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## Editorial

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We are delighted to open the first of two Australian-themed issues of *Context* with a guest contribution by the doyenne of Australian music studies, Thérèse Radic. Her selection of entries from the wartime diary of Australian composer Frederick Septimus Kelly is accompanied by her usual incisive commentary and detailed biographical context. The diaries illustrate how Kelly immersed himself in composing even in the midst of battle. The glimpses into the life of a soldier-composer provided by Radic are an appropriate and moving opening to our volume on Australian music.

In their article on the 1964 ballet *The Display*, Carolyn Philpott and Anne-Marie Forbes discuss the articulation of Australian culture and identity. They explore the creation, performance and reception of this work by choreographer Robert Helpmann, painter Sidney Nolan, and composer Malcolm Williamson. The collaboration of these three artists on an expression of ‘Australianness’ that was surprisingly exportable tells us much about Australian culture of the early twentieth century and the place of artists within it.

An issue on Australian music would hardly be complete without an article on Percy Grainger. Philip Eames provides us with an investigation of Grainger and democracy. Statistical analytic methods—including the intriguing ‘Chernoff Faces’—are used to examine the extent to which Grainger’s professed views of democracy and equality can be revealed by his musical scores. Joanna Drimatis’s article on another composer, Robert Hughes, follows, introducing readers to a number of his lesser-known works. Drimatis’s study reveals the development of Hughes’s style and of some of the techniques he used later in his first symphony.

Just as Grainger is essential to a collection on music in Australia, so too is the inimitable Dame Nellie Melba. Rachel Campbell examines Melba’s celebrity through images distributed by the singer of herself, in the form of paintings, sculptures and photographs. The last article

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in the volume takes us back to the mid-nineteenth century, with Jillian Twigger exploring concepts of Australian identity during a period when Australia did not yet exist as a nation. Her in-depth examination of the 1857 *Australian Album* reveals how music contributed to nation-building in the Australian colonies.

As always, this volume concludes with a set of diverse book reviews covering both Australian and non-Australian topics. These range from the letters of G.W.L. Marshall-Hall to the intricacies of American-Soviet cultural diplomacy.

The Editorial Committee wishes to thank the anonymous readers who generously offered their time and expertise, the authors for submitting their articles to this volume, and the staff at the Melbourne Conservatorium of Music for their unflagging support.

# CONTEXT

A JOURNAL OF MUSIC RESEARCH

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