
Editorial

The past year has been a busy one for *Context*. Following a successful launch of Issue 44 (Winter), guest-edited by Sarah Kirby, I am delighted to introduce our readers to Issue 45: a release that makes 2019 our first year since 2005 to yield two separate publications.

In Issue 45, *Context* continues its commitment to supporting music scholarship both in Australia and beyond. Three of our five authors investigate the rich history of music-making in Australia, while the remaining two explore relationships between composition, analysis, and performance.

We open with Rachel Campbell's article on John Antill's 1946 ballet *Corroboree*, one of Australia's earliest and most widely known works of musical modernism. By examining evidence pertaining to the time and context of the well-known composition, Campbell sheds new light both on the work's existing compositional history and on the trajectory of Antill's activity as a composer more generally.

Lauren Redhead then acquaints us with the work of British composer Chris Newman. Donning hats as both organist and analyst, Redhead recognises that musical notation alone does not always convey everything required of a performer, and she employs a variety of analytical tools to interrogate *Song to God* (1994), Newman's four-movement work for solo organ. By focussing on repetition, timbral changes, and references to Newman's other works, Redhead makes a convincing case for keeping performance and analysis intertwined if we are to understand *Song to God* in the wider context of Newman's oeuvre.

The subsequent two articles look at Australia in the latter part of the nineteenth century. Stephen James and Robin Stevens introduce us to an unconventional method of choral music pedagogy, devised and employed by the Irish-born Jesuit priest Joseph O'Malley, who emigrated to Australia in 1870. Unlike other sol-fa methods used concurrently in Britain—

which formed part of the social movement to raise up the working classes—James and Stevens reveal that O'Malley's existed solely to promote Catholic worship: an unorthodox departure from the secular education systems favoured in Victoria and New South Wales at the time.

Lorraine Granger-Brown begins her research in a similar time period, exploring the diversity of grassroots funding mechanisms that were put in place to allow Australian women to travel overseas to pursue studies in music. After presenting case studies of women who left Australia between 1890 and 1915, Granger-Brown argues that the concerts given in their honour prior to their departure were important facilitators of their travels abroad.

Litha Efthymiou, a composer, and Emma Hornby, a medievalist, end our articles section with a venture into the intersection of new music and Old Hispanic chant. Taking Hornby's work on Hispanic melisma as a starting point, Efthymiou considers new ways of engaging with a repertoire whose pitches remain unknown, and presents a series of compositional devices that offer modern, secular audiences the chance to hear music inspired by the medieval past.

Issue 45 proudly continues *Context's* long-running series of interviews with prominent Australian composers. Earlier in 2019, Jaslyn Robertson sat down with Helen Gifford (b. 1935), an iconic yet undercelebrated figure in Australia's musical history. The resulting discussion saw Gifford recount the inception of her seminal works *Music for the Adonia* (1993), *Iphigenia in Exile* (1985), and *Point of Ignition* (1997), and serve us up an honest (and, at times, amusing) dissection of musical life in Australia. A short extract from *Music for the Adonia* accompanies the interview.

As always, we conclude with a selection of book reviews. This issue examines a diverse cross-section of musicological literature, ranging in subject from early Renaissance composition to twenty-first-century improvisation. In between, our contributors assess the work of several Melbourne Conservatorium of Music staff and former students: from Belgium, Bruno Forment offers his thoughts on Michael Christoforidis and Elizabeth Kertesz's *Carmen and the Staging of Spain*, while Alex Hedt assesses Alejandro Téllez Vargas's *Disability and Music Performance*. Denis Collins also provides his insights into a new Zelenka edition prepared by Frederic Kiernan, a longstanding *Context* committee member and recent MCM graduate.

On behalf of the Editorial Committee, I would like to thank the anonymous readers who kindly offered their time and expertise in the preparation of this issue, the authors who chose to contribute their research to our publication, and finally the MCM staff for their advice and ongoing support.

With the release of Issue 45, we also extend our gratitude to Tim Daly, who stepped down from his role as Editorial Committee Coordinator at the end of 2019. Over the last two years, the committee has enjoyed Tim's rare ability to blend hardworking, reliable leadership with a relaxed and jovial spirit. The journal will continue to benefit from these attributes as Tim continues his involvement on the Committee in 2020.

Madeline Roycroft