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### Contributors

### Collaborateurs

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## CONTRIBUTORS/COLLABORATEURS

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**Mario J. S. G. Champagne** is a native of Montréal who completed his doctoral dissertation on the French song cycle from 1840 to 1924 at the University of North Carolina at Chapel Hill in 1994. In addition, his research interests include imitation and quotation techniques in early and modern music, twentieth-century liturgical music, works for the organ, and the music of John Cage.

**Michel Duchesneau** a obtenu en 1994 un Ph.D. en musicologie de l'Université Laval avec une thèse intitulée « Le rôle de la Société Nationale et de la Société Musicale Indépendante dans la création musicale à Paris de 1909 à 1935 ». Il poursuit maintenant des études postdoctorales à la Sorbonne.

**C. Jane Gosine** (née Lowe) is an Adjunct Professor at Memorial University of Newfoundland. She completed her doctorate on the music of Marc-Antoine Charpentier at the University of Cambridge, where she also held a Research Fellowship. She is currently interested in seventeenth-century French sacred music.

**Edward Kovarik** is Associate Professor of Music History at the University of Windsor and Director of the Windsor Collegium. He has written on the paraphrase Kyries of Dufay and Binchois and on the sixteenth-century chanson, and has a long-standing interest in the Specialnik manuscript and related sources.

**Olga E. Malyshko** is an Assistant Professor of Musicology in the School of Music at Queen's University in Kingston, Ontario, where she is also Director of the Collegium Musicum. She completed her Ph.D. at New York University, and her area of specialization is medieval English music, especially the so-called Worcester Fragments, and the English conductus repertory. She is currently engaged in a research project entitled *A Reassessment of the Worcester Fragments*.

**Stephen McClatchie** is a postdoctoral fellow at the University of Western Ontario, and received his Ph.D. from the same institution in 1994 with a dissertation entitled "Alfred Lorenz as Theorist and Analyst." He has published articles in *Wagner*, the *Canadian University Music Review*, and was a contributor to the *New Grove Dictionary of Opera*. He is currently editing the letters of Gustav Mahler to his parents and his sister, Justine, in the Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario.

**Regula Burckhardt Qureshi** teaches ethnomusicology and music history at the University of Alberta. Trained in both music and anthropology, she conducts research on performance traditions of South Asia with a focus on Islamic musical traditions and on Hindustani art music. She is the author of *Sufi Music in India and Pakistan: Sound, Context, and Meaning in Qawwali* (Cambridge: Cambridge University Press, 1986).

**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 he is completing a study of five unpublished operas by Rameau for future publication.

**Carmen Sabourin** est titulaire d'un doctorat en théorie de la musique de l'Université Yale. Elle est professeur adjoint au Département de musique de l'Université d'Ottawa. Ses recherches portent principalement sur les théories de Heinrich Schenker. En collaboration avec sa collègue Lori Burns de l'Université d'Ottawa, elle travaille présentement à l'élaboration d'une approche analytique qui vise à recontextualiser les écrits de Schenker et de ses disciples. Cette approche est fondée sur la réconciliation des propositions issues de la critique féministe et de l'approche formaliste-positiviste caractéristique de la théorie musicale contemporaine.

**Gordon E. Smith** is an Assistant Professor in the School of Music at Queen's University in Kingston where he teaches Canadian music and ethnomusicology. His research includes the preparation of a critical edition of Ernest Gagnon's *Chansons populaires du Canada*, and Micmac music culture in the Maritime provinces.

**James Stark** is Professor of Music at Mount Allison University in Sackville, New Brunswick, where he is a musicologist, singer, harp player, and composer.

He has written several articles on voice history, and has recently released a compact disc of his "Songs of the Middle-earth" for voice and harp. He is engaged in continuing research on the Voice Research Lab, University Hospital, Groningen, The Netherlands.

**Lisa Szeker-Madden** is currently a doctoral student in musicology at the University of Victoria. She has contributed to *The New Grove Dictionary of Opera* and is on the editorial board of *Anacrusis*, a new music journal for Canadian graduate student research. Her interests lie in Baroque performance practice and rhetorical issues.

**Robert Witmer**, bassist and ethnomusicologist, is Associate Professor of Music at York University. His research concerns North American and Caribbean music, and he is the author of *The Musical Life of the Blood Indians* (1982), editor of *Ethnomusicology in Canada* (1990), and co-editor of *Canadian Music: Issues of Hegemony and Identity* (1994). A former member of the Vancouver Symphony, he has also been active as a jazz and commercial musician.

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