
Editorial

It gives us great pleasure to publish the second of two Australian-themed issues in celebration of *Context's* twenty-fifth anniversary, marking a quarter of a century of supporting music research in Australia and beyond, and of training early-career music researchers in the scholarly publishing process.

Fittingly, we open the issue with two articles on music and Indigenous culture. First, Siobhán Motherway's article explores the place of music in museums through a study of the new Bunjilaka *First Peoples* gallery at the Melbourne Museum. Motherway investigates the collaborative development process behind the creation of *First Peoples*, and the way that music occupies an 'object-like' presence within the gallery in order to communicate aspects of Indigenous history and culture in Australia.

Second, Robin Ryan's article, written in collaboration with Gunai-Kurnai Elder Uncle Herb Patten, illuminates a forgotten corner of Australian music history: the performance of Aboriginal gumleaf music during World War II, particularly as seen through the experiences of Patten and his extended family. The article weaves together personal accounts, historical research, and ideas about national identity and 'Australian-ness' in the mid-twentieth century, arguing that this genre of music briefly allowed Kooris to experience an unprecedented sense of belonging that was not to last beyond wartime.

In Jeremy Rose's article we move to the twenty-first century, showcasing research derived from recent interviews with eleven Sydney jazz musicians. Rose shows how the Sydney jazz scene differs substantially from other case studies around the world, having undergone its process of indigenisation by drawing on Oz Rock and Asian music influences, rather than looking to older native traditions for inspiration.

We end our articles section with Vincent Plush's colourful account of Roger Covell's role as go-between in the long and complicated story behind Richard Meale and David Malouf's 1986 opera *Voss*, an adaptation of Patrick White's novel. Plush's article fills in a missing and

important part of Australian musical and cultural history in satisfying detail, ending with a call for a new production of this neglected work.

Staying on the subject of Australian opera, this issue of *Context* also includes an interview with composer Elliott Gyger by Andrew Aronowicz, on the subject of Gyger's recently premiered opera *Fly Away Peter*, based on David Malouf's novel of the same name. Gyger reveals the processes behind the creation of his first operatic work, and the interview is accompanied by a short extract from the fourth scene. The scene is an imaginative and compelling evocation of war, as seen through the eyes of Jim Sadler—*Fly Away Peter*'s soldier protagonist.

The issue is completed by a diverse set of book reviews, with topics ranging from J.S. Bach to the comparatively new research area of disability studies and music.

The Editorial Committee wishes to thank the anonymous readers who generously offered their time and expertise, the authors who continue to contribute important and worthy submissions to the journal, and the staff at the Melbourne Conservatorium for their ongoing support and advice.

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