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Contributors to Issue 3

Nick Bellando has a B.A. in Biblical Studies from Cairn University and an M.A. in Japanese Language Education from Hirosaki University. He lives in Aomori, Japan, where he teaches and makes *shakubachi* and other ancient Japanese flutes with a focus on premodern techniques and styles. Recently his focus has been on reconstructing the now-defunct classical repertoire of the *hitoyogiri shakubachi*, the *shakubachi*'s predecessor. You can visit his website at <http://www.hon-on.com>.

Bruno Deschênes is a Canadian musician and independent ethnomusicologist who developed an expertise in the Japanese *shakubachi*. He published the first book in French dedicated to that bamboo flute (*Le "shakubachi" japonais, Une tradition réinventée* [Paris: L'Harmattan, 2016]). His two main fields of study are the aesthetics of traditional Japanese music and what he calls "transmusicality," in reference to musicians who hope to master a music from another culture, (a path he himself took as a *shakubachi* player). In the spring of 2022, he published a book on this subject: *Transmusicality, Mastering a Music from Another Culture* (Zagreb: Croatian Musicological Society, 2022).

[Ralph P. Locke](#) is Emeritus Professor of Musicology at the University of Rochester's Eastman School of Music and Research Affiliate at the University of Maryland (College Park). A member of this Journal's Advisory Editorial Board, he has published widely on music and society in Europe and America from ca. 1600 to the present, and is Senior Editor of the University of Rochester Press's book series *Eastman Studies in Music*. His CD reviews appear in *American Record Guide*, *The Arts Fuse*, *NewYorkArts.net*, *OperaToday.com*, and *The Boston Musical Intelligencer*. RLocke@esm.rochester.edu

Tom Moore is head of the Sound and Image department at the Green Library, Florida International University, Miami, Florida. He holds degrees in musicology from Harvard and Stanford, and studied flute with Sandra Miller. From 2004 to 2007, he was visiting professor in the Graduate Program in Music at the University of Rio de Janeiro, and co-director of its early music ensemble, Camerata Quantz. His recordings of baroque chamber music are issued on the Lyrichord and A Casa Discos labels. His articles on music have been published in English, French, Italian, Spanish, Portuguese, German, Dutch, and Hungarian in journals in the United States, Brazil, Australia, New Zealand, Israel, Italy, Germany, Spain, France, the Netherlands, and Hungary. Recent articles present his research on women composers

from nineteenth-century Paris, including Leonie Tonel, Maddalena Croff, Elisa Bosch, Laure Brice, Ida Boulee, and others.

David Henning Plylar serves as a senior music specialist and concert producer at the Library of Congress. From 2010 to 2012 he was the Artistic and New Music Coordinator of the KwaZulu-Natal Philharmonic Orchestra in South Africa. In addition to his work as a composer, he is an active pianist and writer, focusing on new and nineteenth-century music, with a focus on Liszt and his contemporaries. He is also known for his large array of transcriptions for solo piano and wind quintet, in addition to arrangements for other forces.

James Porter is Professor Emeritus, UCLA and Honorary Professor, University of Aberdeen. He has published widely in the fields of musicology and ethnology and was a founding editor of the multi-volume *Garland Encyclopaedia of World Music* (also co-editor of vol. 8: *Europe*). His latest book is *Beyond Fingal's Cave: Ossian in the Musical Imagination* (New York: University of Rochester Press, 2019; corrected paperback, 2020).

Mark Rimple is Professor in the Department of Music Theory, History and Composition at the Wells School of Music at West Chester University of Pennsylvania, where he also leads the Collegium Musicum. Hailed “among the first rank of US Lutenists” (Lute Society of America), Mark Rimple has appeared with Trefoil, The Folger Consort, The Newberry Consort, Severall Friends, Piffaro, the Renaissance Band, The King’s Noyse, Mélomanie, Tempesta di Mare, Network for New Music, and Seven Times Salt. His playing on the CD *Tre Liuti*, a recent solo CD of virtuosic Italian lute music for three different instruments, was praised by *Early Music America* as “transparent” and “extraordinary sensitive.” He can be heard singing and playing stringed instruments on recordings with Trefoil, The Newberry Consort, Seven Times Salt, Cygnus Ensemble, and other ensembles.

As a scholar, Mark has investigated the impact of musical theories found in Boethius and his ancient sources throughout the history of Western Music from late medieval to early modern music. Articles include “Hearing Boethius in the Music and Rhetoric of Guillaume de Machaut,” *Carmina Philosophiae* 19 (2010), 25–48 and “The Persistence of Boethian Harmony” in *A Companion to Boethius in The Middle Ages*, ed. Noel Howard Kaylor and Philip Edward Phillips (Leiden: Brill Academic Publishers, 2012).

Mark’s compositions often incorporate early instruments and techniques, and have been presented by the 21st Century Consort (at the Smithsonian American), Parnassus, Network for New Music, Mélomanie, ChoralArts Philadelphia and The League of Composers/ISCM Chamber Players. His solo CD, *January: Songs and Chamber Music of Mark Rimple* (2016) includes works for archlute, countertenor, viola da gamba and harpsichord; his *Mystic Fragments* for Baroque violin and archlute appears on Rebecca Harris’s CD *A String Mysterious*, which Mark co-produced. Future collaborations include works for Parthenia, counter(induction and Cygnus Ensemble.

Nancy Spada was born in Lawrenceville, New Jersey, where she studied piano privately from the age of four. After moving to Miami, Florida, she was educated at Florida State University, where she completed a degree in piano studying with the concert pianist and composer Franciszek Zachara; she later continued to Indiana University to further her harp studies with Peter Eagle. She married the pianist and musicologist Pietro Spada and moved to Rome, Italy, where she assisted him with his research of Muzio Clementi and several other great Classical composers, uncovering a large amount of previously unpublished material. She also worked as an independent translator. Additional articles published by her include “A Tribute to a Native Son Commemorating the Thirtieth Anniversary of the Death of Thomas Shippers” and “The Other Tommy” in the *Classic Record Collector* Winter, 2007 issue.