

## Content

**Forewords** 7

**Preface** 10

### NOTATION AND PERFORMANCE

**Clive Brown** Czerny the Progressive 15

**Barry Cooper** Beethoven's Pedal Marks Revisited 40

**Neal Peres Da Costa** The Case for Un-Notated Arpeggiation in Beethoven's Compositions for or Involving the Piano 59

**Siân Derry** Beethoven's Tied-Note Notation. An Ongoing Debate 100

**Marten Noorduyn** Beethoven's Indicators of Expression in His Piano Works 118

**Yew Choong Cheong** A Historically Informed Perspective of Beethoven's Idiosyncratic Dynamics and Accents in His Piano Works 137

**Leonardo Miucci** Beethoven's Piano Quartets WoO 36. Conservatism and Evolution 156

### FROM SKETCH TO PRINT

**Sandra P. Rosenblum** Publishers' Practices and Other Happenings in the Life of Beethoven's Quintet for Piano and Woodwinds Op. 16 177

**Susanne Cox** Beethoven's 'Concept'. Working Manuscripts Between Sketch and Fair Copy 188

**Mario Aschauer** Text, Context, and Creative Process in Diabelli's *Vaterländischer Künstlerverein* 210

**Roberto Scocimarro** Beethoven's Sketches for the Last Movement of the Sonata Op. 106. Thoughts on the Creative Process 228

**Claudio Bacciagaluppi** Hans Georg Nägeli as Publisher and Bookseller of Piano Music 295

INSTRUMENTS AND KEYBOARD PRACTICES

**Michael Ladenburger** Beethoven's Early Approach to Different Types of  
Keyboard Instruments in Bonn and Its Lifelong Aftermath 323

**Tilman Skowronek** Beethoven and the Split Damper Pedal 345

**Robert Adelson** Beethoven's Érard Piano: A Gift After All 358

**Martin Skamletz** A Gesture of Expansion. The Limited Enlargement of the Tessitura  
in Beethoven's Piano Sonata Op. 53 as a Further Development of Procedures Essayed  
in His Early Chamber Music 374

**Index** 400

**Authors** 412