

# Editorial

With this issue of *Context*, we return to a general volume after two special themed issues, with articles on a diverse array of topics.

We begin with two articles exploring mechanical or formulaic approaches to composition in the early twentieth century. Patricia Shaw convincingly argues that (*pace* Bo Derek and Dudley Moore) the orchestration of Ravel's famous *Boléro* was inspired by the automated mechanical processes of the factory, while Kate Bowan discusses Adelaide composer Hooper Brewster Jones's use of compositional formulae in his piano works composed at almost exactly the same time as *Boléro*, in the late 1920s.

We then move back in time by over three centuries, but remain broadly in the realm of compositional technique with Denis Collins's comprehensive exploration of the use of canon in the sacred choral works of William Byrd, his contemporaries and predecessors. Stephanie Locke's examination of Karl Jenkins' *Mass for the Armed Man* spans both the renaissance and twentieth century by locating this very recent work within the long tradition of *L'homme armé* mass settings.

Our next article, by Ian Burk, discusses A.E. Floyd's role in the promotion of twentieth-century Australian composition on his long-running radio programme, *The Music Lovers' Hour*, and via his press criticism. We remain in the realm of the influence of the press with Marian Poole's examination of the uses and misuses by the followers of Erich Korngold of a 1930 Viennese newspaper poll. This tale of a kind of musicological 'Chinese whispers' serves as a salutary reminder of the importance of checking primary sources. Our final formal article is a fascinating examination by Anne Doggett of European perceptions of Chinese music on the Bendigo goldfields.

In this issue we also return to the long-established *Context* tradition of composer interviews, with an interview by Stuart Greenbaum of his colleague Elliott Gyger, who recently joined the composition staff at the University of Melbourne after an extended period in the United States.

This issue concludes with several very interesting reviews and research reports. Denise Grocke reports on a large ARC-funded project assessing the benefits of group music therapy for people with a severe mental illness, and Peggy Lais describes a recent project to catalogue the concert programmes held by the Louise Hanson-Dyer Music Library at the University of Melbourne. Her work opens up to the scholarly community this valuable but previously under-utilised source of information about Melbourne's musical and concert life.

We would like to take this opportunity to thank Dr Jennifer Hill for her tireless efforts as coordinator of the *Context* editorial committee over the past three years. Jen deserves a great deal of credit for the consistently high editorial standard that *Context* achieved under her meticulous leadership. The editorial committee also wishes to acknowledge the continued financial support of the Faculty of Music, and to thank the authors, readers and reviewers who have contributed to this issue.