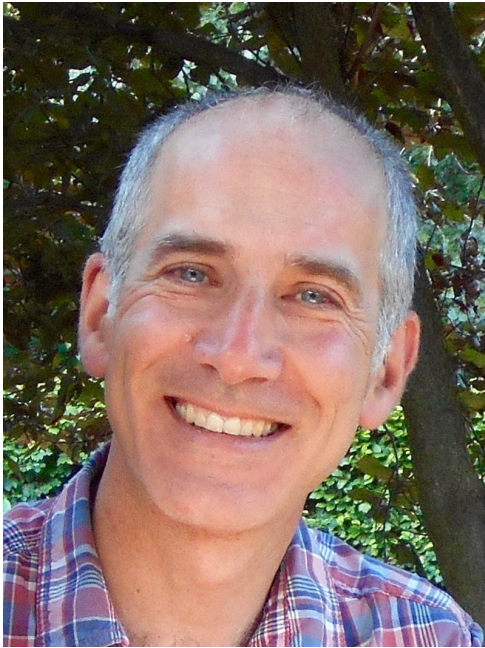


Robert Adelson



Born in Detroit, Robert Adelson is a musicologist and organologist, and Professor of Music History and Organology at the Conservatoire de Nice. Between 2005 and 2016, he was Curator of France's second largest collection of historical musical instruments, housed in the Musée du Palais Lascaris in Nice. He is a specialist on the history of the piano and the harp, and has also published widely on opera and the sociology of music. He is the author of : *The History of the Erard Piano and Harp in Letters and Documents, 1789-1959* (Cambridge : Cambridge University Press, 2015), *The Living Keyboard* (Nice, 2012), *Women Writing Opera: Creativity and Controversy in the Age of the French Revolution* (University of California

Press, 2001), *Écrire l'opéra au féminin : Compositrices et librettistes sous la Révolution française* (Lyon: Symétrie, 2017), and a critical edition of the opera *Le Mariage d'Antonio* (1786) by Lucile Grétry (AR Editions, 2008). He has also published numerous articles in such journals as the *Journal of the American Musical Instrument Society*, the *Galpin Society Journal*, *Mozart-Jahrbuch*, *Music and Letters*, *Performance Practice Review*, *Studies on Voltaire and the Eighteenth Century*, *Revue d'Histoire du Théâtre*, *Nineteenth-Century French Studies*, the *New Grove Dictionary of Music and Musicians* and the *New Grove Dictionary of Musical Instruments*.

He has taught at several leading American universities: Towson University, Georgetown University, the University of Maryland-College Park, Boston Conservatory, the University of Utah, and Utah State University. He gives frequent lectures on organology and has been invited to speak on the harp in eighteenth century Paris on the "Lundis à l'Arsenal" series at the Bibliothèque nationale de France.

Robert Adelson is also a professional clarinetist, performing on both modern and period instruments in the United States and Europe. He has performed and recorded on early clarinets with Orchestre des Champs-Élysées, Tafelmusik, the Handel and Haydn Society Orchestra, Boston Baroque, Four Nations, the American Classical Orchestra, the Amor Artis Orchestra, REBEL Baroque Orchestra, Washington Bach Consort, Opera Lafayette, the Los Angeles Baroque Orchestra, and at the Boston and Connecticut Early Music Festivals. As a modern clarinetist, Adelson has performed with the Orchestre Philharmonique de Nice, the Washington National Opera, the Baltimore Chamber Orchestra, the Colorado Symphony Orchestra, the Boston Philharmonic, the Denver Chamber Orchestra and the Utah Symphony. He has appeared as a soloist with numerous orchestras including the Detroit Symphony Orchestra and the Little Orchestra Society at Lincoln Center.