

Notes on Contributors

Frankie Nowicki completed an honours dissertation under the supervision of Dr Carol Williams at Monash University in 2000. He commenced doctoral studies in 2001 at the School of Historical Studies, Monash University, examining music, ritual and identity during the Conciliar Movement of the fifteenth century. He has given presentations at numerous conferences including the Musicological Society of Australia, the Australian and New Zealand Association for Medieval and Early Modern Studies, and the International Medieval Congress.

Robin Fox is a Melbourne-based sound artist currently working with live digital media in improvised, composed and collaborative settings. He is completing a PhD in composition, working on the development of performance ecologies and the design of interactive electro-acoustic situations that explore the dynamic between performer and computer. He also creates audio-visual works for the cathode ray oscilloscope, which have been released on the DVD *Backscatter* (Synaesthesia Records). Recently, the DVD has been screened at the Rotterdam International Film Festival.

Ian Burk recently completed a doctoral degree at the University of Melbourne, and is currently lecturer in music at the Australian Catholic University, Melbourne. His main field of research has been the contribution of Dr A.E. Floyd to the Australian musical landscape.

Chris Dench is a composer living in Newcastle, NSW. Recent performances have included a new piano piece *passing bells: night* in Melbourne, and the percussion quartet *beyond status geometry* in Taipei; *driftglass* for percussion and ensemble will be performed in Switzerland in May 2005.

Philip Jane is currently the manager of the Central Library at the University of Canterbury. In addition to being a qualified librarian, he has a number of degrees and diplomas in different areas of music history, theory and performance. Prior to his work in libraries, he was a professional violinist, which including fourteen years with the New Zealand Symphony Orchestra.

Samantha Owens graduated with a Bachelor of Music in oboe performance, and then completed a PhD at Victoria University of Wellington (New Zealand) in 1995. She currently holds a lectureship in musicology at the University of Queensland, where she specialises in seventeenth- and eighteenth-century music history and historical performance practices. Recent writings have appeared in a variety of journals, including *Music & Letters* and *Early Music*, and she was a contributor to the 2nd edition of the *New Grove Dictionary of Music & Musicians*.

Dolly Mackinnon is a lecturer in the Faculty of Music and a Fellow in the Department of History, University of Melbourne. Her publications are interdisciplinary and include the co-edited (with Catharine Coleborne) *'Madness' in Australia* (2003) and the special issue of *Health*

& *History: Deinstitutionalization* (2003). Dolly's forthcoming book in early modern English social history is entitled *Revealing the Landscape: Earls Colne, Essex, 1500–1800* (Ashgate).

Malcolm Gillies is a deputy vice-chancellor at The Australian National University, and President of the Australian Council for Humanities, Arts and Social Sciences. A musicologist and linguist by training, he was Dean of Music at The University of Queensland during the period 1992 to 1997, and then President of the Australian Academy of the Humanities. His musicological writings are about the history and analysis of early twentieth-century music.

John A. Phillips received his PhD from the University of Adelaide in 2002 for his thesis *Bruckner's Ninth Revisited: Towards the Re-evaluation of a Four-Movement Symphony*. He is co-author of two performing editions of the Finale of that symphony, and contributing editor of the *Bruckner Complete Edition* (Vienna). Current interests include music and politics, film music, and music and cultural theory.

Nancy Calo is a music educator and instrumentalist. She holds a Bachelor of Music (Honours) degree in Musicology from the University of Melbourne, and her areas of research lie principally in Italian Opera (*Realismo*) and its reception. She has recently started teaching Italian for Singers at the Victorian College of the Arts.

Gavin Carfoot is a lecturer at the Queensland Conservatorium and the University of Queensland, where he teaches in contemporary art music, popular music, and music technology.

Judith Clingan, AM, is a composer, conductor, performer, multi-arts creator and educator. She studied singing, bassoon and composition at the Canberra School of Music, and music education at the Kodaly Institute in Hungary. She founded and directed for many years several major teaching and performing organisations in Canberra. More recently, Judith has been an improvisational performer (voice, wind and percussion) around Australia and in Europe.