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## Contributors

## Collaborateurs

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**Barbara M. Reul** defended her dissertation on “The Sacred Cantatas of J. F. Fasch (1688–1758)” at the University of Victoria in 1996. From 1997–1999 she worked as musicologist/archivist for the International Fasch Society in Zerbst, Germany, where she organized the bi-annual Fasch Festival. Upon her return to Canada she was awarded a research fellowship at the Centre for Studies in Religion and Society at the University of Victoria and since then has taught for the Department of Continuing Studies. Dr. Reul has presented at international conferences and published in journals such as *Bach-Jahrbuch*, *Notes*, *Die Musikforschung*, *Musicology Australia* and *The Canadian University Music Review*.

**Johanne Rivest** est professeure associée à la Faculté de musique de l'Université de Montréal. L'appui du CRSH lui a permis de poursuivre des recherches post-doctorales à l'Université de l'Illinois sur John Cage. Elle fut récipiendaire du prix George-Proctor de la SMUC en 1991 et du prix Opus 1999 « Écrits de l'année, Article » du Conseil québécois de la musique. En 1997, elle fut rédactrice invitée pour le numéro consacré à John Cage de la revue *Circuit, revue nord-américaine de musique du XX<sup>e</sup> siècle* 8, n<sup>o</sup> 2.

**Simon Wood** is in the third year of his Ph.D. in the Ethnomusicology programme at York University. He plans a dissertation on the development of stadium rock during the 1970s, with a focus on the group KISS. He also teaches courses on MIDI and Digital Audio in the School of the Arts at McMaster University. In addition to his academic pursuits, he also works as a freelance bassist, and a composer/producer for theatre and multimedia in the Toronto area.