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ABOUT THE AUTHORS

Emily Zazulia is an assistant professor of music at the University of California, Berkeley. Her work on fourteenth- and fifteenth-century music and the history of music theory has been supported by fellowships from the AMS, the National Endowment for the Humanities, the American Council of Learned Societies, and Villa I Tatti. She is completing a book on late medieval music notation and its intersections with musical style, theory, and intellectual history.

Anthony Newcomb (d. 18 Nov. 2018) was Gladyce Arata Terrill professor of music and Italian studies emeritus at the University of California, Berkeley. Six volumes of his edition of the madrigals of the Ferrarese composers Alfonso Fontanelli and Luzzasco Luzzaschi have been published by A-R Editions and include extensive commentaries on individual pieces. His last project was a study of the group of Roman madrigalists working during the last third of the sixteenth century. The first volume of the madrigals of Giovanni Maria Nanino, edited in collaboration with Christina Boenicke, has just been published by A-R Editions.

Philip Ross Bullock is professor of Russian literature and music at the University of Oxford, fellow and tutor in Russian at Wadham College, Oxford, and director of The Oxford Research Centre in the Humanities (TORCH). His most recent book is *Pyotr Tchaikovsky* (London: Reaktion, 2016). He received the 2009 Philip Brett Award of the American Musicological Society for his article, "Ambiguous Speech and Eloquent Silence: The Queerness of Tchaikovsky's Songs" (*19th-Century Music*).

Vera Wolkowicz holds a Ph.D. and an M.Phil. in Music from the University of Cambridge and a BA from the University of Buenos Aires. Her research focuses on Latin American musical nationalisms during the first decades of the twentieth century. She is the author of *Música de América. Estudio preliminar y edición crítica* (2012) and co-author of *Carlos Guastavino. Músicas Inéditas* (2012) published by the National Institute of Musicology (Argentina). She is currently an Early Career Fellow at the Institute of Musical Research (Royal Holloway, University of London).

Dedication

The editors dedicate this issue to the memory of Anthony Newcomb (6 August 1941–18 November 2018). Tony was a towering figure in scholarship on both the Renaissance and nineteenth-century music. A recipient of the Dent Medal (1981) and a member of the American Academy of Arts and Letters (1992), he served as dean at the University of California, Berkeley, editor of the *Journal of the American Musicological Society*, and board member of J.M. His interest in Italian music of the late sixteenth and early seventeenth centuries can be traced back as far as a stunning article on Girolamo Frescobaldi published at the age of twenty-three (*Annales Musicologiques* 7: 1964, 111–59). Tony’s work on the Italian madrigal was lifelong, stretching from his Princeton dissertation (“The *Musica secreta* of Ferrara in the 1580s,” 1969) and his monumental study *The Madrigal at Ferrara, 1579–1597* (Princeton University Press, 1980) through the editions of complete madrigals by Alfonso Fontanelli, Luzzasco Luzzaschi, and G. M. Nanino (A-R Editions, 1999 to 2018), up to his path-breaking essay in this issue.

To many Tony was also a cherished friend whose enthusiasm for life’s pleasures—the sharing of ideas, food, wine, and music—was infectious. I recall running into Tony at the San Francisco Opera after a performance of *The Rake’s Progress*; he was moved to tears by the sheer beauty of the music. And who can forget his world-class knowledge of and nose for wine? Some years ago a group of friends assembled for an event that became affectionately known as the Cheese Summit. Tony contributed an alarming number of cheeses and a dangerously fine selection of wines from his famous cellar. As he poured a bottle of 1955 port, he trembled with anticipation . . .

Those who were lucky enough to experience Tony’s warmth, wisdom, generosity, and friendship feel the full weight of his loss.

–Jesse Rodin, with Andrew Hicks and Elaine Kelly