

The Journal of Musicological Research

Presents a Special Issue on:
New Beethoven Research



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Routledge and the *Journal of Musicological Research* are pleased to announce a special double issue devoted to New Beethoven Research, featuring a collection of articles covering the latest research on one of the most important and influential figures in music.

From the Preface, by Guest Editor William Kinderman:

Two centuries after their creation, Beethoven's works display an undiminished cultural relevance. One measure of their vitality is the intensity with which musicians continue to probe the context of Beethoven's career and the aesthetic meaning of his compositions. The present double-issue of the *Journal of Musicological Research* gathers together such contributions from a wide-ranging international group of contributors.

The trigger for this selection is a fresh initiative: recent annual conferences devoted to New Beethoven Research that have been organized by a group of four scholars: Joanna Biermann, University of Alabama; David Levy, Wake Forest University; William Meredith, director of the Ira Brilliant Center for Beethoven Studies, San José State University; and myself. The first such conference convened at the Ira Brilliant Center for Beethoven Studies in November 2011; the second took place in New Orleans in November 2012. Many fine abstracts were submitted, forcing the organizers to be unusually selective. Most of the articles published here were first presented as papers in New Orleans, although the first two studies, by Julia Ronge and Michael Warner, were given at the San José symposium.

These annual conferences will continue, with the next New Beethoven Research conference taking place in Pittsburgh in November 2013, immediately preceding the annual national meeting of the American Musicological Society. Plans are currently under discussion for yet another meeting to take place during 2014 hosted by the Beethoven-Haus in Bonn. A glance at the present volume shows the international character of these symposia, and the prominent contributions made by German researchers alongside their mainly American colleagues.

The selection of essays presented here demonstrates the scope and vitality of Beethoven research, and should supply a platform for continuing investigation into his seemingly inexhaustible works. The issues explored here extend from historical and biographical matters to musical analysis and the aesthetics of performance, and affirm thereby the integrity of the field of Beethoven studies.

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NEW BEETHOVEN RESEARCH

Guest Editor: William Kinderman, University of Illinois

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