

Editorial

As we bid 2023 farewell and welcome the new year, it is our pleasure to introduce readers to Issue 49 of *Context: Journal of Music Research*. While post-pandemic life continues to take shape, and conferences flit between in-person and virtual delivery, *Context* remains steadfast in its support of the finest musical scholarship. This issue showcases research articles and a report, an interview, and numerous book reviews spanning diverse continents, centuries, and topics of inquiry.

Michael Rector opens our articles section with a study of harmonic parenthesis in early Chopin. By presenting a line of evolution for this kind of harmonic digression after Beethoven, discussing versions of the same harmonic device in operatic repertoire known to Chopin, and finally investigating reception in Chopin's audience using contemporary Polish poetry, Rector's analysis situates Chopin's aesthetic within the musical culture of the nineteenth century and the overarching philosophy of Romanticism.

Second, Jakob Bragg explores new possibilities for notation in piano composition in 'Navigating a two-dimensional field / *across the plane*'. By proposing a new notational model that encompasses the entire piano body (in contrast to traditional models centralising the keyboard), Bragg reflexively argues for an approach that incorporates, intuitively, a range of non-traditional piano techniques.

In what could almost be considered a third article, Constanza Arraño offers a report on her doctoral research into the Chilean composer Carmela Mackenna Subercaseaux (1879–1962). We are confident that readers will appreciate the landmark nature of this study, and will be enthralled at the beginnings of this biography, set to traverse gender studies, political history, and transnational music studies.

Issue 49 continues with an interview, this time not with an Australian composer but a performer—the beloved Australian bass-baritone Warwick Fyfe. Reflections on formative experiences of Wagner through to an insider's perspective on the 2023 Bendigo Ring Cycle bookend a fascinating and spirited conversation.

In this issue, we are pleased to offer five book reviews exploring a wealth of topics: from the forgotten composer Gideon Klein to gender in the opera of Elena Kats-Chernin, Wagner's reception in France, music in contemporary sociological studies, and the life and career of Margaret Sutherland.

On behalf of the committee, we wish to thank the many readers who volunteered their time and expertise for this issue, as well as the authors for choosing to publish with *Context*. As ever, we also extend our gratitude to the Melbourne Conservatorium of Music for its continued support of the journal.

In a final, doleful note of closing, we wish to acknowledge the kind, rigorous, and generous leadership of Madeline Roycroft, who steps down from her role as Editorial Committee Coordinator. We thank her for so many contributions to the journal since 2017, and wish her the very best for her forthcoming fellowship in Canada.

Ross Chapman and Madeline Roycroft