

## Notes on Contributors

**Shelley Brunt** is a PhD candidate in ethnomusicology at the Elder School of Music, the University of Adelaide. Her interest in Japanese popular music and culture has led her to undertake fieldwork in Tokyo, and her thesis examines community and performance in a Japanese popular song contest. She has presented various papers relating to this topic at MSA, IASPM, JSAA and ASAA conferences.

**Neil McLachlan** is a graduate in the physical sciences who pursued his fascination with music and sound by working as a composer and performer with dance and theatre companies. He lectures in the School of Architecture and Design at Melbourne's RMIT University.

**Kathleen Nelson** is a member of the musicology staff at the Sydney Conservatorium of Music, University of Sydney. Her current research is focussed mainly on Spanish medieval chant sources, and she also maintains strong research interests in Australian music history.

**John Rickard** is Honorary Professorial Fellow at the National Centre for Australian Studies, Monash University. He is author of *Australia: A Cultural History* (Longman, 1996).

**Peter Campbell** gained a PhD from the University of Melbourne in 2003, investigating aspects of Australia's intervarsity choral movement. He has published widely on aspects of music in Australia, including *Laudate: The First 50 Years of the Australian Intersarsity Choral Movement* (1999) and a commemorative history of the Canberra Choral Society (2002). He is currently working on an updated history of the Royal Melbourne Philharmonic Society.

**Helen Thomson** completed a Master of Music (Performance) at the University of Melbourne in 2003, majoring in voice, and is now resident in The Hague, Netherlands, where she is pursuing postgraduate studies in sonology at the Koninklijk Conservatorium.

**Jennifer Shaw** lectures at the Sydney Conservatorium of Music at the University of Sydney where she is the current Chair of Musicology and Associate Dean of Undergraduate Studies and editor of *Musicology Australia*. Her publications on the music and aesthetics of Arnold Schoenberg have appeared in the *Journal of the Arnold Schönberg Center, Theory and Practice*, the *Journal of Musicology* and in recent monographs. She is currently working on two Schoenberg monographs for Cambridge University Press.

**Michael Ewans** is Associate Professor of Music and Drama at the University of Newcastle Conservatorium, New South Wales. He is the author of *Janáček's Tragic Operas* and *Wagner and Aeschylus: The 'Ring' and the 'Oresteia'*, and editor/translator of Georg Buchner's *Woyzeck* and Aeschylus's *Oresteia* and *Suppliants and other Dramas*. He has also written numerous articles on Greek tragedy and its influence, and articles and program essays on operas by Janáček, Wagner, Tippett, Berg and Meale.

**Bonnie Smart** combines academic pursuits, teaching and performance. As part of her postgraduate studies at the University of Melbourne, Bonnie completed a minor thesis investigating the life and work of French born conductor Léon Caron in late nineteenth century Australia.

**Ian Burk** recently completed a doctorate 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.