** is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford, and from fall 2020 assistant professor of musicology at the University of Alberta. Morabito works on music and musical life in the century and a half between the birth of Haydn (1732) and the death of Brahms (1897). His recent and forthcoming publications address issues of canon formation and the origins of celebrity, string quartet culture, and the social history of musical scores. He is at work on a monograph entitled “Making the 19th-Century Composer.” With Nicholas Mathew, he is the principal investigator of the collaborative project “19th-Century Musicians as Annotators” in partnership with the British Library.

**Monica A. Hershberger** earned her PhD in historical musicology from Harvard University in 2017. An assistant professor of music at the State University of New York at Geneseo, she focuses on the history of opera in the United States, and her research has appeared in the *Journal of the American Musicological Society*, *American National Biography*, and *The Opera Journal*. She is currently working on a book about women in American opera during the 1950s.