

Editorial

A central feature of this issue of *Context* is the composer interview, which comprises the publication, for the first time in English, of a 1962 interview with the elusive Polish composer Henryck Górecki. Anna Maslowiec has translated this important early interview, originally published in the Polish journal *Ruch Muzyczny*. The interview is complemented by Maslowiec's own in-depth examination of the compositional processes and symmetrical structures of Górecki's earlier works.

Australian musical life is the focus for several authors. Opening the issue is Roland Bannister discussing the role of female soldier-musicians in the modern Australian armed forces and their bands. Jenny Royle investigates the impact on Melbourne musical life of Englishman Frederick Cowen, director of music at the 1888 Centenary Exhibition. In a research report, John Whiteoak and Aline Scott-Maxwell provide a fascinating insight into the creation of the forthcoming Currency Press *Companion to Music and Dance in Australia*, a work sure to challenge the traditional delineation of knowledge boundaries. Gordon Kerry, himself a composer of music theatre, amongst other genres, offers an insider's review of Jon Jenkins' and Rainer Linz's *ARIAS: Recent Australian Music Theatre*.

Turning to another continent entirely, Graeme Counsel presents his research on the contemporary musical life of West Africa and its origins in traditional musics, in particular that of the *griots* of Mali. Contemporary techniques and issues in music-textual editing are examined in Jenny Hill's review of James Grier's *Critical Editing of Music*. Finally, the series of doctoral abstracts continues with abstracts from theses by Michael Christoforidis, David Forrest, Mary Sapundzijeve and Barbara Williams.

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