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## Editorial

In this issue, the Editorial Committee welcomes to its Board of Advisors two new members: Emeritus Professor Peter Platt (University of Sydney) and Dr Sophie Fuller (Reading University), whose expertise will complement that of existing Board members. This issue also includes an obituary for Dr Naomi Cumming, who had a long association with the University of Melbourne's Faculty of Music; Dr Cumming died suddenly at the beginning of 1999, and is here remembered by two of her colleagues and friends, Professor Malcolm Gillies and Professor Jonathan Kramer.

In 1998, the *Context* Editorial Committee decided to combine the usual two issues into one volume, comprising Nos 15 and 16, in order to keep the journal to its publication schedule. The article which opens this double issue is Simon Perry's detailed orthographical and tonal analysis of 'Gnomus' from Musorgsky's *Pictures at an Exhibition*, giving new insights into the composer's use of tonality. Also highly analytical, but at almost the opposite end of the chronological spectrum, is Catherine Jeffreys' exploration of the possibility that Hildegard of Bingen is the author of a previously unattributed composition; Jeffreys provides much compelling evidence for adding the work to the accepted *œuvre* of this important composer.

Aspects of recent compositional process are explored in two contrasting interviews: Alistair Riddell's edited email dialogue with American composer of electronic and computer music, Paul Lansky; and Chris Dench, British-Australian composer of chamber and orchestral music, in conversation with Bruce Petherick. Christopher Mark reports on his forthcoming book on the music of another British-Australian composer, Roger Smalley.

Historical examinations of English musical life are found in papers by Suzanne Cole and Megan Prictor. Cole explores the gradual shifts in nineteenth-century attitudes towards the forty-part motet, *Spem in alium*, by the sixteenth-century Thomas Tallis, through a study of the work's performance and reception. Prictor continues the theme of English musical life into the first half of the twentieth century in her discussion of the relationship between classical music populariser, Percy Scholes, and the growing music appreciation movement in England between the world wars. Prictor has also reviewed Stephen Banfield's recently released biography Gerald Finzi, another English musical figure from the first half of the century.

Music in Australia in the twentieth century is the subject of the final two papers. Adrian Thomas writes on the early career of Melbourne *Herald* music critic John Sinclair, while Efrosini Gialidis considers the question of the influence of ancient Greek mythology, drama and music on Peggy Glanville-Hicks' composition of her opera *Nausicaa*. Several reviews deal with more recent Australian composers: Deborah Hayes on the first monograph on Larry Sitsky; Robert Chamberlain on a volume of new works for piano four hands; and Michael Hannan on an edition of the complete piano music of Helen Gifford. *Context* 15 & 16 finishes with a larger-than-usual selection of abstracts of recently passed Australian theses on music.