

Tim Crawford worked as a professional lutenist, playing on several recordings made during the 1980s. As a musicologist he studies lute music of the 16th to 18th centuries. Since the early 1990s he has been active in the rapidly-expanding field of MIR and was President of ISMIR for two years. He was PI of the AHRC-funded Transforming Musicology project which ran until 2017.

Kevin Page is a senior researcher at the [University of Oxford's e-Research Centre](#), where he studies the use of computational methods for organising and analysing music and musical information, and their application to Digital Musicology. He is PI of the AHRC 'Unlocking Musicology' project and a Co-I of 'Digital Delius' and 'Mapping Manuscript Migrations'. He is co-founder and chair of the Digital Libraries for Musicology series, and an editor of the IJDL special issue on this topic. Dr Page led Semantic Web activity within the AHRC 'Transforming Musicology' large grant, when he established the Digital Musicology workshop at the Digital Humanities at Oxford Summer School.

David Lewis is a researcher based at the Oxford e-Research Centre and the Royal Birmingham Conservatoire. He has recently worked on projects at Goldsmiths, University of London, Universität des Saarlandes and Universiteit Utrecht. His research focusses on the creation, dissemination and use of digital corpora of music (such as the Electronic Corpus of Lute Music) and music theory (earlymusictheory.org and Thesaurus Musicarum Italicarum).

Leigh VanHandel is associate professor of music theory and area chair of music theory at the Michigan State University College of Music. She received a Bachelor of Music from the Ohio State University, a Master of Music from SUNY Stony Brook, and a Doctor of Philosophy from Stanford University. Her dissertation was titled "Setting a Menu to Music: Prosody and Melody in 19th-century Art Song," and was a quantitative study of the relationship between speech intonation and rhythm patterns in spoken German and French and the melody and rhythm of art songs written to texts in those languages. She previously taught at the University of Oregon and the University of Illinois at Urbana-Champaign. Her research interests include the relationship between music and language, computer-assisted music research, music perception and cognition, and how music cognition can affect music theory pedagogy. She has presented at numerous regional, national, and international conferences and has been published in such journals as *Music Perception*, the *Journal of New Music Research*, and *Empirical Musicology Review*.

Michael Scott Cuthbert, Associate Professor of Music (AB '98, AM '01, Ph. D. '06, Harvard University) is a musicologist who has worked extensively on music of the fourteenth-century, computational musicology, and minimalism and other music of the past forty years. Cuthbert's current book project, *Ars Mutandi*, covers sacred music in Italy during the Black Death and Great Schism. Cuthbert's research lab has produced "music21," an open-source toolkit for computer-aided musical analysis, which has an installed user base in the thousands. Cuthbert's awards include the Rome Prize in Medieval Studies, the Villa I Tatti Fellowship in Italian Renaissance Studies, and a Fellowship in Music at the Radcliffe Institute for Advanced Study at Harvard University. As a composer, his works have been performed by the Bang on a Can All-Stars and other groups. Prior to coming to MIT, Cuthbert was on the faculties of Smith and Mount Holyoke Colleges.

Mark Gotham is a composer and computational music theorist based at the University of Cambridge, UK where he works as an Affiliated Lecturer in the Faculty of Music, College Lecturer and Director of Music-Making at Churchill College, and Director of Music and Director of Studies in Music at Murray Edwards College. He recently founded the educational social enterprise [fourscoreandmore.org](#) to democratise access to music theory. Mark graduated from the University of Oxford (Christ Church) with the Gibbs prize for the highest-ranking first class degree awarded in music; from the Royal Northern College of Music with an MMus in composition (supported by a full Arts and Humanities Research Council scholarship); and from the University of Cambridge (King's College) with a PhD in music theory (Newton Trust scholarship). He remains active as a conductor and composer. Recent highlights include conducting principals of the LSO and Philharmonia Orchestra in contemporary music projects, and a debut disc of compositions for choir(s) and keyboard(s) released this year on the Regent Records label.

Matthias Röder is the managing director of the Karajan Institute and as such responsible for the overall strategy and worldwide business development of the KARAJAN® brand and its associated products. Röder joined the Karajan Institute in 2011 from Harvard University, where he was a member of the music faculty and received a PhD in musicology in 2010. At Harvard he founded the Digital Musicology Study Group (now at MIT) and worked on several music technology and digital learning projects with partners such as the Packard Humanities Institute or the American rock band Incubus. Prior to Harvard University, Matthias studied music at the renowned Mozarteum University in Salzburg.

Ryaan Ahmed plays lute, theorbo, and guitar, and works as a soloist, continuo player, and vocal coach. He lives in London, England and works throughout the United States and Europe. Ryaan holds a Masters degree in Early Music from the Eastman School of Music, where he studied with Paul O'Dette and coached with Christel Thielmann. His masters studies were supported by the Paul and Daisy Soros Fellowship for New Americans. Ryaan holds an AB from Harvard University, where he concentrated in Computer Science with a Secondary Field in Music, while studying lute privately with Douglas Freundlich and Patrick O'Brien. As an undergraduate, Ryaan directed the Harvard Early Music Society and was a member of the Erwin Bodky Award-winning Harvard Baroque Chamber Orchestra. As a masters student, Ryaan the was assistant for the Eastman Collegim Musicum and taught lute lessons to guitar majors and continuo lessons for harp and guitar students. This past season, Ryaan served as the Musical Assistant for the 2015 Boston Early Music Festival and worked on the production of all three Monteverdi operas. He appeared as a recital soloist in collaboration with the Schola Cantorum Chicago and as part of the Pegasus Rising series in Rochester, NY and performed the Monteverdi Vespers with Pegasus Early Music under the direction of Paul O'Dette. He was assistant music director to Tim Nelson at the Centre for Opera Studies in Italy. Highlights of Ryaan's 2015-2016 season include upcoming appearances with the Newberry Consort in Chicago, with Welsh National Opera, at the Festival International d'Orgue de Fribourg, and as music director of a new, interdisciplinary production with director Giselle Ty at the Peabody Essex Museum in Salem, MA. For his direction of Cavalli's La Calisto with the Harvard Early Music Society, the Boston Early Music Intelligencer called Ryaan "an adept conductor from the theorbo".