
Notes on Contributors

Glen Carruthers is Dean of the Faculty of Music at Wilfrid Laurier University, Waterloo, Canada. He has published widely in the fields of musicology and post-secondary music education, and is currently a member of the ISME Commission for the Education of the Professional Musician.

Stephen Loy completed his doctoral studies at the Sydney Conservatorium of Music in 2006. He is currently a lecturer in musicology at the School of Music at the Australian National University, and has previously taught at the Sydney Conservatorium of Music and the University of New South Wales.

Timothy Stevens plays the piano, composes for improvisers, and completed his doctoral research on the Red Onion Jazz Band at the University of Melbourne in 2000. He has fathered three children since this bio last appeared.

A pianist and scholar, **Emily Kilpatrick** holds a doctorate in Musicology from the University of Adelaide. Her writing has appeared in the *Musical Times*, *Quodlibet*, *Revue de musicologie* and the *Journal of Music Research Online*, and in the essay collection *Ravel Studies*, edited by Deborah Mawer (Cambridge: CUP, in press).

Janice B. Stockigt is an Honorary Principal Fellow at the Melbourne Conservatorium of Music. Her current research is concerned with music composed, collected, and performed in Saxony during the lifetime of Johann Sebastian Bach, a study focussed upon the music collection of the Catholic court church, Dresden.

Marc Beaulieu is a PhD candidate at the University of New England, Armidale, New South Wales.

Kieran Crichton recently submitted his PhD thesis at the University of Melbourne, where his research focussed on the life and work of Franklin Peterson.

Martin Greet completed a PhD in composition at the University of Melbourne in 2004, working with Peter Tahourdin. Currently he teaches second-year harmony and counterpoint at the Melbourne Conservatorium of Music. He has a special interest in composing for the vibraphone and recently recorded his *Four Vignettes* for flute and vibraphone with Karen Schofield.

Clinton Green is a writer and performer with an active interest in the history of Australian experimental music. He studied at the School of Music—Conservatorium, Monash University, and has compiled and released two volumes of the *Artefacts of Australian Experimental Music* CD series.

Ian Chapman is an Executant Lecturer in Contemporary Music at the University of Otago, New Zealand. Specialising in music iconography and pop culture of the 1970s, he is the author of two books published by Harper Collins NZ: *Glory Days: From Gumboots to Platforms* and *Kiwi Rock Chicks, Pop Stars & Trailblazers*.

Patricia Shaw is one of the authors, with Robyn Holmes and Peter Campbell, of *Larry Sitsky: A Bio-bibliography* (Westport, CT: Greenwood Press, 1997), and has written several articles on the music of Sitsky, most recently in *Musicology Australia* 29 (2007).

John Stinson taught musicology at La Trobe University from 1981 to 1999 and earlier at ANU and the University of Canberra. He studied with Gustave Reese at the City University of New York and is currently researching changes in medieval notation 1300-1450 for a publication on the Medici church of San Lorenzo in Florence.

Ruth Wilkinson is a recorder and viol player. She studied at the Schola Cantorum, Basel, and as a member of La Romanesca, Capella Corelli and Consort Eclectus has toured extensively throughout Australia, Europe and South East Asia for Musica Viva. She teaches recorder and historical performance practice at the Early Music Studio at the University of Melbourne.

Suzanne Cole is an Australian Research Council postdoctoral fellow at the University of Melbourne. Her current research is on the revival of early English choral music around the turn of the twentieth century. Past publications include *Thomas Tallis and his Music in Victorian England* (Boydell, 2008)

Peter Campbell is a music historian who sings regularly in cathedral choirs, vocal ensembles and symphonic choruses. He has written three books on aspects of choral music in Australia, and been assistant conductor of several choral groups in Canberra and Melbourne. His doctoral research examined aspects of choral performance in Australia's university choral societies.