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Contributors

MALCOLM S. COLE is Professor of Musicology at the University of California, Los Angeles. Currently he is investigating Viennese magic operas contemporary with *Zauberflöte*.

DONALD GILL authored the entries on bandore, colascione, gallichone, (early) guitar, mandola, mandore, vihuela, and viola da mano for the *New Grove*.

JAMES HAAR, Professor of Music at the University of North Carolina at Chapel Hill, has recently co-authored with Iain Fenlon a volume on sources of the madrigal in the early 16th century.

GEORGE HOULE, Professor of Music at Stanford University, has recently prepared an edition and study of Ockeghem’s *Missa cuiusvis toni* (to be published by Indiana University Press) and an article for the Festschrift for Leonard Ratner.

CHARLES JACOBS, Distinguished Professor of Music in the City University of New York, has authored numerous studies concerning 16th-century Spanish music.

LEWIS E. PETERMAN, JR. directs the Collegium Musicum at San Diego State University and has special expertise in the performance of historical recorders and viols.
Pierre Beauchamp's collaboration with Molière resulted in a small masterpiece, the comédie-ballet Les Fâcheux (The Bores), the music for which is published here for the first time.

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Goethe, *Anweisungen*