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## Contributors

## Collaborateurs

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**Michel Duchesneau** complète des études de doctorat à l'Université Laval sur la musique française du début du XX<sup>e</sup> 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

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**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).

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**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*.