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Contributors

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CONTRIBUTORS/COLLABORATEURS

Sylvain Caron est professeur adjoint à la Faculté de musique de l'Université de Montréal. Ses recherches et son enseignement s'orientent principalement autour de l'écriture. Il s'intéresse également à la musique de chambre française sous la troisième République (1870–1939). Il est l'auteur d'articles publiés notamment dans *Les Cahiers de la SQRM* (« Le groupe Jeune France et l'orgue », 2000).

Lynn Cavanagh is Assistant Professor of music at the University of Regina where she teaches music theory. She completed a Ph.D. in music theory at the University of British Columbia with a dissertation on tonal organization in Arnold Schoenberg's First String Quartet. Funded by a grant from the Social Sciences and Humanities Research Council of Canada, she is currently researching the career and compositions of the French organist-composer Jeanne Demessieux. Her article on Demessieux's *Twelve Choral Preludes on Gregorian Chant Themes* appeared recently in *College Music Symposium*.

Margaret Chan's doctoral dissertation (2001) investigates Chinese-Canadian festivals in Toronto as sites for Toronto Chinese communities in negotiating their cultural identities and building collective social memory through popular and community-based arts. Her academic interests in ethnomusicology are now extended to the Toronto community arts scene. Through her involvement in cultural policy planning and implementation in the public sector, she now explores applied ethnomusicology as the senior arts development coordinator, Culture Division, City of Toronto.

Austin Clarkson (M.A., Eastman; Ph.D., Columbia) is professor of music emeritus, York University. He previously held positions at Columbia University (where he was founding editor of the journal *Current Musicology*) and Yale University. He is presently general editor of the music and writings of the German-American composer Stefan Wolpe. Critical editions of the music appear under the imprint of Peer (New York and Hamburg). He is editor of *On the Music of Stefan Wolpe*, a collection of essays by twenty authors (Pendragon, in press). Other recent publications include essays on the music of Mordecai Sandberg (*Musica Judaica*), and chapters in the following books: *Writing Through John Cage's Music, Poetry and Art* (Chicago: Chicago University Press, 2001), *Istvan Anhalt: Pathways and Memory* (Montreal, Kingston: McGill University Press, Queen's University Press, 2001), *The New York Schools of Music and Visual Arts* (New York: Routledge, 2002), and *Music and Nazism: Art under Tyranny* (Laaber: Laaber Verlag, 2003).

Gilles Comeau a obtenu un doctorat en éducation musicale avant de poursuivre des études postdoctorales en pédagogie du piano. Auteur de quelques livres,

de nombreux articles et d'une vingtaine de documents pédagogiques, il travaille présentement, grâce à une subvention de la Fondation canadienne pour l'innovation (FCI), à la mise sur pied d'un laboratoire de recherche en pédagogie du piano au Département de musique de l'Université d'Ottawa.

William Echard is Assistant Professor of Music at Carleton University. His research concerns the social semiotics of North American popular music since the 1960s, with a special emphasis on theories of embodiment, temporality, and space. His work has appeared in a variety of venues, including *The Canadian Folk Music Journal*, *Popular Music*, *The Indiana Theory Review*, *Slippery Pastimes: Reading the Popular in Canadian Culture*, and *Topia*. He is currently producing a monograph on Neil Young, under contract to Indiana University Press.

Harald Krebs is Professor of music theory at the University of Victoria. He has published numerous essays on the tonal and rhythmic structure of nineteenth- and early twentieth-century music. His book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford University Press, 1999) won the Society for Music Theory's Wallace Berry Award in 2002. His current research focuses on the life and songs of Josephine Lang (1815–80), on which subject he is preparing a book.

Karen Pegley joined the Queen's University School of Music faculty as a Queen's National Scholar in 2002. Her research lies at the intersections of popular music, visual culture, and critical theory. In her most recent work she has explored the constructions of gendered, racial and national identities on MTV (US) and MuchMusic (Canada) and has a chapter forthcoming on MuchMusic, MTV and nation-bound imagined communities in *Music Video/Music Television/MTV* (Duke University Press, 2004). She is currently writing a book on music television, globalization, and recent shifts in cultural boundaries and youth identities.

Pauline Pocknell is a sessional lecturer in French at McMaster University and freelance translator. After working as Liszt biographer Alan Walker's research assistant until 1985, her own research has focused on French language primary documents and autograph correspondence concerning nineteenth-century music. Author of more than fifty articles in academic journals and in books of collected essays, she published an annotated, bilingual, complete, critical re-edition: *Franz Liszt and Agnes Street-Klindworth: A Correspondence, 1854–1886* (Pendragon Press, 2000).

Barbara M. Reul is an Assistant Professor of musicology at the Department of Music, University of Regina, Saskatchewan. Dr. Reul's main area of interest is German sacred music of the early eighteenth century, specifically J. F. Fasch, J. S. Bach and G. P. Telemann. She has presented at international conferences and published in both English and German journals, including the *Bach-Jahrbuch*, *Die Musikforschung*, *Fasch-Studien*, *Musicology Australia*, and *CUMR*. An accomplished organist and choirmaster, she is also currently

compiling an annotated bibliography of the musical collection of British-Canadian organist Graham Steed (1913–1999).

Marc-André Roberge est professeur agrégé en musicologie à l'Université Laval. Sa thèse de doctorat (University of Toronto, 1988) portait sur la transformation de la presse musicale en Allemagne pendant la première moitié du XX^e siècle, vue à travers le périodique *Die Musik*. Il est l'auteur de *Ferruccio Busoni : A Bio-Bibliography* (Greenwood Press, 1991) et s'apprête à publier la première biographie de Kaikhosru Shapurji Sorabji. Il a inauguré en 2002 un site Web intitulé *Guide des difficultés de rédaction en musique (GDRM)* <http://www.mus.ulaval.ca/roberge/gdrm/index.htm>.

Janette Tilley is a doctoral candidate at the University of Toronto, preparing a dissertation on dialogue technique in the sacred music of 17th-century Germany. She holds a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada and has been a fellow at the Herzog August Bibliothek in Wolfenbüttel, Germany. Her research interests, in addition to Canadian music, include emblems, historical performance practice, reception history, and rhetoric in the music of early modern Germany.

Ellen Waterman is an Assistant Professor in the School of Fine Art and Music at the University of Guelph where she specializes in the intersection between music and critical theory. A professional flutist, her research focuses on the relationship between performance and theories of identity. She has published widely on the environmental music/theatre of R. Murray Schafer, and edited an anthology of essays on cultural aspects of acoustic ecology: *Sonic Geography Imagined and Remembered* (Penumbra Press, 2002).