

## *Editor's Note*

One ought to separate “the Beethoven myth” from myths about Beethoven and his music. It is two of the latter that are addressed in this issue in the essays by Sarah Clemmens Waltz and William Drabkin. But whereas Drabkin, drawing principally upon sketch studies, sets out to demolish a long-held claim concerning the origins of the scherzo of the Piano Sonata, op. 110, Clemmens Waltz, casting her net more widely, seeks to reinforce our faith in the correctness, if I may so put it, of the title “Moonlight” that has for so long attached to the earlier Sonata, op. 27 no. 2. Indeed, while not imputing the nickname to the composer himself, she nonetheless makes a strong case for an association between the Sonata and moonlight during Beethoven’s own lifetime.

The contents of volume 14/2 will include an essay on the *Grosse Fuge* by David Levy, and a review-essay by Michael Spitzer on James Hepokoski and Warren Darcy’s *Elements of Sonata Theory*. I regret to inform subscribers that this will be the last volume of *Beethoven Forum* published by the University of Illinois Press, which took over from the original publisher beginning with volume 9. Discussions concerning a future publisher are in hand, and we hope that “the best of present-day scholarship” will continue to appear in this forum. Thus fate knocks at the door.

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