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[See table of contents](#)

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**Glenn Colton**, Ph.D., is Chair of the Department of Music at Lakehead University. His research areas include Canadian music and nineteenth- and twentieth-century piano music. 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).

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**Charity Marsh** is a Ph.D. candidate in the Ethnomusicology/Musicology/Popular Music Studies programme at York University. She has two articles currently in press: "The Nature/Culture Binary Opposition Dismantled in the Music of Madonna and Björk" (co-authored with Melissa West) is forthcoming in *Music and Technoculture* (Wesleyan Press), and "Club DJs" will appear shortly in the *Encyclopedia of 20th Century Women Musicians* (Oryx Press).

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**Dillon Parmer** currently serves as Assistant Professor of Musicology in the Department of Music at the University of Ottawa where he teaches undergraduate and graduate courses in music history. His research into various programmatic aspects of the music of Johannes Brahms was awarded the Karl Geiringer Scholarship in Brahms Studies in 1993, and he has since published articles in *Journal of Musicology*, *Nineteenth-Century Music*, and *Studies in Music at the University of Western Ontario* on song allusion, symbolic motifs, poetic mottoes, and the like in the music of Brahms. As well, he maintains an active performing career as a tenor soloist appearing with various orchestras, choirs, and opera companies.

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**Johanne Rivest** est professeure associée à la Faculté de musique de l'Université de Montréal. L'appui du CRSH lui a permis de poursuivre des recherches post-doctorales à l'Université de l'Illinois sur John Cage. Elle fut récipiendaire du prix George-Proctor de la SMUC en 1991 et du prix Opus 1999 « Écrits de l'année, Article » du Conseil québécois de la musique. En 1997, elle fut rédactrice invitée pour le numéro consacré à John Cage de la revue *Circuit, revue nord-américaine de musique du XX<sup>e</sup> siècle* 8, n<sup>o</sup> 2.

**Simon Wood** is in the third year of his Ph.D. in the Ethnomusicology programme at York University. He plans a dissertation on the development of stadium rock during the 1970s, with a focus on the group KISS. He also teaches courses on MIDI and Digital Audio in the School of the Arts at McMaster University. In addition to his academic pursuits, he also works as a freelance bassist, and a composer/producer for theatre and multimedia in the Toronto area.