

Eighth International New Beethoven Research Conference



Westin Waterfront Hotel, Boston MA
October 30-31, 2019

Sponsored by the American Musicological Society, American Beethoven Society, the University of Alabama, and the University of California, Los Angeles.

Program committee: Joanna Biermann (University of Alabama), Erica Buurman (Ira F. Brilliant Center for Beethoven Studies, San Jose State University), William Kinderman (University of Illinois, Urbana-Champaign), David Levy (Wake Forest University), Julia Ronge (Beethoven-Haus, Bonn), William Meredith (emeritus director, Ira F. Brilliant Center for Beethoven Studies)

Wednesday, October 30, Day 1
9:00-5:00, Location: Stone

8:00-9:00: Continental Breakfast (complimentary) in Stone

Session 1: Reception History

Wednesday October 30, 9:00-11:15

Session Chair: Julia Ronge

Martin Nedbal, University of Kansas: "Dramaturgical and Political Aspects of Fidelio Reception in Nineteenth-Century Prague"

Leanne Langley, Royal Philharmonic Society: "London Calling: The *English Music Gazette* and Beethoven's 'Quartetto' (1819)"

James Parsons, Missouri State University: "Beethoven, the Choral Finale, and Schiller's 'Exclusionary' Second Strophe"

Session 2: Works

Wednesday October 30, 1:45-5:00pm

Session Chair: William Kinderman

Nicholas Marston, University of Cambridge: "The Limits of Integration? Beethoven's String Quartet in C, Op. 29 and Violin Sonata in G, Op. 96"

Ned Kellenberger, Illinois College: "The Solo Part of Beethoven's Violin Concerto, Op 61: A Reevaluation"

3:15-3:30: Break

Abstracts

Session 1: Reception History

Martin Nedbal

Dramaturgical and Political Aspects of Fidelio Reception in
Nineteenth-Century Prague

This paper discusses previously overlooked journalistic reviews and production materials (such as conducting scores, prompters' librettos, and vocal parts) associated with Fidelio performances at Prague's Czech and German theaters between 1814 and 1888. These documents illustrate both the transformations of the opera's stage form and the political meanings associated with Beethoven's work during this period. Most importantly, these materials prove that nineteenth-century Prague productions centered around the

Theater in 1888). As the relations between Prague's Czechs and Germans grew more tense in the second half of the nineteenth century, the Czech theater mostly ignored Fidelio, and in connection to occasional Czech performances, Czech critics complained about what they viewed as specifically German aspects of the work.

Leanne Langley

London Calling: The *English Musical Gazette* and Beethoven's "Quartetto" (1819)

Beethoven's relationship with the London Philharmonic Society, founded in 1813, has been documented by scholars from Alexander Thayer, Alan Tyson and Barry Cooper to Alexander Ringer, David Levy and Arthur Searle. Placing letters, scores and performances in the longer narrative of Beethoven's interest in London from 1807, and in Edinburgh from still earlier, 1803, such studies illuminate his dealings with publishers, instrument-makers, performers, and friends including George Thomson, Muzio Clementi, J.P. Salomon, Ferdinand Ries, George Smart, Charles Neate, and John Broadwood. Without question, Beethoven aimed to make an impact in Great Britain. He held his professional brethren there in the highest regard, hoped to visit one day, and certainly knew the value of the British market.

All the more striking, then, is the recent discovery of a "new" Beethoven piece, published in London on at least three occasions in the early nineteenth century, never doubted as his at the time but equally not noticed, studied or catalogued by later scholars. It seems to have been missed by virtue of first appearing in an anonymous, short-lived music periodical of small circulation, the *English Musical Gazette* - a journal that, as new research reveals, can now itself be connected directly with the Philharmonic Society. My paper will present what can be conjectured about the commissioning and function of the piece, a 54-bar four-voice vocal setting of the Agnus dei entitled

“Quartetto.” I will argue that although brief, this work is an authentic missing link in our knowledge of Beethoven's compositional activity in 1818-

(measure 832)—he just as easily could have dropped the line and directed his attention to another from Schiller's verse or a different poem altogether. Reading Schiller in light of his social contract in which the individual and society collaborate for the good of all, I provide an alternative reading of Schiller's widely misunderstood second strophe and Beethoven's setting of it in the choral finale of the Ninth Symphony.

Session 2: Works

Nicholas Marston

The Limits of Integration? Beethoven's String Quintet in C, Op. 29 and Violin Sonata in G, Op. 96

Beethoven's music, and particularly that of his so-called 'heroic decade', is routinely regarded as emblematic of concepts such as an organic unity, integration of part and whole, and similar such expressions. In this paper I discuss two works – the little-discussed String Quintet in C, Op. 29 (1801) and the Violin Sonata in G, Op. 96 (1812) – standing at either end of that decade. Both exhibit a conspicuous wealth of features that can be conventionally understood as unifying or integrative; in particular, the finale of each work relates importantly to what has preceded it. In the case of the Quintet, the principal connection is between the finale and the first movement, while the finale of Op. 96 discloses subtle interconnections to all three preceding movements. Notwithstanding all this, I argue that both finales, in similar ways, stage an 'extreme' or 'absurd' integrative moment that, paradoxically, may serve to threaten the very notion of 'integration' itself.

Ned Kellenberger

The Solo Part of Beethoven's Violin Concerto, Op. 61: A Reevaluation

It is not widely recognized that the familiar final version of the solo part of Beethoven's Violin Concerto op. 61 may not stem entirely from the composer. This uncertainty shifts attention toward earlier versions preserved in the composer's hand in the autograph manuscript. With the absence of confirmation that Beethoven assembled the final version himself, a reevaluation of the different versions of the solo violin part is justified.

The concerto was composed in six weeks under pressure of the premiere deadline. Some difficult passages were omitted before the premiere, and it is possible the lack of preparation time for the soloist (Franz Clement) and the orchestra forced these practical removals. Beethoven was not satisfied with the premiere performance; later revisions of the solo violin part seemed to respond to shortcomings in this Performance.

Among the sources for Beethoven's op. 61 are three versions of the solo violin part. Two of these versions are found in the autograph manuscript, now held in a collection in Vienna in the Österreichische Nationalbibliothek. The first version was used for the premiere on 23 December 1806; the second is a revision from May and June of 1807. The third version is found in the first published edition from Vienna dating from January 1809. Startling departures from the standard text of the violin part can be based on these sources, such as a virtuosic solo presence at the recapitulation of the first movement. No single version presents itself as the definitive authoritative version of the solo violin part. A synthetic approach to the different violin solo revisions seems justified.

Francesco Fontanelli

From *la gaieté* to the "melancholy" Adagio: The genesis of the slow movement theme of the Quartet op. 127

Scholarship on the op. 127 quartet makes references to a scherzo-like movement entitled “la gaieté”, which Beethoven had inserted into the work, but later discarded. As Nottebohm demonstrated, the composer did not renounce his original ideas; instead, he used the material of the gaieté to build the Adagio theme. Barry Cooper reconstructed the creative process in 2014; the question of the ‘meaning’ of these transformations, however, remains open. What kind of quartet did Beethoven foresee? And which role did he intend to attribute to the slow movement within the overall structure of the work?

My paper discusses the sketch content in order to identify the composer’s possible models and the technical/stylistic problems he confronted. I will first shed light on the hitherto overlooked origins of the gaieté. The French title appears in late eighteenth-century collections of airs de contredanses and occurs as designation of piano character pieces. These precedents are crucial to understand the early project for the op. 127 quartet: the sketches present us a playful country dance, followed by a bel canto-style Adagio motivically related to it, but contrasting in character. I will examine how the composer attempted to realise the idea of a ‘theatrical’ juxtaposition between dance theme and lyrical theme, in the light of the youthful experiments in the op. 18 quartets. Finally, I will tackle the last metamorphosis: the disappearance of the gaieté, ‘camouflaged’ within the Adagio melody, now transfigured into an aura of sublime melancholy.

Elisa Novara

“Freylich war der Effect ganz derselbe, aber nicht für das Auge”:
Beethoven's own arrangement of the Great Fugue op. 133/134”

Beethoven's own 4 hands piano transcription of the Great Fugue op. 134 is, in many regards, different from any other piano arrangement he made: firstly, it is given an opus number, which is something that conventional Klavierauszüge usually do not have; secondly, it has a dedication, namely to Beethoven's patron and pupil the Archduke Rudolf. It is notoriously difficult to play that it barely fulfills the primary function of 4 hands piano transcriptions in the 19th century: a more easily accessible performance practice would have resulted in better circulation of the work.

Session 3: Sources

Jens Dufner

“Copyist A”: What do we actually know about Wenzel Schlemmer?

In 1970, Alan Tyson published his famous “Notes on Five of

collaboration with Beethoven. In this context, the manuscripts attributed to Schlemmer should also be examined more closely. The paper will discuss whether they really all come from the same hand, and will consider which role Schlemmer played in Beethoven's compositional oeuvre.

Theodore Albrecht

Joseph Stieler's Portrait of Beethoven Holding the Missa
solemnis: What the Composer Was Really Thinking

Joseph Carl Stieler's portrait of Beethoven holding the Missa solemn is one of the most recognized, most reproduced, and most adapted images of the composer. Even so, its origins remain unclear. Its date has been given as ca. 1819, ca. 1820, ca. 1821, or even some combination of these. Through a close reading of Beethoven's Conversation Books (now being published in an updated English edition), it becomes apparent that Stieler began sketching on February 12, 1820, and put the finishing touches on the oil portrait on April 10 of that year. Moreover, we learn that the Munich-based Stieler undertook the portrait upon commission from the Frankfurt banker Franz Brentano, to please his wife Antonie. Although Beethoven holds the beatific Missa solemn (still incomplete) in his hands, he is scowling in a manner inconsistent with the music. At a sitting at Stieler's studio on March 28, 1820, Beethoven held not a score, but instead a conversation book into which he entered his concerns about the guardianship of his nephew Karl, including the colorful pun *Arschmundschaftsgericht* (Assholeship Court). Here, then, was probably the cause of Beethoven's angry scowl. The conversation books allow u

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John D. Wilson

Mozart and Beethoven Reconsidered: Evidence from the Bonn
Years

Keynote

Thursday October 31, 11:30-12:30

Elaine Sisman

Reckoning and Deducing with Beethoven

This talk draws together a series of firsts—Beethoven's first work for the theater in Vienna, his first variations to be granted opus numbers, his first symphony written on a "subject," and his first offering to a publisher that required fact-checking—in

Beethoven Conferences and Symposia in 2020

February 6–7: Beethoven symposium at the Oxford Beethoven Festival, Oxford

February 10–14: *Beethoven-Perspectives*, Beethoven-Haus, Bonn

February 29–March 1: *Beethoven 2020: Analytical and Performative Perspectives*,

Conservatorium van Amsterdam

March 27–29: *Beethoven the European*, Lucca

April 17–18: *Neue Wege? Alte Klischees? Mozart – Stefan Zweig – Beethoven*,

Beethoven-Haus, Bonn

April 30–May 2: *New Perspectives on Beethoven's Chamber Music*, Ira F. Brilliant

Center for Beethoven Studies, San Jose

May 5–7: *Die Trias der Wiener Klassik: Haydn - Mozart - Beethoven*.

Gemeinsamkeiten, Parallelen, Gegensätze, Vienna and Eisenstadt

May 19–22: *Beethoven-Geflechte*, University of Vienna

May 9–10: *String Quartets in Beethoven's Europe*, University of Auckland

June 19–20: *HNO-*