Contributors


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


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 Jarhbuch (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 lyra 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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