

Editorial

This issue of *Context* covers a wide geographical range—from Carolyn Philpott's opening examination of the shipboard musical entertainments that took place during the 'Heroic Age' of Antarctic exploration, to our final article, in which David Hurwitz recounts the activities of the Edinburgh-based violinist and detective novelist, W.C. Honeyman—and an equally broad range of subjects.

Following Philpott's account of Antarctic music making, David Carter and Frederick Kiernan both examine questions of influence in very different repertoires and cultural contexts. Carter reconsiders the question of the influence of minimalist composer Steve Reich on contemporary DJing, while Kiernan looks at some of the ways in which the music of the eighteenth-century Dresden court was influenced by the 'Austrian Piety' of the Viennese Princess Maria Josepha. The importance of female patronage is continued in Daniela Kaleva's examination of the various ways in which Melbourne-born Louise Hanson-Dyer supported the career of Gustav Holst. Julie Rickwood then investigates the ways in which the concepts of 'harmony' and 'healing' are embodied in the performances of Madjital Moorna, a 'reconciliator' choir made up of indigenous and non-indigenous singers.

This issue also includes two reports on recent research projects: Graham Counsel outlines on his work conserving the recordings of the Guinean National Broadcaster, and Suzanne Cole discusses the findings of her recent ARC postdoctoral fellowship on the revival of early English choral music. These reports are followed by an interview with Sydney composer Felicity Fox, who discusses her approaches to the hierarchies of image and sound in film and concert music.

We conclude with reviews of recent books, which also encompass a broad geographical range, from Dunedin to France via the American frontier, and topics as diverse as performance practice in Romantic piano music, the biography of Peggy Glanville-Hicks, and the lyrics of Stephen Sondheim.

The editorial committee, as always, wishes to thank the peer readers for generously giving their time and expertise, and the authors for their work. We are also grateful for the continuing support of the Melbourne Conservatorium of Music at the University of Melbourne.

CONTEXT

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The editors of *Context* welcome contributions in the form of articles, reviews, letters, research reports and edited interviews with composers and other music practitioners. Please refer to the Guidelines for Contributors on the website for further information. A detailed style guide is available on request.

Closing dates for submissions: *Context* accepts articles and reviews at any time for the next available issue. Material received by 30 April will usually appear in that year's volume. Publication of the single, annual issue is scheduled for November.

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