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### Collaborateurs

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[Aller au sommaire du numéro](#)

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**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).

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**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](http://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*.