

Editorial

The Music Faculty, University of Melbourne, held a two-day conference on 12 and 13 August 2000 to celebrate the presence of Miegunyah Distinguished Visiting Fellow, Professor Stephen Banfield, from the University of Birmingham. The title of the conference was 'Music's Audience: Reading and Listening to Music in Australia and England, 1880–1930.'

The conference, which also featured a concert of early Australian salon music organised by the Centre for Studies in Australian Music, was a great success and attracted participants from all over Australia. The articles appearing in this issue of *Context* are a selection of the papers presented, and give an idea of the range of areas covered on the day. The editors of this issue would like to thank Professor Warren Bebbington, Dean of the Faculty of Music, for his support of the conference.

Context 19 opens with Banfield's thought-provoking essay on voice, speech and accent in English music, in which he considers the co-existence of many different repertoires at the turn of the twentieth century, and what has since become of this 'old profusion.' Cole's article on understandings of national identity in relation to the history of Anglican church music ranges from the nineteenth century back into medieval histories, while Christoforidis' reflection on the English reception of Falla's *Three-Cornered Hat* reflects a concern with the modern. Remaining in England, Kertesz traces changes in musical life during this period through Ethel Smyth's shifting relationship with her audience. Pictor's examination of listener response to BBC programming reveals faultlines between highbrow and lowbrow, broadcasters and audience. With the articles by Forbes, MacKinnon and Hill, the focus shifts to Australia, considering the Tasmanian International Exhibition of 1894–95, the role of music in Queensland mental institutions and the amateur and professional career of Maud Fitz-Stubbs respectively. Finally, crossovers between Australia and the old country are explored by Radic in her sketch of the life and achievements of F.S. Kelly.

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