

## Contributors Collaborateurs

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## CONTRIBUTORS / COLLABORATEURS

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**James Deaville** is Associate Professor for Music in the School for Studies in Art and Culture of Carleton University. He has published books with Pendragon and UMI, has contributed chapters to books published by (among others) Cambridge, Princeton, Yale, Routledge, and Ashgate, has articles in *American Music*, *Die Musikforschung*, *Journal of Musicological Research*, *19th Century Music Review*, and *Echo* (among others), and has contributed to the new editions of the *New Grove* and *MGG*.

**François de Médicis**, professeur agrégé à l'Université de Montréal, a présenté des communications à la Dublin International Conference on Music Analysis, l'American Musicological Society, la Société Internationale de Musicologie, le Congrès Européen d'Analyse Musicale. Ses articles ont été publiés dans *Music & Letters*, *Acta Musicologica*, la *Revue de musique des universités canadiennes*, l'*Enciclopedia della musica* de l'éditeur Einaudi, et dans des ouvrages collectifs édités par l'Harmattan, la Sorbonne, et les Presses de l'Université de Montréal.

**Jean-Nicolas De Surmont** s'intéresse à la chanson québécoise et française depuis plusieurs années. Mais sa réflexion recourt à plusieurs disciplines : sociologie, histoire, littéraire, linguistique et philosophie. Ce sont les champs disciplinaires qu'il a étudié tout au long de sa formation universitaire. Il vient de compléter un doctorat sur l'ingénierie lexicale comme solution à l'étude des phénomènes chansonniers. Il anime aussi depuis une dizaine d'années une émission de radio multidisciplinaire en plus de collaborer à divers périodiques tant en Europe qu'au Québec.

**Bruno Gingras** est étudiant au doctorat en théorie de la musique à l'Université McGill. Ses recherches portent sur l'analyse stylistique de la musique baroque et l'analyse quantitative des stratégies expressives dans l'interprétation à l'orgue. Il a récemment obtenu le Hollace Anne Schafer Memorial Award (American Musicological Society) pour sa communication « German Parti-

mento *Fugue in the Eighteenth Century* », et a publié un article sur le *Harmonice Mundi* de Johannes Kepler, paru dans le *Journal of the Royal Astronomical Society of Canada*.

**James Grier** is Professor of Music at the University of Western Ontario. A specialist in the music and liturgy of medieval Aquitaine and in issues of textual editing and criticism, he is the founder and general editor of *De Musicae Cultu* and the editor of *Studies in Music*.

**Fabien Hein**, docteur en sociologie, s'intéresse aux réalités concrètes des musiques populaires. Il a récemment complété un stage postdoctoral au Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCO). Il a de plus mené une recherche comparative sur les fanzines français et québécois à la Bibliothèque nationale du Québec. Il a publié deux ouvrages aux éditions Mélanie Séteun, soit *Hard rock, heavy metal, metal : Histoire, culture et pratiquants* (2003) et *Le monde du rock : Ethnographie du réel* (2006).

**Jrjö Heinonen** is an Academic Research Fellow (2002-07) at the Academy of Finland. His doctoral dissertation (1995) examined the compositional process underlying song writing and recording by the Beatles. From 1997 to 2001 Heinonen led the BEATLES 2000 Research Project and edited *Beatlestudies* (vol. 1-3). He also chaired the BEATLES 2000 Conference held in Jyväskylä (June 2000). His current research project, funded by the Academy of Finland, examines historicity, autobiography and nostalgia in contemporary Finnish popular music.

**Edward Jurkowski** is an Associate Professor at the University of Lethbridge. A portion of his recent research has concentrated upon Nordic music, a topic for which he has published and presented papers at numerous venues throughout Canada, the United States and various Nordic countries. His most recent publications include writings about two post-1950 Finnish composers: *The Music of Joonas Kokkonen* (Ashgate, 2004) and a monograph on the orchestral music of Kalevi Aho, which he co-authored with the composer (Fennica Gehrman, 2005).

**Markus Mantere** graduated in 1998 with a degree in ethnomusicology from the University of Tampere. He has since undertaken graduate studies at University of Helsinki and Brown University where he is completing his PhD dissertation on Glenn Gould's musical thought. He is presently a lecturer at the Department of Music Anthropology of the University of Tampere.

**Friedemann Sallis** is a Professor at the Université de Moncton. He took his PhD at the Technische Universität Berlin where he studied with the late Professor Carl Dahlhaus. His writings include a book on the early works of György Ligeti and the co-edition of *A Handbook to Twentieth-Century Musical Sketches* (Cambridge, 2004), as well as numerous articles on music of the

nineteenth and twentieth centuries. Since 1997 he has received four successive research grants from the Social Sciences and Humanities Research Council of Canada.

**Anne Sivuoja-Gunaratnam** is a Professor at the Sibelius Academy. Her previous affiliations include University of Turku and University of Helsinki where she obtained her PhD in 1997. Her research interests include the cultural study of art music, opera, musical semiotics, contemporary music and women's studies in music. She has published in *Organised Sound*, *Women and Music* and *Contemporary Review of Music*, has written a monograph, *Narrating with twelve tones. Einojuhani Rautavaara's first serial period (ca. 1957-1965)*, and has edited an anthology on Kaija Saariaho's music (Helsinki University Press, 2005).

**Benita Wolters-Fredlund** recently completed her doctoral degree at the University of Toronto, where she wrote her dissertation on the history of the Toronto Jewish Folk Choir. Her main research interest is Canadian music history. Other Canadian topics she has examined include the history of the Canadian League of Composers and Canadian hymnody. She will begin teaching as an Assistant Professor of Music at Calvin College in the fall of 2006.

**Andrew Zinck** is Associate Professor of Music at the University of Prince Edward Island. In addition to a broad range of research interests, notably in Canadian and twentieth-century musics, opera, and semiotics, he is active as a performer, composer, and arranger of music for both theatre and church.