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# Editorial

This issue of *Context* once again embraces a wide range of topics. Our volume opens with Jessica Black's examination of Leonard Bernstein's 1959 tour, with the New York Philharmonic, of the Soviet Union, and the reciprocal Soviet visit in early 1960. Black locates the press reception of these tours in both countries within the context of Cold War political tensions.

Staying very much in the same period, in our second article Rhoderick McNeill explores two symphonic works by relatively unknown mid-century Australian composers: Horace Perkins and Felix Gethen. Both these composers had seen active service in the Second World War, and these experiences found their way into these single-movement works, composed in the 1950s. McNeill makes a compelling case for the preservation of these and similar works.

In our third article, Veronica Quinteros examines the lessons that we can all learn about the role of discipline in music pedagogy, drawing on an intense learning experience at the Sydney Conservatorium. Quinteros uses this pedagogical experience to call for a reassessment of the potentially liberating power of creative, structured discipline.

And finally, Sarah Kirby provides a reassessment of some of Percy Grainger's attitudes towards women, and questions of equality (sexual, procreative and financial) between the sexes. She suggests that Grainger was in this, as in so many other areas, ahead of his time.

This volume also returns again to the tradition established in the early years of *Context*, with the publication of a short composition "Music (La Musique)" by Gordon Kerry, for vocal duet, clarinet, cello and vibraphone. It is accompanied by an interview with the composer by James Wade. We also have a number of reviews of recent publications by, about, or of interest to Australian musicians and scholars, and a report on research by Val Dart into British viola repertory.

I would like to finish by taking a moment to thank the editorial committee of graduate students. These students are resourceful, reliable, enthusiastic and committed, and it has been a joy working with them. I would also like to mention the unflagging work of Peter Campbell, who has been responsible for the elegant page layout of *Context* for more years than I care to remember, and continues to provide unfailingly accurate advice on all questions of grammar, punctuation and style.

The editorial committee, as always, wishes to thank the peer readers for giving generously of their time and expertise, and the authors for submitting their work to *Context*. We are also grateful for the continuing support of the Melbourne Conservatorium of Music at the University of Melbourne.

Suzanne Cole  
Co-ordinator

# CONTEXT

A JOURNAL OF MUSIC RESEARCH

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## CALL FOR CONTRIBUTIONS

The editors of *Context* welcome contributions in the form of articles, reviews, letters, research reports and edited interviews with composers and other music practitioners. Please refer to the Guidelines for Contributors on the website for further information. A detailed style guide is available on request.

Closing dates for submissions: *Context* accepts articles and reviews at any time for the next available issue. Material received by 30 April will usually appear in that year's volume. Publication of the single, annual issue is scheduled for November.

## SUBSCRIPTIONS

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