

# Editorial

This issue of *Context* is a significant one in several respects. First, it marks the fifteenth year of the journal and the thirtieth semi-annual issue since its founding in 1991. Having reached that milestone, however, this is to be the last of these biannual issues, as we have taken the difficult decision to move to a single, larger volume, published toward the end of each calendar year. This has not been an easy choice, but it is the best way forward for our journal, taking into consideration cost, time pressures on the committee, and the volume of material being offered to us for publication. I trust that all our dedicated subscribers will support us as we move to this new timeline.

Second, it is a pleasure to be able to present a section of this issue devoted to articles concerning the concept of pre-composition. Growing from an approach to *Context* by the composer Christopher Dench, these four pieces provide us with an insight into the ways in which composers might approach their art. Paul Doornbusch's lively discourse on his own methods in 'Pre-composition and Algorithmic Composition' are set off against those of a Renaissance composer, as imagined by Andrew Raiskums in his investigation of the use of plainchant as the base material for a Mass by Josquin. A playful piece by Veronika Krausas leads to Robert Dahm's substantial interview with the American composer Jay Alan Yim. The *Context* committee is grateful to Christopher for the commissioning of papers and initial editing of this section, and to Robert Dahm for taking over as editor in the latter stages. Their separate Introduction to these articles appears on page 45.

The other items in this volume are articles, research reports and reviews received by *Context* in 2005 and early 2006. The long process of reviewing, revising and refining these pieces has resulted in an excellent set of varied and thought-provoking articles: the issue opens with David Bennett's exploration of the place of World Music within today's art-music concert traditions, through the example of the famous Kronos Quartet; Anne Marshman, taking the case of Michael Tippett, looks at the way in which composers might, through clever pre-promotion, influence the way in which the public hears their works; and Bronwen Robertson brings us right up to the minute with her investigation of contemporary music performers and performances in post-revolutionary Iran.

Somewhat unusually, we present three extended Research Reports—by Alison Rabinovici, Michael Christoforidis and Rebekah Plueckhahn—on current projects being undertaken across the country. Three book reviews, covering aspects of French music in the nineteenth and twentieth centuries, early jazz in Britain, and the life and works of Ralph Vaughan Williams, and abstracts of several recent Australian theses in music, complete the volume.

Please enjoy this latest instalment of *Context: A Journal of Music Research*. We look forward to the submission of many contributions for future issues.



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