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## SUBMISSIONS

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**Carlo Lanfossi** earned his Ph.D. in musicology from the University of Pennsylvania in 2018. His research on baroque opera, which lies at the intersection of performance and material studies, concentrates on issues of materiality, authoriality, and listening practices. His dissertation on Handel's *pasticcis* has been supported by grants from the American Musicological Society, the Handel Institute in London, and the American Handel Society. He is preparing an Italian translation (for Ricordi) of Dolar and Žižek's *Opera's Second Death*.

**Matthew Pritchard** is lecturer in musical aesthetics at the University of Leeds. He has published essays on the history of musical aesthetics in *Eighteenth-Century Music* (2012) and *Twentieth-Century Music* (2011), and has translated (from Bengali) two musical essays by Rabindranath Tagore (in *Sangeet Natak*, 2012). He is writing a book about the history of the "aesthetics of feeling" and preparing an edition (with translations) of Tagore's songs.

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**Simon Morrison** is professor of music and Slavic languages and literatures at Princeton University. His most recent book, *Bolshoi Confidential* (2016), has been published in multiple countries. He is working on a restoration of the French-Russian ballet *Le Diable amoureux/Satanilla* (1840). A new edition of his first book, *Russian Opera and the Symbolist Movement*, is forthcoming from University of California Press.