About the Contributors

RACHEL ADELSTEIN is a Ph.D candidate at the University of Chicago. Her academic interests include Jewish liturgical music, American vernacular music, and women's relationship to music. She holds a Master's degree from the University of Wisconsin-Madison. She is an active shape-note singer and member of the Royal Scottish Country Dance Society as well as an enthusiastic amateur gaohu player.

MARTHA FELDMAN is the Chair and Mabel Greene Myers Professor of Music and the Humanities at the University of Chicago, where she is also affiliated with the Departments of Romance Languages and Cinema and Media Studies. Her last book, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy*, won the Gordon B. Laing Prize from the University of Chicago Press. She is a Dent Medalist, a Getty Scholar, and past Guggenheim Fellow, and recipient of a Graduate Teaching Award at Chicago. Recently, Feldman has been lecturing and writing about the castrato. This present article is part of Feldman's new book project *The Castrato Phantom: Encrypting the Voice, from Moreschi to Fellini and Back*. MARTINA PIPERNO is a literary scholar at La Sapienza University, Rome, who is taking her laureate in Italian Literature with Professor Novella Bellucci.

ANYSSA NEUMANN studied at the Manhattan School of Music, University of Oxford, Université de Montréal, and in Berlin, Germany. She holds degrees in both piano performance and musicology and is currently pursuing doctoral work at King's College London. She teaches music history at Oxford, writes liner notes for Naxos, has held two Winter Creative Music Residencies at the Banff Centre, and in 2010 released her debut album of solo works by Bach, Beethoven, Messiaen, and Prokofiev, which was featured on David Dubal's radio program "The Piano Matters" in New York and Chicago.

JOSEPH SALEM holds degrees in piano performance, music theory, and music history, and is preparing a dissertation at Yale University on the role of revision in the works of Pierre Boulez. He is the recipient of a Fulbright award for archival research in Basel, Switzerland (2011-12), and will extend his work on Boulez's manuscripts with a scholarship from the Paul Sacher Stiftung (Fall, 2013). His work on Alan Bishop's Radio Palestine (Sublime Frequencies SF008) is being prepared for publication, and his work with Thomas Lin on the manuscripts of Francesco Cavalli will be part of a collection of essays on the composer edited by Ellen Rosand.

VICTOR SZABO is a Ph.D. candidate in Critical and Comparative Studies in Music at the University of Virginia, where he is writing a dissertation exploring the politics of taste and listening in electronic ambient music.