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Nineteenth-Century Music Review, 11 (2014), pp 189–190. © Cambridge University Press, 2014
doi:10.1017/S1479409814000627

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Brian C. Thompson teaches courses on Western music history at the Chinese University of Hong Kong. He previously held positions with the Naxos CD label, at the University of Hong Kong, at McGill University and with the Canadian Broadcasting Corporation. His research on nineteenth-century music has focused on nationalism, migration and popular culture. His biography of Calixa Lavallée will be published by the McGill-Queen's University Press in 2015. He is currently completing a biography of the minstrel show performer James Unsworth, which will explore aspects of the trans-Atlantic culture of the 1860s.

Robin Elliott holds the Jean A. Chalmers Chair in Canadian Music at the University of Toronto, and served as the Craig Dobbin Professor of Canadian Studies at University College Dublin during the 2013–14 academic year. In the field of Canadian music studies, he has published 10 edited books and volumes of music, 30 articles, and 60 reviews and shorter articles. His interest in Canada's composed music legacy begins in the present day but extends back in time to the nineteenth century and earlier. He edited three volumes of chamber music dating from 1875 to 1945 for the Canadian Musical Heritage series (1989, 1992, 1998) and was an associate editor for the second edition of the *Encyclopedia of Music in Canada* (1992). For Wilfrid Laurier University Press he has co-edited three monographs in the field of Canadian music (2010, 2011, 2013) and was recently named the General Editor of the press's Canadian music publication series.

Mary Ingraham is Professor of Musicology at the University of Alberta and Interim Chair of the Department of Music. Her primary research area is the socio-political context of music creation, focusing on issues relating to cultural identity and the expression of intercultural encounters. She teaches undergraduate and graduate musicology courses on nineteenth to twenty-first century music, with a specialization in Canadian art music. In addition to writing on Canadian opera, she is co-coordinator of the national research group Interdisciplinary Perspectives on Music in Canada and is Principle Investigator of a collaborative project funded by the Social Sciences and Humanities Research Council (SSHRC) on the social efficacy of creative partnerships between First Nations communities and arts organizations in Canada.

https://doi.org/10.1017/S1479409814000627 Published online by Cambridge University Press

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