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## Contributors/End Matter

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## Contributors

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EVA BADURA-SKODA, an authority on the early piano, has recently completed a number of studies concerning the fortepiano in the 18th century.

PAUL BADURA-SKODA has most recently authored *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press, 1993).

EDMUND A. BOWLES has been writing for over 40 years about late medieval musical instruments and their role in society, the development of the timpani, and music in court festivals of state. He has also specialized in the application of iconography to the study of performance practices, as well as the influence of technology on instrument-building. His latest book, *The Timpani: a History in Pictures and Documents*, is being edited by the Library of Congress for joint publication with Pendragon Press. He is currently working on Volume II of his *Musical Ensembles in Festival Books, 1500-1800: an Iconographical and Documentary Survey*.

MURRAY C. BRADSHAW is Professor of Musicology at U.C.L.A., and, for the past several years, has been studying and writing on early sacred monody.

KEVIN MOLL is Director of Schola Discantus and has recorded Johannes Ockeghem: The Two Three-Voice Masses, and *Missa De plus en plus, Missa Fors seulement* (Lyrichord Early Music Series). He is currently teaching at Case Western Reserve University.



ROGER PENSOM is currently University Lecturer in Old French Literature and Philology and Fellow of Hertford College, University of Oxford. His recent publications include "The Stylistic Function of Metre in Verlaine," *French Studies* 49 (1995), 292-307, and *Reading Béroul's Tristan: a Poetic Narrative and the Anthropology of Its Reception* (Berne: Lang, 1995).



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