

Chamber Scenes

Musical Space, Medium, and Genre c. 1800



February 16–18, 2023

Ira F. Brilliant Center for Beethoven Studies, San José, CA

SJSU | THE IRA F. BRILLIANT
CENTER FOR BEETHOVEN STUDIES



Beethoven
THE AMERICAN BEETHOVEN SOCIETY

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Program

Thursday, February 16

3:30–5:00

Registration, welcome, tour of the exhibition “Beethoven’s Chamber Music” with Patricia Stroh (Curator, Beethoven Center)

Venue: Ira F. Brilliant Beethoven Center for Beethoven Studies

7:30pm: Takács Quartet Recital

Venue: San José State University Concert Hall

Program:

Mendelssohn-Hensel, String Quartet

Britten, String Quartet No. 1

Beethoven, Quartet Op. 132

Friday, February 17

8:45–9:45: Breakfast at the Ira F. Brilliant Center for Beethoven Studies

Lecture-recital 1

10:00–11:00 Takács Quartet and Erica Buurman: “Listening Pathologically to Beethoven’s Quartet Op. 132” (SJSU Concert Hall)

11:00–11:30: Break

Paper session 1 Technologies of the Chamber

Chair: Katherine Fry (King’s College London/UC Berkeley)

11:30–12:00 Emily I. Dolan (Brown), “Anti-Technology in the Chamber”

12:00–12:30 Fabio Morabito (University of Alberta), “Lunar Music for a Polite Society”

12:30–1:00 Ellen Lockhart (University of Toronto), “Chamber Music’s Interiors, 1800–1840”

1:00–2:30: *Lunch*

1:30 Lunchtime presentation and Virtual Reality demo: Jake Green (CGO Studios), “Immersive Beethoven”

Paper session 2 Genre and Mobility

Chair: Paul Ellison (San José State University/San Francisco State University)

2:30–3:00 Nancy November (University of Auckland), “Are Early Nineteenth-Century Opera Arrangements ‘Real’ Chamber Music?”

3:00–3:30 Christine Siegert (Beethoven-Haus), “Piano Sonatas as Chamber Works – The Beethoven Case”

3:30–4:00 Sarah Waltz (University of the Pacific), “Concertos at Home, Sonatas on Stage”

4:00–4:30: *break*

Lecture-recital 2

Chair: Roger Grant (Wesleyan)

4:30–5:30 Kumaran Arul (Stanford), “Intimacy of Expression in Chamber Arrangements of Beethoven Symphonies”

Performance:

Beethoven, Symphony no. 6, movement 2 (arr. Hummel). Kumaran Arul, piano, Debra Fong, violin, Christopher Costanza, cello, Karolyn Cheng, flute.

Beethoven, Cello Sonata in C, Op. 102 no. 1. Kumaran Arul, piano, Christopher Costanza, cello.

Saturday, February 18

8:30–9:30: *Breakfast at the Ira F. Brilliant Center for Beethoven Studies*

Paper session 3 Viennese Infrastructures

Chair: Erick Arenas (San Francisco Conservatory)

9:30–10:00 Adeline Mueller (Mount Holyoke College), “Persuasive Performance: The Rhetoric of Blind Students' Concerts in Vienna, 1808-1824”

10:00–10:30 Eric Coutts (King’s College London) “Follow the Money: The Impact of Musical Copyright on Viennese Chamber Music c. 1800”

10:30–11:00 Lucy Turner (Columbia), “Conscious Uncoupling: Beethoven’s Middle-Period Chamber Music and the Disappearance of the Multi-Work Opus”

11:00–11:30: *Break*

Lecture-recital 3

Chair: Nicholas Mathew (UC Berkeley)

11:30–12:15 Dorian Bandy (McGill) and Elizaveta Miller (McGill), “Texture and Topic in Beethoven’s Op. 12 Violin Sonatas”

12:15–1:45: *Lunch*

1:00 Lunchtime Concert: Beethoven’s “An die ferne Geliebte” and Hummel’s Grand Divertimento (with Christine Brandes, Nicholas Mathew, and Sezi Seskir)

Paper session 3 Media and Space

Chair: Sarah Waltz (University of the Pacific)

1:45–2:15 Roger Grant (Wesleyan), “The Ritornello as Settlement Form: Trio Sonatas from Eighteenth-Century Chiquitania”

2:15–2:45 Edgardo Salinas (Juilliard), “Medium and Performance in Igor Levit’s ‘House Concerts’”

2:45–3:15 Desmond Sheehan (Berkeley), “From Church to Chamber? Print Media and the Fallacy of Music’s Secularization”

3:15–3:45: break

Concert 2

3:45–5:15 Lucy Russell and Sezi Seskir
Beethoven Violin Sonatas (op. 24, op. 30 no. 1 and op. 30 no. 2)

6:00 **Reception and dinner at the Beethoven Center**

Conference ends

Abstracts

Lecture-recital 1

Erica Buurman (Ira F. Brilliant Center for Beethoven Studies/San José State University) and The Takács Quartet, featuring Joan Walton (dance) and Nicholas Mathew (piano)

Listening Pathologically to Beethoven's Quartet Op. 132

Beethoven's String Quartet in A Minor, op. 132, expands on its immediate predecessor, op. 127, both in terms of its size (five movements instead of four) and in scope, reaching beyond the conventional boundaries of the quartet genre to reference dance, sacred music, and operatic recitative in its interior movements. Critical writings on the late string quartets typically characterize their innovations as disruptive, chaotic, and symptomatic of the troubled workings of the mind of an isolated, deaf composer. As Daniel Chua (1995) writes, following Theodor Adorno, "the music turned in on itself and against its own public," and "became as alienated as Beethoven's withdrawal from the apparent frivolity of Viennese society."

Yet the expanded scope of op. 132 might also be interpreted as deliberate engagement with, rather than withdrawal from, the vibrant and eclectic musical world of Beethoven's Vienna. This lecture-recital aims to rediscover the ways in which the quartet was rooted in the sound worlds of its day, and to consider how its first audiences may have experienced the music. Particular attention will be given to the ways in which the *Allegro ma non tanto* second movement engages with the physical gestures of dance from the ballrooms of nineteenth-century Vienna. To appreciate the physicality of such gestures requires a different mode of listening to Beethoven's music than that advocated since the mid-nineteenth century in the writings of Eduard Hanslick (1825–1904) and others. Hanslick considered serious, intellectual listening to be the appropriate mode of experiencing music of the classics, rather than a "pathological" type of listening that stimulates a physical or sensual response. What might we rediscover about Beethoven's op. 132 by listening to it "pathologically"?

Paper session 1: Technologies of the Chamber

Emily I. Dolan (Brown University)

Anti-Technology in the Chamber

Music has long had a complicated relationship with its mediating technologies. Scholars and musicians -- especially those in the romantic-modern tradition -- have frequently treated technology as if it were a set of limitations to be overcome, or else imposed contingent distinctions between musical instruments that count as technology and those that don't: thus, where electronics and computers are visible and audible as technologies, acoustic instruments like the violin or cello by and large are not. This is especially apparent in the burgeoning subfield of timbre studies. This is a subfield that has brought new attention to musical technologies, while largely ignoring chamber genres, and especially the late-Enlightenment

string quartet. Using Beethoven's String Quartet No. 10 in E-flat major, Op. 74 as a case study, I consider the implicit timbral constraints that governed the behavior of string instruments in the genre of the string quartet. The quartet's reception attunes us to the beginnings of a genealogy of technological invisibility—or what we might call “timbrelessness”—showing how early nineteenth-century chamber music helped to “de-technologize” an emerging art music culture.

Fabio Morabito (University of Alberta)

Lunar Music for a Polite Society

While the activities of professionalized string quartets left rich archival traces, their concerts were hardly the usual setting in which chamber music was enjoyed ca. 1800. Probing what a string quartet was in the hands of professionals may thus offer a narrow view of the genre, reflecting the priorities of specialized figures. I propose to explore what such music might have meant for a larger group, *le beau monde* (the world of high society and fashion), cutting across separations drawn in past scholarship between amateurs and professional approaches, or between private and public contexts.

This paper examines the role chamber music played within the late eighteenth-century commercialization of both leisure and knowledge structures for the refinement of European genteel society. My case study is a poetic-musical reading of Haydn's string quartet Op. 20 n. 5 in 1803-5, by the composer Antoine Reicha. Reicha's science-infused language – in which Haydn is the gravitational centre of a new musical universe – evoked an imagery that would have been familiar at the time, thanks to the many bestsellers popularizing Newton's theories on light and the order of the cosmos for salon-attendees across Europe. As Alexander Pope put it, “nature's law lay hid at night: God said 'Let Newton be!' and all was light.” That Reicha used this Enlightenment trope to associate Haydn with the dawn of musical modernity makes Op. 20 n. 5 a symbol of experimentalism and of “lunar music.” Here, Reicha's reference is to literature depicting the moon as an imagined otherworldly society, a suitable setting to stage critiques of earthly orthodoxy (social, religious, scientific, etc.).

Reicha's celebration of the “lunar” Op. 20 n. 5 is also a celebration of chamber music as an “otherworldly space,” and as a medium for a similarly “critical” style in music. This mode of musical critique turned buyers/performers/listeners into the consumers of a philosophical spectacle considered edifying by European elites, just as Newtonianism had been for surpassing previous doctrines of the universe. Ultimately, mine is an alternative genealogy of musical modernism, grounded in the popularization of natural philosophy and the pursuit of distinctive activities for polite society.

Ellen Lockhart (University of Toronto)

Chamber Music's Interiors, 1800–1840

By 1850, a set of distinctly middle-class values had consolidated around chamber music, and particularly the string quartet: it was a concert repertoire of the highest distinction; it was a

collection of aural traces of the composer's interiority, and forge of the listener's own; and an early site of reification of the 'classical' style. These values crystallised alongside the first music-specific copyright laws and a decline in what we might call the "fungibility" of the earlier *musica da camera*, its previously vast tolerance of arrangements including four-hand piano symphonies, quartet and quintet versions of oratorios, and idiosyncratic string-wind-keyboard ensembles that could play nearly anything. These broad outlines are well known. This paper seeks greater insight into the ways that the "chamber" became a technology for bourgeois inwardness, by focusing on a series of events between 1800 and 1840 where the consolidation described above was invoked and yet somehow failed. I will touch on the ever-disintegrating string quartet and quintet arrangements of Haydn's final oratorios; the musical guides printed in London for the concerts of the Beethoven Quartett Society and the Classical Chamber Concerts, which sat uneasily between piano transcription and programme note; and the extra-tiny "pocket" scores of classical string quartets printed by the firm of Heckel in Mannheim, which, as collectible and customisable, status-affirming possessions, sat somewhere between the snuff box and the Gesamtausgabe.

Paper session 2: Genre and Mobility

Nancy November (University of Auckland)

Are Early Nineteenth-Century Opera Arrangements "Real" Chamber Music?

No, they are not. This paper first argues that under the lens we currently tend to view chamber music around 1800, musical arrangements do not show up as "real" chamber music. In this view, chamber music needs to pass a kind of "substantiveness" test that looks hard at indicies like "originality," genre status and thematic working equally shared between all parts. The quartets of Beethoven have sprung most readily to mind, while arrangements of Rossini's operas for various forces are not considered as such—or, not since the early nineteenth century.

Yes, they are—when we take account of the perspectives of early nineteenth-century amateur performers, and early nineteenth-century understandings of chamber music, grounded in performance. This talk will illuminate the "reality", quality and importance to day of early nineteenth-century opera arrangements, by exploring how they allow for performers' agency. Case studies will include operas by Mozart and Rossini opera arranged for string quartet.

Comparing the case-study arrangements with their original versions, the research team (myself and a string quartet ensemble) have investigated ways in which arrangers translated selected 'hit' operas of the era, catering to the demands and values of amateurs in domestic contexts. The performance workshops for this study drew on Edward Klorman work on 'multiple agency' in chamber music. Klorman develops a historically-informed vocabulary and theoretical model for analysing how musical events can be described as the actions and statements of separate personas, represented by the individual instrumental parts. And he considers how chamber musicians conceived of their musical actions and agency as they played (*Mozart's Music of Friends: Social Interplay in the Chamber Works* [Cambridge, 2016]). Our performance-led research allowed us to take account of the authority of performers as creative

agents, considering where the case-study arrangements left room for the performers' own interpretations, for example regarding instrumentation, technique, performance style, addition of sung or spoken text, and even staging.

Christine Siegert (Beethoven-Haus Bonn)

Piano Sonatas as Chamber Works – The Beethoven Case

Arrangements have received increased interest in musicological scholarships in the last years. The focus is usually made on arrangements of large-scale works for smaller forces. However, arrangements were made by works of all genres. In my paper, I would like to study arrangements for chamber ensembles made of Beethoven's piano sonatas.

In a first step, I will analyze these arrangements statistically, following criteria invented by the international AHRC-DFG-project Beethoven in the House: How many arrangements can be traced of a single sonata? Are they made by the whole piece, by a single movement or by an abridged movement? Which scorings are they made for? Are there vocal arrangements among them and which kinds of text do they use?

In the following analysis, I will focus on instrumental arrangements. Special emphasis will be made on a manuscript preserved in the Beethoven-Haus collection (shelf mark NE 317e), which has been bought by the Beethoven-Haus in 2011. It contains a series of arrangements of nine movements for string quartet that have not been studied in detail yet. The movements include (abridged) arrangements of op. 10 no. 3, op. 26, as well as op. 27 no. 1 and 2, among others.

The string quartet scoring shares with the original piano the homogeneous sound, with different possibilities and limits, of course. The crucial question that arises seems, however, to be how the pieces originally made for one player are now distributed for the string ensemble of four players from a performance and interaction perspective. These can therefore be interpreted in the first case an example of socializing Beethoven's piano works.

Sarah Waltz (University of the Pacific)

Concertos at Home, Sonatas on the Stage

London concert life c. 1800 prominently bears the marks of its origins. The English public concert was from the beginning bound up with conviviality, participation, and variety, such that concerts sponsored in private homes might not have differed much in their programs or performers from those in publicly-accessible spaces. Eighteenth-century diaries such as Charlotte Papendiek's, John Courtney's, John Marsh's, and Fanny Burney's occasionally detail private music making, "semi-private" concerts taking money (for example the Windsor debut of George Bridgetower), and public events. These, together with Simon McVeigh's database of advertised London concert performances 1750-1800, demonstrate that the "variety principle" of maximal generic contrast was at work in all concert spaces. In particular, the same

(instrumental) soloist might appear several times on one concert, but never playing the same genre twice.

This paper will focus on concerts in the decades around 1800 that feature violinists—male violinists (Giardini, Barthélemon, Salomon), female violinists (Gautherot, Myers, Gillberg), and child prodigies (Bridgetower, Clement, Schmeling)—in order to examine both how various concerts functioned and the roles of various violin-related genres on them. In particular, the way that solo (i.e. sonata) and concerto performances are deployed demonstrates both the “variety principle” and the similar functions of the two genres (despite our sense of sonatas as “private” and concertos as “public”). Such observations conflict with a narrative treating the string quartet as the main exemplar of chamber music. Though string quartets were of course included in the “variety principle,” McVeigh and McFarlane established that, as elsewhere, London string quartet performances were notably male-only despite the public participation of woman violinists in sonatas and concertos. String quartets also may generate an image of a serious, introspective, or especially educated audience—to the detriment of the conviviality and variety valued in English concert life. Distinctions between public, semi-private, and private concerts may not depend on repertory or function, and it may not be possible to use performing forces as an indication of musical function in this milieu, creating challenges for the idea of “chamber music” as an overarching category circa 1800.

Lecture-recital 2

Kumaran Arul (Stanford University)

Intimacy of Expression in Chamber Arrangements of Beethoven Symphonies

Symphonies were among the crowning achievements of Beethoven’s output, even as they demanded much from his audience due to their ‘difficulty and length’. Reviews at the time suggest studying these works in private and in the versions they often first appeared – as chamber arrangements. Alongside the obvious practical and economic objectives of such scores with their developing markets, there appears a discourse around the advantages of experiencing public works in private contexts. With the complexity and intimacy of content in these ‘modern’ symphonies, sources imply the possibility of more nuanced expressive stylisms that can be sought in a chamber setting, suggesting the tensions between an individual as opposed to a collective performativity. One such perspective is found in Wagner’s rant against orchestras and conductors in 1869 (*Über das Dirigieren*). He proposes that exploring a Beethoven symphony at a keyboard allows one to capture its true spirit, line, and singing qualities (melos). Further, it might be argued that some conductors like Hans von Bülow evidenced this ethos in their highly personal, meticulously rehearsed orchestral readings of Beethoven which approached a chamber performance in effect. This paper will explore a variety of sources that convey a conflict between public and private expression in Beethoven’s works and the specific implications for performance. It will consider the case for the chamber arrangement not only as a practical tool of transmission but as a type of heuristic allowing for more effective comprehension of large ensemble works. The paper will also include some

examples of keyboard arrangements of the symphonies performed on piano rolls from the first decade of the 20th century obtained from Stanford University's roll project which are analyzed for performance practices suggested in the paper. Following the talk (~20 minutes) I will be joined by two colleagues from Stanford to explore these concepts in practice with a performance of a movement from Johann Nepomuk Hummel's piano quartet arrangement of Beethoven's Symphony No. 2, and Beethoven's Cello Sonata in C, Op. 102 No. 1.

Paper session 3: Viennese Infrastructures

Adeline Mueller (Mount Holyoke College)

Persuasive Performance: The Rhetoric of Blind Students' Concerts in Vienna, 1808–1824

Scholarship on disabled musicians in classical performance tends to focus on soloists, and on the recitals and concertos through which virtuosic individuals engage audiences. Yet it was an ensemble of blind musicians that prompted Valentin Haüy to conceive of what would become Europe's first institute for the blind, the Institut des Jeunes Aveugles in Paris (founded in 1784). Haüy pledged that his future students would "even give harmonious concerts," signaling the centrality of ensemble music-making to his plans for the Institut. When the renowned blind Viennese pianist and composer Maria Theresia von Paradis (who had consulted with Haüy) founded her own small music school for blind and non-blind girls in 1808, her students' public concerts moved audiences, ensured coverage in contemporary periodicals, and helped persuade skeptics of the efficacy of music instruction for the blind. The same was true of concerts of students at the Blinden-Institut in Vienna under the leadership of their music instructor there, Simon Sechter, beginning in the 1810s.

In this paper, I interpret the chamber concerts by Paradis' and Sechters' students as examples of what Stefan Honisch (2018) has theorized as "vulnerable virtuosity." These were not studio recitals: surviving program information shows the variety of ensembles involved, from trios and quintets to cantatas to piano duos. Critics frequently marveled at the students' sense of ensemble and "erstaunliche Präcision" (astonishing precision). These concerts therefore "challenged modes of looking and listening" (Honisch), deploying harmonic and rhythmic coordination as metonyms of blind collectivity and productivity, in opposition to prior misconceptions of the blind as isolated and idle.

Eric Coutts (King's College London)

Follow the Money: The Impact of Musical Copyright on Viennese Chamber Music c. 1800

Gottfried van Swieten exercised considerable influence on musical taste in Vienna in the 1780s and 90s, his preference lying with 'serious' music, particularly that of Bach, Handel, and Haydn, a taste influenced perhaps by wealthy patrons in the City of London, having served as Vienna's ambassador to England between 1764 and 1769.

The Baron exemplified the mutual dependence of musical patronage and social status in later eighteenth-century Vienna: in 1786 he founded the *Gesellschaft der Associierten Cavliere*, which organized private performances of oratorios at Prince Josef Schwarzenberg's palace. The aristocratic classes felt growing pressure by the 1780s on their position as arbiters of taste in the face of the commercialization of musical life. The public concert, the success of which was confirmed by the triumph of Haydn's visits to England, had introduced new spaces for musical performance and the wealth of the commercial classes meant that concert subscriptions could no longer be relied upon to restrict access to aristocratic patrons. Just as aristocrats had turned to private concerts in domestic settings in London in the 1760s, chamber music in Vienna offered patrons an exclusive performance setting twenty years later.

This familiar narrative of the development of aristocratic salon music however leaves unexplained a number of apparent contradictions: unease at the complexity and inaccessibility of *Kenner* music which nonetheless continued to define good taste in the face of simpler *Liebhaber* composition, and the increased social status of musicians notwithstanding their continued reliance on networks of aristocratic patronage. The paper argues that emphasis on aesthetic considerations and romantic notions of composers as creative authors of musical works has obscured the impact of the economic context within which musical life operated at the turn of the nineteenth century. In particular, the growth of domestic music making had made larger-scale publication and sale of musical works financially attractive which, in combination with the introduction of musical copyright, first recognized in London in 1777 and subsequently in France and Germany, enabled musicians to compose both for a broad public in search of less demanding material and music 'for a later age' for the aristocratic connoisseur.

Lucy Turner (Columbia University)

Conscious Uncoupling: Beethoven's Middle-Period Chamber Music and the Disappearance of the Multi-Work Opus

Over the course of the nineteenth century, the practice of publishing multiple musical works under a single opus number declined. The multi-work opus was, as Elaine Sisman has shown, a consistent feature in the publication of music in the eighteenth century (Sisman 2008). The discontinuation of this practice is clearly evidenced in the oeuvre of Beethoven. By 1805, the composer had published his last grouped works for solo piano; the three Op. 59 quartets appeared in 1806; the two piano trios Op. 70 in 1808. Beethoven published only one more set of paired works, the two Op. 102 Cello Sonatas in 1815. Standing as they do at the threshold of the so-called "late style," the reception of these cello sonatas has focused often upon their extraordinary features: the unusual movement structure of the first sonata; the fugal writing of the second. In 1818, an *Allgemeine musikalische Zeitung* reviewer remarked upon their strangeness at length, comparing them to the three-part inventions of J.S. Bach. How is it that these sonatas, celebrated for their perceived Beethovenian "lateness," still bear the vestige of a publishing practice most associated with the eighteenth century?

Following Sisman's contention that works grouped in a single opus number exist in conversation with one another and thus invite their audiences to create meaning, this paper

considers the significance and status of Op. 102 as Beethoven's final multi-work opus. I suggest that the disappearance of the multi-work opus is related to the rise of public, professional performance of chamber music in the first decades of the nineteenth century. The creation of a "rhetorical field" within a multi-work opus is reliant on access to resources most accessible in the context of private or domestic music-making: uninterrupted comparison of works within an opus, repeated listening, and/or score access. As chamber genres broadly shifted from the private to the public, the multi-work opus not coincidentally vanished. Op. 102 therefore has special status not only as Beethoven's last multi-work opus, but perhaps also his last major "domestic" or "private" work – a suggestion that raises questions about the relationships between sociability, "lateness," and musical meaning.

Lecture-recital 3

Dorian Bandy and Elizaveta Miller (McGill University)

Texture and Topic in Beethoven's Op. 12 Violin Sonatas

Beethoven's Op. 12 Violin Sonatas crystallize many familiar elements of the accompanied-sonata tradition of the eighteenth-century; yet they also self-consciously problematize aspects of the chamber genre as it has been construed in recent scholarly literature. Especially striking in this regard are Beethoven's subtle manipulations of texture throughout the Op. 12 cycle, which suggest a more nuanced and varied relationship between the two instruments than is captured in the usual focus on "conversational" or "sociable" styles for contemporary chamber music (which tends to assume a strong differentiation of the role and persona of each instrument and its player rather than modes of musical collaboration). This lecture-demonstration examines the instrumental relations played out in all three Op. 12 sonatas, arguing in particular that Beethoven's imaginative treatment of texture carries implications for both scholarly and performed interpretation. Some topics will engage details specific to individual sonatas in the cycle—for instance, the varieties of accompanimental figuration and voicing in Op. 12, nos. 1 and 2, and the unusual use of unisons and doubled octaves as markers of harmonic strain in Op. 12, no. 3. Other topics will use texture as an impetus for intertextual readings of all three sonatas, with a particular focus on Beethoven's varied approach to embellishment in both melodic and accompanimental lines across these works' slow movements, as well as his treatment of arpeggiation in the sonatas' thematic material. Ultimately, the lecture-demonstration will argue that in all three sonatas, Beethoven uses such textural manipulations as topical referents for "public" genres such as the concerto and symphony—a point which, in turn, suggests that the contemporary commercialization of chamber music was implicated not only in practices of listening and consumption but in the expressive and stylistic devices woven into the fabric of the compositions themselves.

Paper Session 2: Media and Space

Roger Grant (Wesleyan University)

The Ritornello as Settlement Form: Trio Sonatas from Eighteenth-Century Chiquitania

During the late eighteenth century, Indigenous musicians in Chiquitania—modern day Bolivia—composed a corpus of trio sonatas in the context of Jesuit mission colonization. Today these trio sonatas are part of the Archivo Musical de Chiquitos (AMCh), and they have been performed and recorded by instrumental groups from across the Americas and Europe. Like other musical artifacts from this archive, they play an important role in contemporary Bolivian cultural campaigns celebrating the legendary flourishing of the eighteenth-century Jesuit missions.

What can these trio sonatas tell us about colonial settlement? As works of the chamber, what can they indicate to us about the spaces and places in which they were performed? In this paper I attempt to answer these questions in a detailed study of form in the corpus of Chiquitano trio sonatas from the AMCh. I aim to demonstrate how the ritornello—or refrain—creates a replication pattern that is conducive to the settler spatial logic of the missions. The sonatas in this corpus employ highly distinctive formal structures which rely principally on the return to the ritornello, structuring an inner and outer in a kind of repetition ritual. It is the form of this ritornello act that I endeavor to interpret as a sound of settlement.

In Chiquitania, Indigenous authors echoed the ritual orientation of their mission's physical spatial logic in the form of their musical compositions. In these trio sonatas, the return of the ritornello creates a hierophany—or a manifestation of the sacred—within a set of concentric musical passages. The hierophany accomplished in the sound of these trio sonatas helps us to grasp their social role within the built environment of the mission. Because these works are some of the only surviving eighteenth-century artifacts of Indigenous authorship, they are vital to our understanding of the asymmetrical power structures within mission social life under Jesuit colonization.

Edgardo Salinas (Juilliard)

Medium and Performance in Igor Levit's 'House Concerts'

Amid the global lockdown imposed by the COVID-19 pandemic, virtuoso pianist Igor Levit started livestreaming "house concerts" from his apartment in Berlin's Mitte district on April 11, 2020. Between April and May, Levit livestreamed fifty-two evening recitals that reached hundreds of thousands of viewers and turned him into an international media star featured on broadcast news on both sides of the Atlantic. Beethoven's piano sonatas anchored and bookended the livestreamed series, which opened with a moving performance of the "Waldstein." For Levit, Beethoven's music embodies the progressive political values he vigorously endorses and instills a "feeling of togetherness" that links performers, music, and audiences to nurture an intimate sense of community. As we witnessed, the global lockdown imposed by the pandemic abruptly took away the very possibility of having live concerts, suppressing at once the corporeal forms of communal immediacy that live music affords.

Examining Levit's livestreamed concerts, I underscore the unsuspected ways in which they restaged and amplified a format as traditional as the piano recital and afforded a new mode of aural immediacy that merged physical absence and aural presence. Levit's sonic

experiment newly complicated distinctions between the private and the public inherent in the taxonomy of musical genres codified around 1800, instilling a disembodied yet lasting affective bond that brought together performer and listeners through fifty-two quarantined nights. Taking stock of the apocalyptic context, I argue that Levit's "house concerts" rewrote Marshal McLuhan's infamous dictum by turning the very act of musical performance into the unwritten message of an aural ritual that superseded the technological inadequacy of the medium. The concerts managed thus to retrieve a domestic intimacy that had been integral to the widespread dissemination of private musical genres facilitated by the mass production of pianos at the turn of the nineteenth century. Enacting a transhistorical paradox, Levit's livestreamed performances fulfilled a long entrenched romantic desire to simultaneously channel and transcend the opaque materiality of media technologies, overcoming dire constraints of time and space as the sound of Beethoven's music delivered new modes of aural immediacy through the virtual continuum of cyberspace.

Desmond Sheehan (U.C. Berkeley)

From Church to Chamber? Print Media and the Fallacy of Music's Secularization

Church music and chamber music during the eighteenth century are usually depicted in a reciprocal relationship – as churches languished in Europe, they relinquished their dominance in musical life to the secular artistic societies and institutions that took their place. In short, the widespread secularization of Europe allegedly resulted in, among other things, the birth of modern chamber music with its attendant social practices, hermeneutic impulses, and canonical repertoires. My paper envisions alternative histories of church and chamber music. By sketching a media archaeology of the eighteenth-century music magazine, I show how exemplars of "church music" and "chamber music," once interdependent generic concepts, were mutually transformed by their printed arrangement in amateur scores, embedded musical examples, and professional criticism.

Past intellectual histories of chamber music have meticulously shown how it once marked discrete spaces and social practices, but expanded its corpus according to emergent aesthetic categories around 1800. I argue that these studies have taken sources like the music periodical for granted, indulging in the deep readings such critical literature entrained, and do so at the expense of considering how these objects of "new media" merge and conflate musical genres on the printed page. As a result, histories of chamber music have perpetuated outmoded secularization narratives in music history. I suggest that a media-sensitive account helps change that narrative by shifting church and chamber music into a new, less antagonistic relationship. I conclude by briefly reconsidering several arch-Romantic paragons of supposedly secularized chamber music, namely, Mendelssohn's Piano Trio C Minor Op. 66 No. 2 and Beethoven's Heiliger Dankgesang Op. 132.

Performer Biographies

The Takács Quartet

Concert 1, February 16, 7:30pm, San José State University



The world-renowned **Takács Quartet**, is now entering its forty-eighth season. Edward Dusinberre, Harumi Rhodes (violins), Richard O'Neill (viola) and András Fejér (cello) are excited about the 2022-2023 season that begins with a tour of Hong Kong, Japan and South Korea, and includes the release of two new cds for Hyperion Records. A disc of Haydn's opp. 42, 77 and 103 is followed by the first recording of an extraordinary new work written for the Takács by Stephen

Hough, *Les Six Rencontres*, presented with quartets by Ravel and Dutilleux. As Associate Artists at London's Wigmore Hall, the Takács will perform four concerts there. In addition to programs featuring Beethoven, Schubert and Fanny Mendelssohn Hensel, one concert consists of works by Britten, Bartók and Dvořák that highlight the same themes of displacement and return explored in Edward Dusinberre's new book *Distant Melodies: Music in Search of Home*. The book is published by Faber and the University of Chicago Press in the Fall of 2022. The quartet will perform the same program at several venues in the USA, complemented by book talks. During this season the quartet will continue its fruitful partnership with pianist Jeremy Denk, performing on several North American series.

Throughout 2022 and 2023 the ensemble will play at prestigious European venues including the Edinburgh and Schwetzingen Festivals, Madrid's Auditorio de Música, Bilbao's Philharmonic Society, Amsterdam's Concertgebouw and the Bath Mozartfest. The group's North American engagements include concerts in New York, Toronto, Vancouver, Philadelphia, Ann Arbor, Berkeley, Los Angeles, Pittsburgh, Seattle, Tucson, Portland and the Beethoven Center at San Jose State University.

Kumaran Arul (piano)

Lecture-recital 2, February 17, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)

Kumaran Arul is a lecturer in music at Stanford University where for two decades he has taught piano, chamber music, and historical performance studies. He has performed widely as a pianist throughout the United States and abroad to acclaim. He has been described as a “formidable...superbly intelligent and sensitive musician” with “courage to venture far from everyone else’s beaten path” (SF Classical Voice). Arul has been actively involved with research in performance practice specializing in historical recordings. His research areas include nineteenth and twentieth century performing traditions of Beethoven and the performance aesthetics of Heinrich Schenker as evidenced in his reviews and criticism. His scholarly work has been presented at conferences of the Cambridge University’s CMPCP, Association of Recorded Sound Collections, Hochschule der Künste Bern, *Performa Conference*, Portugal, *Interpreting Liszt*, Georgetown University, among others. Arul has been the recipient of grants for his research and was awarded the Edison Fellowship in 2009 to work at the British Library’s sound archive in London. At Stanford University he is co-director with George Barth, of the *Reactions to the Record* series that highlights new directions in performance and scholarship. These have included international symposia, concerts, seminars, workshops, and publications. In 2014, he spearheaded a major initiative at Stanford, the *Player Piano Program*, which aims to create an extensive online database of piano rolls. The project, in conjunction with the Stanford Libraries and the Archive of Recorded Sound, has amassed over 20,000 rolls and a dozen player instruments to preserve and bring wider awareness to this important historical medium. His studies have been at the University of Michigan School of Music, Manhattan School of Music and Trinity College, Cambridge University. In his spare time, he enjoys pursuing an avid interest in birds and bird song.

Christine Brandes (soprano)

Concert 2: February 17, 1:30pm (Ira F. Brilliant Center for Beethoven Studies)



Noted for her radiant, crystalline voice and superb musicianship, soprano **Christine Brandes** brings her committed artistry to a repertoire ranging from 17th century to newly composed works, performing at many of the world’s most distinguished festivals and concert series in programs spanning from recitals and chamber music to oratorio and opera. Recent performances include the role of Nero in Monteverdi’s *Coronation of Poppea* with the West Edge Opera, world premiers of works for string quartet and soprano by Eric Moe and Jennifer

Higdon with the Brentano and Cypress Quartets respectively. Handel's Israel in Egypt at Carnegie Hall with NY Choral Society, Bach's B-minor Mass with the American Classical Orchestra at Alice Tully Hall, Mahler's Symphony #2 with the Sacramento Symphony, Bernstein's Symphony #1 with the Santa Rosa Symphony and recitals at Stanford University with the Saint Lawrence Quartet and at King's College Chapel, Cambridge with organist Jonathan Dimmock. She has sung for the following opera houses: San Francisco, Seattle, Washington National, LA Opera, Houston Grand, Opera Pacific, Minnesota, Arizona, New York City Opera, Philadelphia, Portland, Lyric Opera of Kansas City, Glimmerglass, Opera Theatre of St. Louis, Opera de Nancy and Central City in principle roles ranging from Handel and Mozart, through Verdi to Bolcom and Britten. Ms. Brandes has also sung with the following orchestras: Cleveland, Chicago, New York Philharmonic, Philadelphia, Los Angeles, San Francisco, Houston, Atlanta, Detroit, Seattle, Minnesota, National Symphony, with such distinguished conductors as Simon Rattle, Pierre Boulez, Esa-Pekka Salonen, Frühbeck de Burgos, Robert Spano, Wolfgang Sawallisch, Alan Gilbert, Jane Glover and Nicholas McGegan.

Karolyn Cheng (flute)

Lecture-recital 2, February 17, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)

Karolyn Cheng is a freshman at Stanford University who plans to major in engineering physics. She studies flute with Alexandra Hawley and previously studied with Isabelle Chapuis and Gala Yaroshevsky, and has played with California Youth Symphony and All-State Honor Band. She also studies piano with Kumaran Arul. Currently, Karolyn is a rehearsal pianist and member of the pit orchestra for Stanford Light Opera Company's production of *Die Fledermaus*.

Christopher Costanza (cello)

Lecture-recital 2, February 17, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)

For well over three decades, cellist Christopher Costanza has enjoyed an exciting and varied career as soloist, chamber musician, and teacher. A winner of the Young Concert Artists International Auditions and the recipient of a Solo Recitalists Grant from the National Endowment for the Arts, Mr. Costanza has performed to enthusiastic critical acclaim throughout the U.S., Europe, Canada, South America, Australia, New Zealand, China, and South Korea. In 2003 Mr. Costanza joined the St. Lawrence String Quartet, Ensemble in Residence at Stanford University. A strong proponent of contemporary music, he has worked extensively with a great many of the leading composers of our day, including John Adams, Osvaldo Golijov, Olivier Messiaen, Gunther Schuller, and Pierre Boulez. Mr. Costanza's discography includes chamber music and solo recordings on the EMI/Angel, Nonesuch, Naxos, and Albany labels, and his recordings of the Six Suites for Solo Cello by J.S. Bach can be found on his website, costanzacello.com. Mr. Costanza received a Bachelor of Music and an Artist Diploma from the New England Conservatory of Music in Boston, where he studied cello with

Bernard Greenhouse, Laurence Lesser, and David Wells, and chamber music with Eugene Lehner, Louis Krasner, and Leonard Shure. When not immersed in the world of music, Christopher enjoys a variety of interests and passions, among them, running (he finds running a perfect opportunity to explore exotic locales during his extensive travels), cooking (focusing on local, organic plant-based dishes), and passenger rail-related pursuits.

Debra Fong (violin)

Lecture-recital 2, February 17, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)

Violinist Debra Fong is a Lecturer in Violin and Chamber Music at Stanford University, and she maintains a private violin studio in Palo Alto. She frequently performs throughout the Bay Area as Concertmaster of the Peninsula Symphony, Associate Concertmaster of the San Jose Chamber Orchestra, and Principal Second Violinist of the San Francisco Chamber Orchestra, and also Opera San José and Symphony San José. Ms. Fong spends her summers as a first violinist of the Grammy Award-winning Santa Fe Opera Orchestra. She is a faculty coach for Young Chamber Musicians, and an annual judge for several young artist concerto competitions. Ms. Fong received her Bachelor and Master of Music degrees in Violin Performance from the New England Conservatory of Music in Boston. She has been a featured chamber musician at Toronto Summer Music; Bay Chamber Concerts in Maine; Grand Teton Music Festival; Santa Fe Chamber Music Festival; Yellow Barn Chamber Music Festival in Vermont; Taos School of Music; Sarasota Music Festival; and Yale/Norfolk Chamber Music Festival in Connecticut. She has been a guest artist with the St. Lawrence String Quartet, Chicago Chamber Musicians, North American New Music Festival in Buffalo, NY, and the New Music Festival at Santa Clara University. Ms. Fong plays a Giuseppe Rocca violin kindly on loan from Stanford University's Harry R. Lange Instrument Collection. In her leisure time, she enjoys playing word games, reading modern fiction, practicing yoga, and seeking out excellent coffee.

Nicholas Mathew (fortepiano)

Concert 2: February 17, 1:30pm (Ira F. Brilliant Center for Beethoven Studies)



The British-born pianist and writer **Nicholas Mathew** is Professor of Music and the Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at the University of California, Berkeley. Professor Mathew regularly appears as a recitalist and chamber performer, primarily on historical pianos, in the United States, Great Britain, and Australia. A widely published scholar and critic, he is one of the world's leading authorities on the history of eighteenth- and nineteenth-century music, especially Beethoven, Haydn,

Viennese musical culture, and historical performance practices. Professor Mathew is a frequent public speaker, to both general and specialist audiences, on musical and artistic matters. Professor Mathew is also a recognizable voice in the arts media. He is a regular contributor to the BBC in Britain and the ABC in Australia, and has engaged in collaborative projects with musical institutions including the Vienna Philharmonic Orchestra and the Simón Bolívar Symphony Orchestra, and chamber groups such as the Takacs Quartet. He is one of the founding members of the Chamber Music Collective, an experimental group of historically inspired artists and teachers based across the United States.

Lucy Russell (violin)

Concert 3: February 18, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)



Lucy Russell is an internationally regarded violinist who is versatile, passionate and expert at what she does. A graduate from York University (UK), she fell in love with both the baroque violin and with quartet playing whilst still a student, and her life has been defined by her work on both instruments: performing, recording, and teaching a diverse array of repertoire as leader of the Fitzwilliam Quartet, and within the world of early music, her partnerships with John Butt on harpsichord and with Sezi Seskir, fortepiano. She has lead, played, recorded and toured with many of the mainstream early music ensembles. Lucy believes in developing a breadth of musicianship including improvisation, folk music,

dabbling with composition, creating new sound-worlds on her Hardanger violin (Norwegian national instrument), and the quest to communicate beyond the written page. She teaches in several institutions: she is Professor of Baroque violin at the Royal College of Music, Honorary Professor of violin at St Andrews University, Director of the University Baroque Ensemble at York and is an Associate Artist at the Purcell School. She is an extremely committed teacher, working holistically with her students, encouraging greater physical awareness, tension release and general well-being.

She is currently training to become a Mindfulness Teacher with Tara Brach and Jack Kornfield, and she plans to bring this approach to the lives of fellow musicians at all levels – enabling greater freedom, presence, and joy through music by cultivating a more astute sense of awareness and acceptance of self. Lucy and Sezi have performed together for seven years and are enjoying making up for lost time during the pandemic.

Sezi Seskir (fortepiano)

Concert 2: February 17, 1:30pm (Ira F. Brilliant Center for Beethoven Studies)

Concert 3: February 18, 4:30pm (Ira F. Brilliant Center for Beethoven Studies)



Sezi Seskir received her first degree in piano in her native, Ankara, Turkey. She went on with her studies in Lübeck Musikhochschule and then completed a D.M.A. degree with Malcolm Bilson in Cornell University. She concertized widely in Europe and in the US. Her articles appeared in collected editions titled “Schumann Interpretieren”, “Schumann Studien 11” and in the Journal of Musicological Research. She also edited Schumann’s keyboard works for the Schumann complete edition for Schott and for Bärenreiter publishing houses. Her CD of three Beethoven violin sonatas with Lucy Russell recorded on period instruments appeared in 2020 by the Acis label, which was received enthusiastically by reviewers. She is a co-founder of the Chamber Music Collective, an intensive chamber music program that takes place at the UC Berkeley and Bucknell University campuses. She is currently an Associate Professor of Music at Bucknell University.

Special thanks

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Conference organizers:

Erica Buurman (Ira F. Brilliant Center for Beethoven Studies)

Nicholas Mathew (U.C. Berkeley)

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