Beethoven 2020:
Analytical and Performative Perspectives

Program

Saturday, 29 February

8.30 – 9.00: Registration

9.00 – 9.30: Welcome by CvA and conference organizers (**Sweelinckzaal**)

9.30 – 11.00: Opening plenary session (**Sweelinckzaal**)

Sketch Studies
Thomas Posen (McGill University), *The Eroica Continuity Sketches: A Form-Functional Perspective*

Bernhard Achhorner (Universität Innsbruck), *Traces of Gestures: The Relationship of Reading, Writing, and Interpretation in Beethoven's Creative Process*

11.00 – 11.30: Break

11.30 – 13.00: Parallel sessions

***Melody and embellishment* (Room 4.45)**
Dorian Bandy (McGill University), *Beethoven's Melodic Embellishments: Tradition, Notation, and Memory*

Stefano Mengozzi (University of Michigan), *Meaningful Flaws: The Motivic Import of the "Missing" Notes in the First Movement of Beethoven's op. 10/3*

***Arranging and Quoting* (Room 8.03)**
Leah Kang (University of Wisconsin–Madison), *Aesthetics of Arrangement: Beethoven Through the Eyes of His Close Contemporaries*

Nicole Biamonte (McGill University), *Hidden Vernacular Quotations in Beethoven's Middle-Period Music*

13.00 – 14.30: Lunch (at the CvA, offered by the Dutch-Flemish Society for Music Theory)

VvM Algemene Leden Vergadering (Room 4.45)

14.30 – 16.00: Parallel sessions

***Timbre and Orchestration* (Room 4.45)**
Malcolm Miller (Open University / Morley College), *Towards a systematic analytic approach to Beethoven's large-scale structural use of register*

Nathalie Hérold (Université Strasbourg), *A Beethovenian Sound Colour? Timbre and Orchestration Strategies in Beethoven's Last Piano Sonatas*

Variations **(Room 8.03)**
Brent Yorgason (Brigham Young University), *Expressive Asynchrony in Beethoven's Piano Variations: Metric Shifts, Drifts, Flips, and Slips*

Cecilia Oinas (Sibelius Academy, University of Helsinki) and Danijel Detoni (Academy of Music, University of Zagreb), *Building dramatic tension in variation form: aspects of analysis and performance in Beethoven's early Eight Variations in C major WoO 67 for four hands*

16.00 – 16.30: Break

16.30 – 18.00: Parallel sessions

Theoretical interlocutors **(Room 4.45)**
Áine Heneghan (University of Michigan), *Through the Schoenbergian Lens: Beethoven and the Cultivation of Formgefühl*

Eric Elder (Brandeis University), *Reti's Beethoven*

Piano technique **(Room 8.03)**
Anna Maria Bordin (Conservatorio Paganini, Genova) and Antonio Tarallo (Conservatorio Nicolini, Piacenza), *Beethoven's Exercises: Understanding the Piano Technique Features of the 32 Sonatas*

Yannis Rammos (Helsinki, Finland), *Pedaling and Tonal Synthese in Beethoven's Piano Works: A Historical Perspective from Saint Petersburg*

19.00 – 22.00: VvM conference dinner

Sunday, 1 March

9.30 – 10.30: Parallel sessions

Syntactical idiosyncrasy **(Room 4.45)**
Paul Beaudoin (Tallinn, Estonia), *Rhetoric as Heuristic in Beethoven's Third Sonata for Violoncello and Piano*

Diego Cubero (University of North Texas), *Fractured themes in late Beethoven*

Extra-musical connotations **(Room 8.03)**
Laura Erel (University of Durham), *The Ironic Sonata: How musical puzzles investigates composer-listener interaction in the first movement of Op. 31 no. 1*

Yan Zou (Shanghai Conservatory of Music), *Understanding and Performing the Tempo and Pedal Signs in the First Movement of Beethoven's Tempest Sonata*

10.30 – 11.00: Break

11.00 – 12.30: Parallel sessions

Tonal strategy **(Room 4.45)**
Hali Fieldman (University of Missouri – Kansas City), *Beethoven and the "Dangerous" Harmony*

Jon Wild (McGill University), *Down a whole step: an atypical adjustment to the transition found in several of Beethoven's Recapitulations*

Conveying Beethoven **(Room 8.03)**
Stephen Hinton (Stanford University), *Periodization and style: Notes from a Beethoven MOOC*

Paul Henry Smith (Boston, Massachusetts), *Parallel Musical Universes: Simultaneous Variation in Beethoven's Symphony No. 2, op. 36*

12.30 – 14.00: Lunch (at the CvA, provided by the DFSMT)

14.00 – 15.30: Parallel sessions

Schemas and Models **(Room 4.45)**
Dmitri Tymoczko (Princeton University), *Meet the Ludwig*

Helena Schuh (Hochschule für Musik, Mainz), *Musical models in the Allegro moderato of Beethoven's Fourth Piano Concerto Op. 58 – Staged spontaneity as a category of analysis*

Form and Performance **(Room 8.03)**
Lea Fink (Max Planck Institute for Empirical Aesthetics), *Beethoven's shadow. A sounding network analysis of paradigms of musical form*

David Kopp (Boston University), *Performance Issues and Formal Ambiguity in Two Piano Sonata First Movements*

15.30 – 16.00: Break

16.00 – 17.00: Closing plenary session (**Sweelinckzaal**)

Analyzing and Performing Op. 110: A Tribute to Paul Scheepers

17.00 – 18.00: Closing reception hosted by the VvM and the CvA