

## Editorial

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I wrote in my last editorial that we were relieved to bring 2020 to a close, but 2021 has arguably been even more challenging. However, amidst lockdowns, natural disasters and a disastrous vaccine rollout, our small team in the World’s Most Locked Down City has been heartened to see so many academics continuing with their projects; so many, in fact, that *Context* received an unusually high number of submissions in the last twelve months. While only three articles made it through the peer review process, we were pleased to be part of the development of so much fascinating research, and we are confident that our readers will enjoy the content we have prepared for Issue 47.

We open with research articles on diverse topics from three Australian scholars. First, performer-researcher Oliver She applies the teachings of the English piano pedagogue Tobias Matthay to the performance of York Bowen’s *Twelve Studies* (1919). Drawing upon his personal experience as a pianist, She argues that having an acquaintance with these pedagogical concepts leads to a more ‘complete’ rendering of the work in performance.

Next, Stephen Mould takes us on a deep dive into the National Library of Australia’s ‘Eugene Goossens Collection.’ Through extensive analysis of its many subsections, their contents and provenance, Mould not only proposes how the subsets of the collection should be classified, but also illuminates the potential of the collection as a tool for research, for it speaks to a rich yet neglected chapter in Australia’s musical history.

Samuel Dobson concludes our articles section by analysing the findings from a recent autoethnographic experiment in which he explored the relationship between instrumental technique and creative practice. Dobson’s study reveals how learning new techniques—in his

case, those from Joel Quarrington's *Canadian School of Double Bass*—can impact the creative decision-making process of an improvising jazz musician.

Quin Thomson subsequently shares a research report that reflects on late-diagnosed neurodivergence, as well as the rationale and endeavours of the Quintessence Project. This report serves as an update to the one Thomson published eighteen years ago, in Issue 25 of *Context*. The performer-as-subject aspects of this report have interesting parallels in the articles by both She and Dobson.

Issue 47 continues our tradition of including a composer interview, which in 2021 took place between Simone Maurer and Melody Eötvös. Taking Eötvös's *Ruler of the Hive* as a starting point, the two discuss Shakespeare, Renaissance music, the process of having the same piece performed in three different Australian states, and a recurring dream about an opera that is yet to exist.

On the subject of interviews, 2021 also marked an important milestone for *Context*. In December, Lyrebird Press launched *Take Note: Interviews with Australian Composers*, an e-book collection of composer interviews published in the journal since 1996, which I had the pleasure of editing. The volume—now available for free download on the Lyrebird Press online store—comprises eighteen interviews previously published in *Context*, the Maurer-Eötvös interview (published dually in the book and in this issue), and another 2021 interview with Stuart Greenbaum, prepared exclusively for the book. On behalf of the Editorial Committee, I extend my gratitude to Suzanne Robinson, Jen Hill and Kerry Murphy of Lyrebird Press for the opportunity to celebrate twenty-five years of *Context's* dedication to the promotion of new music, both from Australian composers and from their counterparts across the globe.

Our issue concludes, as ever, with a varied selection of book reviews, whose topics range from Thomas Tallis to albums of Australian popular music.

I am grateful to each of the many readers who volunteered their time and thought to assisting us with the preparation of this issue. I also thank the authors for selecting *Context* as their medium for publication, and the staff at the Melbourne Conservatorium of Music for their ongoing support. Finally, with the release of Issue 47 I must acknowledge the incomparable work of Sarah Kirby, whose diligence, efficiency and mentorship has been an invaluable asset to *Context's* Editorial Committee for many years. We thank Sarah for her service and wish her the best in all her future endeavours.

Madeline Roycroft