

Forewords

The Beethoven jubilee year 2020 inspired a wealth of activities both for academic circles and the public at large. As the most important institution concerned with researching and promoting the work of the Bonn-born master, the Beethoven-Haus was the hub of a panoply of different initiatives. Some events were organised on its own premises, such as the conference “Beethoven-Perspektiven” in February 2020. Other conferences were collaborative efforts with other institutions, such as the 17th international conference of the Gesellschaft für Musikforschung (German Musicological Society), “Musikwissenschaft nach Beethoven”, in September/October 2021.

The jubilee was also the occasion for establishing new ties between institutions, such as with the Hochschule der Künste Bern HKB. The Beethoven-Haus supported the initiative of a group of Bern researchers to organise a scientific conference on the topic of Beethoven’s relationship to his favoured instrument, which became the 2020 conference in Lugano and ultimately resulted in this book.

It was a major achievement that the COVID-19 pandemic did not stop the realisation of the research work gathered in this volume. The conference that inspired this volume had to be held online, yet the idea promoted by the organisers was to link the scientific work to performance practice. Thus, despite the logistical difficulties, two concerts and masterclasses were held at the Conservatorio della Svizzera Italiana in Lugano.

The essays collected here are particularly valuable for their focus on a repertoire central in Beethoven’s production – the piano works – and for the use of only a few specific methodological approaches: philology (including sketchbook studies), performance practice, and organological research. These count amongst the most thriving and productive fields of research in Beethoven studies in recent years.

It is therefore a pleasure to contribute my institution’s greeting to the present volume, which is born from the first official collaboration between the HKB and the Beethoven-Haus. I wish all readers a pleasant time in the company of the exciting research findings presented in this book.

Christine Siegert, head of the research department
“Beethoven-Archiv”, Beethoven-Haus Bonn

The Italian Musicological Society welcomes with great pleasure the publication of this volume, which was the result of the international conference “Beethoven and the Piano: Philology, Context and Performance Practice”, organised at the Conservatorio della Svizzera Italiana in Lugano in November 2020. The experts on Beethoven’s pianism who met on that occasion addressed many of the still-unresolved questions surrounding this literature. Engaging with the fields of musical philology, notation history, organology and performance practice, they once again demonstrated how fruitful and virtuous is the interaction between scientific and artistic research. We are therefore certain that this volume will not only pique the interest of scholars but will also – and above all – inspire performers of Beethoven’s works, who will be called upon to reconsider previously overlooked aspects of this music and will be able to draw useful insights from these articles. We wish you all a good read.

Claudio Toscani, President of the Italian Musicological Society



The Hochschule der Künste Bern HKB cultivates the closest possible interaction between the three pillars of research, teaching and practice. The HKB also celebrated the Beethoven anniversary in three ways: in advance with the 2017 symposium “Rund um Beethoven – Interpretationsforschung heute” (Around Beethoven – Interpretation Research Today), which resulted in the anthology of the same name¹ and, in addition to lectures, also included concert lectures, fireside chats, a young artists’ forum and concerts. Secondly, the HKB was involved with the “Magic Piano” project, funded by the Swiss National Science Foundation, the core of which is “Mit Beethoven zu Hause” (With Beethoven at Home), an archive of approximately 150 piano rolls of historical recordings of his piano works.² In the coming years, these rolls will be digitised and placed on the website magic-piano.ch, enabling listeners to enjoy these recordings at home. The third part of HKB’s Beethoven celebration was the international symposium “Beethoven and the Piano. Philology, Context and Performance Practice”, for which the HKB joined forces with three important partners: the Beethoven-Haus Bonn, the Conservatorio della Svizzera Italiana in Lugano and the Italian Musicological Society. All of these institutions are already linked by years of friendly and fruitful cooperation as well as a personality who

- 1 Rund um Beethoven. *Interpretationsforschung heute*, ed. by Thomas Gartmann and Daniel Allenbach, Schliengen 2019 (Musikforschung der HKB, Vol. 14), <https://doi.org/10.26045/kp64-6178>.
- 2 See www.magic-piano.ch (last accessed 1 September 2022).

holds the reins with tireless enthusiasm and also leads the four-member editorial board: the musician, researcher and educator Leonardo Miucci.

Thomas Gartmann, head of research, Hochschule der Künste Bern



The Conservatorio della Svizzera Italiana would like to express its sincere thanks to the Hochschule der Künste Bern, the Beethoven-Haus in Bonn, the lecturers and all the participants of the Beethoven Symposium 2020 who made it possible for this enlightening conference to take place despite the pandemic restrictions.

Christoph Brenner, General Director, Conservatorio della Svizzera Italiana

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Volume 16

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Philology, Context and Performance
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Claudio Bacciagaluppi, Daniel Allenbach
and Martin Skamletz



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