

Editorial

Welcome to volume 20 of *Context*. This edition of our journal marks the tenth year of its production and, as such, it is accompanied by a very special sense of achievement for all those who have been involved with it during that time. Emerging from a suggestion by Michael Christoforidis—who remains an active member of the editorial committee—*Context* has now published 124 articles, forty-three reviews, seventeen research reports and nine composer interviews.

The articles in this issue are, as usual, drawn from a diverse range of musicological fields, but are linked by their concern with contemporary Australian compositional processes and musical discourses. Jane Stanley discusses the use of *bricolage* as a means of describing the process of composition used by Elena Kats-Chernin. Historical jazz performance practice issues are raised by Timothy Stevens, including the use of transcription in jazz, and the model-based performance preparation of the Red Onions Jazz Band. These are analysed through a comparison of two performances of Arnett Nelson's composition *Buddy's Habit*. The search for an appropriate methodological framework for the study of Latin American popular music in Australia, including cultural and reception issues, is addressed by Dan Bendrups.

The series of composer interviews continues in this issue, with two insightful discussions. Anna Goldsworthy uncovers the compositional and philosophical inspirations of Richard Mills during the process of creating his recent opera *Batavia*, while Jillian Graham interviews Nigel Westlake, focusing on his early motivations, the transition from performance to composition, and the concept of 'Australian style' in the work of Australian composers, as well as aspects of Westlake's personal compositional process.

This issue is labelled 'Summer 2000/2001' due to a numbering error on a previous volume. We shall be returning to our 'Autumn' and 'Spring' designations from volume 21, which should be expected early next year. As usual, the articles and interviews in this current volume are complemented by a variety of book reviews ranging over Australian folk songs, jazz, and the recording industry, as well as contemporary compositional techniques and an investigation of musical time. There are also abstracts of four recently passed theses in music from Australian universities.

Our thanks go, as usual, to the many anonymous readers and others who have given us valuable advice during the preparation of this issue. Thanks go also to Prof. Warren Bebbington and the Faculty of Music, University of Melbourne, for supporting this venture over the past ten years.



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