

TO READ DAVID KRAEHENBUEHL'S FOREWORD to the first issue of *JMT* is to receive again a vision of music theory as a noble intellectual pursuit—a vision that this issue examines, celebrates, and once again endorses. Though much has changed in the practice and scope of music theory since that first issue, Kraehenbuehl's hope that a periodical could provide a necessary stimulant for the development of the discipline remains our hope, and his interest in creative music theory our interest.

For this fiftieth anniversary issue, we publish two methodologically unusual articles that treat the history of the journal—and, by extension, the discipline—from very different angles. Relying on interviews with Allen Forte and others, David Carson Berry creates a rich history of *JMT*'s early years, when the journal was composed on a typewriter and laid out on a dining-room table in the editor's apartment. While Berry's account highlights people and places, Yosef Goldenberg's article examines the products, undertaking a bibliometric study of the article content of the first forty-eight volumes. The result is, in essence, a meta-analytical study of the discipline of music theory based on what *JMT* has published over the years. In their respective historical and analytical interests, both articles enact the kind of inquiry that has drawn many to music theory in the first place.

Analysis symposia have been published in *JMT* since volume 10, though they have been rather sporadic of late. To renew this important feature and to highlight *JMT*'s historical editorial breadth, we asked three leading music theorists to examine “Das alte Jahr vergangen ist,” a short and intense chorale prelude by J. S. Bach. All authors are struck by the extraordinary features of this work. William Renwick, well known as a scholar of Bach's music, approaches the work's poetic content with a mixture of baroque-era analytic terminology and Schenkerian analysis. Marianne Kielian-Gilbert imaginatively works through various contexts of reception, both historical and contemporary. David Temperley zeroes in on the ostensible problem of the piece and works to clarify the relationship of the work's various keys.

As you can see, we have chosen this issue to inaugurate a new era in production and design (a figurative “neues Jahr”) while also celebrating *JMT*'s past achievements. Our record in publishing seminal articles, thoughtful symposia, and important translations has set a high standard that we pledge to maintain. We look forward to publishing work that can take its place alongside Allen Forte's and David Lewin's many contributions in each decade of the journal's existence, oft-cited articles such as Robert P. Morgan's “Disso-

nant Prolongations: Theoretical and Compositional Precedents” and Joseph Straus’s “The Problem of Prolongation in Post-tonal Music,” and special issues dealing with Brown and Dempster’s “The Scientific Image of Music Theory” and with neo-Riemannian theory. While the need for translations has perhaps abated over the years, we still want in our pages the kind of intellectual variety exemplified in texts by such diverse figures as Philippe de Vitry, Tinctoris, Kirnberger, Riemann, Schenker, and Dahlhaus. We thus repeat David Kraehenbuehl’s invitation to enact music theory on *JMT*’s newly refurbished stage; we, too, await your entrances with real anticipation.

—*Daniel Harrison*