

Editorial

This issue of *Context* opens with Megan Prictor's article on English composer, Gerald Finzi, and the relationship between his pastoral style and his critical reception in his own lifetime; this follows on from her earlier interest in Finzi's songs (see *Context* no. 6). Luke Howard reconciles the cultural differences between the Russian Stravinsky and the Polish Szymanowski through his study of their Slavic connections. Bronwen Arthur also deals with musical culture in the early twentieth century with her examination of the tragic effects of the introduction of talking pictures into Australia on the many musicians who had earned their livings playing in the cinemas.

Elena Kats-Chernin is one of the most interesting composers of the contemporary Australian musical scene, and she discusses her compositional inspiration, aesthetics and methods in an interview with Patricia Shaw. Richard Toop also explores issues in the contemporary music world in his response to Hartmut Möller's interview with James Dillon (see *Context* no. 12).

Warren Drake's article details his discovery of a significant new Josquin source for the motet *O Domine Jesu Christe*, which will soon appear in a new by the author. The same historical period in Europe is also examined by Glenn Watkins in his landmark *Pyramids at the Louvre*, reviewed here by Falla scholar, Michael Christoforidis. Sandra McColl's *Music Criticism in Vienna 1896-1897: Critically Moving Forms*, the genesis of which was described in her research report (see *Context* no.9), is reviewed by Elizabeth Kertesz. Finally, *Context* 13 includes four abstracts of recently passed doctoral theses in music by Michael Barkl, Gary Ekkel, Belinda Kendall-Smith and Beverley Maclellan.

As always, the editorial committee would like to encourage contributions to future issues in the form of articles, reviews, research reports, composer interviews and especially letters in response to articles. Guidelines for contributors are to be found on page 78.

As you will have noticed, *Context* is now appearing in a new, more compact format, enabling simpler, single-column layout and more convenient placement of examples, illustrations and footnotes. We hope you enjoy the new-look *Context*.

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