

CURRICULUM VITAE

Dr. Carlo Bosi

Floridusgasse 33/9

1210 Vienna

Austria

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MAIN RESEARCH TOPICS:

15th-16th-century French secular monophony and polyphony, polyphonic modality, source studies, early Venetian opera and 'libertine' literature of *Incogniti* writers, music and philosophy in the Renaissance, with a special focus on the works of Giordano Bruno

HIGHER EDUCATION:

03/2009

Grade 8 of the ABRSM (**Associated Board of the Royal Schools of Music**).

Subject: Singing (countertenor); Grade: "Distinction"

03/2004

D.Phil. in Music, **Faculty of Music, University of Oxford, UK.**

Title of the dissertation: "The Secular Works of Du Fay and Binchois: Melody, Mode, Sonority". Supervisor: **Prof. Reinhard Strohm**

03/1996

« **Laurea** » in Musicology (*Dottore in Musica*), Department of Art, Music and Performance Studies (*D.A.M.S.*), **Università di Bologna, Italy.**

Title of the dissertation: "Strutture matematiche nelle composizioni su cantus firmus di Guillaume Dufay". Final grade: 110/110 *cum laude*. Supervisor: **Prof.**

Franco A. Gallo

SCHOLARSHIPS AND AWARDS:

09/1998-09/2000

British Academy Scholarship

10/1997-09/1998

Prize of Bologna University for a partial financial support of my doctorate study in Oxford

02-07/1994

E.R.A.S.M.U.S. scholarship for a study stay at the Universitat de València, Spain

07-08/1993

Scholarship of Bologna University for a study stay at the Rijksuniversiteit te Utrecht, Netherlands

OTHERS:

16/03/2017

Second classified for an associated professorship at the Université de Fribourg, Switzerland

LANGUAGE SKILLS:

Italian: C2; English: C1; German: C1; French: C1; Spanish C1; Dutch: A2; Norwegian: A1; Latin (writing and reading skills)

RESEARCH AND TEACHING:

01/05/2019-current

Senior Research Fellow at the Department of Art, Music and Dance Research of Salzburg University of the FWF (*Fonds zur Förderung der wissenschaftlichen Forschung, Austrian Research Fund*) Project “Early Venetian Opera and *Incogniti* Literature” (P 31859-G), starting from 01/11/2023 at Mozarteum University. **Funding awarded: 325,544 €**

01/10/2023-31/03/2024

Lecturer for the course “Produktion und Repertoirebildung von Musik des 15. und 16. Jahrhunderts” at the Institute of Musicology of the University of Saarland, Saarbrücken, Germany

01/10/2022-31/03/2023

Lecturer for the course “Musik des 15. und 16. Jahrhunderts”, at the Institute of Musicology of the University of Saarland, Saarbrücken, Germany

01/04/2022-30/09/2022

Lecturer for the course “Zwischen Humanismus, Hof und Republik: Die „Oper“ von ihren Anfängen im 16. Jahrhundert bis zu ihrer venezianischen Entfaltung in

den frühen Jahrzehnten des 17. Jahrhunderts”, at the Institute of Musicology of the University of Saarland, Saarbrücken, Germany

01/09/2021-28/02/2022

Lecturer for the course “Zwischen Humanismus, Hof und Republik: Die „Oper“ von ihren Anfängen im 16. Jahrhundert bis zu ihrer venezianischen Entfaltung in den frühen Jahrzehnten des 17. Jahrhunderts“, at the Institute of Musicology of the University of Vienna

01/10/2020-31/03/2021

Assistant Lecturer for the advanced seminar “Musik des 15. und des frühen 16. Jahrhunderts” at the Institute of Musicology of the University of the Saarland, Saarbrücken, Germany

01/10/2019-31/03/2020

Lecturer for the advanced seminar “Quellen und Gattungen der mehrstimmigen *chanson* im 15. Jahrhundert”; the introductory seminar “Die frühe venezianische Oper: Eine sozialgeschichtliche, literarische und musikalische Einführung”; and the workshops “Editionspraxis: Mehrstimmige Quellen zwischen 15. und 16. Jahrhundert” and “Kompositionsgeschichte in Beispielen: Von der Gregorianik bis 1500” at the Institute of Musicology of the University of the Saarland, Saarbrücken, Germany

01/03-31/08/2019

Lecturer for the **Seminar**, „Musikanalyse“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/03-31/08/2018

Lecturer for the **Workshop** „Musikanalyse“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/09/2017-28/02/2018

Lecturer for the **Course** „Transdisziplinäre Perspektiven: Musik und Performance bei Marcel Proust (1871-1922)“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/09/2016-28/02/2017

Lecturer for the **Seminar** „Die venezianische Oper im 17. Jahrhundert“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/03-31/08/2015

Lecturer for the **Seminar** „Quellen der weltlichen Mehrstimmigkeit im 15. und 16. Jahrhundert“, University of Vienna, Institut für Musikwissenschaft

01/03-31/08/2015

Lecturer for the **Workshop** „Musikalische Analyse“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/09/2013-28/02/2014

Lecturer for the **Seminar** „Die *chanson* am Ende des 15. Jahrhunderts: Zwischen ‘populärer’ und höfischer Kultur“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/08/2013-31/01/2014

Lecturer for the **Workshop** „Quellenkunde und Datenbank“, University of Basle, Musikwissenschaftliches Seminar

01/09/2013-28/02/2014

Lecturer für das **Seminar** „Die venezianische Oper im 17. Jahrhundert“, University of Vienna Wien, Institut für Musikwissenschaft

01/08/2011-31/01/2012

Lecturer for the **Seminar** „Analytische Wege zum polyphonen Lied zwischen Mittelalter und Renaissance“, University of Basle, Musikwissenschaftliches Seminar

01/09/2010-28/02/2011

Lecturer for the **Seminar** „Entwicklungen und Wandlungen der weltlichen Mehrstimmigkeit im 15. Jahrhundert“, University of Salzburg, FB Kunst-, Musik- und Tanzwissenschaft

01/01-28/02/2009

Lecturer for **Introductory Seminars** on medieval music and its historiography, City University, London, Department of Music

01/03-30/06/2008

Lecturer for the **Course** “‘Fact’ and ‘Fiction’: Representations of Composers in Biographies and Literature”, City University, London, Department of Music

01/09/2014-30/04/2019

Senior Research Fellow at the Department of Art, Music and Dance Research of Salzburg University of the FWF (*Fonds zur Förderung der wissenschaftlichen Forschung, Austrian Research Fund*) Project “Borrowing and Citation of Monophonic Melodies in Secular and Sacred Polyphony around 1500” (P 27257-G18). **Funding awarded: 224,078.51 €**

15/04/2010-14/10/2013

Research Fellow at the Department of Art, Music and Dance Research of Salzburg University of the FWF (*Fonds zur Förderung der wissenschaftlichen Forschung, Austrian*

Research Fund) Project “Borrowing and Citation of Monophonic Secular Tunes in Late 15th-Century Song” (P 22365-G18)

01/03/2007-28/02/2009

Research Fellow at the Music Department of *City University, London*. Work on a book derived from the D.Phil. dissertation and research on musical transfer processes and *musica ficta* usage in the manuscript Oxford, Bodleian Library, Canon. misc. 213

01/08/2006-31/01/2007

Research Fellow of the Norwegian Research Council (“Norges Forskningsråd”) at the NTNU **Trondheim**. Analysis and classification of Scandinavian manuscript fragments of the *Officium Missae*

09/2005-09/2006

Participation in the **EU-Project** *Digital Archives for the Safeguard of European Musical Heritage* : « *Petrarca in musica* » and « *Chansons Françaises de l’Ars Nova*. Transcription of madrigals by Philippe de Monte on texts by Francesco Petrarca, with seminars on musical philology and *musica ficta* in the sources scrutinized held at Bologna University, Italy

01/10/2004-31/01/2005

Research Fellow of the DAAD (*Deutscher Akademischer Austauschdienst, German Academic Exchange Service*) for a research stay at the Friedrich-Schiller-Universität Jena-Weimar in collaboration with the study group “Die Musik des frühen Trecento”, led by Prof. Dr. Oliver Huck

OTHER

02/05-30/09/2005

Call and Research Agent at Dow Chemicals, Antwerp. Phone and email assistance for customer service in the industry, in German, English and French

01-30/09/2004

Call Agent at TeachTeam, Brussels. Phone assistance on several IT technical issues in several languages, though mainly in German

INTERNATIONAL CONFERENCES AND PAPERS:

07-11/11/2023

“Antonio Caldara in Salzburg: Zwischen Innovation und Traditionsverbundenheit am Beispiel des *Germanico Martè*”, **invited paper**, *Symposium Antonio Caldara – from Venice to Vienna*, Universität für Musik und Darstellende Kunst, Vienna

04-07/10/2023

“Die Opern Antonio Caldaras für Salzburg: Eine wenig bekannte Epoche der Musikgeschichte”, *Jahrestagung der Gesellschaft für Musikforschung*, Institut für Musikwissenschaft, Universität des Saarlandes, Saarbrücken, Germany

04-06/08/2023

“Chanson und Autorschaft um 1500”, *5. Singer Pur Tage: Chanson*, Adlersberg bei Regensburg, Germany

06-08/07/2023

“Early Venetian Opera beyond the Lagoon: Reception and Censorship” and, together with Vera Grund, “Arias, Music and their Recipients”, *tosc@*, *5th Transnational Opera Studies Conference*, Lisbon, Colégio Almada Negreiros NOVA FCSH

28/06-02/07/2023

“Antonio Caldara in Baroque Salzburg: Between Innovation and Attachment to Earlier Models”, *20th Biennial International Conference on Baroque Music*, Geneva, Haute École de Musique de Genève

27/06/2023

“From «vizio privato» to «pubblica virtù»: Parallels between the *novelle* and the *drammi per musica* by Maiolino Bisaccioni”, *Intersections: Interdisciplinary Approaches to Opera Study Day*, Cambridge, University of Cambridge, Faculty of Music

14-17/09/2022

“A Network of Monophonic and Polyphonic Songs around 1500”, *Musical Interactions, 1400-1650*, Prague, Czech Museum of Music

22-26/08/2022

“Giulio Strozzi (1583-1652): Playwright, Poet, Librettist and... Libertine?”, *21st Quinquennial International Musicological Society (IMS) Congress*, Kapodistrias University, Athens, Greece

23-26/06/2022

“Early Venetian Opera *libretti* and Contemporary Narrative: Parallels and Structural Similarities”, *Transnational Opera Studies Conference (Tosc@)*, Universität Bayreuth and Thurnau Castle, Germany

27-29/04/2022

“Opere veneziane per scene non veneziane: tra censura e assimilazione”, *Vigilanz in Literatur und Künsten in Italien um 1600*, **invited paper**, Carl-Friedrich-von-Siemens-Stiftung, Munich, Germany

11-13/11/2021

“Political Theory and Narrative Strategies in the *drammi per musica* by Maiolino Bisaccioni”, *X Encontro de Investigação em Música*, Faculdade de Letras, Universidade de Coimbra, Portugal

28/09-01/10/2021

“Zwischen *vizio privato* und *pubblica virtù*: Parallelen zwischen den Libretti und den übrigen literarischen und historischen Werken von Maiolino Bisaccioni“, *17th International Congress of the German Musicological Society (GfM)*, Rheinische Friedrich-Wilhelms-Universität Bonn/Beethoven Haus Bonn, Germany

15-17/07/2021

“From ‘vizio privato’ to ‘pubblica virtù’: Parallels Between the *Novelle* and the *Drammi per musica* by Maiolino Bisaccioni”, *19th Biennial International Conference on Baroque Music*, Royal Birmingham Conservatoire, Birmingham England

05-09/07/2021

“*En la duché de Normandie: Melodic and Textual Peculiarities of the Chansonnier de Bayeux*”, *49th Medieval and Renaissance Music Conference*, Universidade Nova de Lisboa, Lisbon, Portugal

13-15/11/2020

“*Intra quaternarii limites musicam intelligunt omnem consonantiam: la musica nel pensiero di Giordano Bruno*”, *Music and Science from Leonardo to Galileo*, Centro Studi Opera Omnia Luigi Boccherini, Lucca, Italy

04-07/12/2019

“Frühe venezianische Oper und Literatur der *Incogniti*: Giulio Strozzi's *Il Natal di Amore* (1629)”, Poster, *Austrian Music Studies: Gegenstand – Perspektiven – Konzepte. Jahrestagung der Österreichischen Gesellschaft für Musikwissenschaft*, Universität Innsbruck, Innsbruck

23-26/09/2019

“Giulio Strozzi's *Il Natal di Amore* (1621): Eine literarische Vorahnung der ersten venezianischen Opern?”, *Jahrestagung der Gesellschaft für Musikforschung*, Universität Paderborn/Hochschule für Musik Detmold

25-27/07/2019

“Französische *chansons* in deutschen Drucken: Eine codicologische und kulturelle Kontextualisierung”, *Geselliger Sang. Poetik und Praxis des deutschen Liebesliedes im 15. und 16. Jahrhundert*, Universität Leipzig, Leipzig, Germany

06-08/12/2018

“*Espérance*, oder: Neue Erkenntnisse zum Ursprung des Chansonnier de Bayeux”, *Musik Quellen Denken. Prozesse der Re- und Dekonstruktion in Wissenschaft und Praxis*.

Jahrestagung der Österreichischen Gesellschaft für Musikwissenschaft, Österreichische Akademie der Wissenschaften, Vienna, Austria

20-23/11/2018

“*L’amour de moy si est enclouse: Pierre de la Rue’s Isolated Credo in the Context of the Song’s Transmission*”, **invited paper**, *Pierre de la Rue and Music at the Habsburg-Burgundian Court*, Mechlin, Belgium

04-08/07/2018

“Music, Magic and the Occult between the Fifteenth and Sixteenth Centuries”, *Medieval and Renaissance Music Conference*, Maynooth University, Ireland

28-30/06/2018

“Three *Libri missarum* from Early Lutheran Germany: Some Reflections on Their Repertory”, *Lasting Impressions: Music and Material Cultures of Print in Early Modern Europe*, Paris Lodron Universität Salzburg

14-15/06/2018

“Early Venetian Opera and *Incogniti* Literature”, *Music & Literature: Innovations, Intersections, and Interpretations*, Napier University, Edinburgh

22-25/11/2017

“Einstimmige *chansons* in mehrstimmigen Sätzen: ca. 1450 bis ca. 1550. Fallbeispiel *À qui dir’elle sa pensée/La fille qui n’a point d’amy*”, Poster, *Musik lehren – Musik lernen. Jahrestagung der Österreichischen Gesellschaft für Musikwissenschaft*, Universität für Musik und darstellende Kunst Wien, Vienna

04-08/07/2017

“*Impotent suis et affollé: Sex and Early Renaissance chanson*”, *Medieval and Renaissance Music Conference*, Charles University, Prague, Czech Republic

29/06-01/07/2017

“Caught in the Web of Texts: The *chansons* Family *Bon vin/Bon temps*”, *Gaspar van Weerbeke: Works and Contexts*, University of Salzburg, Austria

21-22/10/2016

“Caspar Glanners Liedersammlungen: Ein Überblick”, *Symposium: Musik in Salzburg zur Zeit der Renaissance*, University of Salzburg, Austria

05-08/07/2016

“*Espérance*, or: The first Owner(s) of the *Manuscrit de Bayeux* (F-Pn, f. fr. 9346)”, *Medieval and Renaissance Music Conference*, University of Sheffield, UK

26-27/05/2016

“*La fille qui n’a point d’amy*: Der Aufbau einer Melodiendatenbank veranschaulicht durch eine kleine Chansonsfamilie”, *Projekt Workshop Salzburg 2016*, Bildungshaus St. Virgil, Salzburg, Austria

24-25/03/2016

“Le manuscrit de Bayeux (BnF, fr. 9346) et BnF, fr. 12744 : deux chansonniers monodiques entre moyen âge et Renaissance”, **invited paper**, *Colloque „Poésie et musique sous Louis XII (1498-1515)*, University Paris IV (Sorbonne) and Musée de Cluny, Paris, France

16/11/2015

“Einstimmige Melodien um 1500: Stilistische und formale Betrachtungen anhand von Beispielen aus den Handschriften Paris, Bibliothèque nationale de France, f. fr. 12744 (A) und 9346 (*manuscrit de Bayeux*) (B)”, Research Seminar, Department of Music and Dance Research, University of Salzburg, Austria

06-09/07/2015

“Monophonic Songs around 1500: Stylistic and Formal Considerations on the Basis of Examples Taken from the Mss. Paris, Bibliothèque nationale de France, f. fr. 9346 (*Bayeux*) and 12744”, *Medieval and Renaissance Music Conference*, Brussels, Belgium

09-13/07/2014

“Stage and Literature: Interconnections between Librettos and Other Literary Genres in Early Venetian Operas”, *16th Biennial International Conference on Baroque Music*, Music and Performing Arts University “Mozarteum”, Salzburg, Austria

24-25/04/2014

“Einstimmige Melodien um 1500. Stilistische und formale Betrachtungen anhand von Beispielen aus den Handschriften Paris, f. fr. 12744 & 9346”, **invited paper** to the *troja Kolloquium und Jahrbuch für Renaissancemusik 2014* *Creatio ex unisono: Einstimmige Musik im 15. und 16. Jahrhundert*, University of Münster, Germany

14/01/2013

“Musik in den Werken Giordano Brunos”, Research Seminar, Department of Music and Dance Research, University of Salzburg, Austria

13/11/2013

“Monophone *chansons* als Vorlagen polyphoner Werke zwischen 15. und 16. Jahrhundert”, **invited paper** to the graduate Colloquium of Basel University Musicological Institute, Switzerland

24-26/10/2013

“Oper, Politik und Philosophie in der *Serenissima* des 17. Jahrhunderts und ihre

internationalen Vernetzungen”, **invited paper** to the conference *Von Venedig nach Salzburg. Kultureller und wirtschaftlicher Transfer*, Deutsches Studienzentrum in Venedig, Venice, Italy

29-31/08/2013

“Musik und Gesang in den magischen Werken Giordano Brunos”, **invited paper** to the conference *Cinquecento: Ästhetik des Hörens in der Renaissance*, Basel, Switzerland

04-07/07/2013

“Citation and the Art of Memory”, in *Medieval and Renaissance Music Conference 2013*, Centro Studi sull’Ars Nova Italiana del Trecento, Certaldo, Italy

01-07/07/2012

“Borrowing and Citation of Monophonic Secular Tunes”, in *Musics, Cultures, Identities. 19th Congress of the International Musicological Society 2012*, Accademia Nazionale di Santa Cecilia, Rome, Italy

05-08/07/2011

“*Mal mariées*, Adulterers and Lovers in Late 15th-Century Song: A Problem of Cultural History”, in *Medieval and Renaissance Music Conference 2011*, Institut d’Estudis Catalans, Barcelona, Spain

19-20/08/2011

“Johannes Brassart und Kaiser Sigismund: Versuch einer historischen Kontextualisierung anhand der Introiten”, **invited paper** to the conference *Urbanität, Identitätskonstruktion und Humanismus: Musik, Kunst und Kultur zur Zeit des Basler Konzils*, Basel, Switzerland

10/12/2011

“Il problema del »popolare« nella musica profana del Rinascimento”, **invited paper** for a day conference at the *Centro Studi sull’Ars Nova Italiana del Trecento*, Certaldo, Italy

05-08/07/2010

“The Transmission and Circulation of »Monophonic« Tunes in Late 15th-Century Italian Sources of Secular Polyphony: A Preliminary Assessment”, in *Medieval and Renaissance Music Conference 2010*, Royal Holloway University, London, UK

24-27/07/2008

“*Musica ficta* Usage: Old Questions and a Reappraisal”, in *Medieval and Renaissance Music Conference 2008*, Bangor, Wales, UK

26/05/2008

“*Musica ficta* Usage in the Songs of Guillaume Du Fay”, in *Postgraduate Music Colloquia*, City University, London, UK

07-11/08/2007

“Marianische Fragmente aus Antiphonarien und Brevieren mittelalterlichen Schwedens”, in *Medieval and Renaissance Music Conference 2007*, Vienna, Austria

07-09/07/2006

“Modalità ed espressione retorico-verbale nei madrigali di Monte e Macque”, in «*Petrarch and the Flemish Composers*». Around the European Project “Digital Archives for the Safeguard of European Musical Heritage”, Academia Belgica, Rome, Italy

18-20/11/2005

“Intersezioni fra »popolare« e »colto« nel tardo Quattrocento: il caso di *Tant que mon/nostre argent dura*”, in *IX Colloquio di Musicologia del «Saggiatore Musicale»*, Università di Bologna, Dipartimento di Musica e Spettacolo, Bologna, Italy

13-16/07/2005

“Le problème des emprunts mélodiques »populaires« dans les élaborations polyphoniques franco-flamandes à la fin du XV^e siècle”, in *Medieval and Renaissance Music Conference 2005*, Tours, France

18/11. and 01/12/2004

“Das Problem der einstimmigen Melodien in franko-flämischen mehrstimmigen Bearbeitungen am Ende des 15. Jahrhunderts: Der Fall von *Tant que mon/nostre argent dura*”, Graduate Colloquia of the Universities of Erlangen and Jena-Weimar, Germany

31/07-04/08/2003

“Some Late-Medieval Theoretical Witnesses in Favour of Polyphonic Modality”, in *Medieval and Renaissance Music Conference 2003*, Jena, Germany

26-29/07/2001

“Modal Usage in Dufay’s and Binchois’s Songs”, in *Medieval and Renaissance Music Conference 2001*, Spoleto, Italy

07-10/06/2001

“Modal Usage in Fifteenth-Century Secular Polyphony”, in *Seventh Congress on Musical Signification (ICMS7)*, Imatra, Finland

02/1998

“Mathematical Structures and Pythagorean Proportions in the Isorhythmic Motets of Dufay”, in *University of Oxford Students’ Colloquia*, Oxford, UK

03/1997

“Intersezioni tra musica e scienza”, in *Conferenze del Saggiatore Musicale*, Bologna, Italy

ADVANCED TRAINING COURSES:

19-23/09/2022

XLVII Corso Internazionale di Alta Cultura, Fondazione Giorgio Cini, Venice. Interdisciplinary debate on the topic “Resources of the Essential” (“Le risorse dell’essenziale”). Course Leader: Prof. Carlo Ossola

05/2011 – 01/2012

Certificate in Higher Education Teaching (*Lehrgang für Hochschuldidaktik*) (HSD⁺), University of Salzburg

2006 until 2008, June and/or July

Participation in three training courses of three days each on bibliographical and classificatory methods in sources and literature related to medieval music in Collazzone (PG), Italy, with financial support of the *Fondazione Ezio Franceschini*

08/1997

Advanced Training Course in Music Philology at the Conservatorio Rossini of Pesaro, Italy. Emphasis on the operas of Gioachino Rossini. Course leader: Prof. Paolo Fabbri

02-07/1997

Advanced Training Course in Cultural Heritage Preservation (*Corso avanzato in Conservazione dei Beni Culturali*) at the Istituto per la Conservazione dei Beni Culturali in Ravenna (Bologna University), Italy

RESEARCH COLLABORATIONS AND PARTNERSHIPS:

From 2024

Cooperation partner for a follow-up project of the German Research Board (DFG) on “Vigilance and Literature in Italy around 1600”, dir. by Prof. Dr. Florian Mehlretter, Universität München

2024

Member of the advisory board of the Colloquium *La culture médiévale à la Renaissance*, to take place in the summer 2024 at the Université de Rouen Normandie

SUPERVISION OF MASTER AND DOCTORAL DISSERTATIONS:

2016-2019

Co-supervision of Master’s Thesis of Guillermo Enrique Vélez Pardo, “Die Musik der italienischen Tanztraktate des 15. Jahrhunderts: Die säkulare Performance-Praxis und ihre Nachwirkungen im 16. Jahrhundert” at Salzburg University

COMPUTER KNOWLEDGE:

The whole Office package, Finale, Adobe, File Maker, Zoom and other online conference tools

PROFESSIONAL MEMBERSHIPS:

Member of the:

☞ *International Musicological Society* (IMS) (<https://www.musicology.org>)

☞ *Österreichische Gesellschaft für Musikwissenschaft* (ÖGMW)
(<https://www.musau.org/oegmw/oegmw-home>). **Here I am one of the contact persons of the ombudsman's office against power and sexual abuse in musicology**

☞ *Gesellschaft für Musikforschung* (GfM) (<https://www.musikforschung.de>) → Member of Musical Theatre Research Group