

Editorial

Context is a fully refereed international journal which aims to provide a forum for the publication of original research concerning all aspects of music and to encourage discussion of a broad range of issues. With Issue 11, we commence publication of abstracts of recently passed Australian Ph.D. theses to facilitate access to current Australian research in the field of musicology. We are also pleased to announce that John Whiteoak has joined our Board of Advisors.

The issue opens with an article by Deborah Crisp which reinterprets Chopin's career as a virtuoso pianist in the light of his musical education. A new analysis of Hildegard of Bingen's notational practices and compositional process is provided by Catherine Jeffreys and is followed by our composer interview which features the controversial elder statesman of Australian music, Larry Sitsky. Ken Murray examines Manuel de Falla's compositional advice to Angel Barrios, drawing on their previously unpublished correspondence. A valuable insight into issues of contemporary performance practice is provided by guitarist Geoffrey Morris in his description of his approach to the performance of Ferneyhough's *Kurze Schatten II*. *Context* reviews two recent publications from Red House Editions *Guitar Plus One* and *Piano Plus One*, as well as *Bartók and his World* edited by Peter Laki. Our research reports are by John Whiteoak and Adrian McNeil.

The editors encourage contributions in the form of articles, reviews, letters, interviews with composers and abstracts of recently passed Ph.D. theses.

Board of Advisors

Craig Ayrey (University of London)
Warren Bebbington (University of Melbourne)
Kay Dreyfus (Monash University, Melbourne)
Catherine Falk (University of Melbourne)
Malcolm Gillies (University of Queensland)
John Griffiths (University of Melbourne)
Jonathan Kramer (Columbia University, New York)
Hugh Macdonald (Washington University, St. Louis)
Christopher Mark (University of Surrey)
Kerry Murphy (University of Melbourne)
Suzanne Robinson (University of Melbourne)
Richard Toop (University of Sydney)
John Whiteoak (La Trobe University)
Elizabeth Wood (New York)



The publication of Context has been made possible by a grant from the Faculty of Music, The University of Melbourne and the William Buckland Foundation through the School of Graduate Studies, The University of Melbourne

