

## Contributors / Collaborators

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[See table of contents](#)

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## CONTRIBUTORS / COLLABORATORS

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**Annegret Fauser** is Professor of Music at the University of North Carolina at Chapel Hill. Her research focuses on French music of the nineteenth and twentieth centuries, and she has published on song and opera, women composers, exoticism, nationalism, reception history, and cultural transfer. Her recent publications include the monograph, *Musical Encounters at the 1889 Paris World's Fair* (2005). She is currently editing the correspondence of Nadia Boulanger and Aaron Copland.

**Tom Gordon** is Professor and Director of the School of Music at Memorial University of Newfoundland. A pianist and musicologist, he has written extensively on Stravinsky in North American journals and publications of the Paul Sacher Stiftung. Gordon was editor and translator of *Regarding Fauré* (Gordon & Breach) and is a member of the editorial committee of the *Gabriel Fauré Œuvres Complètes* (Bärenreiter). His current research also includes an investigation of the Moravian mission music in Inuit Labrador.

**Claudia R. Jensen** (Ph.D. Music History, Princeton University) is a visiting scholar at the University of Washington and is completing a monograph on Muscovite music under the auspices of the National Endowment for the Humanities.

**Brian Locke** received his Honours B.Mus. from Wilfrid Laurier University and a Masters from the University of Western Ontario before completing his doctorate in musicology at SUNY Stony Brook in 2002. His recent monograph, *Opera and Ideology in Prague: Polemics and Practice at the National Theater, 1900–1938* (University of Rochester Press, 2006) explores the conflicting allegiances of nationalism, modernism and the social responsibility of art. His teaching credits include Dalhousie University, WLU and UWO.

**Ryan McClelland** is Assistant Professor of Music Theory at University of Toronto. His research interests include Schenkerian analysis, rhythmic-metric theory, the music of Brahms, and performance studies. He has published in these areas in *Music Theory Spectrum*, *Theory and Practice*, *Journal of Music Theory Pedagogy*, and *Indiana Theory Review*.

**George-Julius Papadopoulos** (Ph.D. Music History, University of Washington) won the American Brahms Society's 2003 Geiringer Prize for his dissertation on humor in the works of Brahms. He has studied at the Royal Academy of Music and King's College, London, and is currently Head of Piano at the New Conservatory of Thessaloniki.

**Elizabeth Sander** holds a Ph.D. in Music from the University of Western Ontario. She is currently enrolled in the M.L.I.S. program at the same university and works part-time as a translator.

**Richard Semmens** is an Associate Professor of Music History in the Don Wright Faculty of Music at the University of Western Ontario. A specialist in the musical theory and practice of the French baroque, as well as in dance and dance music of the seventeenth and eighteenth centuries, he is the author of numerous articles as well as *'Bals publics' at the Paris Opera, 1716-1763* (New York: Pendragon Press, 2004).

**Gordon E. Smith** is Associate Professor of Music at Queen's University. Formerly Director of the School of Music, he is currently an Associate Dean in the Faculty of Arts & Science. His research includes a forthcoming book on the Quebec folklorist Marius Barbeau, and fieldwork in the Mi'kmaq community of Eskasoni, Cape Breton Island.