
Notes on Contributors

Carolyn Philpott holds a teaching and research fellowship at the University of Tasmania Conservatorium of Music. She has published on the music of Peter Sculthorpe and Malcolm Williamson, and has a particular interest in musical responses to Antarctica. She contributes to the Bachelor of Antarctic Studies program offered through the University of Tasmania's Institute of Marine and Antarctic Studies (IMAS).

David Carter is a musician, technologist, researcher and teacher. He holds a PhD in experimental electronica, and is currently Lecturer in Music Technology at the University of Tasmania. He has toured Australia playing bass and hollering in a soul band; organised a snow-machine party on the banks of the Mekong; and worked on recording projects ranging from hip hop, rock, classical and jazz to Indonesian Gamelan and Senegalese Drumming.

Frederic Kiernan is a Master of Music candidate, tutor and research assistant at the University of Melbourne. His thesis presents a context to, and critical edition of, six *Ave regina coelorum* settings (ZWV 128) by the Dresden-based Jan Dismas Zelenka (1679–1745).

Daniela Kaleva is a musicologist at the University of South Australia. She completed a doctoral dissertation on melodrama at Monash University. Daniela's research focuses on multidisciplinary approaches to music research, performance analysis and performance-based research.

Julie Rickwood is a music and performance researcher and practitioner. In 1997 she completed an MA thesis entitled 'Liberating Voices,' which examined the interaction of gender, identity and singing in women's community a cappella choirs. In 2009 she returned to the ANU to continue her research with a doctoral study that examines the convergence of the community music and reconciliation movements.

Music critic and author **David Hurwitz** is the founder and executive editor of ClassicsToday.com, the Internet's first classical music review magazine. Holding MA degrees from Johns Hopkins and Stanford Universities, Hurwitz is the author of books on Mozart, Mahler, Sibelius, Haydn, Dvořák, Brahms, Beethoven, Shostakovich, and Bernstein, published under the Amadeus Press and Continuum imprints.

Graeme Counsel is a researcher in ethnomusicology and cultural studies at the University of Melbourne. His Endangered Archives Programme projects resulted in the preservation of 9,500 Guinean songs.

Suzanne Cole is a lecturer in musicology at the Melbourne Conservatorium of Music, the University of Melbourne. Her main area of research is the history of revivals of early English choral music, but she has also published on music in colonial Melbourne, with a particular focus on the music of Wagner. Her book *Thomas Tallis and his Music in Victorian England* was published in 2008 by Boydell Press.

Kath Nelligan is completing a PhD at the Melbourne Conservatorium of Music. Kath's research is a hybrid of popular music studies, feminism and sociology, focusing specifically on female singer-songwriters and concepts of empowerment. She is herself a writer of both acoustic pop and electronic music.

Jillian Graham holds a PhD from the University of Melbourne for a thesis titled 'Composing Biographies of Four Australian Women: Feminism, Motherhood and Music.' She currently runs her own freelance professional writing business.

Anna Scott is a Canadian pianist-researcher who is currently enrolled in the DocArtes Doctoral Programme in the Musical Arts, based at the Orpheus Instituut in Ghent, Belgium. She is a Doctoral Artistic Research Fellow at the Orpheus Research Centre in Music, and is a supervisor of Practice-led Artistic Research at the Royal Conservatory of Music in the Hague.

Jessica Black completed a Bachelor of Arts/Bachelor of Music (Honours) in 2010, and a Master of Music (Musicology) in 2012, both at the University of Melbourne. Her research interests include American music, music of the twentieth century, and music and politics.

Tony Mitchell is a senior lecturer at the University of Technology, Sydney. He is the author of *Popular Music and Local Identity*, editor of *Global Noise: Hip Hop outside the USA*, and co-editor of *Sounds of Then, Sounds of Now: Popular Music in Australia and Home, Land and Sea: Situating Music in Aotearoa New Zealand*.

Rachel Orzech is enrolled in a PhD in Musicology jointly at the University of Melbourne and the University of Rouen, France. Her research interests include French music, reception studies, opera studies, Wagner studies and Jewish studies.

Peter Hurley holds a BMus in organ performance from the Melba Conservatorium, Victoria University, and is currently completing a Masters of Adult Education at Monash. He has performed, written and produced cabaret shows for such venues as Mietta's Salon, Chapel off Chapel and the Victorian Arts Centre. He now lectures in Aural Studies and on Cabaret and Broadway at the Melbourne Conservatorium of Music.