

# Canadian University Music Review

## Revue de musique des universités canadiennes

## Contributors

## Collaborateurs

---

Volume 17, Number 1, 1996

URI: <https://id.erudit.org/iderudit/1014707ar>

DOI: <https://doi.org/10.7202/1014707ar>

[See table of contents](#)

---

### Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

### ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

---

### Cite this document

(1996). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, 17(1), 153–155.  
<https://doi.org/10.7202/1014707ar>

---

## CONTRIBUTORS/COLLABORATEURS

---

**Jean Boivin** détient un doctorat en musicologie de l'Université de Montréal. Son livre *La classe de Messiaen* (Paris : Christian Bourgois, 1995) a été couronné par le Syndicat de la critique musicale française et par l'Académie des Beaux-Arts de France. Il est professeur de musicologie à l'École de musique de l'Université de Sherbrooke depuis 1992. Il dirige la série de conférences créée par l'Association pour l'avancement de la recherche en musique du Québec (ARMuQ).

**Jean-Michel Boulay** is a music theorist living in Québec City. He is at work on a monograph dealing with the compositional process, the libretto, and the musical structure of Richard Strauss's *Salome*.

**Rob Bowman** is an ethnomusicologist specializing in popular music. He is currently on the music faculty at York University. Nominated for two Grammy Awards, Bowman has earned an international reputation as a compiler, producer, and liner note writer for his work on close to 100 historical reissues. In 1994 he researched, wrote, conducted the interviews, and served as assistant director for a European documentary on Stax Records. He is currently working on a book on Stax for Schirmer.

**Glen B. Carruthers** is chair of the Department of Music and associate professor of music history at Lakehead University. He received his Ph.D. in musicology from the University of Victoria in 1986 and has since published on a variety of topics, ranging from Bach and Mozart reception in the nineteenth century to the life and works of Percy Grainger. He is co-editor with Gordana Lazarevich of *A Celebration of Canada's Arts, 1930-1970*, an anthology of essays published in 1996 by Canadian Scholars' Press.

**Glenn D. Colton**, a pianist and musicologist, is a Ph.D. candidate at the University of Victoria and an instructor at Lakeland College in Lloydminster, Alberta. His primary research field is twentieth-century Canadian music, while other areas of research interest include the music of Beethoven, Chopin, Liszt, Debussy, and the intertextual theories of Harold Bloom. He is the founding editor of the music journal, *Fermata*.

**Michel Duchesneau** a obtenu en 1994 un Ph.D. en musicologie de l'Université Laval avec une thèse intitulée « Le rôle de la Société Nationale et de la Société Musicale Indépendante dans la création musicale à Paris de 1909 à 1935 ». Il poursuit maintenant des études postdoctorales à la Sorbonne.

**Wendy Grant** is a doctoral candidate in musicology at the University of Victoria. She is presently completing her dissertation on a critical study of the evolution of style in the Odes of Henry Purcell.

**William Renwick** is a graduate of the University of British Columbia and the City University of New York. He is assistant professor of music theory at McMaster University. In addition to articles and reviews in *Music Analysis*, *Music Theory Spectrum*, *Notes*, *The Music Review*, *Music Theory On-Line*, *Computers in Music Research*, and *Theoria*, he has published a book, *Analyzing Fugue: A Schenkerian Approach* (Pendragon Press), and a computer programme for music analysis, *CD-Brahms*.

**Barbara Reul** is currently completing her Ph.D. dissertation on the sacred cantatas of Johann Friedrich Fasch (1688–1758) at the University of Victoria under the supervision of Dr. Erich Schwandt. She is a member of the executive board of the International Fasch society and the co-editor of vol. 2 of *Fermata*.

**Paul F. Rice** is associate professor of musicology in the School of Music, Memorial University of Newfoundland. His research interests include eighteenth-century French and English music, and all aspects of opera.

**Erich Schwandt**, who teaches at the University of Victoria, is recognized for his contribution to the history of music in New France. He is also active as a performer, both as harpsichordist and organist.

**Lynda Smyth** is a Ph.D. candidate in musicology at the University of Victoria under the supervision of Dr. Erich Schwandt. Her musical interests centre on the Baroque era, with emphasis on its keyboard music, and the Esterházy operas, which she has been researching in Budapest, Hungary recently. She also maintains an active private music studio in Vancouver.

**Reid Spencer** is a member of the Voice Faculty at the School of Music, Memorial University of Newfoundland, and a doctoral student in voice performance at the University of British Columbia. As a performer and director of music theatre, he has worked with professional companies across Canada and the U.S.A. In Canada, he has appeared with the Stratford Festival, the Canadian Opera Company, and the Drayton Festival. His research interests are in the area of performance practice in Handelian opera.

**Jan L. Tripe** is enrolled in the Master of Music programme at the University of Western Ontario, where she studies music theory. At the present time, she is analyzing the sonata designs found in Bruckner's Symphony No. 6, using the dynamic, formal process devised by Ernst Kurth.

**Lise Viens** a obtenu un Ph.D. en musicologie de l'Université McGill en octobre 1995. Au cours des 10 dernières années, elle a été chargée de cours à l'Université McGill, à l'Université Laval, à l'Université d'Ottawa, à la National Theatre School of Canada et à l'Université de Sherbrooke. Ses recherches portent principalement sur l'œuvre du compositeur allemand Bernd Alois Zimmermann et sur la réception de James Joyce par le monde musical des années 50 et 60.

**Alan Walker** is emeritus professor of music at McMaster University. Before settling in Canada, he was on the staff of the Music Division of the British Broadcasting Corporation in London. He has recently published the third volume of his biography of Franz Liszt. In recognition of his services to Liszt scholarship, the government of Hungary awarded him the medal *Pro Cultura Hungarica*.