

Beethoven 2020: Analytical and Performative Perspectives

Dutch-Flemish Society for Music Theory

29 February - 1 March 2020

Conservatorium van Amsterdam
Amsterdam, The Netherlands

Call for Papers

The Dutch-Flemish Society for Music Theory, in collaboration with the Conservatorium van Amsterdam, is pleased to announce an international conference on Ludwig van Beethoven, to celebrate the 250th birth year of the composer and to reflect on the impact of his music on the wider field of music theory and analysis.

To this end, we welcome all papers pertaining to Beethoven's music as an object of music-analytical inquiry, and the many ways in which this music and analytical approaches to it have had an effect on the discipline of music theory and related fields since the nineteenth century. Suggested topics include (but are not limited to):

- Theories of Rhythm, Melody, Texture, Counterpoint, Harmony, Syntax, Form, Structure, and Orchestration
- Beethoven and Improvisation
- Beethoven and the Instruments of His Time
- Beethoven's Vocal Music
- The History and Historiography of Music Theory
- Beethoven's 'Mission'
- Studies of Autographs/Sketches and Editorial Practices
- The Pedagogy of Music Theory

As the conference's subtitle indicates, we welcome especially presentations that attempt to form links between analytical and performative perspectives on Beethoven's music, including lecture-recitals, collaborations between analysts and performers, and approaches that take a "performative" outlook towards music analysis.

Abstracts should be max. 250 words and should be suitable for publication in the conference program. They should not contain the name of the author or any indications of the author's identity. Please include a short biographical note in a separate Word file (three to four sentences). All abstracts will be evaluated anonymously.

Abstracts and biographical notes should be sent by 1 December to: john.koslovsky@ahk.nl. You will be notified of acceptance no later than 20 December.