

## Editor's Note

At the end of my Note to volume 14/1, I mentioned that the University of Illinois Press would cease publishing *Beethoven Forum* on the completion of this volume. On learning this news, the Editorial Board explored the possibility of transferring to various other publishers; but in the event no conclusive negotiations took place. Then, at its annual breakfast meeting during the AMS conference (Quebec, 2007), the board discussed the future of the journal more generally and reached the conclusion that, contrary to the situation in the late 1980s and early 1990s, when *Beethoven Forum* was conceived and established, the present climate for Beethoven studies is no longer so conducive to the maintenance of an annual publication of research in article form. Rather, it was felt that a better model might be that of the earlier, occasional volumes of *Beethoven Studies* so signally represented by the three publications (1973, 1977, and 1982) edited by Alan Tyson, and more recently by collections of essays on the music of Mozart, Brahms, and Mahler.

This, then, is the last issue of *Beethoven Forum*. While the Editorial Board becomes formally dissolved, we resolved at the AMS meeting that a continuing, informal annual gathering would be very desirable, and that the organization of a study session at a future AMS conference might, in Richard Kramer's words, "be a spirited way to encourage the exchange of ideas in and around Beethoven and perhaps to inspire new avenues of discourse." Similarly, occasional publications of the kind envisaged above might be stimulated by Beethoven panels at the AMS or by specifically organized conferences.

It has been a privilege to serve as Editor-in-Chief of *Beethoven Forum*, the longest-lived Beethoven yearbook in scholarly history, as Lewis Lockwood reminded us. Lewis, along with Christopher Reynolds and James Webster, was one of the founding editors; we all owe them an immense debt of gratitude for their vision and endeavor in bringing the *Forum* into existence and invigorating its life since 1992. Grateful thanks are due, too, to Willis Regier, whose belief in and support for the journal, first at Nebraska Press and later at Illinois, were a *sine qua non*. And I take this opportunity to thank all my colleagues on the board, especially my coeditors Stephen Rumph and Mark Katz, for their work and support. Christina Acosta has always carried out her duties as assistant editor with exemplary skill and patience and has made my own job so much the easier.

Appropriately, perhaps, this final issue is finale-heavy. Readers will find much to ponder in Robert Pascall's discussion of the last movement of the Ninth Symphony and in David Levy's treatment of the *Grosse Fuge*, as well as in the reviews that follow. And while there is inevitably a sense of regret with which I close these valedictory remarks, I take heart in offering to our subscribers two last essays in which joy and the hope of resurrection are satisfyingly contemplated. *Plaudite, amici*.

Nicholas Marston