



## **About the Contributors**

**E. David Gregory** is associate professor of history and humanities in the Centre for Global & Social Analysis, Athabasca University, Alberta. He is Past President of the Folklore Studies Association of Canada, a member of the board of directors of the Canadian Society for Traditional Music, and editor of *Canadian Folk Music/Bulletin de la musique folklorique canadienne*. His publications include *The Athabasca Ryga*, *Athabasca Landing: An Illustrated History*, and articles on the history of English and Canadian folksong. His third book, *Victorian Songhunters*, is forthcoming with Scarecrow Press.

**Anna Hoefnagels** is assistant professor of music at Augustana Faculty, University of Alberta. In 2001 she graduated from York University, Toronto, with a Ph.D. in Ethnomusicology. Her current research interests include women's roles in powwow music, Native women and feminism, powwows in central Alberta and Canadian music generally.

**Elaine Keillor**, Carleton University, Ottawa, was principal investigator for the Canadian Musical Heritage Society which published 25 volumes of Canadian music created before 1950. Author of *John Weinzwieg: The Radical Romantic of Canada* (Scarecrow Press, 1994), and numerous essays in compilations, periodicals, and encyclopedias including the *Encyclopedia of Music in Canada*, *The Canadian Encyclopedia*, *New Grove Dictionary*, *Die Musik in Geschichte und Gegenwart*, and *The Garland Encyclopedia of World Music*, she has made 12 CDs of mostly Canadian music during the past decade. Inaugural recipient of the Canadian Women's Mentor Award in the Arts and Culture category (1999), she was also the 2004 Helmut Kallmann Award recipient for Distinguished Service relating to music libraries and archives for outstanding contributions in documenting and improving access to resources in Canadian music.

**Karen Pegley** is associate professor of music at Queen's University, Kingston, Ontario. Her book *MuchMusic and MTV: National Identities, Cultural Boundaries and Global Flows* is forthcoming from Wesleyan University Press.

**Jean Nicolas De Surmont** développe depuis plusieurs années une théorie de la chanson. Sa perspective englobe des interrogations sur la nature des usages linguistiques. Il a présenté ses travaux au Brésil, en Autriche, en Allemagne, en Italie, en France, aux Etats Unis, etc. Il a publié en 2001 un livre sur *la Bonne chanson* aux Éditions Triptyque. Il publié ses chroniques de livres et disques sur [lemonticule.com](http://lemonticule.com) en plus de recenser des ouvrages pour différentes revues savantes.

**Heather Sparling** is an Educational Developer at Queen's University, Kingston, Ontario, and a PhD candidate in Ethnomusicology and Musicology at York University, Toronto. Using Bourdieu's theory of cultural capital and genre theory in her research on Cape Breton Gaelic song, she analyses song genres as social constructions which people use both to assess and create social positions. She is a recipient of the Social Sciences and Humanities Research Council Doctoral Fellowship and a Commonwealth Scholarship. A flute player with experience in classical, Baroque, and folk ensembles, she is also active as a Scots Gaelic teacher.