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Elizabeth Dobbin has an Arts degree in English literature and French and a first-class honours degree in Law from the University of Sydney, and a master’s degree in early music and classical singing from the Royal Conservatory of The Hague. She has worked extensively across Europe as a soloist and chamber musician. She is currently a doctoral student in the docARTES programme at the Orpheus Institute, Ghent and the Universiteit Leiden, where she is researching French baroque vocal practice.

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Anna Giust is an independent researcher, with teaching experience both in music and Russian language and culture. Currently she is Lecturer in Music Theory and the History of Musical Instruments at the Università Ca’ Foscari of Venice. She holds a PhD in the history and criticism of the visual and performing arts, obtained at the Università di Padova with the thesis ‘Towards Russian Opera: Growing National Consciousness in Eighteenth-Century Operatic Repertoire’ (2012, in English). She is the author of several articles concerning Russian music theatre from the eighteenth to the twentieth centuries, as well as two monographs: ‘Ivan Susanin’ di Catterino Cavos: un’opera russa prima dell’opera russa (Turin: EDT, 2011) and Cercando l’opera russa: la formazione di una coscienza nazionale nel repertorio operistico del Settecento (Milan: Amici della Scala-Feltrinelli, 2014).

Dianne L. Goldman is a specialist in music from Spain, Mexico and South America during the seventeenth and eighteenth centuries. Her interests include responsories and the matins service, authorship, and liturgy of both the Catholic and the Jewish traditions. She is currently Lecturer in Music History at Columbia College Chicago.

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David Wyn Jones is Professor of Music at Cardiff University. He has published widely on music and musical life in the eighteenth and early nineteenth centuries, including a biography of Haydn in the Cambridge University Press Musical lives series (2009) and a major contextual study, The Symphony in Beethoven's Vienna (Cambridge: Cambridge University Press, 2006). A more recent monograph embraces a wider perspective: Music in Vienna, 1700, 1800, 1900 (Woodbridge: Boydell, 2016).

Ton Koopman is a leading figure in early music and historically informed performance practice. As organist and harpsichordist he has performed in the most prestigious concert halls of the world and played the most beautiful historical instruments of Europe. His Amsterdam Baroque Orchestra & Choir has gained worldwide fame as one of the best ensembles on period instruments. Between 1994 and 2004 Koopman and his ensemble recorded all the sacred and secular cantatas by J. S. Bach, earning international acclaim, and after that Koopman recorded the complete works of Dieterich Buxtehude. He is also Professor at the Universiteit Leiden.

John Koster, after graduation from Harvard in 1971, made harpsichords and was a consultant to the Museum of Fine Arts, Boston. In 1990–1991 he held a Mellon Senior Fellowship at The Metropolitan Museum of Art in New York and from 1991 to 2015 was Conservator, Professor of Music and Curator of Keyboard Instruments at the National Music Museum, the University of South Dakota. In 2016 Koster, who has published extensively on the history of musical instruments, received the American Musicological Society's Curt Sachs Award for lifetime achievement.

Musicologist, pianist and keyboard player specializing in early-music performance, Federico Lanzellotti is beginning his PhD at the Università di Bologna with a project on Carlo Ambrogio Lonati (born c1649, died c1710–1715). The critical edition that he undertook for his dissertation of a Viennese serenata by Giovanni Bononcini, L'Euleo festeggiante nel ritorno d'Alessandro Magno dall'India, was included in the Giovanni Bononcini Opera Omnia Edition led by the Fondazione Arcadia of Milan and is now in print. Correspondent for Amadeus and collaborator in the Tagliavini Collection of Bologna, he regularly contributes to specialized periodicals and writes for the publishing houses LIM and Edizioni Carrara, as well as the labels Brilliant and CPO.

David Lee enjoys a multifaceted musical career as a singer, researcher and teacher. He recently completed his doctorate at the University of Glasgow under the supervision of John Butt, generously supported by an AHRC scholarship. His dissertation examined the emergence of composition as a professional vocation in early-modern Lutheran Germany, considering how this relates to the modern work concept.

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Derek Remes is a PhD candidate in music theory at the Hochschule für Musik Freiburg, where he also teaches music theory and aural skills. His dissertation attempts to reconstruct J. S. Bach's compositional pedagogy in the light of new sources. For more information please visit derekremes.com.

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Thomas Tolley teaches late medieval art at the University of Edinburgh. He is author of Painting the Cannon's Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn (Aldershot: Ashgate, 2001) and of several articles on the artistic interests of that composer. His essay 'Developing an Eye for Harmony: Rubens in Mozart's Education' appeared in Late Eighteenth-Century Music and Visual Culture, ed. Cliff Eisen and Alan Davison (Turnhout: Brepols, 2017). He is currently completing a study of the role of the visual arts in the formative creativity of Haydn, Mozart and Beethoven.

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