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## Contributors

## Collaborateurs

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**John Beckwith**, composer and professor emeritus, Faculty of Music, University of Toronto, was founding director of the Institute for Canadian Music at that institution. His commissioned work *Basic Music*, for children's choir and orchestra, was premiered in May 1998 at the Guelph Spring Festival. A recently published collection of his writings, *Music Papers: Articles and Talks by a Canadian Composer* (Ottawa: Golden Dog Press, 1997) includes a biographical sketch of Sir Ernest MacMillan.

**Thomas Chase** is an assistant professor of English at the University of Regina, and serves as organist and director of music at Holy Rosary Cathedral, Regina. He has a special interest in French organ music of the nineteenth and twentieth centuries, and has published articles and reviews in *The American Organist* and *Sacred Music*. Forthcoming are an interview with Olivier Latry in *Choir & Organ* (U.K.) and an article on musical life at Notre-Dame de Paris in *The American Organist*.

**Glenn D. Colton** is assistant professor of music history at Lakehead University. His principal areas of research interest include Canadian music, nineteenth-century piano music, and interdisciplinary studies involving music and art/literature. He has contributed articles to the *Canadian University Music Review*, *Fermata*, and the *International Alliance for Women in Music Journal*, among other publications, and recently edited the first published edition of the Piano Sonata no. 2 by Jean Coulthard (Vancouver: The Avondale Press, 1997).

**Francis Corpataux** est professeur titulaire à la Faculté d'éducation de l'Université de Sherbrooke. Il a reçu sa formation universitaire et musicale en Suisse. Depuis 1971, il poursuit une carrière sur deux plans : l'un concerne un domaine de la psychopédagogie et l'autre la didactique de la musique. Ses recherches sont orientées vers une étude de type horizontal des chants des enfants dans diverses parties du monde. Une partie de ce travail est consignée sous forme de disques accompagnés de livrets explicatifs dans la collection *Le chant des enfants du monde*, publiée par la compagnie de disques ARION (Paris).

**Paulin Daigle** est sur le point de terminer un Ph.D. en musicologie théorique à l'Université McGill. Ses domaines de recherche touchent la tradition contrapuntique, le système schenkérien et les problèmes théoriques de la musique du XX<sup>e</sup> siècle, particulièrement celle de Xenakis.

**Beverley Diamond** is a Canadian ethnomusicologist at York University in Toronto. She has worked in a number of Inuit and First Nations communities in the Northwest Territories, Labrador, Quebec, and Ontario. Her publications include *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America*, co-authored with M. Sam Cronk and F. von Rosen (Chicago: University of Chicago Press, 1994); *Canadian Music: Issues of Hegemony and Identity*, co-edited with Robert Witmer (Toronto: Canadian Scholars Press, 1994); and *Music and Gender: Negotiating Shifting Worlds*, co-edited with Finnish ethnomusicologist Pirkko Moisala (Urbana: University of Illinois Press, forthcoming in 1999).

**David Gramit** is associate professor of music at the University of Alberta and editor of *The Journal of Musicological Research*. He has published a variety of essays on Schubert, his lieder, and the social construction of musical meaning in nineteenth-century German culture, and is currently writing a study of the self-definition of German high musical culture in the late-eighteenth and early-nineteenth centuries.

**Allan Hepburn** is assistant professor of English at the University of Toronto at Scarborough. He has published articles on modern and postmodern literature, opera, and cultural studies. His current research centers on espionage fiction.

**Roger Knox** is a composer and researcher in the field of applications of computer and electronic music for people with disabilities. He holds appointments as Research Associate at the Bloorview MacMillan Centre in Toronto, and as an adjunct faculty member in the Music Therapy program at Wilfrid Laurier University. His articles have appeared in *Studies in Music from the University of Western Ontario*, *Canadian Journal of Rehabilitation*, and *Canadian Journal of Music Therapy*. As a composer he has received commissions from the Canada Council and the Ontario Arts Council, and his music has been broadcast on the CBC and American public radio.

**Marielle Leroux** a obtenu une maîtrise en musicologie de l'Université Laval avec un mémoire sur les rapports entre la musique et la danse dans le ballet au XX<sup>e</sup> siècle. Elle pratique la danse baroque et se perfectionne dans ce domaine en participant à des stages internationaux. Elle s'intéresse aussi à la musique et aux danses traditionnelles du peuple Dogrib (Territoires du Nord-Ouest).

**Philippe Mather** is assistant professor of film at Campion College, the University of Regina, and has published on science-fiction film, Hitchcock, and film theory, and continues to explore the subject of film sound and film music in particular.

**Lisa Philpott** is the music reference librarian at the University of Western Ontario Music Library. She is also a singer and clarinetist.

**Johanne Rivest** a complété un doctorat en musicologie sur John Cage, à l'Université de Montréal, en 1996; elle poursuit des études postdoctorales à la University of Illinois at Urbana-Champaign. Elle a donné des conférences à l'American Musicological Society, à la Sonneck Society for American Music, à la Société de musique des universités canadiennes et à la Société québécoise de recherche en musique. Ses publications se retrouvent dans diverses revues spécialisées et elle a dirigé un numéro spécial sur John Cage, intitulé « Québecage », pour *Circuit, revue nord-américaine de musique du XX<sup>e</sup> siècle* 8, n<sup>o</sup> 2 (1997).

**Marc-André Roberge** est professeur agrégé de musicologie à la Faculté de musique de l'Université Laval. Il s'intéresse depuis longtemps aux grands compositeurs-pianistes des XIX<sup>e</sup> et XX<sup>e</sup> siècles comme Alkan, Busoni, Godowsky, Medtner, Grainger et Sorabji, dont il prépare en ce moment la première biographie. Il est l'auteur de *Ferruccio Busoni: A Bio-bibliography* (Greenwood Press, 1991).

**Zoltan Roman** is professor emeritus of musicology at the University of Calgary. He now lives in Victoria.

**John Shepherd** is professor of music and sociology in the School for Studies in Art and Culture at Carleton University. His most recent publications include, with Peter Wicke, *Music and Cultural Theory* (Cambridge: Polity, 1997), and, as chair of the editorial board and joint managing editor of the *Encyclopedia of Popular Music of the World* (to be published beginning in 2000 by Cassell Academic under their Mansell imprint), *Popular Music Studies: A Select International Bibliography* (London: Mansell, 1997).

**Gordon E. Smith** is an associate professor of ethnomusicology and music history in the School of Music at Queen's University. He has done fieldwork in the Micmac community of Eskasoni, Cape Breton Island, and has published articles on traditional music in the Maritime provinces as well as Quebec. He is currently co-editing a book of essays on the Canadian composer, István Anhalt.

**Alison Stonehouse** currently teaches music history at the University of Guelph and at Wilfrid Laurier University. She recently completed her dissertation at the University of Western Ontario on the subject of the reception of Metastasio's works in France. Her interests lie in the aesthetics of dramatic performance, and in the links between spoken and musical dramas.

**Lisa Szeker-Madden** is a doctoral candidate at the University of Victoria where she is completing her dissertation entitled "'A Musical Kleptomaniac'? The Influence of Logic and Rhetoric in Handel's Selection and Adaptation of Source Material." Her research concerns Baroque performance practice and rhetorical issues.

**Mary S. Woodside** is an assistant professor in the School of Fine Art and Music, University of Guelph. She holds a B.A. in History and Political Science from McGill University and a Ph.D. in Music History and Theory from the University of Chicago. Her research is mainly in the field of Russian nineteenth-century opera and music criticism.