

Contributors

João Pedro d'Alvarenga is an Integrated Researcher, Coordinator of the Early Music Studies Research Group, and Executive Secretary of CESEM (the Centre for the Study of the Sociology and Aesthetics of Music) at Lisbon Nova University. He was an FCT Investigator affiliated with CESEM (2013–2018), and Assistant Professor at the University of Évora (1997–2011). He was the commissioner for the planning and settling of the National Music Museum in Lisbon in 1993–1994 and was also charged with the organization of the Music Service at the National Library of Portugal, which he headed in the period 1991–1997.

Rebecca Cypess is Associate Professor of Music at the Mason Gross School of the Arts at Rutgers University. She is the author of *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy*, as well as numerous articles on the history, interpretation, and performance practices of music in seventeenth- and eighteenth-century Europe. She is coeditor of the two-volume collection *Word, Image, and Song* and of *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin*.

Pieter Dirksen, harpsichordist, organist, conductor, and musicologist, earned his PhD with honors at Utrecht University and the Dutch Erasmus Prize for an exhaustive study of Sweelinck's keyboard music. His numerous publications include books on the *Art of Fugue*, the St. Matthew Passion, and the works of Sweelinck and Scheidemann, and critical editions of music by Bull, Sweelinck, Cornet, Scheidemann, Froberger, Buxtehude, and many others. He has recorded Sweelinck's organ and harpsichord music and Bach's Goldberg Variations and *Art of Fugue*.

Ton Koopman, a leading figure in early music and historically informed performance practice, has performed in the world's most prestigious concert halls and on Europe's most beautiful historical instruments as organist and harpsichordist. As a conductor, Mr. Koopman and his Amsterdam Baroque Orchestra and Choir recorded all the sacred and secular cantatas of J. S. Bach between 1994 and 2004, and he appears as guest conductor with the world's leading orchestras. As an educator, Koopman serves as Professor at the University of 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 Professor of Music and Curator of Keyboard Instruments at the National Music Museum, the University of South Dakota. Koster has published extensively on the history of musical instruments and in 2016 received the American Musical Instrument Society's Curt Sachs Award for lifetime achievement.

Mark Kroll's distinguished career as a performer, scholar and educator spans a period of more than fifty years. He has appeared in concert worldwide, made numerous recordings (most recently the *Pièces de clavecin* of F. Couperin), and published biographies of J. N. Hummel and Ignaz Moscheles, a book on historical harpsichord technique, and chapters, articles, and scholarly editions on a variety of subjects and repertoire. Kroll, who has taught throughout the world, served for twenty-five years as Professor of Harpsichord and Chair of the Department of Historical Performance at Boston University.

Robert L. Marshall is Sachar Professor Emeritus of Music at Brandeis University. He is the coauthor, with Traute M. Marshall, of *Exploring the World of J. S. Bach* (2016), the author of two prize-winning Bach studies: *The Compositional Process of J. S. Bach* (1972) and *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (1989). His writings on Bach and Mozart have appeared in numerous publications.

Anna Maria McElwain has master's degrees from SUNY Buffalo in piano performance and music theory, and in clavichord performance from the Sibelius Academy (Finland), where she also taught until 2010. She is cofounder and artistic director of the Nordic Historical Keyboard Festival, founder of the First International Clavichord Competition and International Clavichord Composition Competition, and recently made the first clavichord recording of Beethoven on an 1808 Lindholm instrument in Stockholm.

Larry Palmer, born in Ohio, holds degrees from Oberlin College and the Eastman School of Music (DMA) in Organ and Church Music. His teaching career of fifty-two years was spent in Virginia and Texas, including forty-five years as Professor of Harpsichord and Organ at Southern Methodist University, Dallas, from which he retired in 2015. Harpsichord Editor for *The Diapason* since 1969, he remains in that capacity and continues an active concert career as harpsichordist and organist.

Águeda Pedrero-Encabo is Professor of Musicology and Director of the postgraduate "Master in Hispanic Music" at the University of Valladolid, Spain. She has written a book about the sonata in Spain and published editions of previously unedited keyboard works by Spanish composers. Her numerous articles include a survey of sources on Domenico Scarlatti, and she is now focused on further research on Scarlatti and other Spanish keyboard composers, and new directions in musical analysis.

Pedro Persone began his harpsichord study at the Conservatório de Tatuí, received his Bachelor's degree in harpsichord at the University of Campinas (Unicamp), Brazil, and was awarded the DMA in historical performance from Boston University. He has received numerous awards and grants, including the FAPESP to conduct postdoctoral research on European music played in Imperial Brazil, and in 2010 joined the Faculty of the Universidade Federal de Santa Maria (RS) as Associate Professor.

Paul Poletti studied composition and organ at California State University, Northridge, and since 1978 has been restoring and making copies of Viennese classical pianos. He lectures regularly throughout Europe on a variety of topics

including early piano actions, the design and analysis of string scales, the interpretation of string gauge markings, and historical temperaments. He is a Professor at the Escola Superior de la Mùsica de Catalunya (Barcelona) where he teaches acoustics, organology, and historical temperaments.

Marina Ritzarev, an Israeli musicologist of Russian background, is the author of *Eighteenth-Century Russian Music* and *Tchaikovsky's "Pathétique" and Russian Culture*, and has contributed to research in eighteenth-century Russian music, including biographies of Dmitry Bortniansky and Maxim Berezovsky. She serves as Professor emerita at Bar-Ilan University, Israel, and is coeditor of *Min-Ad: Israel Studies in Musicology Online*.

Andrew Woolley is at present an FCT (Portuguese Foundation for Science and Technology) Investigator and member of the Early Music Studies Research Group within CESEM (the Centre for the Study of the Sociology and Aesthetics of Music) at the Nova University of Lisbon. He is working on a project to catalogue Portuguese music manuscripts of the late seventeenth and early eighteenth centuries and is involved in preparing the keyboard volume of the revised Purcell Society Edition.