
Notes on Contributors

Lynn Cavanagh is Assistant Professor in music at the University of Regina, Canada. She holds a master's degree from Westminster Choir College in Princeton, New Jersey, and a PhD from the University of British Columbia in Vancouver, Canada.

Geraldine Power is currently undertaking research toward a PhD at Melbourne University in the field of Franco-Spanish popular song in early twentieth-century Paris.

Joseph Toltz completed a BMus (Hons) degree at the University of Sydney in 2004, for which he won a University Medal. He is pursuing doctoral studies at the Sydney Conservatorium of Music on the musical memory of survivors of Nazi Ghettos, forced labour, concentration and extermination camps.

Victoria Rogers is a lecturer in the School of Music and Director of the Callaway Centre at The University of Western Australia. Her doctorate, awarded in 2001, examined the musical language of Peggy Glanville-Hicks, from the early through to the late works.

Betty O'Brien recently completed a Master of Music degree at the University of Melbourne, with a thesis entitled *Marjorie Lawrence: Her Australian Concert Tours 1939–1951*. Betty researched the life of Anne Macky for a BLitt (Hons) thesis undertaken at Monash University.

Peggy Lais is a postgraduate student in the Faculty of Music at the University of Melbourne and is currently undertaking a PhD in the development of high-art chamber music in Melbourne during the nineteenth century.

Carolyn Philpott is a PhD candidate at the University of Tasmania Conservatorium of Music under the supervision of Dr Anne-Marie Forbes. Her research interests include twentieth-century Australian music, and in particular, the projection of an Australian identity in the works of Malcolm Williamson and Peter Sculthorpe.

Liz Reed teaches in the Centre for Australian Indigenous Studies at Monash University (Clayton). Her research interests include the politics of Aboriginal rock music, the relationship between memory, history and commemoration, and race and gender on the colonial frontier, and explorations of her non-Indigenous subjectivity in relation to these.

Warren Bebbington is Assistant Vice Chancellor (University Relations) and Ormond Professor of Music at the University of Melbourne.

Poppy Fay completed Bachelor of Music and Bachelor of Arts degrees at The University of Melbourne in 2004 and is currently working towards a Master of Music degree in Musicology under the supervision of Associate Professor Kerry Murphy. Her thesis is interdisciplinary in approach, looking at the role of music in mid-nineteenth century English industrial fiction.

Anthony Burton, a music graduate of Trinity College, Cambridge, worked for the BBC Music Division and Radio 3 from 1974 to 1989, ending up as Chief Assistant to Controller, Music with special responsibility for the BBC Singers. Since then he has been a freelance writer and broadcaster.

Paul Watt is a PhD student at the Sydney Conservatorium of Music, a sessional teacher in the Faculty of Music and Department of English with Cultural Studies at the University of Melbourne, and, from 2006, editor of *Musicology Australia*.

Alan Davison was awarded his PhD at the University of Melbourne in 2002, and the following year took up a position as lecturer in music at the University of Otago, New Zealand. His research areas are music iconography and Romanticism.

Sue Cole recently completed a PhD at the University of Melbourne investigating the nineteenth-century reception of the sacred choral music of Tallis, and is preparing a book on this topic for publication by Boydell and Brewer in late 2007. She is currently researching the early twentieth-century revival of interest in early English or 'Tudor' Church Music.