

Editorial

Context has come a long way since the first vague ideas were mooted at a post-graduate seminar in 1990. This tenth issue of *Context* marks a significant stage in the journal's on-going development and we would like to communicate some details of the current direction.

The aim of *Context* has always been to provide a forum for the publication of original research concerning all aspects of music and to encourage discussion of a broad range of issues. As of 1995 *Context* is a fully refereed journal. In this issue we announce the establishment of a Board of Advisors, which comprises scholars from Australia and overseas, bringing their wide musical and musicological expertise to the journal. Issue 10 also contains revised guidelines for contributors and a complete index to the first ten issues of *Context*.

The journal's interest in, and commitment to, contemporary music has taken a new direction with our series of composer interviews, reducing the emphasis on the publication of compositions. Issue 10 also bears witness to a new focus in our series of research reports: *Context* will now publish research reports by Australian scholars at large, concentrating particularly on those undertaking post-doctoral research projects. The Editorial Committee would also like to encourage a greater number of book reviews.

In commemoration of the life of Keith Humble, and in recognition of his long association with the Faculty of Music, The University of Melbourne, Issue 10 begins with a tribute by John Whiteoak, first delivered at the Centennial Conference of the Faculty of Music in June of this year. A colleague and friend of the composer, Whiteoak is also Humble's current biographer. Humble's enormous contribution ranges from his extensive compositional output to a lifetime dedicated to performance and improvisation, coupled with his musical and cultural activism. This tribute is followed by an article concerned with another of Humble's passions: jazz. Bruce Johnson has written a comprehensive and detailed critique of arts funding for jazz in Australia. Supporting his argument with a wealth of statistical and anecdotal evidence, he suggests that the very structure and ideology behind Australian arts funding discriminates against jazz. The Australian theme is continued in Jennifer Hill's review of *The Goossens: A Musical Century* by Carole Rosen, in which Hill provides critical insights into the Australian career of Eugene Goossens, an integral figure of the post-war Australian musical scene.

The latest in our series of composer interviews features Herbert Brün, whose work is also reproduced on the cover of this issue. Conducted by Lyn Gallacher via email, the piece provides a stimulating exposition of this renowned composer's preoccupation with language and music. The relationship between language and music is also explored by Sjoerd van der Meulen in his article on the genre of melodrama as practised in eighteenth-century Germany. An exposition of the attitude of *Empfindsamkeit* in the cultural milieu of that time provides the context for an exploration of the *empfindsam* nature of the musical moment in melodrama.

Issues of reception are highlighted in both Elizabeth Kertesz's article and in the research report by Sandra McColl. Kertesz has undertaken a study of the critical reception of Ethel Smyth's operas and Mass which were performed around the turn of the twentieth century; in this article she focuses on issues of gender arising in the English reviews. McColl's research report on music criticism in Vienna at the turn of the century provides a snapshot of the chief critical concerns of the time, and also suggests possibilities for further research on music criticism of this era and region.