

Notes on Contributors

- Robert Chamberlain's** 1998 CD releases include music by Margaret Sutherland with violinist Marina Marsden for Tall Poppies, Australian two-piano music and the Bruch Concerto for two pianos for the Team of Pianists, and two-piano music of Holst with Len Vorster on Naxos. Robert has also recently completed editing, with Marina Marsden, a new edition of Margaret Sutherland's Violin Sonata for Currency Press.
- Suzanne Cole** is a Ph.D. student in music at the University of Melbourne and a practising church musician. Her research focusses on the nineteenth-century reception of Thomas Tallis and his music.
- Chris Dench** is a British-born Australian composer whose music is widely commissioned, performed, recorded. He is currently pursuing an M.Mus. at the University of Melbourne.
- Efrosini Gialidis** is currently a Ph.D. student at the University of Adelaide's Department of Music Studies; she is undertaking research in Australian contemporary music.
- Malcolm Gillies** is Professor of Music at the University of Queensland, and a member of the *Context* Board of Advisors.
- Michael Hannan** is Associate Professor of Contemporary Music at Southern Cross University. He is a composer who has specialised in piano music, and a musicologist who has written about Australian contemporary classical composers, particularly Peter Sculthorpe and Ross Edwards.
- Deborah Hayes**, an American musicologist at the University of Colorado at Boulder, has published bio-bibliographies of two Australian composers, Peggy Glanville-Hicks and Peter Sculthorpe.
- Catherine Jeffreys** is completing her doctoral thesis at the University of Melbourne on the relationship between rhetoric and the music of Hildegard of Bingen. She is currently involved in an ARC research project focusing on the *Speculum virginum*.
- Jonathan D. Kramer** is Professor of Music at Columbia University, New York, and a member of the *Context* Board of Advisors.
- Christopher Mark** is a lecturer in the Department of Music at the University of Surrey, and a member of *Context's* Board of Advisors. His research interests include contemporary British and Australian music, and analysis.
- Simon Perry** graduated from the University of Melbourne in 1989 and obtained his M.Mus. there in 1992. Since then he has obtained a Ph.D. in Musicology at the University of Queensland (February 1998), where he lectures full-time in the School of Music.
- Megan Prictor** is pursuing doctoral studies at the University of Melbourne on the English Musical Appreciation movement c. 1918–39. Her Masters research concerned the critical reception of the music of Gerald Finzi.
- Alistair Riddell** is a freelance composer and music researcher living in Melbourne. More information can be found on his website at <http://www.alphalink.com.au/~amr/>
- Adrian Thomas** has lectured in music and music education at Queensland University of Technology since 1988. His main research interest has been music in Australia 1950–70, particularly music criticism in the capital cities. Forthcoming publications include entries on three Australian composers in *The New Grove* and an article in *Musicology Australia*, 'Music in Menzies-era Melbourne.'