

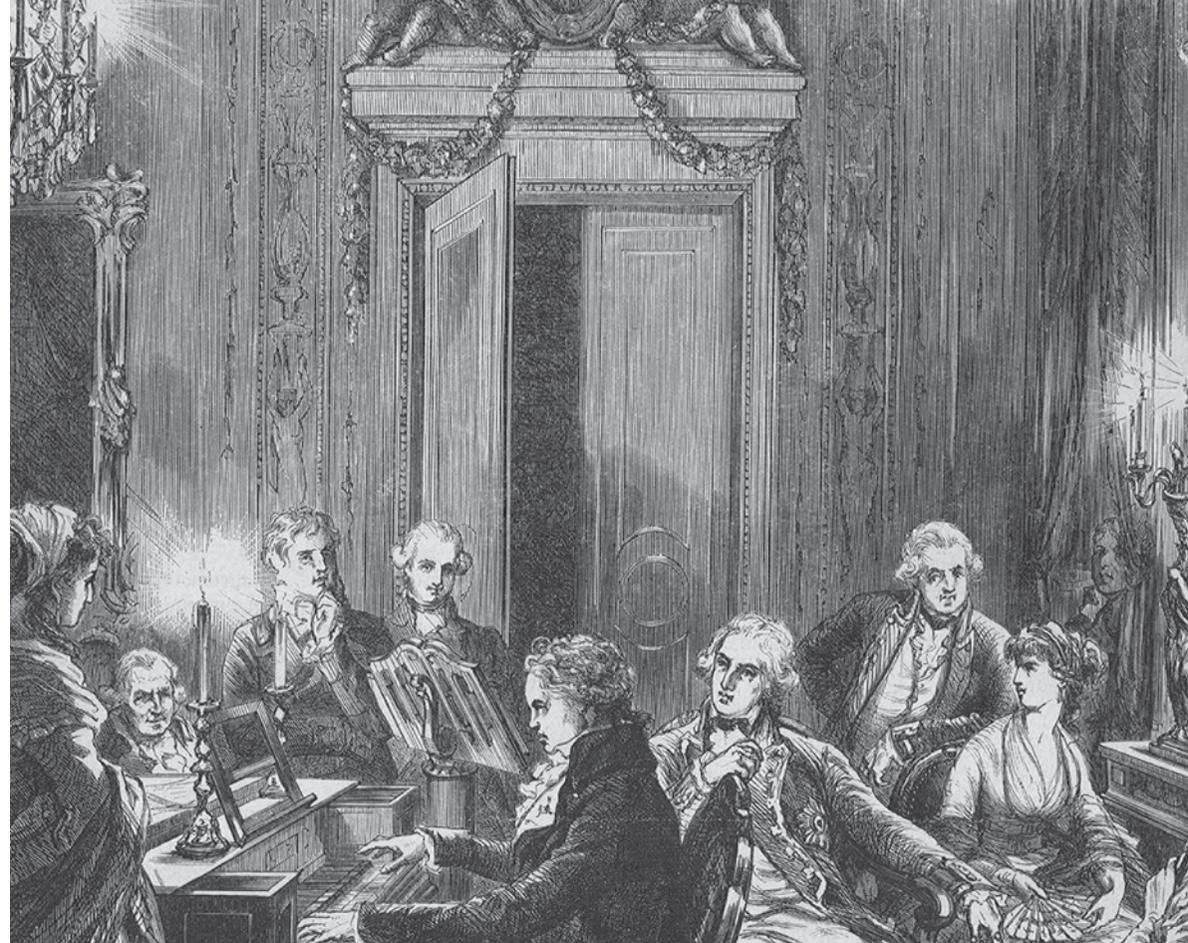
How to reach the Giorgio Cini Foundation
 From San Zaccaria Monumento, Ferrovia, Piazzale Roma to San Giorgio:
 vaporetto number 2 every 12 minutes



INFO

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Beethoven playing for Prince Louis Ferdinand, detail of an etching after a drawing by Ludwig Pietsch (c. 1885)



Musical Improvisation in the Age of Beethoven and 'Open' Forms

Fondazione Giorgio Cini
 Isola di San Giorgio Maggiore, Venezia
 28–29 November 2014

CONFERENCE ORGANIZED BY



MUSICAL IMPROVISATION IN THE AGE OF BEETHOVEN AND 'OPEN' FORMS

Coordinated by Gianmario Borio and Angela Carone

Improvisation constituted a crucial aspect of musical life at the turn of the 19th century. Extemporaneous performance of a piece by an instrumentalist or singer or in the 'duels' that pitted two musicians against each other, taking turns to produce virtuosic improvisations, was often a key moment in both public and private concerts. Although they were not written down, these improvisations generally respected the 'rules' laid down by contemporary theorists, and the musical ideas could be organized in ways which were by no means a matter of chance, above all when the improviser was a composer. At the same time, precisely because it was common practice in public and private assemblies, improvisation also conditioned the act of composition itself. Numerous instrumental and vocal pieces from Beethoven's time, while being organized according to one of the traditional forms, reveal moments of 'openness', i.e. of syntactic liberty, whether in the macro-structure or in the construction of brief segments. The influence of improvisation on the composition of a piece is no less evident when the piece manifests stylistic features and formal aspects which reveal the composer's desire to enshrine in the score a musical thought that clearly derives from the extemporaneous and virtuosic elaboration of a theme, often suggested by the title given to the piece. From the end of the 18th century improvisational practice and formal structuring constituted a dialectic whose outcomes had an impact on a range of 'open' forms. This conference investigates this dialectic on various levels comparing contemporary sources with more recent analytical approaches.

28 NOVEMBER
SALA BARBANTINI

9.00 / **SESSION I:**
THEORY OF IMPROVISATION

Chair Gianmario Borio
Università di Pavia; Fondazione Giorgio Cini

Angela Carone
Università di Pavia; Fondazione Giorgio Cini
*Formal Elements of Instrumental
Improvisation in the Age of Beethoven,
as Documented in Reviews and Biographical
Sources*

Jan Philipp Sprick
Universität Rostock
*Musical Form in Improvisation Treatises
in the Age of Beethoven*

Giorgio Sanguinetti
Università di Roma Tor Vergata
*Ludwig in Naples: Partimento Schemata
in Beethoven's Music*

14.30 / **SESSION II:**
**FROM IMPROVISATION
TO COMPOSITION: 'OPEN' FORMS**

Chair Susanna Pasticci
Università di Cassino e del Lazio Meridionale

Marco Targa
Università di Torino
*The Rhetoric of Improvisation in Beethoven's
Kleinere Stücke*

Catherine Coppola
Hunter College, City University New York
*Didacticism and Display in the Capriccio
and Prelude for Violin, 1785-1840*
Music examples performed with the violinist
Lucy Morganstern

Rohan H. Stewart-MacDonald
Centro Studi Opera Omnia Luigi Boccherini, Lucca
*The Piano Fantasias of Johann Nepomuk
Hummel: Structural Coherence and the Spirit
of Improvisation*

29 NOVEMBER
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9.30 / **SESSION III:**
**IMPROVISATION INVOLVING
INSTRUMENTS AND VOICE**

Chair Rudolf Rasch
Universiteit Utrecht

Scott Burnham
Princeton University
*The Fate of the Antepenultimate:
Fantasy and Closure in the Classical Style*

Giorgio Pagannone
Università di Chieti e Pescara
*'Ad arbitrio dei cantanti': Vocal Cadenzas
and Ornamentations in Primo Ottocento Opera*

Torsten Mario Augenstein
Universität Münster
*'La solita cadenza?' – Vocal Improvisation,
'abbellimenti e fioriture' in the Opera of the Age
of Beethoven*

14.30 / **SESSION IV:**
**IMPROVISATIONAL ELEMENTS
IN 'CLOSED' FORMS**

Chair Hans-Joachim Hinrichsen
Universität Zürich

William E. Caplin
McGill University, Montreal
*Fantastical Forms: Formal Functionality in
Improvisational Genres of the Classical Era*

Elaine Sisman
Columbia University, New York
*Melancholy and Fantasy: Haydn's F-Minor
Variations and After*

Pieter Bergé
KU Leuven
*Beethoven's Implicit Concept
of the 'Sonata quasi fantasia'-Genre:
A History of Interpretations*

17.45
Final Discussion

28 NOVEMBER
SALA BARBANTINI

20.45
CONCERT

Davide Amodio, violin
John Irving, fortepiano

CONCERT PROGRAM

*Improvisation**

Antonio Salieri, *Sinfonia Veneziana*
(transcription for violin and fortepiano
by Davide Amodio)

*Improvisation**

Wolfgang Amadeus Mozart,
Violin Sonata in E-Minor K304

*Improvisation**

Antonio Salieri, *Scherzi instrumentali*
(transcription for violin and fortepiano
by Davide Amodio)

Ludwig van Beethoven,
Violin Sonata in D-Major Op. 12 No. 1

*Improvisations are freely inspired
by the collection *L'Art d'inventer à l'improviste
des Fantasies et Cadences pour le Violon*
by Bartolomeo Campagnoli (1751-1827)