

Canadian University Music Review

Revue de musique des universités canadiennes

Canadian University Music Review

Contributors

Collaborateurs

Volume 17, numéro 2, 1997

URI : <https://id.erudit.org/iderudit/1014801ar>

DOI : <https://doi.org/10.7202/1014801ar>

[Aller au sommaire du numéro](#)

Éditeur(s)

Canadian University Music Society / Société de musique des universités canadiennes

ISSN

0710-0353 (imprimé)

2291-2436 (numérique)

[Découvrir la revue](#)

Citer ce document

(1997). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, 17(2), 141–143.
<https://doi.org/10.7202/1014801ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 1997

Ce document est protégé par la loi sur le droit d'auteur. L'utilisation des services d'Érudit (y compris la reproduction) est assujettie à sa politique d'utilisation que vous pouvez consulter en ligne.

<https://apropos.erudit.org/fr/usagers/politique-dutilisation/>

érudit

Cet article est diffusé et préservé par Érudit.

Érudit est un consortium interuniversitaire sans but lucratif composé de l'Université de Montréal, l'Université Laval et l'Université du Québec à Montréal. Il a pour mission la promotion et la valorisation de la recherche.

<https://www.erudit.org/fr/>

CONTRIBUTORS / COLLABORATEURS

Wesley Berg teaches music history and theory in the Department of Music at the University of Alberta. He is the author of *From Russia with Music: A Study of the Choral Singing Tradition among the Mennonites of Canada*, and has published articles on Mennonite music and music in Edmonton in *The Mennonite Quarterly Review*, *Journal of Mennonite Studies*, *American Music*, and *The Musical Quarterly*.

Jean-Michel Boulay détient un doctorat en musicologie de l'Université de Colombie-Britannique. Il est professeur de musicologie théorique à la Faculté de musique de l'Université Laval. Ses recherches ont surtout porté sur la musique de Richard Strauss et sur la musique scandinave récente.

Lorne Buick has played the clarinet since 1973 and basset horn since 1987. For the past twelve years he has been the clarinetist of the Vancouver Wind Trio, one of Canada's most successful touring ensembles; the group has travelled all over North America and to China and Japan, and done numerous recordings and broadcasts. Lorne Buick holds a Master of Music degree from the University of British Columbia, where he performed the Mozart Concerto (with orchestra) for his final recital. His previous studies were done at the University of Toronto and the Catholic University of Chile.

Glen Carruthers is associate professor of music history and former chair of the Department of Music at Lakehead University. His recent articles include "Percy Grainger and Louise McDowell" (*Grainger Society Journal* 13, no. 1) and "Music History and Music Appreciation: A Look at Packaged Listening" (*Canadian Music Educator* 38, no. 1). He is co-editor, with Gordana Lazarevich, of *A Celebration of Canada's Arts, 1930–1970*, an anthology of essays published in 1996 by Canadian Scholar's Press.

Glenn D. Colton completed his Ph.D. at the University of Victoria with a dissertation entitled "The Piano Music of Jean Coulthard." He has contributed articles to the *Canadian University Music Review* and *Fermata*, among other publications, and has taught at the University of Victoria and Lakeland College. His research interests include twentieth-century Canadian music, nineteenth-century piano music, cultural studies, and interdisciplinary studies involving music and art/literature.

John Cuciurean is completing his doctoral dissertation, "A Theoretical Study of the Late Music of György Ligeti," at the State University of New York at Buffalo. Presently, he teaches courses in music theory at McMaster University and SUNY at Buffalo. He was the recipient of the 1996 George Proctor Prize awarded by the Canadian University Music Society and has been published in *Music Theory Online*.

Kenneth DeLong is professor of music history and coordinator of Graduate Studies in the Music Department of the University of Calgary. His principal areas of research include nineteenth-century Czech music, Victorian music, and opera. He has published articles and reviews for the *Canadian University Music Review*,

Kosmas, the *Journal of the American Liszt Society*, *Criticus Musicus*, *Victorian Review*, *Theatre History Studies*, and *Notes*, and has contributed chapters on aspects of Czech music to various books. He is currently preparing several articles on Czech composers for the new edition of the *New Grove Dictionary of Music and Musicians*.

Élisabeth Gallat-Morin (Ph.D., musicologie, Université de Montréal) cherche à reconstituer la pratique musicale sous le Régime français. Elle est l'auteur de *Jean Girard, musicien en Nouvelle-France*, qui est une biographie du possesseur du *Livre d'orgue de Montréal*, manuscrit qu'elle a découvert et dont elle a publié le fac-similé, une étude critique et l'édition moderne. Elle a collaboré avec le Studio de musique ancienne de Montréal et l'Ensemble Arion à des disques récents consacrés au patrimoine musical religieux et profane de la Nouvelle-France.

Richard Hardie is a doctoral candidate in musicology at the University of Western Ontario. After completing an Honours degree in performance (double bass) at Victoria University, New Zealand, he moved to Houston, Texas, to complete Masters degrees in musicology and performance at Rice University. He is now preparing to work on a dissertation which examines the printing and dissemination of chamber music in early eighteenth-century England.

David Hill received a Ph.D. from the State University of New York at Stony Brook in 1994. His research interests include Bach's sacred vocal music, the psychology of music, and music and popular culture. He has articles published or forthcoming in *Music Perception*, the *Journal of Musicology*, the *Journal of Musicological Research*, *Psychology of Music*, and *Developmental Psychology* and has taught or held research positions at the University of Toronto, the University of Western Ontario, the University of Guelph, and Brock University. He is now a private marketing researcher in Toronto, with clients in many industrial and retail sectors.

Stephen McClatchie is an assistant professor of musicology at the University of Regina. His article on a newly discovered manuscript of Mahler's First Symphony recently appeared in *19th-Century Music*. Other articles appear in *Mahler Studies* (Cambridge University Press, 1997), *Bruckner Studies* (Cambridge University Press, forthcoming), *Notes*, *Canadian University Music Review*, and the *Cambridge Opera Journal*. He is currently editing the unpublished letters of Gustav Mahler to his parents and sisters in the Mahler-Rosé Collection at the University of Western Ontario.

Gerry Paulsen received a Masters degree in choral conducting from the University of Alberta and is now Director of Music Studies at Northwest Bible College in Edmonton.

Barbara Reul has recently completed her Ph.D. dissertation on the sacred cantatas of Johann Friedrich Fasch (1688–1758) at the University of Victoria under the supervision of Dr. Erich Schwandt. She is a member of the executive board of the International Fasch Society and the co-editor of vol. 2 of *Fermata*.

Paul F. Rice is an associate professor of musicology in the School of Music, Memorial University of Newfoundland. His research interests include eighteenth-century French and English music, and opera, in particular. 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. Editions of music by John Abraham Fisher have been published by the Edwin Mellen Press, and those of the music of Rameau have been used in CD recordings issued on the Naxos label.

Johanne Rivest a obtenu un Ph.D. en musicologie de l'Université de Montréal en août 1996. Sa thèse portait sur le *Concert for Piano and Orchestra* de John Cage et les notions d'œuvre et d'indétermination. Elle a donné des conférences lors des congrès de diverses sociétés musicales (AMS, Sonneck, SMUC, ARMuQ) et publié sur des sujets reliés à Cage et à la musique contemporaine québécoise.

Alan Walker, F.R.S.C., is professor emeritus in the School of Art, Drama and Music at McMaster University. He broadcasts for the CBC and the BBC and gives regular lectures on the music of the romantic era. His books include *A Study in Musical Analysis*, *An Anatomy of Musical Criticism*, and symposia on Chopin, Schumann, and Liszt. He has just completed a three-volume prize-winning biography of Franz Liszt, a project that took twenty-five years to complete, and for which the government of Hungary awarded him the medal "Pro Cultura Hungarica."