

## Notes on contributors

**Brenton Broadstock** is a composer and senior lecturer in composition at the School of Music, University of Melbourne.

**Michael Christoforidis** is researching nationalism and neoclassicism in the works of Manuel de Falla for a Ph.D. at the School of Music, University of Melbourne, and is currently working at the Manuel de Falla Archive in Granada.

**Max Cooke** is a Senior Associate at the School of Music, University of Melbourne, and was previously Dean of the Faculty of Music and Associate Professor (Reader).

**Martin Greet** has recently completed a M.Mus. at the School of Music, University of Melbourne, examining tonal ambiguity in Britten's late works.

**Lawrence Harvey** is currently enrolled in an M.Mus. at the School of Music, University of Melbourne. He is interested in composition-based technology for composition and performance.

**Julian Kennedy** wrote a dissertation on classical woodwind articulation in 1992 and completed a B.A./B.Mus. degree in Musicology and History at the University of Melbourne in 1993. He recently attended summer courses in Belgium, studying baroque oboe with Ku Ebbinge and Paul Dombrecht.

**Christopher Mark** has published articles on Britten and Bartók, and has contributed a chapter on Roger Smalley's Concerto for Piano and Orchestra to a forthcoming book in honour of that composer.

**Ben Marks** is a Melbourne-based composer. He is currently completing a B.Mus. at the School of Music, University of Melbourne. His work, *Electric Breeze from the Coal Face*, was recently selected for a workshop with the Australian Chamber Orchestra.

**Christopher Mason** is a countertenor, and is completing his M.Mus. at the Australian Catholic University, where he has been tutoring in the history of music. He recently won the 1993 Musicology prize of the Victorian Chapter of the Musicology Society of Australia for his paper, 'The Gentleman's Journal (1692-1694) as a source of English secular song'.

**Megan J. Pricor** is a fourth year honours student at the School of Music, University of Melbourne and has recently completed a dissertation on music with texts by Thomas Hardy.

**Adam Yee** is a final year undergraduate student at the Victorian College of the Arts. He is a composer and oboist, and a founding member of the Kleh Zeyn Theatre Company.

*Context 7* will be published to coincide with the Composing Women's festival, to be held at the Malthouse, Melbourne, in June 1994.

### **CALL FOR PAPERS**

The editorial committee would like to request submissions in keeping with the theme of that conference—Australian women composers—and on the subject of women in music generally.

### **CALL FOR COMPOSITIONS**

The compositions committee would like to request compositions by women composers, although compositions by male composers will also be considered.