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Contributors

THOMAS BAUMAN, head of the Division of Music History, School of Music, University of Washington, is the author of *A Companion to Mozart's Operas* (London: J. M. Dent), scheduled to appear in 1992.

BARRY COOPER teaches in the Department of Music, University of Manchester.

GEORGE HOULE is Professor of Music at Stanford University and the author of *Le Ballet des Facheux: Beauchamp's Music for Molière's Play*, Indiana University Press, 1991.

LUKE JENSEN, Associate Director of the Center for Studies in Nineteenth-Century Music at the University of Maryland at College Park, is currently engaged as Assistant Editor for the *Répertoire international de la presse musicale*. His book, *Giuseppe Verdi and Giovanni Ricordi, with Notes on Francesco Lucca: from "Oberto" to "La Traviata,"* was published by Garland in 1989.

TIMOTHY J. MCGEE, Professor in the Faculty of Music, University of Toronto, is co-editing a volume concerning the pronunciation of European languages 1200-1650.

FREDERICK NEUMANN has recently penned three essays, they concern Mozart's prosodic appoggiatura, minuet tempo, and interpretive problems in Bach's solo violin and cello music. He is also preparing a volume on 17th- and 18th-century performance practices for Schirmer Books.

ALBERT R. RICE is curator of the Fiske Museum of Musical Instruments, Claremont California.

JOSHUA RIFKIN has prepared essays for *Musical Times* (1982-83) and *Basler Jahrbuch* (1985) that challenge the accepted idea of voice doublings in Bach's choirs.

PHILIP RUSSOM is Lecturer in Music Theory (half-time) at Brandeis University and Technical Editor (half-time) in the Medical Products

Groups of Hewlett Packard. He is completing a textbook on species counterpoint.

ERICH SCHWANDT, who teaches at the University of Victoria, is currently investigating Henry du Mont, a neglected 17th-century master of French sacred music.

FRANK TRAFICANTE, Grace H. and Fred W. Smith Associate Professor of Music in The Claremont Graduate School, has recently contributed an article on 17th-century English song to *Essays in Musicology: a Tribute to Alvin Johnson*. His edition of lra viol consorts by John Jenkins is scheduled to appear in A-R Editions.

NEAL ZASLAW is professor of music at Cornell University, a member of the graduate faculty at The Julliard School, and musicological advisor to the Mozart Bicentennial at Lincoln Center. His latest book is *The Compleat Mozart* (New York: W. W. Norton, 1990).



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