

There is a nice scene in *Annie Hall* where Woody Allen's character, standup Alvy Singer, meets Carol Kane's character, stage manager Allison Portchnik. Waiting in the wings at a variety show, Singer remonstrates with Portchnik over the scheduling. "What do you mean, 'next'?" he asks with amazement. "I'm not going after another comedian . . . because they're laughing . . . so what are you telling me? They're gonna laugh at him for a couple of minutes then I've gotta go out there and get laughs too? How much can they laugh? They're laughed out!" I know how he feels. Our previous special issue—*Experimental Writing about Music*, edited by David Gutkin—is impossible to follow. But only in that sense do I relate to Singer: although *Experimental Writing* has its laugh-out-loud moments, it is also possibly the most ambitious and unique volume of *Current Musicology* to date. (If you haven't already, find it at our website or order a hard copy). For the present issue, general operations resume: the articles collected here continue the journal's unabating commitment to diverse content, high-quality scholarship, and rigorous peer review.

In "A Psychological Approach to Musical Form: The Habituation-Fluency Theory of Repetition," David Huron investigates the psychological experience of musical repetition. As well as usefully reviewing research in psychology, Huron posits by way of an original thought experiment the sweet spot of repetitive form. Lindsay Johnson explores the historical meanings of a seventeenth-century composition by nun Alba Tressina in "Experiencing Alba Tressina's *Anima mea liquefacta est* through Bodily Humors and the Sacred Erotic." Weaving together historical research, hermeneutics, and flourishes of creative writing, Johnson stresses the importance of the body and the sacred erotic for music making and expression in Early Modern convents. In "Judging Performance, Performing Judgments: Race and Performance in Weimar Germany," Brendan Fay addresses the nationalistic and racist politics surrounding performance practice in Weimar Germany by drawing on an array of sources involving contemporary critics. The relationship between Charles Ives and Elliott Carter is the subject of David Thurmaier's "A Disturbing Lack of Musical and Stylistic Continuity? Elliott Carter, Charles Ives, and Musical Borrowing." Thurmaier offers a case study of a hardcore modernist (in this particular case, Carter) confronting anxieties of influence, quotation, and borrowing.

The book reviews section reflects the coincidence of a number of centenaries occurring in 2013; Wagner turns 200 this year, Britten 100. (Incidentally, *Current Musicology* is soon to celebrate its own half-century—expect news on this in the near future!). Jeremy Coleman provocatively reviews two books dealing with issues of gender and sexuality in Wagner's operas: Laurence Dreyfus's *Wagner and the Erotic Impulse* and a translation from German of Eva Rieger's *Richard Wagner's Women*. Nina Penner expertly reviews Heather Wiebe's *Britten's Unquiet Pasts: Sound and Memory in Postwar Reconstruction*. Stravinsky would have been 131 in 2013, which contains 13 twice (read forwards and backwards); is a palindrome; and is also a Sophie Germain prime (you'll have to look that up). More significantly, of course, *The Rite of Spring* received its first performance 100 years ago; for that reason, Maeve Sterbenz's review of Charles Joseph's *Stravinsky's Ballet's* is especially apt.

Two issues back, the then editor-in-chief and I signed off the introductory note thanking Benjamin Hansberry for his work as subscriptions manager here at *Current Musicology*. I reiterate the sentiment as Ben steps down after years of loyal service and welcome his replacement, Lucie Vágnerová. I would also like to thank the journal's editorial board for their efforts in reviewing submissions; Elliott Cairns for organizing and editing the book reviews; and Thomas Smith for his assistance in every aspect of producing this issue. Finally, many thanks to the authors featured in this issue.

*Thomas Fogg*