

Bremen-born Tilman Skowroneck studied harpsichord in The Hague and Amsterdam with Bob van Asperen, Anneke Uittenbosch, Ton Koopman and Gustav Leonhardt. In 1991 he was engaged as harpsichordist and fortepianist in the Swedish baroque ensemble Corona Artis. With this ensemble he played a large number of concert productions, and made several recordings. In 1999, he studied fortepiano and performance practices with Malcolm Bilson (Cornell University). In May 2007, he defended his doctoral dissertation about performance practices in Beethoven's piano works (Department of Cultural Sciences, University of Gothenburg). His book *Beethoven the Pianist* was published by Cambridge University Press in 2010. Between 2009 and 2011 he held a postdoctoral fellowship from the Swedish Research Council for a research project about Viennese fortepianos, carried out at the University of Southampton.

Tilman Skowroneck is senior lecturer in musical performance at the Academy of Music and Drama (University of Gothenburg). He also works as freelance musician, music scholar, and translator. In 2016 he was appointed associate researcher at the Orpheus institute in Ghent, Belgium, in Tom Beghin's ongoing research cluster "Declassifying the Classics". Together with Roger Moseley (Cornell University), Tilman is also the editor of *Keyboard Perspectives*, the peer-reviewed yearbook of the Westfield Center for Historical Keyboard Studies.