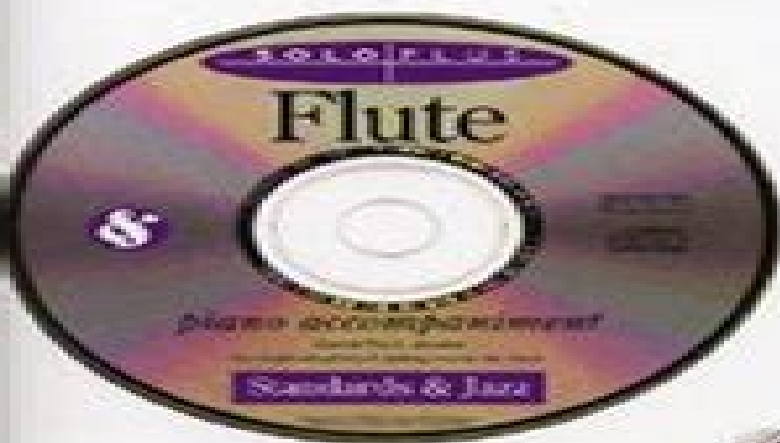


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focuses on McGill's location in a culturally dynamic city and shows how the interplay between place, community, identity and memory and individuals, faculty and students created institutional pathways that have led to an explosion of new music activity. Visionary deans, composers, musicologists and students associated with the Faculty of Music between 1970-2004 offer insights into the early contributions of Istvan Anhalt, the birth of the Electronic Music Studio and McGill Records, the importance of visiting composer teachers, opportunities for composer-performer collaborations, the development of performing spaces and ensembles and new ways of considering sonic creativity. Several essays are devoted to major composers who taught at the school, including Bengt Hambraeus, Alcides Lanza, Brian Cherney, Bruce Mather, John Rea and Denys Bouliane. Contributors include Robin Elliott (Toronto), Alcides Lanza (emeritus McGill), John Rea (McGill), Paul Pedersen (emeritus Toronto), James Harley (Guelph), Laurie Radford (City University London), Bruce Mather (McGill), Pamela Jones (author Montreal), Neil Middleton (Montreal), Steven Huebner (McGill), Jérôme Blais (Dalhousie) and Patrick Levesque (Université de Montréal).

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