

Editorial

Although the articles in this issue of *Context* are all based on papers originally given at the 24th National Conference of the Musicological Society of Australia, held at the Faculty of Music, University of Melbourne, in April 2001, this issue should not be looked upon as a volume of proceedings. It represents a very small proportion of the total number of papers presented at the conference, and all have been subjected to review and reworking since their initial selection.

One of the themes of the conference was Nation and Identity, and the articles selected for inclusion here all relate in some way to this theme. The first paper, by Annegret Fauser—then at City University London, now at University of North Carolina at Chapel Hill—was given as one of the keynote papers of the conference, and addresses many of the broader theoretical issues involved in considerations of nation and identity. The next four papers were in a session on international exhibitions, and focus in particular on the role played by music at exhibitions in the creation of national identity in nineteenth-century France and Australia.

The rest of the papers address issues of nation and identity in a broad variety of ways, whether theoretical, historiographical or political. The range of countries and cultures represented in these analyses is impressive: Spanish Catholicism, French Jewishness, English conscientious objectors and Cold War French social idealists form the subjects of this group, while the musics of Germany, Denmark, Scotland, Norway and England are examined in the final section.

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