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## Editorial

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Welcome to Issue 43 of *Context*. We are pleased to mark the end of 2018 with a series of articles which forge unusual connections both within and outside general musicology.

In our opening article, Arabella Tenniswood-Harvey explores the significance of music as a symbol in the visual arts through her consideration of three paintings by the short-lived Australian artist Hugh Ramsay (1877–1906). All three paintings—two of them self-portraits—accord the artist’s piano a prominent place in his studio. Tenniswood-Harvey combines a study of Ramsay’s own musicianship along with that of his contemporaries and inspirations to identify the piano as an aspirational icon in early twentieth-century art.

Simone Walters and Anne-Marie Forbes take us to late eighteenth-century Berlin to trace the journey of a newly recovered manuscript from repatriation to rediscovery, publication and performance. The role of the editor as an interpreter becomes clear as the authors face problems of attribution, source comparison and evaluation as well as performance practice in preparing this quartet for its first modern outing.

Yvonne Teo’s article makes a different sort of connection: one between two rival systems of analysis. Rejecting the idea of their incompatibility, Teo proposes that Schenkerian and Neo-Riemannian analyses can complement one another, each contributing an element lacking in the other. A tantalising possibility from her case study is that this hybrid form of analysis is not simply material for learned argument, but of immediate use to the performer.

Connecting guitarists with the music of the high-classical period is Paul Ballam-Cross’s undertaking. Reflecting on the reasons why so little Mozart is played on the guitar and confronting the difficulties this repertoire presents, he offers an arrangement of one work as an

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example of how this problem may be remedied. He concludes with the cheering observation that K. 292 is just one example of a type of composition from the late eighteenth century suitable to continue the process he begins.

We have been fortunate in this issue that the leading Australian composer, pianist and academic Linda Kouvaras kindly agreed to be the subject of an interview. Her discussion with Maurice Windleburn focuses on a recent composition for Plexus, a trio of violin, clarinet and piano. The interview ranges from childhood musical inspirations to Socrates and French literary theory, and we gain an extraordinary insight into the ideas that shape the formation of a commissioned piece of music—ideas that we can explore further in the accompanying excerpts from the score.

As ever, we accompany our articles with reviews of some of the latest musical literature. This issue brings together an eclectic collection: national musics from Russia, England and Australia, a ‘great works’ analysis of choral music and the peripatetic life and times of John Sigismond Cousser all fall under the eyes of our reviewers. Readers who enjoy Teniswood-Harvey’s work on Hugh Ramsay may wish to invert the relationship by reading the review of *Musical Portraits*, a book exploring the idea of self-portraiture as an element of contemporary composition.

On behalf of the Editorial Committee, I would like to thank all our authors and reviewers as well as the uncredited expert readers of our articles for their combined efforts in making this issue possible. The Committee would also like to thank former member Andrew Frampton for his assistance in the early stages of this issue’s life.

The coming year, 2019, is an exciting one for *Context*: for the first time since 2005 we will publish two issues in the same calendar year as we prepare a number made up of papers from the 2018 Postgraduate Music Research Conference held at the University of Melbourne. We thus look forward to renewing the connection with our readership sooner than has been the recent practice.