

About the General Editors

Terence Charlston is an internationally acknowledged specialist performer on early keyboard instruments, particularly harpsichord, clavichord and organ. His broad career encompasses many complementary roles including solo and chamber musician, choral and orchestral director, and teacher and academic researcher. His current research interests focus on the analysis of keyboard music, particularly counterpoint, as an aural and performed experience. He teaches harpsichord at the Royal College of Music in London where he is Professor of Harpsichord and Chair of Historical Keyboard Instruments. He received the honorary award of Fellow of the Royal College of Music in 2020. www.charlston.co.uk

Heather Windram is a researcher in the Department of Biochemistry at the University of Cambridge. In collaborations with scholars from a range of disciplines, she has published widely on the application of computer-based algorithms, developed for the evolutionary analysis of biological sequence data, to the analysis of the transmission histories of literary and music manuscript and early-print traditions. These range from Dante's *Monarchia*, the Wandering Jew ballad and the poetry of Robert Herrick through to the Prelude in G by Orlando Gibbons. With Christopher Howe, she has recently contributed a chapter to the *Handbook of Stemmatology*, edited by Philipp Roelli.

Andrew Woolley is a musicologist with particular interests in English and Portuguese music of the late 17th and early 18th centuries, and keyboard music. His most recent work on English keyboard music has included an anthology of over 120 pieces in the Purcell Society's Companion Series (volume 6), a chapter in the *Cambridge Companion to the Harpsichord*, edited by Mark Kroll, and journal articles concerned with William Babell. He is currently based in Portugal as an FCT researcher at CESEM, the Centre for the Study of the Sociology and Aesthetics of Music at the Universidade NOVA de Lisboa.
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