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Lynn Cavanagh is Assistant Professor of music at the University of Regina where she teaches music theory. She completed a Ph.D. in music theory at the University of British Columbia with a dissertation on tonal organization in Arnold Schoenberg's First String Quartet. Funded by a grant from the Social Sciences and Humanities Research Council of Canada, she is currently researching the career and compositions of the French organist-composer Jeanne Demessieux. Her article on Demessieux's Twelve Choral Preludes on Gregorian Chant Themes appeared recently in College Music Symposium.

Margaret Chan's doctoral dissertation (2001) investigates Chinese-Canadian festivals in Toronto as sites for Toronto Chinese communities in negotiating their cultural identities and building collective social memory through popular and community-based arts. Her academic interests in ethnomusicology are now extended to the Toronto community arts scene. Through her involvement in cultural policy planning and implementation in the public sector, she now explores applied ethnomusicology as the senior arts development coordinator, Culture Division, City of Toronto.

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Harald Krebs is Professor of music theory at the University of Victoria. He has published numerous essays on the tonal and rhythmic structure of nineteenth- and early twentieth-century music. His book Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann (Oxford University Press, 1999) won the Society for Music Theory's Wallace Berry Award in 2002. His current research focuses on the life and songs of Josephine Lang (1815–80), on which subject he is preparing a book.

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Janette Tilley is a doctoral candidate at the University of Toronto, preparing a dissertation on dialogue technique in the sacred music of 17th-century Germany. She holds a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada and has been a fellow at the Herzog August Bibliothek in Wolfenbüttel, Germany. Her research interests, in addition to Canadian music, include emblems, historical performance practice, reception history, and rhetoric in the music of early modern Germany.

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