

## Contributors to Issue 1

Bernard Camier's first degree was in composition at the Paris Conservatoire. In 2004 he received his PhD in History from the Université des Antilles (Martinique). He taught for many years in the music department of the Lycée Baimbridge (Pointe-à-Pitre, Guadeloupe). His dissertation and his journal articles, based on extensive archival research, have revealed important broad trends and unsuspected details about operatic life on the French-owned islands of the Caribbean in the mid and late eighteenth century.

Lorena Guillén, vocalist and artistic director, has become a figure of the Tango scene in the US by presenting with her Lorena Guillén Tango Ensemble imaginative programs that center on, but also expand, the notions of traditional tango standards and “new” tango.

Lorena brings her long musical experience on diverse stages at the national and international level as a classically trained singer, popular song interpreter, and music director, traveling as far as Kathmandu (Nepal) and taking her own Durham–Chapel Hill choir in tour to Argentina (August 2015). She has presented concerts at many venues in the US, Canada, Germany, and the West Indies, and has recorded for Innova Records, University of Arizona Recordings, and Kindermusik.

Lorena has received two Notable Latina Awards from the Latino Coalition of the Triad, and awarded artist grants from [NewMusicUSA](#), Arts Greensboro through their [“Regional Artist Award,”](#) and two Diversity Mini-Grant from the University of North Carolina–College of Visual and Performing Arts.

As a “tango” scholar, Guillén is the author of the articles on “Tango” and “Astor Piazzolla” published in the *New Grove Dictionary of American Music* (2nd ed.), has done research and written on Argentine female tango singers of the 1920s and 1930s, and also on oral history in music. She regularly presents lecture–recitals on “tango”-related topics in conferences and university venues.

Guillén has been faculty at State University of New York–Buffalo, Hartwick College (NY), Artist in Residence at the Saint Lucia School of Music in the Saint Lucia island (West Indies), and is currently teaching as a Lecturer at University of North Carolina at Greensboro. She maintains a website at [www.lorenaguillen.com](http://www.lorenaguillen.com).

Rob Haskins is professor and chair in the department of music at the University of New Hampshire. He has published on a number of subjects, principally John Cage and the American minimalists. From 1993 has written criticism for the *American Record Guide*, publishing a selection of his reviews from 1993 to 2013 in *Classical Listening* (Rowman & Littlefield). He is also a performer with recordings for Mode Records and Nonesuch. He served as musical director and performer in Alarm Will Sound's 2012 production of Cage's *Song Books* at the Holland Festival.

Mara W. Cohen Ioannides has a doctorate in Jewish Studies from The Spertus Institute of Jewish Learning and Leadership and teaches writing and Jewish Literatures at Missouri State University. She is the president of the Midwest Jewish Studies Association and advisor to Hillel of Southwest Missouri. Music has long been her hobby as a passionate pianist in her youth and a singer in her synagogue choir for the last two decades.

[Ralph P. Locke](#) is emeritus professor of musicology at the University of Rochester's Eastman School of Music. Six of his articles have won the ASCAP-Deems Taylor Award for excellence in writing about music. His most recent two books are [Musical Exoticism: Images and Reflections](#) and [Music and the Exotic from the Renaissance to Mozart](#) (both Cambridge University Press). Both are now available in paperback, and the second is also available as an e-book. His detailed evaluation of *Correspondance générale* II constituted part of his review-essay "[New Letters of Berlioz,"](#) *Nineteenth-Century Music*, vol. 1, no. 1 (July 1977): 71–85. That article was reprinted, with some new information, in the *Berlioz Society Bulletin* (no. 102 [Winter 1978–79]: 2–20, and no. 103 [Spring 1979]: 2).

João Raone Tavares da Silva is a Brazilian musician with a special interest in the guitar and in the instruments that preceded it, including the Renaissance lute, Baroque lute, theorbo, 19th century guitar and other early plucked instruments. Raone has been working actively as a soloist, chamber musician, researcher and teacher. Since 2007, he is professor of guitar and chamber music at the Federal University of Rio Grande do Norte (Brazil).

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, Several 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).

Liselotte Sels is a researcher and research coordinator at AP University College Antwerp. She received her PhD in Art Science from Ghent University in 2014. In 2015, she worked as a postdoctoral visiting researcher at UC Santa Barbara, supported by a BAEF fellowship. Recent publications include the book chapter “Mixing Multiple Tracks: Migration, Diaspora and Transcultural Music in Flanders” in *Made in the Low Countries* (Routledge, 2017) and the article “EMRUZ | Nieuwe muziek in Iran” in *FORUM+* (2018). Liselotte is active as a harpsichordist, (forte)pianist, and continuo player.