

Editorial

This double issue covers both the Autumn and Spring issues of *Context* for the calendar year 2004. In an effort to deal creatively with the dual difficulties of long lead-times between receipt of original articles and their publication, and the scarcity of those articles, the editorial Committee of *Context* has determined that as from the 2006 cover-dated issue the journal will be produced in a single annual volume. We believe that this more realistic publication schedule will ensure that submissions to *Context* are dealt with in a more timely manner.

This issue opens with Lynn Cavanagh's examination of the international performing career of the French organist Jeanne Demessieux. A case study of a solo concert artist, the article concerns the commodification of musical performance, and describes the exceptional way in which Marcel Dupré nurtured and launched Demessieux's career. Geraldine Power's article on the life of the singer Yvette Guilbert treads similar territory, but deals with the artists own struggle to create a career, one that in Guilbert's case appears ultimately unfilling.

Two articles on opera as cultural encoding follow. Joseph Toltz probes the effect on the lives of performers in and listeners to a single work, the children's opera *Brundibár*, created by those incarcerated in the Terezín concentration camp during World War II. Toltz's vivid picture is told through the eyes of surviving participants. Australian-born composer Peggy Glanville-Hicks wrote her opera *The Transposed Heads* in 1953, and her mature style was framed by a search for non-western musics as a source of renewal in twentieth-century Western music. Victoria Rogers looks at this opera in the context of Edward Said's critical theory of Orientalism, and as part of the cultural imperialism that accompanied Western colonisation of India.

Australian performers and composers are also the theme of the last three articles in this issue. Betty O'Brien illuminates the life of the pianist Anne Macky (1887–1964), whose most outstanding contribution was the establishment of the now largely forgotten People's Conservatorium in Melbourne. Peter Sculthorpe's String Quartet no 14 is examined by Caroline Philpott as a example of social commentary by the composer, and Peggy Lais looks at the presentation of the nineteenth century Melbourne Popular Concerts, identifying their likely European models.

As usual, the issue concludes with a large array of fascinating book reviews and abstracts from recently passed Australian theses in music. We look forward to receiving submissions of articles, reviews, artist interviews or reports on current research projects at any time for publication of the annual issue, scheduled for November each year.



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