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## Contributors

## Collaborateurs

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## CONTRIBUTORS/COLLABORATEURS

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**John Beckwith**, one of Canada's most respected composers, has led a distinguished career on virtually every front of Canadian musical life. From his position at the University of Toronto where he was Professor (now Emeritus), Dean, and finally founder and first Director of the Institute for Canadian Music, he stimulated interest in this country's musical heritage through his research, advocacy, and composition. His compositional oeuvre, numbering over 100 works, includes stage, orchestral, chamber, solo, and choral genres. A particular interest in the relations between text and music led to numerous collaborations with prominent Canadian writers, notably James Reaney, Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol. In 1997 twenty-five of his essays on music were collected under the title *Music Papers: Articles and Talks by a Canadian Composer, 1961–1994* (Ottawa: Golden Dog Press). His most recent major compositions are *Round and Round* for orchestra (1992), *Eureka* for nine wind instruments (1996), the opera *Taptoo!* (1993–95), and *Basic Music* for children's choir and orchestra and the song cycle *Stacey* (both 1998).

**Nancy Berman** is a doctoral candidate in Musicology at McGill University. In her dissertation, "Modern Primitivism: The Parisian Avant-garde, 1910–1925," she examines, from a cultural-historical perspective, the modern primitivist aesthetic in works of the Ballets russes and the Ballets suédois.

**Louis Bilodeau** est professeur au département de français du Collège Ahuntsic. Il consacre ses travaux à la littérature et à l'opéra français du XIX<sup>e</sup> siècle. De 1993 à 1995, il a effectué un stage de recherches postdoctorales à Paris, au CNRS, où il a étudié l'évolution du livret d'opéra au XIX<sup>e</sup> siècle. Il participe régulièrement aux émissions de l'Opéra du Met et de l'Opéra du samedi.

**Jean Boivin** détient un doctorat en musicologie de l'Université de Montréal. Son livre *La classe de Messiaen* (Paris : Christian Bourgois, 1995) a été couronné par le Syndicat de la critique musicale française et par l'Académie des Beaux-Arts de France. Ses recherches récentes portent sur la création musicale d'avant-garde au Québec. Il est le président de la Société québécoise de recherche en musique (SQRM) depuis 1997 et, depuis 1998, le rédacteur en chef de la revue *Circuit*. Il est professeur de musicologie à l'École de musique de l'Université de Sherbrooke depuis 1992.

**Vincent Brauer** a étudié l'orgue auprès de Xavier Darasse, de Francis Chapelet et de Catherine Todorovsky avant de s'inscrire dans la classe d'Antoine Bouchard à l'Université Laval où il a obtenu un baccalauréat puis une maîtrise en interprétation-orgue. Il a effectué par la suite plusieurs stages de perfectionnement auprès de Montserrat Torrent, spécialiste en musique espagnole ancienne, et a enregistré à diverses reprises pour la Société Radio-Canada et pour Radio Española. Sous la direction de Lucien Poirier, il a également collaboré à la publication du tome I du *Répertoire des données musicales de la presse québécoise*.

**Glenn Colton** is Assistant Professor of Music History at Lakehead University. His principal areas of research interest include Canadian music, nineteenth-century piano music, and interdisciplinary studies involving music and art/literature. He has contributed articles to the *Canadian University Music Review*, the *International Alliance for Women in Music Journal*, and *Fermata*, among other publications, and edited the first published edition of the Piano Sonata No.2 by Jean Coulthard (Vancouver: Avondale Press, 1997).

**Eugene Casjen Cramer** is Emeritus Professor of Musicology at the University of Calgary. His book, *Tomás Luis de Victoria: A Guide to Research*, was published in 1998 by Garland Publishing. He is at work on another book, a series of analytical essays on the music of Victoria.

**Murray Dineen** is an Associate Professor and the Director of Graduate Studies Academic in the Department of Music at the University of Ottawa. His research interests lie with Schoenberg's studies of harmony and form, the history of tonal harmony, the ethics, kinetics, and semiotics of performance, and federal policy on the arts in Canada. His recent and forthcoming publications include articles on Schoenberg (*Journal of the Schoenberg Center*, Vienna, and *GAMUT*), Adorno (*repercussions*), and Vaughan Williams. He is becoming an avid proponent of sailing very small watercraft while reading Feyerabend.

**Michel Duchesneau** a soutenu en 1994 une thèse de doctorat en musicologie à l'Université Laval sur la Société Nationale et la Société Musicale Indépendante. Boursier postdoctoral du CRSH et du FCAR, il est l'auteur de plusieurs articles sur la musique française ainsi que du livre *L'avant-garde musicale et ses sociétés à Paris de 1871 à 1939* (Pierre Mardaga, 1997). Il est aujourd'hui directeur général de la Société de musique contemporaine du Québec.

**Joan Evans** teaches Music History at Wilfrid Laurier University. Her research specialty is musical life in Germany during the first half of the twentieth century. Recent publications include "Die Rezeption der Musik Igor Strawinskys in Hitlerdeutschland," *Archiv für Musikwissenschaft* 55 (1998), and "'Diabolus triumphans': Stravinsky's *Histoire du soldat* in Weimar and Nazi Germany," in *The Varieties of Musicology: Essays for Murray Lefkowitz*, ed. John Daverio and John Ogasapian (Harmonie Park Press, in press). She is the author of *Hans Rosbaud: A Bio-Bibliography* (Greenwood Press, 1992).

**Tom Gordon** is Professor of Music and Director of Centennial Theatre at Bishop's University in Lennoxville, Québec. With a Ph.D. in musicology from the University of Toronto (1983), he has worked extensively on Stravinsky sketches during several periods as a research associate at the Paul Sacher Stiftung in Basel. His most recent publication is an edited collection of essays entitled *Regarding Fauré* (Amsterdam: Gordon & Breach, 1999). Active as an accompanist and chamber musician, Gordon was also co-founder and artistic director of Ensemble Musica Nova (Sherbrooke). He is current President of the Canadian University Music Society.

**Allan Hepburn** is Assistant Professor of Humanities at the University of Toronto at Scarborough. He has published articles on modern and postmodern literature, opera, and cultural studies. His current research centers on espionage fiction.

**Debra Lacoste** is a Ph.D. candidate in Systematic Musicology at the University of Western Ontario. Her dissertation research, for which she holds a SSHRC Doctoral Fellowship, focuses on the medieval chant in eight antiphoners from the monastery of Klosterneuburg, near Vienna. She is currently the principal researcher for Cantus, the internet-accessible chant manuscript indexing project now based at UWO. Her contributions to the Cantus database (Klosterneuburg, Augustiner-Chorherrenstiftsbibliothek 1013, 1012, 1017, and 1018) have been available on-line for a number of years; these indices, accompanied by a newly-written introduction, were published in 1998.

**Stephen McClatchie** is Associate Professor of Musicology at the University of Regina and the author of *Analyzing Wagner's Operas: Alfred Lorenz and German Nationalist Ideology* (University of Rochester Press, 1998). He has published articles and reviews in *19th-Century Music*, *Mahler Studies* (Cambridge University Press, 1997), *Bruckner Studies* (Cambridge University Press, 1997), *Cambridge Opera Journal*, *MLA Notes*, *Canadian University Music Review*, and the *University of Toronto Quarterly*. An article on Hans Rott and the new symphony is forthcoming in *Music & Letters*.

**Kenneth McLeod** is Assistant Professor of Music History at McMaster University's School of Art, Drama and Music. He received his Ph.D. in musicology from McGill University in 1997 and recently completed post-doctoral work at MIT's School of Music and Theatre Arts. He has several forthcoming articles on topics pertaining to the aesthetics and ideology of both popular music and seventeenth- and eighteenth-century English theatre music.

**François de Médicis** est professeur adjoint à la Faculté de musique de l'Université de Montréal, où il occupe les fonctions de responsable du secteur musicologie. Il a donné de nombreuses conférences portant sur Brahms et publié des articles touchant à des sujets tels que la musique de Rosario Bourdon et Boulez analyste. Il est impliqué dans la Société québécoise de recherche en musique à titre de membre du conseil d'administration et du comité de ses *Cahiers*.

**Pauline Minevich** holds a Ph.D. in Systematic Musicology from the University of Western Ontario. She has taught at Wilfrid Laurier University, McMaster University, and Western, and is currently teaching at the University of Regina. She also maintains an active performance career as a clarinetist, and has worked extensively with Orchestra London, the Kitchener-Waterloo Symphony, and the Canadian Chamber Ensemble. Her interests include performance practice, orchestral literature, and eighteenth-century musical theatre.

**Laurel Parsons** is a Ph.D. candidate in Music Theory and SSHRC fellow at the University of British Columbia, where she is currently writing her dissertation on Elisabeth Lutyens's 1967 opera *The Numbered*. She also holds degrees in piano performance (B.Mus., Wilfrid Laurier University, 1980), English literature (M.A., University of Waterloo, 1987), and music theory (M.A., University of British Columbia, 1991).

**Marc-André Roberge** est professeur agrégé de musicologie à la Faculté de musique de 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<sup>e</sup> siècle, vue à travers le périodique *Die Musik*. Il est l'auteur de *Ferruccio*

*Busoni: A Bio-bibliography* (Greenwood Press, 1991) et prépare en ce moment la première biographie de Kaikhosru Shapurji Sorabji.

**Zoltan Roman** is Professor Emeritus of Musicology at the University of Calgary. He now lives in Victoria.

**Alison Stonehouse** has taught music history at the University of Guelph, the University of Western Ontario, and at Wilfrid Laurier University. She recently completed her thesis at Western on the subject of the reception of Metastasio's works in France. Her interests lie in the aesthetics of dramatic performance, and in the links between spoken and musical dramas.