

EDITORIAL

It is a thrill, not to mention a privilege, to introduce readers to Issue 50 of *Context: Journal of Music Research*. In keeping with its predecessors, this issue showcases numerous research articles, a composer interview along with the score of a recent composition, a research report, and a selection of book reviews. From the sixteenth century to the present, Arnhem Land to Paris, and the Tudor court to Auschwitz, topics by local and international authors shed light on musical questions across a breadth of eras and settings, fulfilling *Context's* brief to provide a forum for all aspects of music research.

Less typically, but most fittingly, Peter Campbell begins our landmark issue with an essay celebrating *Context's* evolution. Informed by insights from the journal's founders, and infused by his own extensive involvement as an author, reviewer, committee member, and consultant, Peter articulates how the value of the journal has grown, qualitatively and quantitatively, since its 1991 launch. The *Context* community has been extraordinarily fortunate to benefit from Peter's contributions, and this piece is a fine note on which his service to the journal concludes.

Our articles section begins in the English Renaissance. In a wide-ranging critical discussion incorporating a wealth of primary and secondary sources, Chrissie Berryman and Anne-Marie Forbes examine the multiplicity of cultural forces influencing the In Nomines of the 'Father of the English Anthem,' composer, organist, and cleric Christopher Tye.

We then shift to the twentieth century, and engage with the late music of Igor Stravinsky. Aidan McGartland analyses Stravinsky's hybridisation of tradition and modernity, and synthesis of stylistic allusions and compositional techniques from across his musical career, in his last completed work, *The Owl and the Pussycat* for soprano and piano.

Next, in this eightieth anniversary of the end of the Holocaust, Anna Jacobson's article applies a personal narrative lens to the life and career of Rudolf Pekárek, the Czech oboist and

conductor whose connection to Dvořák's music helped to sustain him during the Holocaust, and in time became his signature as he led Australian orchestras in the 1960s.

Rachel Avery then discusses the use of song form in the music of New York songwriter-performer Laura Nyro. Through a series of case studies, Avery contends that Nyro's atypical approach to the sections of her pop songs reflects a queer model of subjectivity, and different modes of attachment to shared cultural forms.

In our final article, Gui Hwan Lee coins two terms, familiarisation and defamiliarisation, to discuss approaches to novel timbral techniques in Liza Lim's 2016 work *How Forests Think*. Lim's work, along with a composer interview, was featured in *Context's* Issue 42 (2017); not unlike how Lim's interview spoke to 'the ecosystem of an artistic life,' Lee's analysis stands as proof of the vitality of the international music research community.

Issue 50 continues with another full-circle moment, as Sascha Kelly interviews composer Andrew Aronowicz. In 2016, Aronowicz interviewed Elliott Gyger for Issue 41; here, he expands upon ideas of professional musical identities and non-linear musical careers, and shares an excerpt from his recent work *Komorebi* 木漏れ日. Moreover, through experiences at Musica Viva, the Melbourne Symphony Orchestra, and the ABC among others, Kelly and Aronowicz bring welcome industry perspectives to their discussion.

Caleb Triscari's research report offers a range of considerations for ensuring the accessibility and cultural safety of First Nations music collections. Triscari demonstrates the need for shared ontologies, thesauri, and data standards that accommodate the complexity of metadata associated with First Nations music material.

Five book reviews conclude Issue 50, encompassing a span of topics in which sixteenth-century Belgian lute works, music as a 'moral force' in nineteenth-century Britain, English performance contexts of Wagner's operas, the extraordinary pursuits of Louise Hanson-Dyer, and notions of musical togetherness all feature.

On behalf of the Editorial Committee, I wish to thank a global cast of readers who volunteered their time and expertise for this issue, as well as authors for choosing to publish with *Context* in 2025. As ever, I also extend deep gratitude to the Melbourne Conservatorium of Music at the University of Melbourne for its continued support.

Ross Chapman