

Contributors / Collaborators

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Tom Gordon is Professor and Director of the School of Music at Memorial University of Newfoundland. A pianist and musicologist, he has written extensively on Stravinsky in North American journals and publications of the Paul Sacher Stiftung. Gordon was editor and translator of *Regarding Fauré* (Gordon & Breach) and is a member of the editorial committee of the *Gabriel Fauré Œuvres Complètes* (Bärenreiter). His current research also includes an investigation of the Moravian mission music in Inuit Labrador.

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Brian Locke received his Honours B.Mus. from Wilfrid Laurier University and a Masters from the University of Western Ontario before completing his doctorate in musicology at SUNY Stony Brook in 2002. His recent monograph, *Opera and Ideology in Prague: Polemics and Practice at the National Theater, 1900–1938* (University of Rochester Press, 2006) explores the conflicting allegiances of nationalism, modernism and the social responsibility of art. His teaching credits include Dalhousie University, WLU and UWO.

Ryan McClelland is Assistant Professor of Music Theory at University of Toronto. His research interests include Schenkerian analysis, rhythmic-metric theory, the music of Brahms, and performance studies. He has published in these areas in *Music Theory Spectrum*, *Theory and Practice*, *Journal of Music Theory Pedagogy*, and *Indiana Theory Review*.

George-Julius Papadopoulos (Ph.D. Music History, University of Washington) won the American Brahms Society's 2003 Geiringer Prize for his dissertation on humor in the works of Brahms. He has studied at the Royal Academy of Music and King's College, London, and is currently Head of Piano at the New Conservatory of Thessaloniki.

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