

# Editorial

The Editorial Committee is pleased to present a rich diversity of papers and reviews in *Context* Number 18 (Autumn 2000), with a particular focus upon historical and contemporary studies of Australian musical life. The issue opens with Jillian Graham's examination of the creative and personal life of Margaret Sutherland, revisiting the influence of marriage and family on her career. Using a methodology derived from feminist biographical theory, this article fills a valuable niche in the Sutherland literature and offers a model for life-and-works studies of other female composers. Sue Bunting's article explores the extent to which the copyright regime that presently exists in Australia manages to protect indigenous music and culture. Bunting considers the capacity of international human rights law to assist in the protection of Australian indigenous cultural rights. Vocal pedagogy in Australia from 1850 to 1900 is the subject of Beth Williams's paper, the author demonstrating the influence of the traditional Italian school of singing, particularly as shaped by Marchesi and Garcia, upon generations of Australian vocal teachers prior to Federation.

Contemporary Australian compositional practice is not neglected; issue 18 features Linda Kouvaras's interview with Brenton Broadstock, focusing upon his 1999 Fifth Symphony *Dark Side*. This interview also yields insight into the effects of Broadstock's recent overseas residencies upon his musical thought. Tony Gould reviews Bruce Johnson's *The Inaudible Music: Jazz, Gender and Australian Modernity*, and Michelle Duffy writes on *Sound Alliances: Indigenous Peoples, Cultural Politics and Popular Music in the Pacific*, edited by Philip Hayward.

Among a strong collection of writings on non-Australian topics, Stephen Snook explores kinesthetic analysis and performance practice in post-tonal composition for guitar, offering analyses in which he aims to link composers' texts and performers' responses to them. There are two research reports: Richard Toop outlines his attempts to unravel aspects of the contemporary creative process in a sketch-based study of Ferneyhough's String Trio (1996), while Gavan Dunn describes his development of a culturally-appropriate system of notation for the sacred *rgya-gling* music of Tibetan Buddhism. Reviews of recently-published monographs include Catherine Jeffreys's report on *Songs of the Dove and the Nightingale*, edited by Hair and Smith, and Ian Whalley's discussion of *Music and Signs: Semiotic and Cognitive Studies in Music*, being the proceedings of the Fifth International Symposium on Systematic and Comparative Musicology.

The issue concludes with a pleasingly large number of abstracts of recently-passed Australian theses in music.

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