

Malcolm Miller, William Kinderman (eds)

Beethoven the European. Transcultural Contexts of Performance, Interpretation and Reception

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Comment: Summary Beethoven's music, stemming from its 18th- and 19th-century European context, communicates values of the Enlightenment bearing a seemingly universal, timeless significance. More than a quarter millenium after his birth, a 21st-century perspective offers a timely opportunity ? against a backdrop of the reconfiguration of Europe and tentional power shifts across continents ? to explore ways in which notions of European ideals impacted the works of Beethoven and his contemporaries and which social-political contexts shaped its reception. The essays in this volume offer cutting-edge research shedding new light on varied aspects of Beethoven's music, and the ways it has been adapted and adopted by the musical world up to the present-day. Foremost international experts and younger scholars, gathered together with the editors William Kinderman and Malcolm Miller, share insights about Beethoven reception both within and beyond Europe, covering France, Italy, Britain, Spain, the USA and Japan. Innovative contextual studies consider topics on criticism and interpretation, performance and publication, and a variety of less familiar personalities, institutions and performing organisations. Studies of individual works illuminate Beethoven's well-known masterpieces through novel, sometimes polemical, contextual and analytical frameworks. The volume as a whole celebrates Beethoven's genius as European and global, marking a fascinating turning-point between the particular and the universal. TABLE OF CONTENTS Malcolm Miller - William Kinderman Preface Politics, Aesthetics and Ideology William Kinderman Beethoven's Ninth Symphony as a Disputed Symbol of Community: From Thomas Mann's Doktor Faustus to the Brexiteers of 2019 Michael Christoforidis - Peter Tregear Beethoven, the Congress of Verona, and the Concert of Europe in 1822/1823 David B. Dennis Beethoven's 100th Todestag in 1927: Ideological Battles over the Composer and His Music in Weimar Political Culture Sanna Iitti Patriotism and Islam in Ludwig van Beethoven's The Ruins of Athens, Op. 113, and King Stephen, Op. 117 Arabella Pare Beethoven as a Transnational Composer: Stra enmusik, Verbunkos and the Trio Op. 11 'Gassenhauer' Susan Cooper Beethoven, His Circle and Horace Reception across Europe and beyond Mar a Encina Cortizo - Ram n Sobrino Interpreting Beethoven in Spain in the 19th Century: The Arrival of His Symphonic Music to a Nascent Concert Life Chiara Sintoni Ludwig van Beethoven and His Reception in Piano Methods of the First Half of the 19th Century Fr d ric de La Grandville Who Are You, Mr Bethowen? David Hurwitz Beethoven's French Liturgical Organ Music - No, Really David Rowland Further Light on Clementi's 1807 Contract with Beethoven Mai Koshikakezawa Beethoven's 'Moonlight' Sonata and the Japanese Reception of Western Music Alison Minkus Reception and Reflection of Beethoven's Works at the Philharmonic Society of New York (1842-1892) Performance and Analysis Barry Cooper Performing Beethoven's Vocal Music in the 21st Century Ned Kellenberger Beethoven's Violin Concerto Opus 61: Toward Performance of Alternate Solo Violin Parts Malcolm Miller Beethoven's Registrat Structures and Strategies of Transcendence in the Late Piano Sonatas Eftychia Papanikolaou Uwe Scholz's Choreographic Conception of Beethoven's Seventh Symphony Peng Du Krol The Whimsical Character of Beethoven's Salieri Piano Variations, WoO 73 (1799) Abstracts and Biographies Index of Names

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