

Editorial

Welcome to the latest issue of *Music Performance Research*. As usual, it contains articles representing a wide range of interests and disciplines. Alan Dodson explores the relationship between expressive timing and phrase structure in an empirical study of recordings of three Chopin preludes. Noola Griffiths interviewed female soloists on the topic of their concert dress choices and relates these to the value systems underlying classical music performance and its social practices. Nicky Losseff considers the role of projective identification (a term coined by the psychiatrist and psychotherapist Anthony Storr) in the relationship between the musical contemplator (listener and/or performer) and the music that is contemplated. Finally, Jennifer Mishra reports the findings of an experiment investigating the relative efficiency of four strategies for the deliberate memorization of a short piece of music. We are grateful, as ever, to the Action Editors and reviewers who have given so generously of their time and expertise.

It will be clear from the journal's website that there have been some changes to the editorial team responsible for *Music Performance Research*. We extend our warmest wishes and thanks to Antonia Ivaldi, who has stepped down as Managing Editor and become an Associate Editor. We are delighted that Dawn Bennett, Andrea Creech, Harald Jørgensen and Heidi Westerlund have also agreed to become Associate Editors. As Managing Editor I am particularly grateful to my new Co-Editors, Helena Gaunt and Susan Hallam for their support and advice – and perhaps, above all, to our Administrator, Karen Donnelly-Bale, without whom this issue of the journal could not have been produced. We look forward to your comments and feedback on this issue, and your contributions to future issues.

Jane Ginsborg (Managing Editor)
Helena Gaunt (Co-Editor)
Susan Hallam (Co-Editor)