

Abstracts: New Beethoven Research Conference
New Orleans, Oct. 31-Nov. 1, 2012

Wednesday morning, October 31, 9 – 12 noon

Bathia Churgin
Professor emerita, Bar-Ilan University, Israel
“Beethoven’s Handel and the Messiah Copies”

Joel Lester
Professor, Mannes College of Music
“What Beethoven might have learned from J.S. Bach”

Beethoven was the first major composer to have grown up knowing the music of J.S. Bach, playing *The Well-Tempered Clavier* (vol. 1 only?) before his teens. Haydn was largely unaware of Bach’s music, and Mozart was a “mature composer” when he encountered it. How might this early exposure have influenced Beethoven? Beyond his well-known use of counterpoint and fugue, I argue that Bach’s influence perhaps pervades three a

3) Heightening Rhetorical Processes Culminating at a Movement's End. Bach's fugues often end with a contrapuntal tour-de-force (e.g., the B^b-minor Fugue, where the

Wednesday afternoon, October 31, 2 – 6 pm

Bernhard Appel

Beethoven-Archiv, Bonn

“Model and Emulation: Beethoven and E. T. A. Hoffmann’s *Grand Trio*”

E. T. A. Hoffmann’s reviews of some of Beethoven’s outstanding compositions (5th Symphony op. 67, Trios for piano op. 70, Music to Egmont op. 84, Mass op. 86, Coriolanus Overture op. 62) are considered to be highlights within the history of musical criticism and of crucial importance as documents for the emancipation and autonomy of instrumental music. But Hoffmann’s advanced aesthetic viewpoints stand in contrast to his own instrumental compositions, which are regarded as conservative. Generally it is accepted that Hoffmann’s compositional ideals were J. Haydn and particularly Mozart. This lecture will show that Hoffmann’s *Grand Trio* in E major, composed in 1809, but not completely published until 1971, follows Beethoven in a surprising way.

Tamara Balter

independent scholar, Ph.D., Indiana University

“Parody of *Learned Style* in Beethoven’s Chamber Music”

Since Ratner’s studies on topics and their significance for the classical style (1980), accounts of the topic of *learned* or *strict style* have become common in literature. However, a specific variant of this topic, *parody of learned style*, has scarcely been discussed, with the exception of Grave’s study of Haydn’s string quartets (2006). Most writers (e.g., Ratner, Longyear, and Lowe) have only briefly touched upon this theme in their accounts of comic elements in some of Haydn’s and Beethoven’s fugal writing, focusing on genres or forms that are usually not associated with *learned* or *fugal* style. Raymond Monelle (2006) raises the possibility of tracing irony “when a topic appears in an uncharacteristic position,” noting that *learned style* typically appears in the middle. Indeed, when a movement *starts* with such a topic (e.g., fugal writing) but quickly moves to a contrasting topic, frustrating expectations for the main topic of the movement, irony, or parody may result. Similarly, when fugal writing is used in an uncharacteristic idiom (e.g., with a rustic dance as subject), , irony may stem from the incongruity between contrasting topics and associations.

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Joseph Kerman describes the sudden turn from A minor to A major that takes place in the coda of the finale of Op. 132 as a “dissolving conclusion” that conveys an impression of “liberation, even of play,” in its blithe rejection of the preceding A-minor narrative. But he adds that “the play seems genuinely earned or achieved,” raising the question of how an act defined by apparent spontaneity can be perceived as justified through the course of the very narrative from which it emerges. The central *Heiliger Dankgesang* movement provides one perspective from which to assess this question. Analysis of its structure and modal language suggests that the *Dankgesang* is both temporally isolated from the surrounding music and also an indirect center of meaning for the narrative from which it is detached. This calls to mind Kant’s idea of freedom originating in an agent that is independent of the causal bonds of extended time. Since the *Dankgesang*’s narrative discontinuity disrupts linear analysis of the quartet as a whole, study of sketches and related works provides a useful framework through which to trace the *Dankgesang*’s influence on surrounding material.

In particular, sketches extending back to the Ninth Symphony show a tight web of genetic connections between the *Heiliger Dankgesang*, Op. 132’s finale, and the symphony’s “Joy” theme and finale. These connections support a view of the “Joy” theme and the *Dankgesang*’s chorale as structurally and functionally inverted counterparts central to the narratives of their respective works. The conjunct turning motion essential to both themes drives many early sketches for the quartet’s finale. Connections between the third and fifth movements of Op. 132 extend through the *Autograph 11/2*, *De Roda*, and

