

Notes on Contributors

Jillian Graham is a Masters student at the Faculty of Music, University of Melbourne. Her thesis explores issues of the life and work of Margaret Sutherland.

Sue Bunting, a former lawyer, is completing a PhD at the Faculty of Music, University of Melbourne, on the protection of music as intellectual property.

Beth Williams is a singer and a PhD student at the University of Melbourne where she is working on the Marchesi-Garcia pedagogical lineage in Australia between 1850 and 1900.

Stephen Snook holds a BA (Hons) degree from the University of New England and a PhD from the University of Sydney during which he developed body-oriented analytical methods for post-tonal guitar music. He is a freelance musicologist and teacher of guitar and theory.

Linda Kouvaras is a musicologist, composer and pianist with a particular interest in contemporary music. She lectures at the Faculty of Music, University of Melbourne. Her most recent CD is entitled *Kouvaras: PianoWorks* (Move 3233, 2000).

Richard Toop is Reader in Music and Chair of Musicology at the Sydney Conservatorium, University of Sydney. His monograph on the composer Ligeti was published in 1999 by Phaidon Press, London.

Gavan Dunn is an MA candidate at Monash University. He is also studying Tibetan Buddhist philosophy with Geshe Doga Rinpoche at the Tara Institute of Buddhist Studies and Meditation in Melbourne.

Andrew Bisset is the author of *Black Roots White Flowers: A History of Jazz in Australia* (Golden Press, Sydney 1979). He has worked as a professional musician and teacher since completing the jazz studies course at the Canberra School of Music, ANU, in 1991.

Tony Gould, pianist, composer, academic and author, is Head of the School of Music and of Postgraduate Studies at the Victorian College of the Arts, Melbourne.

Michelle Duffy is a PhD candidate in the School of Anthropology, Geography and Environmental Studies at the University of Melbourne. She completed Bachelor of Arts (Honours) and a Bachelor of Music (Honours) degrees at the University of Melbourne in 1996.

Suzanne Robinson has written extensively on the music of Tippett, and on issues of feminist biography in relation to the Australian composer Peggy Glanville-Hicks

Catherine Jeffreys obtained her PhD from the University of Melbourne in 2000. Her doctoral research concerned the devotional song repertory of Hildegard of Bingen.

Michael Christoforidis is an Australian Research Council Fellow based at the University of Melbourne. He is currently undertaking research on constructions of Hispanic music and Spanish nationalism in the early twentieth century.

Ian Whalley is a senior lecturer and Director of the Digital Music Studios in the Music Department at the University of Waikato, Hamilton, New Zealand. His main interests are in electroacoustic music composition and computer music research.