Canadian University Music Review

Revue de musique des universités canadiennes

Canadian University Music Review

Contributors

Collaborateurs

Numéro 13, 1993

URI : <https://id.erudit.org/iderudit/1014307ar>

DOI : <https://doi.org/10.7202/1014307ar>

[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

(1993). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, (13), 169–170.
<https://doi.org/10.7202/1014307ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 1993

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

Bernard W. Andrews has experience teaching and administering music programs in elementary, secondary and university settings. Dr. Andrews is an Assistant Professor in the Faculty of Education at the University of Ottawa. His current research interests include assessing the effectiveness of interactive teaching strategies for improving music instruction, and developing collaborative systems of teacher and program evaluation.

Kenneth Chen is a doctoral student in ethnomusicology at the University of Alberta. He has studied with Dr. Regula Qureshi and worked as her research assistant since 1985.

Victor Coelho is the author of several books dealing with the lute and its repertoire. He has taught in the United States, France, and Australia and is currently Associate Professor of Music at the University of Calgary.

Patricia Debly teaches music history at Brock University and is currently completing her dissertation on Joseph Haydn's operas. Her research interests and publications are in the area of eighteenth-century Italian opera.

Michel Duchesneau complète des études de doctorat à l'Université Laval sur la musique française du début du XX^e siècle. Il ajoute à ses études théoriques des activités de musicien (hautboïste au sein de l'Ensemble Clavivent dont il est le directeur artistique), d'enseignant, de conférencier à la Société Pro Musica de Montréal, de critique à l'émission « Chronique du disque » de Radio-Canada et d'administrateur dans le domaine des arts.

Robert Falck is Professor of Musicology at the University of Toronto, where he teaches primarily twentieth-century music. His research interests are divided between the *Ars antiqua* and the twentieth century, and his recent publications on the two-voice Notre Dame conductus and on Schoenberg's *Erwartung* reflect these diverse interests.

Maria Harley studied musicology and sound recording in Warsaw, Poland. Since 1988 she has worked toward her Ph.D. (on space and spatialization in contemporary music) at McGill University in Montréal. Her interests, besides

new music, range from musical acoustics to ideology critique, from birdsong to virtual reality.

Gregory S. Johnston is Assistant Professor of Music History/Musicology and Director of the Historical Performance Ensembles Programme at the University of Toronto. His research interests include the music of Schütz, baroque performance practice, and sacred music of the Lutheran Church. He is currently working on a contextual study of Protestant funeral music in seventeenth-century Germany.

Christopher Lewis was Associate Professor and Director of Academic Studies in the Music Department of the University of Alberta. He has written articles on the music of Mahler, Berg, and Schoenberg and a book entitled *Tonal Coherence in Mahler's Ninth Symphony* (1984).

Stephen McClatchie is a doctoral candidate at the University of Western Ontario. He is currently working on his dissertation on Alfred Lorenz's *Das Geheimnis der Form bei Richard Wagner*.

Robert Oades has taught trumpet at the University of Ottawa and Queen's University for the past twenty years. He is a recognized specialist in the performance and teaching of the baroque trumpet.

Alexander L. Ringer is Professor Emeritus of Music at the University of Illinois at Urbana-Champaign, where he has taught since 1958. He has written extensively on nineteenth-century music and American composers such as George Rochberg and Leon Kirchner, on Dutch, Middle Eastern, and Hebrew music, and on the aesthetics and sociology of music.

Gordon E. Smith is Assistant Professor of ethnomusicology and Canadian music studies at Queen's University with research interest in Micmac music culture. He is also working on a critical edition of Ernest Gagnon's nineteenth-century song collection, *Les chansons populaires du Canada*.