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## Collaborateurs

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**Glenn Colton**, Ph.D., is Chair of the Department of Music at Lakehead University. His research areas include Canadian music and nineteenth- and twentieth-century piano music. He has contributed articles to the *Canadian University Music Review*, the *International Alliance for Women in Music Journal*, the *University of Toronto Quarterly*, *The Phenomenon of Singing*, and *Fermata*, among other publications, and edited the first published edition of the Piano Sonata No. 2 by Jean Coulthard (Vancouver: Avondale Press, 1997).

**Christopher Dawson** took a degree in French Studies at the University of Reading, and did his Ph.D. at St Edmund Hall, Oxford, where his thesis was entitled "Erik Satie Viewed as a Writer." Since then he has worked as a technical translator in Paris, and for the last seven years has lectured in French at the Manchester Metropolitan University, where he is involved in courses teaching early French Modernism, French grammar and comprehension, and Web-page design.

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**Robert Falck** studied musicology at Brandeis University and as a Fulbright Fellow in Göttingen. He has taught at the University of Toronto since 1967, where he twice served as Acting Dean of the Faculty of Music. He has published *The Notre Dame*

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**Marie-Thérèse Lefebvre**, Ph.D. Musicologie, est professeure titulaire à la Faculté de musique de l'Université de Montréal et responsable des recherches en musique canadienne. Elle a été vice-doyenne aux études supérieures de 1993 à 1998 et doyenne intérimaire en 1997. Elle est l'auteure de *Serge Garant et la révolution musicale au Québec* (Montréal, Éditions Louise-Courteau, 1986), *La création musicale des femmes au Québec* (Montréal, Éditions du remue-ménage, 1991), *Jean Vallerand et la vie musicale du Québec* (Montréal, Éditions du Méridien, 1996), *Rodolphe Mathieu, choix de textes inédits* (Montréal, Guérin, 2000), ainsi que de plusieurs articles dans la *Revue de musique des universités canadiennes*, *Les Cahiers de la Société québécoise de recherche en musique* et la revue *Circuit, revue nord-américaine de musique du XX<sup>e</sup> siècle*. Elle est récipiendaire du prix Opus du Conseil québécois de la musique dans la catégorie « Livre de l'année 1996–1997 ».

**Teresa Magdanz** is a doctoral candidate in Musicology at the University of Toronto. She has pursued such diverse interests as the study of film music, music criticism, social semiotics, and carousel/band organ music. Receiving her M.A. in Music Criticism from McMaster University in 1997, she has been a part-time lecturer at McMaster where she has taught a seminar on Canadian music.

**Charity Marsh** is a Ph.D. candidate in the Ethnomusicology/Musicology/Popular Music Studies programme at York University. She has two articles currently in press: "The Nature/Culture Binary Opposition Dismantled in the Music of Madonna and Björk" (co-authored with Melissa West) is forthcoming in *Music and Technoculture* (Wesleyan Press), and "Club DJs" will appear shortly in the *Encyclopedia of 20th Century Women Musicians* (Oryx Press).

**Mitchell Morris** is Assistant Professor in Musicology at the University of California, Los Angeles. He specializes in music at the *fin-de-siècle*, Russian and Soviet music, gay and lesbian studies, opera and rock and soul. He has published on gay men and opera, disco, contemporary music and the ecology movement, and Alexander Scriabin, in journals such as *repercussions* as well as in collections such as *Musicology and Difference*, *En Travesti*, and *Audible Traces*. He is currently editing a collection of essays entitled *Disco's Distinctions: Essays on Music, Race, Sexuality, and the Market* for the University of California Press.

**Dillon Parmer** currently serves as Assistant Professor of Musicology in the Department of Music at the University of Ottawa where he teaches undergraduate and graduate courses in music history. His research into various programmatic aspects of the music of Johannes Brahms was awarded the Karl Geiringer Scholarship in Brahms Studies in 1993, and he has since published articles in *Journal of Musicology*, *Nineteenth-Century Music*, and *Studies in Music at the University of Western Ontario* on song allusion, symbolic motifs, poetic mottoes, and the like in the music of Brahms. As well, he maintains an active performing career as a tenor soloist appearing with various orchestras, choirs, and opera companies.

**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.