

**American Beethoven Society
Second Biannual Convention
“Rethinking Beethoven”
Schedule of Events
July 27-29, 2007**

Friday, July 27

2:30-3:20 Registration and opening reception: Program Room, Beethoven Center, Dr. Martin Luther King, Jr. Library, corner of San Fernando and South Fourth Streets, San José (all events are in the Center and Program Room unless otherwise indicated)

3:30 Welcome from ABS President James Hawley

3:30-4:20 Patricia Stroh, M.A., M.L.I.S.: “Unlocking the Vault: An Exploration of Treasures from the Beethoven Center’s collection”

American Beethoven Society members who came to the 2005 convention have already seen the lock of Beethoven’s hair, autograph letters signed by Beethoven, and an exceedingly rare first edition of the Piano Sonatas, Opus 2 from 1796. What other unexpected treasures might be discovered? The Center’s curator will bring valuable selections from the manuscript, rare edition, and art collections from the vault and reveal the stories behind them.

4:30-5:30 Dr. William Meredith: “Beethoven and the Broadwood Fortepiano: New Information on His Familiarity with English Instruments”

The Center recently acquired an 1823 John Broadwood & Sons grand fortepiano that is similar to the instrument given to Beethoven in 1818. The director of the Center will discuss and demonstrate the instrument, comparing it to the Viennese Mathias Jakesch in the collection. He will also discuss Beethoven’s familiarity with English fortepianos.

William Meredith is the founding director of the Beethoven Center. He received his PhD at the University of North Carolina where he studied with Douglas Johnson, Bathia Churgin, and William S. Newman. He is the founder of *The Beethoven Journal* (1986-) and co-director of *The Beethoven Bibliography Database*. He is currently researching the fortepiano trios and Beethoven reception history.

6:00-7:00 Pre-banquet wine and appetizers (University Room, SJSU campus)

7:00-9:00 Opening Banquet (University Room)

The banquet will celebrate Professor Susan Kagan, who will be awarded with the Ira F. Brilliant Lifetime Achievement Award for Beethoven Performance and Studies, and Professor Owen Jander, who will be awarded the Ira F. Brilliant Lifetime Achievement Award for Creative Scholarship in Beethoven Studies.

Saturday, July 28

9:00-9:30 Coffee/tea in the Center’s Program Room (Center); Center open for research and to peruse the Silent Auction items

9:00-9:20 Tour of the Center’s spaces

9:30-10:00 Dr. Donna Beckage, Getty Research Institute: “Beethoven: Close Encounters of the Word Kind”

Literary representations of Ludwig van Beethoven have fascinated me for more than three decades. While doing research for my dissertation, I discovered that from Beethoven’s time to the present numerous writers have expressed a broad range of responses to the composer. Many have found deeply personal meanings in his music, others have created characters whose lives and personalities are strongly reminiscent of his, some have portrayed Beethoven himself in imaginary situations, while a few have tried to use his compositions as structural models for poems and novels. In this presentation I’ll discuss some examples of these literary works, focusing on ones I’ve come across in recent years—poems by Billy Collins, Lawrence Ferlinghetti, Burton Raffel, and Alfred Brendel; novels by Carson McCullers, Irene Dische, Milan Kundera, Bernard MacLaverty, and Vikram Seth; and a play by Adrienne Kennedy. I would suggest that the idiosyncratic points of view expressed in these writings broaden our perceptions of Beethoven and invite us to allow imagination a greater role in shaping our own responses to his music.

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*. In 2005 she fulfilled a decades-long wish to revisit ancient Roman sites in Libya, which she had seen as a child during her father's assignment there with the U.S. Air Force. Among her claims to fame is a 1996 appearance as a contestant on the game show *Jeopardy*.

10:00-10:30 Adriana Ratsch-Rivera, M.A., Contra Costa College: "Motivic Relationships between the Fifth Symphony and Works from the Bonn Period"

Adriana Ratsch-Rivera will be presenting musical listening examples, sketches, and drawings from her award-winning masters thesis *The Genesis of Beethoven's Fifth Symphony* (California State University, East Bay, 2004). With the help of examples and clarifying drawings, she will be commenting on the compositional processes of Beethoven while constructing his Fifth Symphony. Her research led her to the conclusion that Beethoven reached into his own "treasure chest of ideas" for motifs and melodies of earlier and lesser-known piano works, and then used them in his Opus 67, the single most recognizable symphony in the world today! The compositional processes used by Beethoven can be reconstructed first by analyzing the early sketches of the Fifth. These early sketches are then compared to some of the themes and motifs found in his earlier keyboard pieces, the Bagatelles, Opus 33, started in Bonn and published in Vienna 1802, and the "Elector" Sonata, WoO 47, no. 1, published in 1783. Rhythms, cells, motives, and melodies from these early works are then the "motor" behind the melodic transformation found in the symphony.

Adriana Ratsch-Rivera was born and raised in Berlin, Germany. She moved to the United States in her early twenties to study music at the University of Hawaii specializing in classical guitar and composition. After graduating with a Bachelor of Music in 1985, she decided to relocate to the San Francisco Bay Area. She started her Master of Arts in Music at the California State University East Bay in 1999 and graduated in 2004. Her accomplishments as a graduate student are: winning First Place at the state-wide California State Universities Research Competition in Humanities and Letters for her paper "Can the Sketches to Beethoven's Fifth Symphony, Op. 67, be found in the Bagatelles, Op. 33?" Cal Poly Pomona, 2000; recipient of the Associated Students Fellowship, CSUEB, 2001/2, and Outstanding Thesis Award for her masters thesis "The Genesis of Beethoven's Fifth Symphony," 2003/4. She is now working on a book that will make her thesis topic available to trained musician as well as the classical music lover. She teaches classes in piano and history of Western music at Contra Costa College.

10:30-10:45 Tuning break

10:45-11:45 Janine Johnson, fortepianist, harpsichordist, and builder, Lecture-recital: "The Rivalry between the Fortepiano and the Harpsichord in the 18th Century"

Bay Area fortepianist, harpsichordist, instrument builder, and instrument decorator (painter) Janine Johnson will present a fascinating concert and lecture on one of the most interesting "contests" in music history: which instrument was preferable, the harpsichord or the fortepiano. Janine will perform a number of movements and pieces on different instruments in the Center's collection and discuss the supposed advantages/disadvantages of the instruments from the perspectives of the day.

12:00-1:45 California wine tasting and lunch on the 5th floor patio

California vintners make some of the finest wines in the world. This year we're highlighting four wines from four of California's greatest vintners and regions. An oenologist from the Wine Club (which has a wonderful store about one mile from the library) will join us to present and talk about the wines. Following the wine tasting will be a delicious box lunch of a croissant sandwich with fruit salad. (The Wine Club will also bring order forms for the wines and you may wish to visit them during the weekend.)

2:00-2:30 Dr. Ernest Bergel, emeritus faculty, Harvard Medical School: "What Did *Fidelio* Mean to Beethoven?"

People in general, including most musicologists, have tended to read various idealistic significances into *Fidelio*, notably freedom, brotherly love, and spousal devotion. While not challenging these attributions, this paper expands considerably on the ideas first presented by Alan Tyson in 1969 (Beethoven's Heroic Phase), namely that *Fidelio* represented a response to Beethoven's despair about his deafness. The thesis is put forward that the entire drama is Beethoven's reworking in dramatic and musical form of his near suicide in Heiligenstadt in 1802. Nothing is known about this episode except for the posthumous discovery of the Testament. However, Beethoven had virtually no influence on the contents of the libretto and neither Beethoven's correspondence nor the recollections of his friends and associates provide much

confirmation for a close connection between the opera and Beethoven's psychological response to his deafness. Consequently, the attempt is made to supplement the slender biographical evidence with a musical analysis, on the assumption that the music was almost exclusively under Beethoven's control. The analysis focuses primarily on the 1805-06 versions of *Leonore*, since these are the versions closer to the crisis, whereas the final 1814 version was prepared at a very different phase of Beethoven's personal life. While there is no possibility of absolute certainty about such a thesis, there is considerable evidence in its favor.

Ernest Bergel, M.D., is a psychiatrist in private practice in the Boston area. He is a Clinical Instructor emeritus in Psychiatry at Harvard Medical School. His previous publications have all dealt exclusively with purely psychiatric (ie non-musical) subjects, notably family therapy (With Zilbach & Gass: "The Role of the Young Child in Family Therapy" in *Progress in Group & Family Therapy*. Brunner/Mazel; New York 1972 and "Possible Unconscious Significance of the Position of the Analysand and Analyst in Psychoanalysis." *Psychiatry* 47:293, 1984.)

2:30-3:00 Dr. Frederick Skinner, emeritus faculty University of Montana: "From Tsar to Commissar: How the Russians Have Heard Beethoven"

This presentation examines the reception of Beethoven's music in Russia over the past two hundred years. It is based on a book-length study entitled *Beethoven in Russia: Music and Politics in the Modern Age*. The presentation will provide brief commentary on the current state of Beethoven reception history literature and the anomaly of a missing Russian perspective. It will then examine in some detail the methodological approach and topical organization of the study. A copy of the working table of contents, consisting of twelve chapters and thirty-six subheadings, will be provided to each conference participant to help facilitate discussion.

Professor Frederick Skinner taught at the University of Montana from 1973 to his retirement in June 2006. He received his B.A. with Honors from the University of Colorado in 1964, M.A. from Columbia University in 1968, and Ph.D. from Princeton University in 1973. He taught courses on Russian and East European History, the modern component of the Western Civilization course, and a specialized course on Beethoven that became one of the University's most acclaimed and popular offerings. He has conducted extensive research on the topic of his presentation in a variety of American libraries, the Helsinki University Library in Helsinki, Finland, and the Russian National Library in St. Petersburg, Russia. His published work on the topic has appeared in *The Beethoven Journal* and the Canadian American Slavic Studies journal. He anticipates completing his monographic study in the next two-three years.

3:15-4:15: KEYNOTE SPEECH IN MEMORY OF IRA F. BRILLIANT

Dr. Owen Jander, emeritus faculty, Wellesley College:

"Alexander Pope's 'Ode: The Dying Christian to His Soul': The Inspiration for Beethoven's 'Süßer Ruhegesang oder Friedensgesang,' the *Lento assai, cantante tranquillo* of His Swansong String Quartet, Opus 135"

Owen Jander taught at Wellesley College from 1960-1992. He is the author of numerous studies on Beethoven and is completing a book on the Orpheus myth and its portrayal in all of the movements of the Fourth Concerto. Among the studies that have appeared to date are:

- "Beethoven's 'Orpheus in Hades': the *Andante con moto* of the Fourth Piano Concerto," *19th-century Music* 8, no. 3 (Spring 1985): 195-212.
- "The 'Kreutzer' Sonata as Dialogue," *Early Music* 16, no. 1 (February 1988): 34-49.
- "The Prophetic Conversation in Beethoven's 'Scene by the Brook,'" *Musical Quarterly* 77, no. 3 (Fall 1993): 508-559.
- "Genius in the Arena of Charlatanry: the First Movement of Beethoven's 'Tempest' Sonata in Cultural Context," in *Musica franca: Essays in Honor of Frank D'Accone* (Stuyvesant, New York: Pendragon, 1996), 585-630.
- "'Cramer, Cramer! We shall never be able to do anything like that!': Understanding a Favorite Quotation about Mozart's Concerto in C Minor, K. 491, and Mozart's Influence on Beethoven's Concertos," *Beethoven Journal* 15, no. 2 (Winter 2000): 57-63, suppl. (p. 1-48).

4:15-5:15 The Cypress String Quartet in Recital
Beethoven String Quartet in B-flat Major, Opus 130
Beethoven String Quartet in F Major, Opus 135

6:30-9:00 Summer Beethoven Bash at the Home of ABS Executive Board Member Dr. Richard Sogg (rides will be provided for non-local members who need them)

Sunday, July 29

9:00 -12:00 Beethoven Movie Festival in Program Room (Center)

Please note: the Library is not open to the public, so you must bring your conference badge to gain access to the building.

12:00-2:00 Lunch: Two options:

A. The Beethoven Center would like to recruit a few members to join our volunteer staff of people who index articles and books for the *Beethoven Bibliography Database*. Patricia Stroh will give a demonstration of the Database, explain what would be involved, and show members the subject index we use. A box lunch will be provided to potential volunteers, but you must register so that we can order lunches.

B. Lunch on your own. Downtown San José has marvelous Italian, Thai, California-Cuisine, Chinese, Mexican, and seafood restaurants. Enjoy your pick of simple or fancy dining with new friends!

2:00-2:30 Dr. John Clubbe, Emeritus faculty, Duke University: “Napoleon and *Fidelio*”

Scholars have long debated the nature and degree of Napoleon’s impact upon the *Eroica* Symphony. I count myself among those who believe Beethoven when he said on several occasions that he intended to dedicate the symphony to Napoleon. In some yet undiscovered way it may even be about Napoleon, as “Geschrieben auf Bonaparte” seems to imply. Even those who consider the initial dedication significant assume that with its withdrawal Beethoven lost interest in Napoleon. My research argues that the opposite is true: that Napoleon’s being and career remain a vital presence in Beethoven’s life over the next two decades. Whether Beethoven reacted to Napoleon in anger or in ecstasy, the French Emperor continued to stimulate his creative imagination. If time permits, I will try to place Beethoven’s response to Napoleon within the context of other European figures: Goethe, Kleist, Goya, Chateaubriand, and Byron. *Fidelio*’s composition roughly parallels that of the *Eroica* and appears to share its concerns. This paper will introduce the subject of Beethoven and Napoleon, then explore Napoleon’s impact upon the opera, focusing particularly on Beethoven’s conception of the figure of Don Fernando.

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.

2:30-3:00 Dr. L. Poundie Burstein, Associate Professor, Hunter College: “‘Brüder auf!’: Beethoven’s Op. 81a and the Battles of 1809”

It is often said that Beethoven’s Piano Sonata in E-flat, Op. 81a, was inspired by his deep friendship with Archduke Rudolph, as it depicts Rudolph’s flight from Napoleon’s 1809 invasion of Vienna. Several problems plague this account, however: (1) Beethoven and Rudolph were apparently not that close; (2) the dates of the sonata’s conception do not correspond with Rudolph’s journeys; and (3) if it were intended to depict Rudolph’s frantic flight from Vienna, the outer movements would be far too jovial for their purported program, and the middle movement too maudlin. To be sure, Beethoven ultimately did dedicate the sonata’s first movement to Rudolph’s flight from Vienna and the last two movements to the Archduke’s return in January 1810. However, he never claimed that these movements were inspired by or meant to portray Rudolph’s journeys, and the evidence indicates that they indeed were not. Rather, the work’s program is more fruitfully understood in relation to the military and political events of the time: namely, the patriotic excitement of the Austrian’s prior to the 1809 war, as well as the pain and relief associated with the war and its aftermath.

L. Poundie Burstein is Associate Professor of Music Theory at Hunter College and the Graduate Center of the City University of New York. He also teaches music analysis at Mannes College of Music. He has written many articles on Beethoven’s music that have appeared in such journals as *Music Analysis*, *Journal of New Music Research*, and *Journal of Musicology*.

3:00-3:15 Break

3:45-4:30 KEYNOTE LECTURE-RECITAL

Dr. Susan Kagan, President, New York chapter of the American Beethoven Society; Professor *emerita*, Hunter College

Dr. Kagan will perform and discuss the programmatic sonata of Beethoven’s pupil Ferdinand Ries, “Grande Sonate Fantaisiee ‘L’Infortuné” in F-sharp minor, Opus 26, composed in 1811.

Susan Kagan is a pianist, author, and educator. Her dissertation on the music of Archduke Rudolph, Beethoven’s only composition student, was published by Pendragon Press in 1988, under the title *Archduke Rudolph, Beethoven’s Patron, Pupil, and Friend*. Dr. Kagan retired in 2007 from the music faculty of Hunter College, CUNY, where she founded the New

York Chapter of the American Beethoven Society in 1995. She is also a reviewer of new recordings for *Fanfare* Magazine. Dr. Kagan has recorded seven CDs; among them are three issued by Koch International, in partnership with the renowned Czech violinist Josef Suk. She has also recorded two sets of Mozart piano concertos on the Vox and Koch Discover labels; a CD of solo piano music by Beethoven and his two pupils, Ferdinand Ries and Archduke Rudolph; and a premiere recording of Ries's first two piano sonatas, Op. 1, for Raptus Records. She has recently embarked on a recording project of the complete solo piano sonatas of Ries.

4:30-5:30 Closing Reception (Program Room)

The Silent Auction will end at 4:45 p.m. so that you may pay for your items and collect them in a timely fashion.



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