

Editorial

Volume 9 of *Music Performance Research* includes seven articles, as always representing very different perspectives on performance, and a book review. Heidi Korhonen-Björkman in 'Bach points and virtuosity: A performer's dialogic analysis of Betsy Jolas' *Ô Bach!*' and Anthony Gritten in 'Dismantling the demands of performing' explore what goes on 'behind the scenes' when individual musicians prepare to give and while they are actually giving performances, in contrasting but equally fascinating ways: Korhonen-Björkman by reflecting on her own performance, Gritten through a series of thought experiments. Caiti Hauck's 'Diction, expressivity and conductor's choices in choral works sung in German' also addresses factors contributing to expressivity in performance, via analyses of texts, recordings and interview data. Two articles provide wonderful insights into rare historical recordings: Georgia Volioti's 'Expressive gesture in Grieg's recordings of two Op. 43 Lyric Pieces: An exploratory principal components analysis', continuing the theme of expressivity, and Nigel Nettheim's 'Overcoming piano-roll limitations: Pachmann plays Sabouroff's Polka', which nicely complements his article 'The reconstitution of historical piano recordings: Vladimir de Pachmann plays Chopin's Nocturne in E minor' published six years ago in *Music Performance Research* (Vol. 6, 97-125). Erin Dempsey and Gilles Comeau report a questionnaire study, 'Music performance anxiety and self-efficacy in young musicians: Effects of gender and age' and Nina Loimusalo, Erkki Huovinen and Marjaana Puurtinen describe an ingenious experiment in 'Successful approaches to mental practice: A case study of four pianists', in which both self-report and eye-tracking methods were used. Finally, Lois Fitch reviews Jonathan L. Friedmann's recent book *Musical Aesthetics: an Introduction to Concepts, Theories and Functions*.

This is my final Editorial. I have been involved with *Music Performance Research* since its inception in 2007. Its first Managing Editor was Gunter Kreutz, while Antonia Ivaldi and I fulfilled the role of Co-Editors. The journal's mission, according to the first Editorial, was to "communicate knowledge and to provide a basis for further exploration [. . .] to become part of a broader scientific discussion of music as a model of human behaviour", and in Volume 1 we published five articles by Richard Parncutt, Geoff Luck, John Sloboda, Claudia Schade and the late Janet Mills. Antonia became Managing Editor in 2008, when Clemens Wöllner replaced Gunter on the editorial team (Volumes 2 and 3), and I took over in 2011, when Antonia and

Clemens stepped down and were replaced by Helena Gaunt and Susan Hallam (Volumes 4-9). Volume 3.1 (2010) was a Special Issue on Music and Health, and Volumes 5 (2012) and 8 (2017) both included Special Issues guest-edited by John Rink and Mine Doğantan-Dack respectively.

It will not have escaped regular readers' notice that although we originally hoped to publish an annual volume this has not proved possible in recent years. The number of articles published in each volume, however, has increased over time. Editors, action editors, reviewers, the specialist advisers who constitute the editorial board and editorial assistants carry out their roles in their 'free' time, such as it is for busy academics; in order to be 'open' to authors and readers alike (there are no charges for publication or for downloading articles) we do everything ourselves. We could not do this, however, without the support of the Royal Northern College of Music, who have hosted the *Music Performance Research* website and provided funding for editorial assistants including Sara Wolfson, Naomi Norton, Jessica Beck, Kiana Shafiei and Keith Phillips. Nor could the journal appear without the invaluable help of Peter Stacey, RNCM's e-learning co-ordinator.

Music Performance Research receives a great number of submissions that are not, ultimately, published in the journal, and I should like to thank those colleagues who take the time to read and provide feedback on these submissions. As has become customary, however, I should like to thank by name those who fulfilled the roles of action editor, reviewer and specialist adviser for all the articles appearing in Volumes 8 and 9: Liliana Araújo, Nick Bailey, Daniel Barolsky, Elaine Chew, Terry Clark, Annabel Cohen, Joanna Devaney, Alan Dodson, Mine Doğantan-Dack, Philip Fine, Anneliese Gill, Bruno Gingras, Naomi Halls, David Howard, Elaine King, Peter Johnson, Gunter Kreutz, Lotte Latukefu, Daniel Leech-Wilkinson, Anatole Leikin, Jerry McBride, Jennifer McRitchie, Sanna Nordin, Margaret Osborne, Ian Pace, Rosie Perkins, Robert Quinney, Kitty Shi, James Lee Slimings, Laura Tunbridge and Jonas Vaag. My apologies if I have left anyone out!

I am indebted, as ever, to my Co-Editors, Helena Gaunt and Susan Hallam, for their unflinching support. I should like to pay tribute, in particular, to Susan. She has been an inspiration to me, and to so many others, for the past quarter-century: as a researcher, teacher, author, reviewer, editor and, above all, facilitator. I have learned so much from her – and from all of you. It is an extraordinary privilege to be granted the experience of reading, reviewing and, in many cases, editing articles by authors who work in such a wide range of disciplines to make such a huge contribution to the development of research on and around music performance. This experience will no doubt inform my new role as Editor-in-Chief of *Musicae Scientiae* (<https://uk.sagepub.com/en-gb/eur/journal/musicae-scientiae>) – but I do hope you will continue to read, enjoy and submit articles to *Music Performance Research* when it moves to its new home at the Royal Conservatoire of Scotland under the editorship of Stephen Broad (mpronline@rcs.ac.uk).

Jane Ginsborg (Managing Editor), RNCM – April 2019