

Contributors to this issue

Paul Attinello is a PhD candidate in Systematic Musicology at UCLA, specializing in the aesthetic, cultural, and technical theory of twentieth-century music. Besides writing for music reference works and co-editing the AMS Gay & Lesbian Study Group Newsletter, he is writing a dissertation tentatively titled: *The interpretation of dreams, II: Analyzing meaning in European avant-garde musico-theatrical works.*

Philip Brett teaches at the University of California, Riverside. He is General Editor of *The Byrd Edition* and compiler of the Cambridge Opera Handbook on Britten's *Peter Grimes*.

Andrew Dell'Antonio completed his doctorate in Music History at the University of California, Berkeley in 1991, with a dissertation on issues of musical form and genre in instrumental music of the early seventeenth century. He is the author of the entry on Dario Castello in the forthcoming second edition of *Die Musik in Geschichte und Gegenwart*, and the recipient of a research grant from the American Philosophical Society.

Francesca Rebollo-Sborgi, a former Fulbright-Hays Research Fellow, received her PhD in Ethnomusicology from the University of Washington. She is currently a visiting lecturer at the University of California, Berkeley.

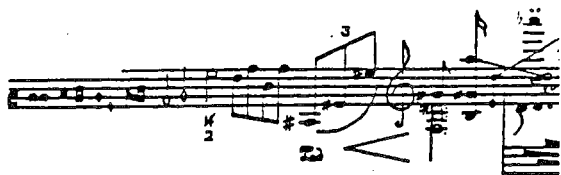
do with the *body*, that gyrating, coil, what Barthes really meant by *jouissance* but what about Schumann's *other* half the way this desire is constructed. The light in the infamous "weasel" episode new meaning to the term "prolongation" his problematization of musicology aurbatory preoccupation with one's

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