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EDITORIAL

This issue, the fourth of our magazine devoted to 20th century music, places the emphasis on pop and jazz for its main articles.

It is part of our policy that contemporary music of all kinds should receive consideration and we believe that serious assessment of its musical worth as well as its social significance can, and should, be attempted. As Richard Middleton pointed out in the first issue of "Contact" (see his article "The Musical Significance of Pop") a critical vocabulary for the evaluation of pop is only just emerging - which accounts for the frequent appearance of writers such as Tony Palmer in "Pseuds Corner" of the magazine "Private Eye"! This does not invalidate the attempts; rather, it makes the struggle all the more interesting and any achievements well worth while. Jazz has, of course, fared better in the recent past since it has had a longer history than pop - both of performance and serious criticism.

Thus in this issue we have an article on the recent work of Bob Dylan by David Mabey and the second of Kenneth Dommett's two articles on Louis Armstrong. In addition, there is the first of two articles on the music of Peter Maxwell Davies and a review of last autumn's festival of contemporary music in Athens.

It is hoped that the next issue will appear some time in July. It will contain an interview with the composer Cornelius Cardew and an article on the music of William Walton (perhaps an interesting juxtaposition of extremes!). The Schoenberg series started in the last issue will continue with a discussion of his opera "Moses and Aaron" by John Drummond and a selective list of bibliographical material available in English and German.

Special thanks to Jean Bourne who has been responsible for the typing of the whole of this issue. Also to Hilary Bracefield, my assistant editor, and Nigel Argust and Andrew Adamson. Cover design by Cathy Lacey.

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KEITH POTTER.