CONTRIBUTORS

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Isobel Clarke is a recorder player and music historian, currently pursuing a PhD in historical performance practice at the Royal College of Music as an RCM scholar, supported by a Douglas & Hilda Simmons award and an Arts and Humanities Research Council doctoral award. Her research investigates the recorder’s practical use and social and musical status in the seventeenth century. She is also active as a performer of both early and contemporary repertoires, although her particular interest lies in the chamber music of the seventeenth and eighteenth centuries.

Evan Cortens holds a PhD in musicology from Cornell University (2014), with his dissertation exploring the sacred cantatas of Christoph Graupner. Articles have appeared in BACH: Journal of the Riemenschneider Bach Institute, Notes: The Quarterly Journal of the Music Library Association and the Newsletter of the Society for Eighteenth-Century Music, and his edition of Johann Samuel Schroeter’s Op. 3 piano concertos was published in 2013 by A-R Editions (Madison, Wisconsin).

Pianist Jeremy Eskenazi is a sought-after soloist, chamber musician, scholar and adjudicator. His performances and talks have been broadcast on BBC Radio 3, ABC Classic FM, Sveriges Radio Classic FM, and talks have been broadcast on BBC Radio 3 and Houston’s Classical 91.7. In 2006 he founded the Muzio Clementi Society <www.clementisociety.com>, which has since become an authoritative online source of information highlighting Clementi’s significance as a composer, publisher and instrument maker, and as ‘the father of the piano’. In March 2015 he was elected Associate of the Royal Academy of Music for a ‘significant contribution to the music profession’.

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Tanja Kovačević completed her PhD on the reception of the works of J. S. Bach in the long nineteenth century at Queen’s University Belfast. She was co-editor of Understanding Bach from 2010 to 2013, and has served as editor of the reviews section of Bach Bibliography <www.qub.ac.uk/~tomita/bachbib> since 2008. Her current research activities focus on the editions of Bach’s works published between 1800 and 1950.

Dionysios Kyropoulos is a stage director and researcher specializing in historical stagecraft. He is currently studying for a DPhil in Music at the University of Oxford supervised by Michael Burden, and his research focuses on the revival of period acting in baroque opera today. His website is <www.kyropoulos.com>.

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Michael Meyer studied organ at the Zürcher Hochschule der Künste and musicology and history at the Universität Zürich. He acted as Wissenschaftlicher Mitarbeiter at the Institute of Musicology of the Universität Zürich from December 2010, and from October 2014 he has been Assistant at the same institution. His dissertation on the reception of Josquin des Prez in sixteenth-century Germany was completed in 2014.

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Paul Murphy is Associate Professor and Chair of Music at Muhlenberg College. He is the editor and translator of José de Torres’s Treatise of 1736: General Rules for Accompanying on the Organ, Harpsichord, and the Harp, by Knowing Only How to Sing the Part, or a Bass in Canto Figurado (Bloomington: Indiana University Press, 2000), and lead author of The Musician’s Guide to Aural Skills, third edition (New York: Norton, 2016).

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Michael Robertson gained his PhD on the seventeenth-century consort suite at the University of Leeds, where he is now a visiting research fellow. His first book, The Courtly Consort Suite in German-Speaking Europe (1650–1706), was published in 2009 (Farnham: Ashgate), and a companion volume, Consort Suites and Dance Music by Town Musicians in German-Speaking Europe (1648–1700), has just appeared (Farnham: Ashgate, 2016). As well as contributing to academic journals and editing items of seventeenth-century consort music for publication, he has recently completed a new critical edition of Handel’s Alexander’s Feast (Magdeburg: Edition Walhall, 2015).

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