
Notes on Contributors

Patricia Shaw's research interests lie in the history and analysis of twentieth-century music, including music in Australia. She has taught at ACU Melbourne and the University of Melbourne, has published on Australian composers including Sitsky, Conyngham and Sculthorpe, and is completing a doctoral thesis examining Ravel's orchestration aesthetics and technique orchestration in its historical context.

Kate Bowan is a pianist and musicologist who has studied and taught in Australia and the USA. She completed her PhD in the Research School of Humanities at the Australian National University, where she is currently a Visiting Fellow. Her research interests include early twentieth-century Western art music and music and politics in the nineteenth century.

Denis Collins is Senior Lecturer in musicology in the School of Music at the University of Queensland. He studied music and classical history at University College Dublin, and was a Fulbright Scholar at Stanford University, USA, where he received his AM and PhD degrees. His research interests are in the history of music theory, renaissance and baroque counterpoint and computer applications to music research.

Ian Burk completed a doctorate at the University of Melbourne in 2003, and is currently lecturer in music at the Australian Catholic University (ACU National), Melbourne. His main field of research has been the contribution of A.E. Floyd to the Australian musical landscape.

Stephanie Rocke completed a BMus (Hons) degree at the University of Melbourne in 2007 and is currently a religion/music Master's candidate at the Centre for Studies in Religion and Theology at Monash University. Her interest lies in late twentieth-century, multi-faith Concert Masses.

Marian Poole is a PhD candidate at Otago University researching the influence of the Second Viennese School on professional music making and music education in New Zealand 1940–1985. She is also a freelance music critic, registered music teacher and Secretary/Treasurer of the New Zealand Musicological Society.

Anne Doggett has gained a BMus from the University of Melbourne and an MA in Japanese literature from Swinburne University of Technology. She is currently researching the music of colonial Australia and recently completed a PhD at the University of Ballarat on the history of music in mid-nineteenth-century Ballarat.

Peggy Lais recently submitted her PhD thesis on the history of the performance and dissemination of chamber music in nineteenth-century Melbourne, under the supervision of Kerry Murphy and Jennifer Hill at the University of Melbourne.

Denise Grocke is Associate Dean (Graduate Research) and Head of Music Therapy at the Faculty of Music, the University of Melbourne, a position she has held for twenty-eight years. She is also Director of the National Music Therapy Research Unit (NaMTRU), established

in 1999. She obtained a Bachelor of Music degree from the University of Melbourne, and subsequently completed a second Bachelor of Music degree, specialising in music therapy, from Michigan State University. She returned to Australia in 1970 and established a music therapy program at Larundel Psychiatric Hospital. This was the first recognised position for a music therapist in the country. With Dr Ruth Bright, she established the Australian Music Therapy Association in 1975.

Stuart Greenbaum studied composition with Brenton Broadstock and Barry Conyngham at the University of Melbourne, where he now holds a position in the Faculty of Music as Senior Lecturer and Head of Composition. He was a featured composer at the 2006 Aurora Festival in Western Sydney, and will be resident composer at the 2009 Port Fairy Spring Music Festival and Composer in Focus at the 2009 Bangalow Music Festival. He has won the Dorian Le Galliene Composition Award, the Heinz Harant Prize, and the Albert H. Maggs Composition Award.

Kerry Murphy is Associate Professor at the Faculty of Music, the University of Melbourne. She has published widely on nineteenth-century French music criticism, and also works in the area of Australian music research where she has published editions of early Australian opera and art song. She recently co-ordinated a project investigating amateur music making in Colonial Melbourne, the results of which were published in a themed issue of *Nineteenth-Century Music Review* (2005). She is currently researching Melba and France.

Marcello Sorce Keller, originally a pop pianist and arranger, holds a degree in sociology from Milan University, and a PhD in musicology from the University of Illinois. He taught in several institutions in USA, Italy and Switzerland, and lives in Lugano. Chair of the study group on the 'Anthropology of Music in Mediterranean Cultures' of the ICTM, in 2007 he was Visiting Professor at the University of Chicago. In 2008 he was a Visiting Fellow of the Freilich Foundation at the Australian National University, and is at present an Honorary Research Associate of the School of Music at Monash University.

Kathleen E. Nelson is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. Her research interests are principally in medieval chant and manuscript studies, and Australian music history.

Emeritus Professor David Tunley is an internationally known Australian musicologist whose research includes French music from the seventeenth to the nineteenth centuries. He is an Honorary Senior Research Fellow in Music at the University of Western Australia.

Paul Watt is a Research Officer in the School of Music—Conservatorium at Monash University. He has published on aspects of Ernest Newman's literary career and is currently working on a number of articles on aspects of musical life in Britain in the 1890s. In June–July 2009 he will be a Visiting Fellow in the Institute of Musical Research, School of Advanced Studies, University of London.