

EDITORIAL

After ten years at the mast, we have decided to stand down as editors of the *Cambridge Opera Journal*. When we started in the late 1980s, our (none-too-modest) hope was to broaden the scope of discourse about opera. Few would deny that this broadening has taken place, although of course the journal was only one contributor to a much larger movement. Today, writing about opera that has little to do with the traditional concerns of musicology has more chance of recognition within the academy, and may from time to time even share a platform and open a dialogue with musicological audiences. We have done what we could to encourage this dialogue. The journal seems to have acquired a reputation for favouring one type of scholarship (judging by the number of times we are fobbed off with the ‘my-stuff’s-not-trendy-enough-for-you-guys’ excuse); but we at least *feel* that we always tried to include as broad a range of approaches as the quality of submissions allowed. Perhaps the greatest pleasure (there were some pains) has been in publishing the work of younger scholars, several of whom started their writing careers in these pages. We offer our thanks to them, to the innumerable other friends and colleagues who have helped us, to the editorial board, and to the journals division of Cambridge University Press. *COJ* is in good editorial hands; it will certainly continue; we feel very lucky to have been involved with its earliest days.

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