

## Contributors

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## CONTRIBUTORS

**Lynn Cavanagh** recently completed requirements for the Ph.D. in music theory at the University of British Columbia. Her dissertation, supervised by Dr. William Benjamin, is entitled "Tonal Multiplicity in Schoenberg's First String Quartet, Op. 7." She was a recipient of a Social Sciences and Humanities Research Council of Canada (SSHRC) fellowship and was twice awarded an I. W. Killam pre-doctoral fellowship. During the 1994-95 academic year she taught at Memorial University of Newfoundland.

**Mekala Padmanabhan** is a doctoral student in the musicology programme at Cornell University. At present, her area of research interest is the Viennese *Lied* before Schubert. She finished her M.A. thesis on Schubert's early songs at the University of Victoria in 1994 and is also a founding editor of *FERMATA*. In addition, she holds a Licentiate Diploma in piano performance from the Trinity College of Music, London.

**Melinda Boyd** (B.Mus., Manitoba) recently completed her M.A. thesis "Gendered Voices: the *Liebesfrühling* Lieder of Robert and Clara Schumann," at the University of British Columbia. She is continuing her studies in the Ph.D. program at UBC with the assistance of a four-year doctoral fellowship from SSHRC. Melinda also holds a research assistantship and an appointment to the Coordinating Committee for Interdisciplinary Nineteenth-Century Studies.

**Lynda Smyth** is a Ph.D. candidate with Dr. Erich Schwandt at the University of Victoria. Her interests centre in the Baroque era, with an emphasis on its keyboard music and the Esterhazy operas, which she has been researching recently in Budapest, Hungary. She also has an active private music studio in Vancouver, B.C.

**Johanne Rivest** earned a Master's and recently completed a Ph.D. degree, both at the University of Montreal. Her dissertation, supervised by Dr. Jean-Jacques Nattiez, deals with John Cage and the limits of indeterminacy, in particular, with his *Concert for Piano and Orchestra*. She was a recipient of the George Proctor Prize (1991) and held a SSHRC Fellowship from 1989 to 1993. She has published in *CUMR*, *Les Cahiers de l'ArMuQ*, and *Encountering John Cage*.

**Barbara M. Reul** is currently completing her Ph.D. dissertation at the University of Victoria on the sacred cantatas by J. F. Fasch (1688-1758) at the *Deutsche Staatsbibliothek zu Berlin (Haus 1)*. A SSHRC fellowship holder and founding editor of *FERMATA*, she has published in the *Canadian University Music Review*, the *Händel-Hausmitteilungen*, and *The Recorder Magazine*.