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Contributors

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James Deaville is Associate Professor at McMaster University and has publications in print regarding American music criticism, Liszt, Verdi, the New German School and Richard Strauss. He is co-editor of *Criticus Musicus* and is currently working on a book of Wagner memoirs for Pendragon Press.

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Carol E. Harris, Associate Professor, teaches educational administration and leadership studies at the University of Victoria. Previously, she was a member of the Department of Music, University of Calgary, where she taught music pedagogy, musicianship, and choral methods. A long-time board member of the Kodály Society of Canada, she now edits the *Newsletter* for the BC Kodály Branch. Dr. Harris has published in the *Canadian University Music Review*, the *Canadian Music Educator*, *Arts Education Policy Review*, and the *Canadian Journal of Education*.

Kjellrun Hestekin is Associate Professor of Music Theory in the School of Music at Memorial University of Newfoundland, where she also teaches French Horn and instrumental conducting. As a conductor, she has worked with the St. John's-based chamber orchestra, Sinfonia, and conducted a variety of university ensembles. She has also taught instrumental conducting in the Graduate Diploma Programme in Wind Conducting at the University of Calgary.

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Gordana Lazarevich, Professor of Musicology and Dean of the Faculty Graduate Studies at the University of Victoria, has published extensively on the 18th-century Italian comic musical theatre, as well as on Canadian musical culture. She is the author of *The Musical World of Frances James and Music Adaskin* (University of Toronto Press, 1988) and a co-editor, along with Glen Carruthers, of *A Celebration of Canada's Arts: 1930-1970*, an anthology of essays to be published in January 1996 by Canadian Scholars' Press.

Lucien Poirier est professeur titulaire à l'Université Laval. Il a été, entre 1991 et 1994, directeur de l'École de musique. Spécialisé dans le domaine de l'histoire de la musique canadienne, il codirige, depuis 1983, un projet de recherche sur l'histoire de la musique au Québec entre 1764 et 1918 d'après la presse québécoise de l'époque. Au nombre de ses publications figurent le tome I du *Répertoire des données musicales de la presse québécoise*, trois volumes dans la collection « Le patrimoine musical canadien », de nombreux articles pour des ouvrages de référence, des collectifs et des revues savantes. Comme organiste, il a créé des œuvres de Georges Migot et d'Alain Gagnon et a gravé deux disques.

Jay Rahn is Associate Professor and Music Coordinator of the Fine Arts Department, Atkinson College, York University. He currently edits, with folklorist Edith Fowke, the *Canadian Folk Music Journal*. Dr. Rahn has published extensively on musical styles in various oral traditions as well as studies of early European modal and prosodic theory, and the foundations of music theory. His books include *A Theory for All Music: Problems and Solutions in the Analysis of Non-Western Forms*, and, most recently (with Dr. Fowke), *A Family Heritage: LaRena Clark's Story and Songs*.

Paul F. Rice is Associate Professor of Musicology in the School of Music, Memorial University of Newfoundland. His research interests include eighteenth-century French and English music, and all aspects of opera. In addition to being a frequent broadcaster over the CBC, he is the author of the monograph, *The Performing Arts at Fontainebleau from Louis XIV to Louis XVI*, and has completed a study of five unpublished operas by Rameau for future publication.

Clark W. Ross has been Assistant Professor in the School of Music, Memorial University of Newfoundland, since 1992. His compositions have had numerous performances and radio broadcasts, and have received national recognition through juried selections in young composer's competitions held by the

Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He holds a doctorate in music composition from the University of Toronto.

Friedemann Sallis a soutenu avec succès une thèse de doctorat en musicologie à la Technische Universität Berlin, où il a étudié avec Carl Dahlhaus. Il est depuis 1987 professeur à l'Université de Moncton, où il enseigne l'histoire de la musique et l'harmonie et dirige le chœur du Département de musique. Ses recherches portent sur la musique du XX^e siècle, notamment la musique hongroise. Il a passé l'année 1994–95 à la Fondation Paul Sacher (Bâle, Suisse) grâce à une subvention de cet organisme et il y a fait l'inventaire de la collection György Kurtág.