

Canadian University Music Review

Revue de musique des universités canadiennes

Contributors

Collaborateurs

Volume 20, Number 2, 2000

URI: <https://id.erudit.org/iderudit/1014472ar>

DOI: <https://doi.org/10.7202/1014472ar>

[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

(2000). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, 20(2), 152–155.
<https://doi.org/10.7202/1014472ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 2000

This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>



This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

CONTRIBUTORS/COLLABORATEURS

John Beckwith, one of Canada's most respected composers, has led a distinguished career on virtually every front of Canadian musical life. From his position at the University of Toronto where he was Professor (now Emeritus), Dean, and finally founder and first Director of the Institute for Canadian Music, he stimulated interest in this country's musical heritage through his research, advocacy, and composition. His compositional oeuvre, numbering over 100 works, includes stage, orchestral, chamber, solo, and choral genres. A particular interest in the relations between text and music led to numerous collaborations with prominent Canadian writers, notably James Reaney, Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol. In 1997 twenty-five of his essays on music were collected under the title *Music Papers: Articles and Talks by a Canadian Composer, 1961–1994* (Ottawa: Golden Dog Press). His most recent major compositions are *Round and Round* for orchestra (1992), *Eureka* for nine wind instruments (1996), the opera *Taptoo!* (1993–95), and *Basic Music* for children's choir and orchestra and the song cycle *Stacey* (both 1998).

William (Bill) Bruneau has taught at the University of British Columbia since 1971, mainly in the Department of Educational Studies. He is a specialist in the social and intellectual history of universities, Canadian universities in particular. He has recently completed research for a two-volume biography of Jean Coulthard (1908–2000), thus combining his musical interests (chamber musician and organist) and his professional historical work. He is Past President of the Canadian Association of University Teachers.

Lori Burns is Associate Professor of Music Theory at the University of Ottawa. Her work on Bach has been published in *Music Theory Spectrum*, the *Journal of Music Theory*, and in book form (*Bach's Modal Chorales*, Pendragon, 1995). More recently she has written on popular music subjects, including articles in *Understanding Rock* (edited by John Covach and Graeme Boone, 1997) and *Expression in Pop-Rock Music* (edited by Walter Everett, 1999). Her forthcoming book, with co-author Mélisse Lafrance, is entitled *Disruptive Divas: Critical and Analytical Essays on Feminism, Identity, and Popular Music* (Garland Press).

Glen Carruthers is Dean of the School of Music at Brandon University. He has published on a wide variety of topics, from Bach and Mozart to Rachmaninov and Grainger. His articles have appeared in the *Canadian University Music Review*, *Grainger Society Journal*, *Piano & Keyboard*, *ARSC Journal*, *Canadian Music Educator*, *Clavier*, *Journal of Musicology*, and *The Music Review*. He is a contributor to *Annäherung IX—an sieben Komponistinnen* (Kassel, 1998) and to *Reader's Guide to Music: History, Theory and Criticism* (Chicago, 1999), and is co-editor of *A Celebration of Canada's Arts, 1930–1970* (Toronto, 1996).

Lynn Cavanagh is Assistant Professor of Music Theory at the University of Regina and organist at Central Lutheran Church in Regina. Her current research focusses on the relationship between composition and music theory, with attention to the early tonal music of Schoenberg and keyboard music of the sixteenth and seventeenth centuries.

Leiling Chang Melis a obtenu en 1997 une maîtrise en musicologie à l'Université de Montréal, où elle poursuit actuellement des études de doctorat axées sur la problématique du temps musical dans les Études pour piano de György Ligeti. Elle est aussi diplômée de l'Institut supérieur d'arts de La Havane, où elle a complété une licence en musicologie et enseigné l'histoire et l'analyse musicales.

Thomas Chase is Associate Professor of English at the University of Regina, and organist of Holy Rosary Cathedral in that city. He has a longstanding interest in the nineteenth- and twentieth-century French organ school. His writing on this topic has appeared in *The American Organist*, *Choir & Organ*, *Organists' Review*, *Sacred Music*, and other journals.

Caryl Clark is Assistant Professor in the Division of Humanities at the University of Toronto at Scarborough. She has published articles on Haydn, Mozart, and Beethoven, and is co-editor of "Voices of Opera," a special issue of the *University of Toronto Quarterly* (1998).

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

Mary Cyr is Professor of Music and Director of the School of Fine Art and Music at the University of Guelph. She is the author of *Performing Baroque Music* (Portland: Amadeus, 1992) and has also published articles on French Baroque opera and the history, performance practice, and iconography of the viola da gamba and cello.

Murray Dineen is Associate Professor and Director of Graduate Studies in the Department of Music at the University of Ottawa. He is currently at work on studies of ethics and the performance of music, on the manuscript origins of Schoenberg's *Harmonielehre*, and on the history of music theory.

Catrina Flint de Médicis is a doctoral candidate at McGill University. Her dissertation studies the role of the *Schola Cantorum's* early music revival in the redefinition of French nationhood that resulted from the separation of Church and State, the rise of socialism and the emergence of twentieth-century modernity in France. A previous FCAR and current SSHRC fellowship holder, she has presented papers at the national meetings of both the AMS and CUMS.

Allan Hepburn is Assistant Professor of Humanities 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.

Neil R. Hughes is Head, Music Cataloging, at the University of Georgia Libraries, where he has been a member of the library faculty since 1986. Prior to that he was Assistant Librarian at the Curtis Institute of Music in Philadelphia from 1984 to 1986. He holds an M.A. (Musicology) from the University of Georgia, an A.M.L.S. with concentration in music librarianship from the University of Michigan, and a B.Mus. in viola performance from the University of Alberta. Hughes studied chamber music with members of the original Hungarian String Quartet in Banff. He is currently Chair, Southeast Chapter, Music Library Association (U.S.).

Elaine Keillor has had her “adept, ... well-schooled” piano playing described as “conveying a sense of magic, of enchantment in music that is rare.” The youngest graduate ever in piano performance of the Royal Conservatory of Music (Toronto), she completed all theoretical exams at the age of ten. In 1976 Keillor obtained her Ph.D. in musicology and has taught at Toronto, York, Queen’s, McMaster Universities. Since 1977 she has been a Professor in Music at Carleton University. As principal investigator of the Canadian Musical Heritage Society, the publisher of twenty-five volumes of pre-1950 Canadian music, she has written about and performed much Canadian music.

Claude Kenneson, cellist and founding member of the University of Alberta String Quartet, has long enjoyed an international career as chamber music artist and cello pedagogue. Professor Emeritus of the University of Alberta, he is the author of *A Cellist’s Guide to the New Approach: Bibliography of Cello Ensemble Music* (no. 31 in the series *Detroit Studies in Music Bibliography*), *Székelly and Bartók: The Story of a Friendship*, and *Musical Prodigies: Perilous Journeys, Remarkable Lives*.

Adam Krims is Director of the Institute for Popular Music at the University of Alberta. He is author of *Rap Music and the Poetics of Identity* (Cambridge University Press, 2000), editor of *Music/Ideology: Resisting the Aesthetic* (Gordon and Breach, 1998), and author of numerous articles and essays. His research focuses on Marxism, popular music, urban geography, critical theory, and music analysis.

Olga E. Malyshko is Assistant Professor of Musicology at Queen’s University, where she is also Director of the Collegium Musicum and Curator of the Early Music Instrument Collection. She completed her Ph.D. in Musicology at New York University, and her area of specialization is medieval English music. She has presented papers on theoretical and musicological topics in this area at both national and international conferences. Her research is based in England (Worcester Cathedral), and she is currently writing a monograph entitled *A Reassessment of the Worcester Fragments*. Her article, entitled, “Three Newly-

Discovered Fragments at Worcester Cathedral: Another 'Magnus liber organi' Flyleaf," was recently published in *Scriptorium* (1998). She has also written for the Musical Heritage Society. Other articles appear in *Notes* and in the *Canadian University Music Review*.

François de Médicis est professeur adjoint à l'Université de Montréal. Ses recherches portent sur l'analyse formelle et harmonique de la musique du XIX^e siècle, sur l'œuvre de Brahms plus particulièrement, ainsi que sur les opéras de Mozart. Il a publié entre autres dans la *Revue de musique des universités canadiennes* et dans *Circuit*; il prépare actuellement un article pour l'encyclopédie *Einaudi* sur le genre des opéras de Mozart.

Alexandra Munn, pianist, received degrees in performance from the Juilliard School of Music and the University of Alberta (among others). She has taught at Alberta College Conservatory since 1991, and also taught at the University of Alberta (she is a Professor Emerita), the Banff Centre for the Performing Arts, and the Johanneson School (Victoria, B.C.). She was Choral Director at Edmonton Opera for twelve years, conducted the Richard Eaton Singers for five years, the Da Camera singers for six years, and was a soloist with Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, CBC Winnipeg and CBC Vancouver.

Catherine Nolan is Associate Professor of Music Theory at the University of Western Ontario. Her recent research interests centre on music of the twentieth century, particularly that of Anton Webern, on mathematical models in music theory, and on the interrelationships of music theory and music analysis. Her articles and reviews have appeared in *Journal of Music Theory*, *Music Theory Spectrum*, *College Music Symposium*, *Canadian University Music Review*, and *Notes*.

Richard S. Parks is Professor of Music Theory at the University of Western Ontario. He earned his Ph.D. degree in musicology from the Catholic University of America and is the author of *The Music of Claude Debussy* (Yale University Press, 1989). Current projects include chromatic pitch-set genera, modelling theory, and epistemological issues in music theory.

William Renwick completed B.Mus. and M.Mus. degrees at the University of British Columbia, following which he took the M.Phil. and Ph.D. degrees in Music Theory at the City University of New York, where he specialized in Schenkerian studies under Carl Schachter, Joel Lester, and Charles Burkhart. He is Associate Professor of Music Theory at McMaster University, where he teaches in the School of Art, Drama and Music and in the M.A. Program in Music Criticism. He is the author of *Analyzing Fugue: A Schenkerian Approach* (Pendragon, 1995) as well as numerous articles that appear in various music journals. *Improvising Fugue from Thoroughbass: The Langloz Manuscript* is forthcoming from Oxford University Press.