

Editorial

WITH this issue, my editorship of the *Journal of the Royal Musical Association* comes to an end. It has been a pleasure to work with such distinguished colleagues and authors, and it remains a pleasure to thank them here. Ian Rumbold and Polly Fallows were responsible for the copy-editing and proof-reading of every issue of the *Journal* under my editorship; one could not ask for a more professional team, and no one knows more than I do how important their work is. Nina Curtis and Julie Atkins at OUP Journals were unfailingly co-operative with matters relating to the *Journal*, as were all the production staff at OUP. My tasks as editor were made substantially easier by the collaboration of two reviews editors: currently Leanne Langley, and formerly Jerome Roche, whose recent death extinguished one of the brightest lights in British musicology. Isobel Preece has consistently produced abstracts of almost all papers read at conferences in the United Kingdom; the entries for the last five years represent a considerable bibliographical resource. Anonymous for the most part, the countless specialist readers who wrote reports on submitted articles made my work as editor possible; I thank them not just for the tasks they undertook, but also for what they taught me at the same time. The Editorial Board of the *Journal* and the Publications Committee of the Royal Musical Association also deserve my thanks, and in addition my colleagues at King's College, London deserve probably more than the thanks I can give them. I would particularly like to thank Irene Auerbach, who played an essential role in keeping the *Journal* running at King's and did everything from dealing with recalcitrant couriers to pacifying anguished contributors over the telephone.

When I took over the *Journal* in 1989, I was shown a prospectus that dated from a time, a few years previously, when the *Proceedings of the Royal Musical Association* metamorphosed into the *Journal*. Ambitious claims were made about broadening the scope of the *Journal* to encompass international contributions, ethnomusicology and musical analysis in addition to more 'traditional' subjects. As I look at the first proofs of vol. 119/2, I read articles that relate to the historiography of Chinese music, Beethoven reception in America, Mozart reception in France, technical aspects of the music of Britten and the history of ethnomusicology. My correspondence for this issue has gone – as well as to England – to Australia, Northern Ireland, New Jersey and California. On the basis of this evidence, the *Journal* has continued the ambitions of its early prospectus, and will continue to do so under the editorship of my successor, Andrew Wathey. This issue appears under both our names, and is the result of an effective and happy transition. I look forward with Andrew to a continuation of the success of the *Journal* into the next millennium.

Mark Everist