

Editorial

After an absence of some years from the pages of *Context*, a new musical composition again graces this issue, in the form of a work for solo percussion by Martin Greet. This welcome return serves to highlight the diversity of the offerings that our journal brings to the public's attention, and at the same time allows an emerging composer to explain in some detail his compositional process, inspiration and rationale—an opportunity afforded composers only rarely outside the concert hall.

The subjects of the articles in this volume range from the music and musicians of the seventeenth to the twentieth centuries, and across the concert hall, the church and the community. There are also the usual reviews of recent musicological and general music books, ranging from studies of popular music genres, experimental music, extramusical influences, court music, conducting and even music as the subject of literary fiction.

Issue 34 opens with a study by Glen Carruthers of the relationship between performers and composers. Taking the music of Percy Grainger as an example *par excellence*, Carruthers considers the particular responsibilities that the performer owes to the music and the expectations composers have of the performance of their works. Stephen Loy employs a similar argument in the next article, in which he investigates a work by Louis Andriessen, based on the symphonies of Beethoven, that he describes as 'an abrasive postmodernist critique of aspects of musical tradition and concert practice.'

Tradition, practice and the pursuit of individual identity are themes explored by Timothy Stephens as he treats us to a study of Australian Jazz great John Grant Sangster, a drummer with Graeme Bell's band. At the other end of the spectrum, speaking chronologically, geographically and in terms of genre, stands Jan Dismas Zelenka, the eighteenth-century Bohemian composer who is the subject of Janice Stockigt's study of liturgical works from Dresden. Both these articles illuminate musicians who deserve wider renown.

Our ethnomusicological contribution comes from Marc Beaulieu, who traces the origins and development of the Tuvaluan *faatele* group performance genre. Kieran Crichton returns closer to home suggesting a renovation to the reputation of Franklin Sievwright Peterson, the second Ormond Professor of Music at the University of Melbourne and a reformer of music educational methods. Finally, Emily Kilpatrick provides us with a captivating and closely argued analysis of Ravel's deceptively simple *Ma mère l'Oye*.

The thanks of the editorial committee go, as always, to the authors for their submissions and patience, and especially to the many expert readers who provided critical comments and thus allow *Context* to maintain its place amongst the most respected of Australia's music journals. The support of the Conservatorium of Music at the University of Melbourne is, as ever, greatly appreciated and valued.