

Editorial

It is not unusual for *Context* to contain material reflecting the wide range of research that comes under the umbrella of 'Musicology,' and issue 23 is no exception. The first article takes us to North Sumatra, where Mauly Purba studies the changes that have occurred in the uses, functions, meanings, musical style and performance dynamics of *gondang sabangunan* music and its associated *tortor* dancing, as a result of the large-scale conversion to Christianity since the 1860s of the Toba Batak people. Peggy Lais brings us back to Australia in the same decade, when the French-born violinist Horace Poussard first toured this country. Particular emphasis is given to his tour of South Australia in 1862, and his topical musical poems *Dead Heroes* and its predecessor *The Expiring Explorers*, which celebrated the Burke and Wills Expedition. In the next article we remain in Australia, but move to the twentieth century and the attempt by various composers to establish a uniquely Australian identity through the evocation of the Australian landscape and environment and through the use of Aboriginal elements in their music. David Symons reassesses the manifestations in music of this movement which flourished in Australian literature from the late 1930s until the mid 1950s, known as 'Jindyworobakism.' In the fourth article, we find ourselves in quite a different place, the place of women on the conductor's podium. Brydie-Leigh Bartleet explores the interesting but vexed question of the public perception of the female body in the conductor's role.

The composer interview in this issue is with well-known Australian composer Carl Vine, conducted by cellist David Pereira. The discussion is the result of a musical collaboration and friendship between the two which has lasted since the 1980s, and among other things is an intriguing exposé of the different perspectives of composer and performer. Included in this section is an interview with a difference. Janice Stockigt presents an edited extract taken from a series of interviews held in Adelaide at the home of Jiří and Vera Tancibudek in February 2000, which were undertaken as part of the 'History of the University Project' of the University of Melbourne. An oboist, Tancibudek left Prague in 1948, arriving in Australia in 1950. His correspondence with fellow Czech violinist and composer Bohuslav Martinů, whose *Concerto for Oboe and Small Orchestra* was dedicated to Tancibudek, is the subject of this excerpt.

The book reviews in this volume likewise represent a diverse range of subjects including indigenous religious musics, G.W.L. Marshall-Hall, Michael Tippett, BBC broadcasts and the art of accompaniment. Abstracts of recently passed these in music from Australian universities are again included in this issue. The *Context* editorial committee hopes readers will find something of value and interest in this issue, and looks forward, as ever, to receiving submissions on any aspect of music, especially from early-career academics and postgraduate students.



The continued publication of *Context* is made possible by a grant from the Faculty of Music, University of Melbourne.



University of Melbourne
Postgraduate Association Inc.

This issue of *Context* was produced with the assistance of a Student Initiatives Grant from the University of Melbourne Postgraduate Association.