**Cristina Fernandes** studied piano (“curso complementar”) at Conservatório de Música da Covilhã (Portugal) before earned her graduation in Musical Sciences (Historical Musicology) from the Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa (FCSH-NOVA). She completed a Master’s Degree at the same institution in 1998 with a thesis on music for Vespers in Portugal in mid-XVIII century (published by Colibri Editions in 2005 as *Devoção e Teatralidade: as Vésperas de João de Sousa Vasconcelos e a prática litúrgico-musical no Portugal Pombalino*). During the Master she benefited from an Erasmus scholarship at the Università degli  Studi di Venezia. In 2010, she received her PhD from the University of Évora with the dissertation *The production system of sacred music in Portugal at the end of the Ancient Régime: The Royal Chapel and the Patriarchal Church between 1750 and 1807.* From 2011 she is a Post-Doctoral Research Fellow at INET-MD (FCSH-NOVA), where she developed the project *Music at the Lisbon Royal and Patriarchal Chapel (1716-1834): models, repertoires and performance practices* (2011-2014), followed by *The Royal and Patriarchal Chapel of Lisbon (1716-1834): International comparisons in the field of court ceremonial and musical practices* (2014-2017), with a research grant from FCT-Fundação para a Ciência e a Tecnologia.

She took part of the research project “Studies of instrumental Music in Portugal, 1755-1840” (University of Évora) and collaborates with the research group “Music in Spain: Composition, Reception and Performance” (Universidad de La Rioja, Spain). Her musicological work has been presented in international conferences and seminars in Portugal, Spain, Italy, France, United Kingdom, Belgium, The Netherlands, Austria and Brazil and she is the author of two books (as well as co-editor of another) and of several book chapters, articles and essays.

She taught at some music schools of different levels, such as the Academia Nacional Superior de Orquestra - Metropolitana (Lisboa) and Escola das Artes-Universidade Católica Portuguesa (Oporto). In 2013-14 she directed the Master’s Seminar “Music Criticism” at FCSH-NOVA and from 2016 she teaches History of Music in Portugal in the Department of Musical Sciences. She is the coordinator of the thematic strand “Historical Approaches to Musical Performance”, included in the Strategic Programme of INET-MD for 2015-2020. In this context she is currently the co-tutor of four PhD dissertations.

She is a member of the Directive Board of SPIM-Sociedade Portuguesa de Investigação em Música (Portuguese Society for Music Research) and a music critic for the Portuguese newspaper *Público*. C. F. has published numerous texts on music for the general public (including programme notes for concerts and CD booklets) and has also carried out outreach activities, for instance through the writing of scripts for “staged concerts” that re-enact XVIII century assemblies and academies with music, dance and card games (“Assembleia das Nações Estrangeiras”, “Danza in Gioco”), presented in Portugal and abroad (Finland, Italy).

Her research interests include music and representation of the royal power during the *Ancient Régime*; ceremonial and performance practices; the circulation of musicians and repertoires; the musical relations between Portugal, Italy and Spain; the professional status of the musicians and their social and artistic networks; academies (assemblies) and sociability practices in the XVIII century; female music patronage; music and diplomacy (mainly the relations between Rome and Lisbon during the reign of John V); the history of music performance.