

Editorial

After considerable delay, issue 24 of *Context* is in the hands of its loyal subscribers and contributors. We thank everyone involved for their patience and understanding. This issue is again an outstanding one, commencing with three markedly different articles by recent or soon-to-graduate doctoral students.

Frankie Nowicki's examination of the early fifteenth-century Polish composer Nicolaus de Radom, through his surviving scores and conjectural biography, presents a clearly argued case for the importance of this obscure and illusive figure. Archival and stylistic analyses bring to light a composer of the Dufay generation who is worthy of greater recognition.

There then follows the first of two articles examining the development of music in Melbourne. Robin Fox delves into experimental music as it was practiced in Australia, and in particular in Melbourne, during the 1970s by such significant figures as Keith Humble, Ron Nagorcka and Ian Bonighton. He situates his investigation within a conceptual framework and a historical narrative to show both how Australian music developed during the period, and how it connected with similar experiences overseas.

Ian Burk provides the second view of Melbourne's musical development with his examination of Dr A.E. Floyd's work in the training of choristers at St Paul's Cathedral during the first half of the twentieth century. What, exactly, was the quality of the sound that the boys made? How did this differ, if at all, from the sound made by the English choirs upon which the St Paul's Choir was modelled and in which Floyd himself was trained? The thorough revision of Floyd's biography and detailed re-evaluation of the secondary sources provide cogent answers to these and other questions.

As usual, this issue contains a healthy crop of research reports and book reviews. Philip Jane presents the fruits of his labours in compiling an exhaustive list of research on music in New Zealand, while Samantha Owens gives us a fascinating account of her study of the role of music in the seventeenth-century German *Singballett*. Reviews by some of Australia's leading researchers and musicians cover the gamut of musicological topics from opera and symphonic composition to literary studies, contemporary music-making and musicological theory.

Thank you once again to all those who laboured so long over this issue, and to the contributors who can finally see their efforts in print.



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