

## Contributors to this issue

**Dillon R. Parmer** is Assistant Professor of Musicology at the University of Ottawa (Canada), where he serves as Director of Undergraduate Music Studies. His publications appear in *19th-Century Music*, *Journal of Musicology*, *Current Musicology*, *Studies in Music from the University of Western Ontario*, and *The Journal of Singing*. He maintains an active performance schedule as a tenor soloist with close to 300 performances in over 50 oratorio and operatic roles.

**Francesco Parrino** read music and studied violin at Milan, Utrecht and London. In addition to his activity as a violinist, he is engaged in musicological research and completed a Ph.D. on Alfredo Casella at the Royal Holloway, University of London. He has presented papers at conferences and colloquia hosted by the Universities of Cambridge and Oxford, and has been invited to contribute to the seminar “Nono and Politics” organized by the Royal Academy of Music in conjunction with the South Bank’s 2007 London Festival “Nono and Venice.” His essay on the Italian musicians and the anti-fascist Resistance will shortly be published by the *Yearbook of the Jewish Museum of Vienna*.

**Camille Cecelia Peters** is a doctoral student in musicology at the University of California, Berkeley. She specializes in nationalism, reception history, and music criticism of nineteenth century European art music, focusing on tensions between Italian- and German-speaking lands. She also writes on black music and culture in America from the 1970s until the present.

**Andrew Robbie** is currently pursuing a Ph.D. in music theory at Harvard University. His dissertation draws on systemic functional linguistics to develop a metatheory for multimodal discourse analysis, taking as its object a corpus of boy band music videos. Other recent work focuses on issues of musical and erotic performance in the music of Salvatore Sciarrino. He is also active as a composer of chamber music.