

**American Beethoven Society's Third Biennial Convention
July 9 - 11, 2009**

Schedule of Events

Thursday, July 9

The Library opens at 8:00 a.m.; the Center opens to the public at 11:00.

9:00-11:00 Private time for attendees to tour Schulz Exhibit / do research

11:00-12:00 Beethoven movie

12:00-2:00 Lunch break (on your own—we have a great list of nearby restaurants!)

**AFTERNOON PAPER & PERFORMANCE SESSION:
Beethoven's Musical Creativity**

2:00-2:45 Henry Neiger (NY) and Susan Kagan (Hunter College, emerita): "Beethoven's First Piano Variations"

"Hugely popular in the 1780s and '90s, Beethoven's early variations have faded from view even though several sets are significant. His first published work in 1782, the Nine Dressler Variations (WoO 63), was a funeral march in C Minor ending in C Major. Beethoven would turn to the variation form and to the C minor/major sequence in important works throughout his career. His second independent set of variations (1790/91) marks a great breakthrough on a large scale into his powerful original style. The breadth and boldness of the 24 Righini Variations in D Major (WoO 65) make it a milestone in variation history. Yet these influential and appealing early variations seem largely unheard and unappreciated."

A Beethoven lover and student for 60 years, Henry Neiger worked in New York in cultural communications and music promotion for the American Museum of Natural History and the 92nd Street Y. He was a board member and officer, New York Chapter of the American Beethoven Society. Pianist, critic (*Fanfare*), professor emerita (Hunter College), musicologist, and board member of the Brilliant Center for Beethoven Studies, Susan Kagan is recording the complete keyboard works of Ferdinand Ries. She performs frequently with her husband cellist Gerald Kagan. She founded the NY chapter of the ABS.

3:00-3:45 Paul Ellison (San Francisco State University): "Affective Ordering in Beethoven's Gellert Lieder, Opus 48: In Support of Joanna Cobb Biermann"

"In her 2004 article in Volume 11 of *Beethoven Forum*, Joanna Cobb Biermann argues convincingly for a revised ordering of Beethoven's *Gellert Lieder* as seen in the 1803 Hoffmeister & Kühnel edition, a source only rediscovered in 1993 and something unavailable to the editors of the *Neue Ausgabe*. This paper will support Biermann's findings by demonstrating that her thesis becomes even more persuasive when issues concerning the affective use of tonality are considered. It will

discuss Beethoven's direct statements about key characteristics and examine briefly the anecdotal material and the empirical evidence found in his song repertory, in order to illustrate how he used tonality affectively. It will review his use of affective symbolism in the *Gellert Lieder* in detail, demonstrating that this reordering has the advantage of highlighting the tritone relationship between F-sharp Minor to C Major as the only significant occurrence of tonal tension in the cycle, a usage clearly employed by Beethoven for affective reasons."

Paul Ellison lectures in music history at San Francisco State University and is assistant editor of *The Beethoven Journal*. His PhD thesis, "The Key to Beethoven: Connecting Tonality and Meaning in His Music," will be submitted this summer. He is a regular lecturer for Cal Performances and is currently editing the correspondence between pianist Malcolm Frager and conductor Max Rudolf for Pendragon Press.

4:00-4:45 Amy Carr-Richardson (East Carolina University): "Musical Borrowings in Beethoven's Late String Quartets"

"Beethoven once remarked that his late string quartets contained a new and imaginative type of voice leading. He also labeled the autograph score of one of his late quartets, Opus 131, with the phrase 'pilfered from little bits of this and that.' Even though he later discounted the label about pilferings as a joke, it may have some significance as a reference to the compositional methods Beethoven followed in his last works. This paper proposes that the comments about voice leading and pilfering are related, in that Beethoven was borrowing musical materials from works by other composers and reworking them in his own late compositions. The paper will illustrate the 'new' methods of voice-leading and will provide specific examples of musical borrowing from J.S. Bach's *Well Tempered Clavier* in the late quartets."

Amy Carr-Richardson serves as Associate Professor of Music Theory at East Carolina University in Greenville, North Carolina. She has published articles relating to the analysis of Beethoven's late music and to music theory pedagogy. Most recently, she has investigated musical borrowing in Beethoven's late string quartets and in the *Missa solemnis*.

5:00-6:00 Opening wine and cheese reception

Dinner On your own!

Friday, July 10

The Library opens at 8:00 a.m.

8:30-9:00 Coffee, tea, and sweets

MORNING PAPER SESSION: Reception History

9:00-9:45 John Clubbe (emeritus, Duke University; Sante Fe): "Beethoven, Brutus, and the Egyptian Mysteries"

“Among the few personal belongings Beethoven left behind upon his death were a statuette of Brutus and a sheet of paper on which he had copied three sayings from Friedrich Schiller’s *Die Sendung Moses (The Mission of Moses)* that derive from the Egyptian mysteries. The statuette stood on Beethoven’s desk in later years, and the Egyptian sayings were under the desk glass. I explore the biographical and historical context behind the interconnected meanings these two possessions held for Beethoven.”

John Clubbe, formerly professor of English at Duke University and the University of Kentucky and now living in Santa Fe, has written widely on nineteenth-century British and American literature as well as on cities, architecture, nature, and, more recently, on Beethoven and music. Among his books are *Cincinnati Observed: Architecture and History* and *Byron, Sully, and the Power of Portraiture*. Since 1986 he has served as joint president of the International Byron Society, which has branches in over thirty countries.

10:00-10:45 Donna Beckage (Getty Research Institute): “Beethoven Transposed: George Bernard Shaw’s *Owen Jack*”

“Late in George Bernard Shaw’s life, biographer Hesketh Pearson suggested that he write a play about Beethoven, a composer whose work Shaw often discussed in his music criticism. The playwright rejected the idea, pointing out, ‘I have already dealt with him in *Love Among the Artists*.’ The novel, written early in Shaw’s career, features a Welsh composer named Owen Jack whose personal characteristics and musical talents are strongly reminiscent of Beethoven’s. This paper will examine the parallels and contrasts between the fictional composer and his historical counterpart and consider how Shaw used his Beethoven-inspired character to explore the nature of the artistic genius and his or her role in society.”

Donna Beckage received her Ph.D. in Comparative Literature from the University of California, Riverside in 1977 with a dissertation on “Beethoven in Western Literature” and taught literature courses at UC Riverside and Vanderbilt University. Since 1986 she has worked at the Getty Research Institute in Los Angeles, where she helps to administer a visiting scholar program, as well as lectures and conferences on art history and the humanities. The focus of her personal research is on relationships among literature and the arts, especially music. Two of her articles about literary portrayals of Beethoven and his music have appeared in *The Beethoven Journal*.

11:00-11:45 Michael Broyles (Pennsylvania State University): “Beethoven was Black. Why Does It Matter?”

“In the 1960s black radicals such as Malcolm X and Stokely Carmichael began to spread the claim that Beethoven was black. Soon the idea found its way into the mainstream media. While considering the sources for such a claim, the main question I will raise is not is it true, but rather why does it matter? There is a paradox: Among the many historical figures whose African heritage was asserted, why was Beethoven so embraced by the Black Power movement? Why was a German composer who epitomized the Western European classical canon so important to the argument? In other words how and why within 1960s and 70s American culture did it advantage certain groups to claim that Beethoven was black, particularly when he so clearly represented

what they wanted to reject, the European tradition? This claim is still voiced, and what it says about American culture will be the focus of this talk.”

Michael Broyles is Distinguished Professor of Music Emeritus at Pennsylvania State University and Visiting Professor of Music at Florida State University. His most recent book, *Leo Ornstein: Modernist Dilemmas, Personal Choices*, written with Denise Von Glahn, won the Irving S. Lowens Prize from the Society for American Music for the best book on American music published in 2007. After starting in Beethoven scholarship and then many years of work in American music he is combining his two interests in a book currently underway, *Beethoven in America*, which discusses how Beethoven has been viewed, interpreted and used, both in the scholarly world and in popular culture.

12:00-1:00 Lunch (on your own; café open downstairs)

1:00-1:45 Patricia Stroh (curator, Beethoven Center): “New Treasures from the Vault: Acquisitions from 2007-2009”

2:00-2:45 William Meredith lecture-demo: The Center’s Historical Keyboard Collection

3:30-4:45 Concert with Malcolm Bilson on the Center’s Dulcken fortepiano (made by Janine Johnson and Paul Poletti in 1985, based on the 1795 instrument in the Smithsonian)

Haydn: Sonata in E Minor, Hob. 34

Mozart: Fantasy in C Minor, K. 396, and *Eine Kleine Gigue*, K. 574.

Dusseck: Fantasy and Fugue in F Minor

Beethoven: Sonata in D Minor, Opus 31, no. 2 (“Tempest”)

Beethoven: Sonata in E-flat Major, Opus 31, no. 3

Malcolm Bilson has been in the forefront of the period-instrument movement for over thirty years. A member of the Cornell Music Department since 1968, he began his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven, and Schubert on late 18th- and early 19th-century pianos. Since then he has proven to be a key contributor to the restoration of the fortepiano to the concert stage and to fresh recordings of the “mainstream” repertory. In addition to an extensive career as a soloist and chamber player, Bilson has toured with the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, the Philharmonia Baroque under Nicholas McGegan, Tafelmusik of Toronto, Concerto Köln, and other early and modern instrument orchestras around the world.

Mr. Bilson has recorded the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists, the piano-violin Sonatas with Sergiu Luca, and the solo piano sonatas. His traversal on period pianos of the Schubert piano sonatas (including the so-called incomplete sonatas) was completed in 2003, and in 2005 a single CD of Haydn sonatas appeared on the Claves label. In the fall of 1994 Bilson and six of his former artist-pupils from Cornell’s D.M.A. program in historical performance practice

presented the 32 piano sonatas of Beethoven with opus numbers in New York City, the first time ever that these works had been given as a cycle on period instruments. The New York Times said that “what emerged in these performances was an unusually clear sense of how revolutionary these works must have sounded in their time.” The recording of this series garnered over fifty very positive reviews and has recently been reissued.

In addition to his activities in Cornell’s performance-practice program, Professor Bilson teaches piano to both graduate and undergraduate students. He is also adjunct professor at the Eastman School of Music. He gives annual summer fortepiano workshops at various locations in the United States and Europe, as well as master classes and lectures (generally in conjunction with solo performances) around the world. In his educational video entitled “Knowing the Score,” released in 2005, Bilson discusses the question: “Do we really know how to read the notation of the so-called ‘classical, masters?’”

5:30-9:00 Banquet

Saturday, July 11

The library opens at 9:00 a.m.

9:00-9:30 Coffee hour and private time for attendees to tour Schulz Exhibit / do research

MORNING PAPER SESSION: Moonlight, Creativity, and Ries’ Sonatas

9:30-10:15 Sarah Clemmens Waltz (University of the Pacific): “Moonlight, Romantic Imagery, and Beethoven’s Sonata Opus 27, no. 2”

“Ludwig Rellstab has long been credited with (or accused of) inventing the title ‘Moonlight’ Sonata for Beethoven’s *Sonata quasi una fantasia*, Opus 27, no. 2; Wilhelm von Lenz’s *Beethoven and His Three Styles* belittled the ‘Moonlight’ title and dated it to about 1835. Rellstab’s actual description of the ‘Moonlight’ sonata is part of a literary work from 1824 and involves far more subtle use of romantic imagery than the title’s detractors would imply. Not just the sonata but Beethoven’s whole output, in Rellstab’s work, symbolizes the romantic ineffable (for which both moonlight and the aeolian harp are also symbols). In addition, the repetitive triplet arpeggiation, slow harmonic rhythm, and minor key of the sonata’s first movement seem to have been frequently employed together during Beethoven’s lifetime as a convention representing the moon or the night (also present in Schubert’s *An den Mond*, D. 193, or later in Bellini’s ‘Casta Diva’ and Chopin’s Nocturnes). This musical convention may be the reason that Rellstab’s moonlight comparison seemed so apt to early nineteenth-century listeners, perhaps also explaining why the ‘Moonlight’ sobriquet has proved so resilient to well-meaning attempts to dislodge it.”

Sarah Clemmens Waltz is Assistant Professor of Music History at the University of the Pacific in Stockton, CA. She received the Ph.D. in 2007 from Yale University with the dissertation "The Highland Muse in Romantic German Music." She is currently working on a related book about German Romantic interest in Scotland, the North, and natural genius, and she has also written on the critic Amadeus Wendt, a contemporary of Beethoven.

10:30-11:15 Francois Mai (Consultant Psychiatrist, Ottawa, Canada): "The Psychology of Beethoven's Creativity"

"Although Beethoven was a gregarious man, he also had a difficult personality. His social relationships were characterized by intense feelings of love, anger, and guilt; they were also subject to sudden and extreme changes, and this sometimes lead to extended fallouts from even his close friends. He had a stress-filled life, with spells of both depression and elation. Paradoxically, these traits and emotions both stimulated and enhanced his creativity, but he was able to cope with such difficulties because of the inner conviction of the power of his musical message."

Dr. Mai is a medical graduate of the University of Cape Town, South Africa. He has specialty qualifications in both psychiatry and general medicine and until 2000 was a professor in the Faculty of Medicine, University of Ottawa and head of the Department of Psychiatry at the Ottawa General Hospital. He has been passionate about Beethoven and his music since childhood, and was an amateur pianist until recently. He is the author of the book *Diagnosing Genius: The Life and Death of Beethoven*, published by McGill/Queen's University Press in 2007.

11:30-12:15 Susan Kagan (emerita, Hunter College): Ferdinand Ries Recital-Lecture, "Ferdinand Ries's Last Piano Sonata: End of the Path to Romanticism"

Following an exploration of Ferdinand Ries's early (1805) and middle-period (1809) piano sonatas at the Beethoven Center given at previous conventions, this event completes the journey with a talk and a performance of his last sonata, Opus 176. By 1832, the date of the sonata, Ferdinand Ries had arrived at an unabashed expressive Romantic style. This sonata looks ahead to Schumann, Liszt, and other mid-19th-century Romanticists.

Susan Kagan is the authoritative scholar on Beethoven's most important patron, the Archduke Rudolph. Her biography and analysis of the Archduke's life and works is published by Pendragon Press. She has recently devoted herself to a set of five CDs of the complete sonatas by one of Beethoven's most important pupils and friends, Ferdinand Ries. Reviews of the second volume (the latest to appear) have been uniformly enthusiastic. Writing for cliffsclassic.com, Giv Cornfield wrote, "Kagan brings a master's touch and serious approach to these two lovely sonatas, elevating them to a perhaps higher plane than they merit, but all in good taste and impeccable artistry." Jerry Dubins, writing for *Fanfare*, noted that Kagan "has become a champion of Ferdinand Ries but also a foremost authority on his music. ... Kagan and Naxos are both to be commended for undertaking this project, and it is to be hoped that they will be repaid by a renewed interest in a composer whose music deserves to be heard" (January/February 2009).

- 12:15-2:00** Lunch (on your own)
- 2:00-2:45** William Meredith: “The Schulz-Beethoven Cartoons *Not* in the Exhibit”
- 3:30-4:45** Concert with Andrew Willis on original Jakesch 1827 fortepiano

The *Hammerklavier* Sonata, Opus 106

Pianist Andrew Willis performs in the United States and abroad on pianos of every period. His recordings include the *Hammerklavier* and other Beethoven sonatas for Claves, as part of the first Beethoven sonata cycle on period instruments, a project directed by Malcolm Bilson and presented in concert at New York, Utrecht, Florence, and Palermo. His recording of early German lieder cycles on period instruments with Georgine Resick, soprano, has just been released by Bridge Records under the title “Visions Intérieures.” His recordings of Schubert lieder and Rossini songs with soprano Julianne Baird are available on Vox, Newport Classics, and Albany records, and he has recorded music of Rochberg, Schickele, Ibert, and others with flutist Sue Ann Kahn.

Willis appears frequently with period-instrument ensembles such as the Atlanta Baroque Orchestra, the Mozart Society of Philadelphia, the Philadelphia Classical Symphony, the Magnolia Baroque Festival, and the Apollo Ensemble, and he is a past President of the Southeastern Historical Keyboard Society. At the University of North Carolina at Greensboro, where he is Professor of Music, he performs on keyboard instruments ranging from harpsichord to modern piano. In 2005, Andrew Willis toured China presenting works of American, Chinese, and Chinese-American composers, performing and teaching under the auspices of the Central Conservatory in Beijing and the Conservatories of Shenyang, Dalian, Xi’an, and Chengdu.

Willis’s personal collection of keyboard instruments includes an 1841 Bösendorfer 6.5-octave grand piano, an 1848 Pleyel 6.5-octave grand piano, and a 1906 Henry F. Miller concert grand. Recent seasons saw his debut recital on the Pleyel for Music for a Great Space in Greensboro, as well as performances on an 1850s Broadwood at Strathmore Hall Arts Center in North Bethesda, Maryland, and inaugural recitals on a restored 1800 Joseph Schmid piano for the Harpsichord Center of Los Angeles and a new Regier Walter-model piano at Wake Forest University.

Before receiving the D.M.A. in Historical Performance from Cornell University, where he studied fortepiano with Malcolm Bilson, Willis studied piano at The Curtis Institute of Music with Mieczyslaw Horszowski and at Temple University with George Sementovsky and Lambert Orkis. For many years, he participated in the musical life of Philadelphia, serving as keyboardist of The Philadelphia Orchestra for several seasons. Before joining the UNCG faculty in 1994, he had taught at Cornell, Syracuse, and Temple universities, and at Swarthmore and Franklin & Marshall colleges.

- 4:45-5:30** Wine and Cheese Reception
- 6:00-9:00** Summer Bash (details to be distributed with registration packets)



SILENT AUCTION

During the convention, we will be holding an exciting Silent Auction to raise money for acquisitions. We have several rare Beethoven items as well as non-Beethovenian items in the auction! The auction will close at 2:00 on Saturday to allow time for packing the items and payment collection.

SCHULZ'S BEETHOVEN, SCHROEDER'S MUSE

The exhibit, a first of its kind, includes more than 50 of Schulz's 300+ Beethoven cartoons. A special feature of the exhibit is the Audioguide, which contains an hour of excerpts of music in the strips and clips of people who knew Schulz (including his widow, Jean Schulz), and another hour of entire movements from sonatas featured in the exhibit.