

## Foreword

As co-editors of the *Sydney Undergraduate Journal of Musicology* (*SUJM*), it is our great pleasure to introduce the seventh volume of this unique publication. We would like to begin by acknowledging the Traditional Owners of the land on which the Sydney Conservatorium of Music is built: the Gadigal people of the Eora Nation. We pay our respects to the Elders both past and present.

Since 2011, *SUJM* has committed to publishing outstanding research conducted by students enrolled at the University of Sydney. This year's journal demonstrates the high level at which our undergraduate students are engaging with the field of musicology. It also reveals the broad reach of the discipline, and is a testament to the diverse expertise of our academic staff.

This year, *SUJM* has again provided three undergraduate students with the rare opportunity to have individual research projects published in an expert-reviewed journal. The published articles were selected as their authors have presented extremely sophisticated arguments and pursued these with commendable rigour. All three have gone beyond what is expected of most undergraduate students. In their own time, they have worked on refining these texts, with the help of academic staff and the journal editors, and have successfully addressed the feedback they received from members of an anonymous expert review panel. This intensive process has allowed our authors to hone their existing skills and to better understand the practicalities of academic writing. It has also guaranteed the quality of the three articles we now present.

Annabel Goodman's "The Reception History of Antonio Vivaldi in Eighteenth-Century Britain and Ireland" provides a useful exploration of the Baroque composer's standing outside of his native Italy. While the presence of Vivaldi's music in Britain and Ireland has previously relied on score dissemination, Goodman considers a range of eighteenth-century popular sources such as newspapers and pamphlets in assessing the impact of Vivaldi's music. Furthermore, she makes a distinction between these various popular sources by categorising them according to their differing contexts of "learned musicians" and "popular entertainment," thus highlighting the

importance of considering the diversity in listening experiences when assessing primary sources.

In “Romani Reinvention: Gypsy-Inspired Modernism in the First Movement of Brahms’ Cello Sonata, Op. 99,” Nicholas Kennedy presents an engaging analysis of Brahms’ work, highlighting the ways in which Brahms incorporated certain attributed characteristics of Romani musical practice into his Cello Sonata as a modernising tool. In this Kennedy draws a comparison between the modernising methods of Brahms and Liszt, arguing that although the former has been viewed as conservative and the latter modernist, Brahms’ adoption of perceived gypsy features aligns him with some of Liszt’s progressive methods.

Alexis Weaver’s “Increasing the Volume: The Creative Diversity and Future Visions of Female Electroacoustic Composers in Australia” presents an important and timely investigation into the representation of female artists in electroacoustic music. After demonstrating the current under-representation of female artists, Weaver interviews four female Australian electroacoustic composers, highlighting the diversity in both the artists’ compositional practices and their views on the role of gender in shaping creativity. The participants offer potential solutions to the problem, including introducing quotas, offering family support, and ensuring there are enough female role models in academic institutions.

This volume would not have come together without the *SUJM* editors-in-chief, Associate Professor Kathleen Nelson and Dr Christopher Coady. Our sincere thanks go to them, as well as to the various faculty members who took the time to mentor our authors and review their submissions. Finally, we congratulate Annabel, Nicholas, and Alexis on making it to publication. All three have approached the often-onerous editing process with enthusiasm and good humour, and have been a pleasure to work with. We wish them all the best for their future endeavours.

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