

## Notes on Contributing Authors / Notes sur les collaborateurs

MIKE ANKLEWICZ is a PhD candidate at York University, completing his dissertation entitled “Musical Hybridities and the Klezmer Revival.” He is also an active saxophonist and clarinetist, leading KlezFactor, a klezmer-fusion group with 2 CDs and freelancing in a variety of musical styles. He currently lives in Berlin, Germany.

REBECCA DRAISEY-COLLISHAW is a doctoral student in ethnomusicology at Memorial University of Newfoundland (St. John’s). While completing her Master’s degree at the University of Western Ontario (London) in oboe performance, Rebecca studied community music-making and adult learning in London’s Irish diaspora. Her current research focuses on the relationship between public policy, arts broadcasting at the CBC, and intercultural communications between musicians.

KATE GALLOWAY is a SSHRC Postdoctoral Fellow in musicology/ethnomusicology at Memorial University’s Research Centre for the Study of Music, Media and Place (“Sounding the Environment: Representing the Environment and Applications of Acoustic Ecology and Environmentalism in Contemporary Canadian Music Practices”) and holds a PhD from the University of Toronto (2010). She specializes in the North American avant-garde; soundscape studies and acoustic ecology; issues of mediation, representation, and borrowing in popular music; and the ethnography of Western art music practices. In recognition of her research she is the recipient of SSHRC’s 2012 Postdoctoral Prize.

IAN HAYES is a doctoral candidate in ethnomusicology at Memorial University of Newfoundland. His research interests include tourism, technology, and discourse analysis. A multi-instrumentalist, he has a background in jazz and is an active performer in Irish-Newfoundland and Cape Breton fiddling traditions.

ERIC HUNG is Associate Professor of Music History at Westminster Choir College of Rider University, and Executive Director of Gamelan Dharma Swara. His research focuses on Asian American music, the musical representations of Asians/Asian Americans in American film and television, public musicology and recent gamelan-inspired compositions. Recent articles of his have appeared in *Asian Music, Notes*, and the collection *Buffy, Ballads, and Bad Guys Who Sing*, edited by Kendra Leonard.

AMANDA L. SCHERBENSKE is completing a dissertation entitled, “Teeming Multiplicities: Solidarity and Belonging among NYC Experimental Musicians,”

under the direction of Mark Slobin at Wesleyan University. She currently serves as executive director of the Jewish Music Forum and as Lecturer of world music at the University of New Haven. Her research interests include musical networks and multiplicity, cosmopolitanism, transnationalism, American experimental music, and Jewish music.

FARROKH VAHABZADEH est stagiaire postdoctoral au Laboratoire d'Ethnomusicologie et d'Organologie (LEO) de l'Université de Montréal. Ses recherches portent notamment sur les traditions musicales iranienne et centrasiatique. Il s'intéresse à la musique non seulement dans son acception stricto sensu, mais aussi au niveau de l'étude des instruments, de la gestuelle, de la performance ainsi que de multiples aspects anthropologiques. Il poursuit ses recherches postdoctorales sur la thématique du geste musical.

