

Canadian University Music Review

Revue de musique des universités canadiennes

Contributors

Collaborateurs

Volume 23, Number 1-2, 2003

URI: <https://id.erudit.org/iderudit/1014533ar>

DOI: <https://doi.org/10.7202/1014533ar>

[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

(2003). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, 23(1-2), 254–256.
<https://doi.org/10.7202/1014533ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 2004

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

Paulin Daigle détient un Ph.D. en musicologie théorique de l'Université McGill. Il enseigne la théorie et l'analyse musicales à la Faculté de musique de l'Université Laval et au Campus Notre-Dame-de-Foy. Ses recherches portent sur la musique des XIX^e et XX^e siècles.

Jean-Nicolas DeSurmont, diplômé de Paris X (Ph.D.), est musicographe et historien. Il a publié en 2001 une monographie sur *La Bonne chanson* et s'intéresse aux rapports existant entre la chanson et les autres sphères de la vie intellectuelle au Québec. Il a collaboré à plusieurs dictionnaires (*Dictionnaire des œuvres littéraires du Québec*, *Dictionnaire biographique du Canada*, *Encyclopaedia of Popular music*) et donne des conférences en Europe et au Québec depuis une dizaine d'années.

Robin Elliott is the Jean A. Chalmers Chair in Canadian Music at the University of Toronto, and a senior fellow of Massey College. Before returning to Toronto in 2002, he lectured for six years in the Department of Music at University College Dublin. He is also the Director of the Institute for Canadian Music at the University of Toronto, and edits the institute's newsletter, which appears three times a year.

James S. MacKay, a graduate of McGill University, is an assistant professor of music theory and composition at Loyola University New Orleans. He has given papers on form and counterpoint in the music of William Byrd, and on performance practice and formal issues in Classical keyboard music. His article, "Recomposing Beethoven: The Classical Fortepiano, Registral Limitations and Musical Frustration," is forthcoming in *Arietta: The Journal of the European Beethoven Piano Society*.

Teresa Magdanz is a PhD candidate in musicology at the University of Toronto. Her research focuses on four areas of North American popular and vernacular culture—namely, carousel history and lore, the waltz in twentieth-century North America, mass culture entertainments circa 1890–1920, and stage/theatrical conventions of the 1930s and 1940s. She is also a sessional lecturer at the universities of McMaster and York where she teaches, respectively, Canadian music and theories of representation in art and music.

John Mayo teaches in the Visual and Performing Arts programme on the Scarborough campus of the University of Toronto and in the graduate music programme in the Faculty of Music at the same university.

Christopher Moore est titulaire d'une maîtrise ainsi que d'un Diplôme d'Études Approfondies en musicologie à l'Université de Paris IV (La Sorbonne). Il poursuit des études doctorales sous la direction de Steven Huebner

à l'Université de McGill. Ses recherches se concentrent sur la musique française entre 1870 et 1945. Sa thèse de doctorat portera sur l'influence de la politique du Front populaire sur la musique en France durant les années 1935–1938.

Jean-Jacques Nattiez est professeur titulaire de musicologie à la Faculté de musique de l'Université de Montréal. Il est l'auteur de nombreux ouvrages sur la sémiologie musicale, dont il est considéré comme pionnier. Il a appliqué ses concepts sémiologiques à divers sujets, notamment Wagner, Boulez, la musique des Inuits (Canada), des Aïnous (Japon) et des Bagandas (Ouganda). De plus, il s'intéresse aux relations entre musique et littérature et est l'auteur d'un roman et d'une autobiographie intellectuelle. Premier rédacteur francophone et cofondateur de la *Revue de musique des universités canadiennes*, il a dirigé *Circuit* de 1990 à 1999. Il est actuellement directeur général d'une encyclopédie de la musique en 5 volumes, qui a commencé à paraître en 2001 en italien (Einaudi) et en 2003, en français (Actes Sud). Il a reçu en 2004 le prix Killam des sciences humaines décerné par le Conseil des Arts du Canada.

Marcia Ostaszewski is a PhD candidate in York University's Ethno-musicology Programme. She currently holds a sessional position as Assistant Professor of Humanities and Cultural Studies at Nipissing University in North Bay, Ontario where she teaches courses on music, cultural studies and anthropology. Her research focuses on music and dance production in Ukrainian diasporic communities internationally with a particular emphasis on Canada.

Julie Pedneault est inscrite au doctorat en théorie à l'Université McGill. Ses recherches se concentrent sur la musique de Berg ainsi que sur l'analyse des relations texte-musique dans différents répertoires. Sa communication « *Fraue und Seele : Text-Music Relations in Berg's Altenberg Lieder* » lui a valu l'obtention du prix George-Proctor, décerné au congrès annuel 2002 de la SMUC. Elle est également rédactrice des recensions de la section francophone de la *Revue de musique des universités canadiennes*.

Glenn T. Pillsbury received his PhD in musicology at UCLA. He has written and spoken about such topics as barbershop quartet singing, metal guitar virtuosity and spirituality, and the representations of whiteness and masculinity as components of musical complexity. He is currently working on a book-length study about the heavy metal band Metallica and the construction of musical identity.

Pauline Pocknell is a sessional lecturer in French at McMaster University and freelance translator. After working as Liszt biographer Alan Walker's research assistant until 1985, her own research has focused on French language primary documents and autograph correspondence concerning nineteenth-century music. Author of more than fifty articles in academic journals and in books of collected essays, she published an annotated, bilingual, complete, critical re-edition: *Franz Liszt and Agnes Street-Klindworth: A Correspondence, 1854–1886* (Pendragon Press, 2000).

Brian E. Power is Associate Professor of Music at Brock University, where he teaches music history and computer music applications. He completed his PhD in musicology at the University of Toronto in 1999. His research involves music for the Proper of the Mass in fifteenth-century sources, and the transmission of musical manuscripts in late Medieval Europe. His recent publications include a chapter in *Music and Medieval Manuscripts: Paleography and Performance* (Ashgate Press, 2004). He is currently preparing a critical edition of the Polyphonic Introits of *Trent Codex 93* for the series *Recent Researches in the Music of the Middle Ages and Early Renaissance* (A-R Editions).

Roxane Prevost is Assistant Professor at the University of Ottawa where she teaches music theory. Her doctoral dissertation (University at Buffalo, State University of New York, 2003) focused on the serial music of Ursula Mamlok. She has presented at various conferences in Canada and the United States.

Brenda Ravenscroft is Associate Professor of music theory at Queen's University. She specializes in the music of twentieth-century American composers, with her research interests focused on rhythmic organization and on aspects of vocal music. She has published essays on the music of Henry Cowell, John Cage, Lou Harrison and Elliott Carter, and has an article forthcoming in *Music Analysis* on the relationship between rhythm and text in songs from Carter's *A Mirror on Which to Dwell*. She is currently writing a book on rhythmic organization in twentieth-century music.

Sandy Thorburn is a graduate of McGill University, University of Southern California, University of Toronto, and has defended his doctoral dissertation there last summer. He teaches at McMaster University, and is senior editor of *Discourses in Music* (www.discourses.ca). He has published in the *Institute of Canadian Music Newsletter*, *Discourses in Music*, and in the *Continuum Companion to Sound in Film and the Visual Arts* on television musicals.

Mary Woodside (PhD, Chicago) is Associate Professor in the School of Fine Art and Music at the University of Guelph, where she teaches music history and musicianship. Her research interests centre on Russian opera and nineteenth century Russian musical life, on which topics she has contributed articles, reference articles and book reviews to *19th Century Music*; *Reader's Guide to Music: History, Theory, Criticism*; *Studies in Music from the University of Western Ontario*; *Canadian Slavonic Papers*; *University of Toronto Quarterly* and *NOTES*.