Beethoven and the Piano: Philology, Context and Performance Practice
Conference in Lugano, Conservatorio della Svizzera italiana
Wednesday 4 to Friday 6 November 2020

Organised by the Bern University of the Arts (HKB) and the Conservatorio della Svizzera italiana (CSI), Lugano
With the scientific support of the Beethoven-Haus, Bonn, and the Italian Musicological Society

www.hkb-interpretation.ch/beethoven2020
www.conservatorio.ch/beethoven2020

(Draft 20/07/2020)
Wednesday, 4 November 2020

Aula Magna

13:00  Registration
14:00  Musical welcome (by CSI students)
14:20  Christoph Brenner (CSI, Lugano), Thomas Gartmann (HKB, Bern)
       Welcome

Session 1: Piano notation and performance practice
14:45  Christine Siegert (Beethoven-Haus, Bonn)
       Beethoven’s Encyclopedic Writing for the Piano
15:30  Mario Aschauer (University of Texas, Huntsville)
       Text, Context, and Performance Practice – 83 Diabelli Variations
16:15  Coffee Break
16:45  Marten Noorduin (University of Oxford)
       Beethoven’s Indicators of Expression in his Piano Works
17:30  Neal Peres da Costa (University of Sydney)
       Arpeggiato Marks in the Potter Editions
18:15  End of session 1

20:30  Concert
       Tom Beghin – historical piano
       Alessandro Moccia – violin
       Works by Beethoven
       Live broadcast in collaboration with RSI
Thursday, 5 November 2020

Aula Magna

Session 2: Beethoven and the pianos

9:00  Michael Ladenburger (formerly Beethoven-Haus, Bonn)
      Beethoven’s Early Approach to Different Types of Keyboard Instruments in Bonn

9:45  Robert Adelson (Conservatoire de Nice)
      Beethoven’s Erard Piano – A Gift After All

10:30  Coffee break

11:00  Musical intermission (by CSI students)

11:20  Tom Beghin (Orpheus Instituut, Gent)
      Beethoven’s Érard Piano and his ‘Waldstein’ Sonata Op. 53

12:05  Martin Skamletz (HKB, Bern)
      Musical Form and Tonal Structure as a Function of Instrumental Characteristics

12:50  Lunch break

Session 3: Philology and performance practice

14:00  Barry Cooper (University of Manchester)
      Beethoven’s Pedal Marks Revisited

14:45  Susanne Cox (Beethoven-Haus, Bonn)
      Searching for Beethoven’s “Concept” – Working Manuscripts Between Sketch and Fair Copy

15:30  Coffee Break

16:00  Roberto Scoccimarro (Staatsbibliothek zu Berlin)
      The Pocket Sketchbooks of Beethoven’s Sonata in A-flat Major Op. 110 – Proposal of a Transcription and Analysis

16:45  Siân Derry (Royal Birmingham Conservatoire)
      Beethoven’s Tied-Note Notation – An Ongoing Debate

17:30  Sandra Rosenblum (Concord Academy Emerita)
      Publishers’ Practices and Other Happenings in the Life of Beethoven’s Quintet for Piano and Woodwinds Op. 16

18:15  End of session 2

20:30  Concert

Zefiro Ensemble
Leonardo Miucci – historical piano
Works by Mozart and Beethoven

Live broadcast in collaboration with RSI
Session 4: Sources and performance practice

9:00  Clive Brown (Universität für Musik und darstellende Kunst Wien)
Beethoven’s Sonatas Op. 47 and Op. 96 – Text and Sub-Text

9:45  Yew Choong Cheong (UCSI University Institute of Music, Kuala Lumpur)
A Historically Informed Perspective of Beethoven’s Idiosyncratic Dynamics and Accents in his Piano Works

10:30  Coffee break

11:00  Tilman Skowroneck (University of Gothenburg)
Beethoven and the Split Damper Pedal

11:45  Dorian Komanoff Bandy (McGill University, Montreal)
Beethoven’s Melodic Embellishments – Tradition, Notation, and Memory

12:30  Lunch break

Session 5: Context and performance practice

13:45  Musical intermission (by CSI students)

14:00  Claudio Bacciagaluppi (HKB, Bern)
Hans Georg Nägeli as Publisher and Bookseller

14:45  Leonardo Miucci (HKB, Bern)
WoO 36 Piano Quartets – Between Conservation and Innovation

15:30  Coffee break

16:00  Round table: Publishing (on) Beethoven today

18:00  End of the conference