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Contributors

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John BECKWITH, composer, retired after thirty-eight years with the Faculty of Music, University of Toronto, the last six as Jean A. Chalmers Professor of Canadian Music. His restoration of Joseph Quesnel's comedy-with-music *Lucas et Cécile* will be published early in 1992. He is currently working on a Canada Council orchestral commission.

Jack BEHRENS is Professor and former Dean of the Faculty of Music, the University of Western Ontario. Among recent performances of his compositions have been those by the Kitchener-Waterloo Symphony, Orchestra London Canada, and New Music Concerts Toronto, all of which were broadcast by CBC Stereo.

Helmut BLUME, former dean of the Faculty of Music at McGill University, has been active as a pianist, radio and TV broadcaster, scholar and editor. He is the author of a study, for the Canada Council, of music training in Canada.

Beverly DIAMOND is an Associate Professor in the Department of Music at York University. She has just completed a book on sound-producing instruments in native communities.

Gail DIXON is an Associate Professor in the Department of Theory and Composition at the University of Western Ontario. She has a particular interest in the analysis of music by Canadian composers, and has published articles on Harry Freedman and Jean Papineau-Couture.

Élisabeth GALLAT-MORIN, Ph.D. Musicologie (Montréal), a enseigné l'Histoire de la musique au Canada (première période) dans cette université. Elle poursuit ses recherches sur la pratique musicale sous le régime français, recherches qui l'ont amenée à découvrir, en 1978, le manuscrit du *Livre d'orgue de Montréal* et à organiser, en 1981 et 1985, l'exposition *Témoins de la Vie musicale en Nouvelle-France*.

Tom GORDON, chair of a Department of Music at Bishop's University which actually does exist, completed his Ph.D. with a thesis on Stravinsky and the concept of neo-classicism. He has been a research associate of the Paul Sacher Stiftung in Basel, and is the author of a monograph "Stravinsky à quatre-mains."

Gaynor G. JONES is an Associate Professor in the Faculty of Music at the University of Toronto where she specializes in nineteenth-century studies and the history of opera. She is currently working on a history of the Royal Conservatory of Music.

Gordana LAZAREVICH is Professor of music and Director of the School of Music at the University of Victoria. Her publications include studies in eighteenth-century Italian comic opera, and in Canadian culture of the twentieth century.

Marie-Thérèse LEFEBVRE, professeure à la Faculté de musique de l'Université de Montréal, se spécialise en recherche sur la musique du Québec. Elle a été présidente de l'ARMuQ de 1983 à 1985 et est l'auteure des ouvrages suivants : *Serge Garant et la révolution musicale au Québec* (Montréal, Éd. Louise Courteau, 1986), *La Création musicale des femmes au Québec* (Montréal, Éd. du Remue-Ménage, 1991).

Jean PICHÉ est compositeur et professeur d'électro-acoustique à la Faculté de musique de l'Université de Montréal. En 1990, il fut directeur général du festival *Montréal Musiques actuelles / New Music America*. Parmi ses œuvres : *Steal the Thunder* (1985), pour percussion et ordinateur, et l'ensemble de compositions algorithmiques *Musiques virtuelles* (1990–91), pour ordinateur.

Jean-Pierre PINSON, Ph.D. Musicologie (Montréal), est professeur agrégé à l'École de musique de l'Université Laval. Il est spécialisé dans la musique baroque et responsable du projet « Le plain-chant en Nouvelle-France, des origines au milieu au XIX^e siècle ».

Gordon SMITH completed his Ph.D. with a dissertation on the French-Canadian folk song collector, Ernest Gagnon. Along with research on folk music in French Canada, he is currently studying Micmac music culture in Nova Scotia. He is faculty member of the School of Music at Queen's University.

Stephen WILLIS is Head of the Music Archives in the Music Division of the National Library of Canada. As an archivist and musicologist, he has written many articles on the history of Canadian music, and on Cherubini and French opera at the beginning of the nineteenth century.