

## Notes on Contributors

**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.

**Alan Davison** is a PhD candidate in the Faculty of Music, University of Melbourne. He is researching the iconography of Franz Liszt, with a particular concern for rigorous iconographical methodology and appropriate historical contextualisation.

**Kay Dreyfus** is a Research Officer in the School of Music–Conservatorium at Monash University. Her book *Sweethearts of Rhythm: The Story of Australia's All-girl Bands and Orchestras to the End of the Second World War* was published by Currency Press in 1999.

**Beth Fogerty** is a registered music therapist whose clinical experience has focused on dementia. Her paper is drawn from research conducted as a Masters student at the University of Melbourne.

**Martin Greet** holds a Masters degree from the University of Melbourne and is currently pursuing a PhD in composition at La Trobe University.

**Roger Hillman** convenes the Film Studies Program at the Australian National University. Together with Institute of the Arts colleague Deborah Crisp, he is engaged in research on European cinemas and music.

**Ros McMillan** is Co-ordinator of Music Education at the University of Melbourne, where she lectures in improvisation and teaching methods in classroom and instrumental music. Her research interest is the teaching of improvisation and composition at all levels of education.

**Ken Murray** is a guitarist who performs regularly throughout Australia and in Europe. He is a teacher of guitar at the University of Melbourne, and has published several articles on Spanish music and on the guitar's repertoire.

**Margaret Myers'** doctoral dissertation (Gothenburg University, 1993) is entitled 'Blowing Her Own Trumpet: European Ladies' Orchestras and Other Women Musicians 1870–1950 in Sweden.' She has taught undergraduate and postgraduate studies on gender, women and music since 1994.

**Graeme Smith** is an ethnomusicologist and popular music scholar. Much of his recent work is on the folk, country and multicultural music movements in Australia.