

Dr. William Kinderman – Curriculum Vitae

List of Publications, Recordings, Recent Research Projects

Contact: wkinder@illinois.edu; Website: williamkinderman.com
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Study at Dickinson College, Pennsylvania (B.A.),
Hochschule für Musik und darstellende Kunst, Wien (piano, composition),
Universität Wien (philosophy),
Yale University (Music History), University of California, Berkeley (PhD)

Professor of Music, University of Illinois, Urbana-Champaign (UIUC)
2016-17 Director's Fellow, International Research Center for the Humanities, Vienna (IFK)
Visiting Research Professor, Musik und Kunst Universität, Vienna (MUK)

Other appointments, guest professorships:

University of Victoria, Canada, where I was Acting Associate Dean of Fine Arts;
University of British Columbia; Hochschule der Künste Berlin; Universität Kassel;
Ludwig Maximilians Universität München (als DAAD-Gastprofessor)
Musik und Kunst Universität der Stadt Wien (MUK), 2017

Distinctions (selective):

Research Prize for lifetime achievement, Alexander von Humboldt Foundation
Steinway Artist

Recent and Current Projects

International Conference “Utopian Visions and Visionary Art: Beethoven’s ‘Empire of the Mind’ Revisited,” Vienna, Austria, 15-17 March 2017.

Beethoven Museum at Vienna/Heiligenstadt Scholarly advisor and Co-Curator for the Wien-Museum for the Beethoven Museum at Vienna/Heiligenstadt (opened November 2017).

Book in press: *Beethoven: A Political Life* (University of Chicago Press)

Books

Wagner’s ‘Parsifal’ (Oxford University Press, 2013; paperback ed. 2018).

The Creative Process in Music from Mozart to Kurtág (University of Illinois Press, 2012; paperback ed. 2017).

Beethoven (2nd expanded ed., Oxford University Press, 2009; Chinese translation by Xiaolong Liu, Beijing: Central Conservatory of Music Press, 2016).

Mozart’s Piano Music (Oxford University Press, 2006).

Artaria 195: Beethoven’s Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109 (3 vols.: commentary, facsimile, transcription) (University of Illinois Press, 2003).

Beethoven (1st ed., Oxford University Press and the University of California Press, 1995; paperback edition 1997; revised paperback printing 1999).

Beethoven’s Diabelli Variations (Oxford University Press, 1987; paperback ed. 1989; revised edition with my CD recording of the Diabelli Variations, Hyperion Records.

CD recordings (selection)

- Beethoven's Diabelli Variations*, double CD with lecture-recital (Arietta, 2007).
Beethoven Piano Sonatas opp. 109, 110 and 111 (Hyperion/Helios 2002; Arietta, 2011).
Ludwig van Beethoven: Klaviersonaten opp. 110 und 111 (produced/distributed through the Alexander von Humboldt Foundation, Bonn, 1998).
Beethoven: Diabell Variations, op. 120, Hyperion CDA66763, 1995; re-released on Hyperion/Helios, 2002).

Edited volumes

- Utopian Visions and Visionary Art: Beethoven's 'Empire of the Mind' Revisited* (Vienna: Verlag der Apfel, 2017).
Beethoven und der Wiener Kongress (1814/15)/Beethoven and the Congress of Vienna (Bonn: Beethoven-Haus, 2016). I am co-editor and author of one chapter.
Double issue of the *Journal of Musicological Research* (32, nos. 2-3 [2013]) on "New Beethoven Research" with contributions from an international group of scholars.
Genetic Criticism and Creative Process: Essays from Music, Literature, and Drama. Rochester: University of Rochester Press, 2009.
A Companion to Wagner's 'Parsifal.' I am co-editor with Katherine Syer and author of two chapters (Camden House Press (Boydell & Brewer), 2005).
The String Quartets of Beethoven. I am editor, author of introduction and two chapters (Univ. of Illinois Press, 2006).
The Second Practice of Nineteenth-Century Tonality (Lincoln and London, 1996). I am co-editor with Harald Krebs (Lincoln and London, 1996).
Beethoven's Compositional Process. First volume in the monograph series *North American Beethoven Studies* (Lincoln and London, 1991).

Scholarly essays and chapters (selection since 2007)

- "*Recentering Music: Sketch Studies, Analysis, and Genetic Criticism*," in *The Oxford Handbook of the Creative Process in Music*, ed. Nicholas Donin (New York: Oxford U Press, 2018).
"The Evolving Image of Beethoven's Creative Process: Interpretations of the *Tempest* Sonata, Past and Present," with Friedemann Sallis, in *The Oxford Handbook of the Creative Process in Music*, ed. Nicholas Donin (New York: Oxford U Press, 2018).
"The Conception and Realization of the New Beethoven Museum in Vienna/Heiligenstadt," *The Beethoven Journal* 32 (2018), 52-61.
"Authorship and Collaboration in New Music," in proceedings of the conference "Wessen Klänge?" (Paul Sacher Foundation, Basel), edited by Matthias Kassel (2017).
"Franz Schubert's 'New Style' and the Legacy of Beethoven," *Rethinking Schubert*, ed. Lorraine Bodley and Julian Horton (New York: Oxford U Press, 2016), 41-60.
"Beethoven and Napoleon: A Reassessment," in *Beethoven und der Wiener Kongress (1814/15)* (Bonn: Beethoven-Haus, 2016), 23-46.
"Flea Circus on the Keyboard, and Political Satire in Beethoven," *Festschrift für Bernhard Appel*, ed. J. Ronge (Bonn: Beethoven-Haus, 2016).
"Capricious Play': Veiled Cyclic Relations in Brahms's Ballades Op. 10 and Fantasies Op 116," in *Bach to Brahms: Essays on Musical Design and Structure*, ed. David Beach and Yosef Goldenberg (Rochester: University of Rochester Press, 2015), 115-131.

- “Music Scholarship and Politics in Munich, 1918-1945,” in *This Thing Called Music*, ed. Victoria Levine and Philip Bohlman (New York: Rowman & Littlefield, 2015), 102-112.
- “Kunst zwischen Herrschaft und Utopie: Beethovens *Lebewohl*-Sonate,” in *Musikgeschichte zwischen Ost und West*, ed. Stefan Keym and Stephan Wünsche (Leipzig: Universitätsverlag, 2015), 397-306.
- “Streichquartette op. 18,” in *Beethovens Kammermusik*, ed. Friedrich Geiger and Martina Sichardt (Laaber: Laaber, 2014), 257-284.
- “Beethovens Humor,” *Beethoven-Handbuch: Bühnenwerke, Vokalmusik*, edited by Birgit Lodes and Armin Raab (Laaber, 2014), 419-430.
- “Schiller’s ‘Play Drive’ in Beethoven’s Creative Process,” *Genèse Musicales: Méthodes et Enjeux*,” edited by Daniel Ferrer (Paris: PUPS, 2015).
- “Beethovens Widmungen (und Nicht-Widmungen) an Musiker aus seinem Bekanntenkreis,” *Widmungen bei Haydn und Beethoven: Personen – Strategien – Praktiken*, edited by Bernhard Appel and Armin Raab (Beethovenhaus, 2015), 287-306.
- “Amfortas,” “Gurnemanz,” *Bühnenweihfestspiel*,” “Klingsor,” “Kundry,” “Mozart,” “Parsifal,” “Parsifal,” and “Wagner as composer” in *The Cambridge Wagner Encyclopedia*, edited by Nicholas Vazsonyi, (Cambridge University Press, 2013).
- “Wagners *Parsifal* als Kunst und Ideologie,” in *Wagner: Werk, Wirkung, Persönlichkeit*, edited by Helmut Loos (Leipzig, 2013): 109-117.
- “endlich scheint mich Gesundheit wieder neu beleben zu wollen”: Zur Chronologie und Interpretation von Beethovens kompositorischer Arbeit zwischen 1819 und 1822,” *Beiträge zu Biographie und Schaffensprozess bei Beethoven*, edited by Jürgen May (Beethovenhaus, 2011), 51-71.
- “Das Werturteil in der Kunst und die Ästhetik Hermann Brochs,” in *Philosophie in Österreich 1951 bis 2000*, edited by Michael Benedikt et al. (WUV, 2010), 750-64.
- Ludwig van Beethoven: Faksimile-Ausgabe der Diabelli-Variationen op. 120* (commentary to two-volume facsimile edition of the autograph score of Beethoven’s Diabelli Variations, with texts in English and German (Carus, 2010), 46-72.
- “Dramatic Recapitulation in Wagner’s *Götterdämmerung*,” reprinted in *Nineteenth-Century Opera*, 2, edited by Michael Tusa (Ashgate, 2010), 157-68. Originally published in *19th Century Music* IV, 2 (1980): 101-112; trans. by Isabel Garcia Adánez as “La Recapitulación Dramaticá en el Ocaso de los Dioses de Wagner,” *Quodlibet* (2000): 59-76.
- “Improvisation in Beethoven’s Creative Process,” *Contemplating Improvisation in Music: Art, Society, Education*, edited by Bruno Nettle and Gabriel Solis (University of Illinois Press, 2009), 296-312.
- “Von der ironischen Karikatur zum genialen Kunstwerk – Beethovens Diabelli-Variationen,” *Bayerische Akademie der Schönen Künste Jahrbuch 22* (Wallstein, 2009), 129-145.
- “The First Movement of Beethoven’s Sonata in D Minor, Op. 31 No. 2: Genesis, Form, and Dramatic Meaning,” *Studies of Beethoven’s ‘Tempest’ Sonata*, ed. Pieter Bergé (Lueven, 2009), 213-34.
- “A Tale of Two Quintets: Mozart’s K. 452 and Beethoven’s Op. 16,” in *Variations on the Canon: Essays in Musical Interpretation from Bach to Boulez in Honour of Charles Rosen on his Eightieth Birthday*, edited by Robert Curry, David Gable, and Robert L. Marshall (Rochester, 2008), 55-77.

“Metamorphosis and Transfiguration in Beethoven’s Last Piano Works” in *Verwandlungsmusik: Über komponierte Transfigurationen (Studien zur Wertungsforschung 48)*, edited by Andreas Dorschel (Universal, 2007), 91-117.

“Die Skizzenbücher Beethovens,” in *Ästhetische Erfahrung und Edition*, edited by Rainer Falk and Gerd Mattenklott (Berlin: Niemeyer, 2007), 151-74.

Journal Articles (selective list since 2007)

“The Motive of the Gaze (*Blick*) in Thomas Mann’s *Tod in Venedig* and Wagner’s *Tristan und Isolde*,” *German Studies Review* (2018).

“The Institute of Musicology at the Ludwig Maximilian University during National Socialism: the Career of the Wagner Scholar Alfred Lorenz,” *Music & Politics* (Winter 2017), 1-16.

“Exploring the ‘Temple of Initiation’ on Thomas Mann’s *Magic Mountain*: Wagnerian Affinities and ‘Politically Suspect’ Music” in *Monatshefte für deutschsprachige Literatur und Kultur* 109/3 (2017).

“Genetic Criticism as an Integrating Focus for Musicology and Music Analysis,” *Revue de musicologie* 98 (2012): 15-42.

“Liszt, Wagner, and *Parsifal*,” *Journal of the American Liszt Society* 63 (2012): 5-25.

“Franz Schuberts ‘Neuer Stil’ und das Erbe Beethovens,” *Schubert: Perspektiven* 9 (2009): 60-79.

“Beyond the Text: Genetic Criticism and Beethoven’s Creative Process,” *Acta Musicologica* LXXXI (2009): 99-122.

“Etats génétiques de la sonate pour piano en mi-majeur (op. 109) de Beethoven,” *Genesis* 29 (2008): 9-28.

“Le *Fidelio* de Ludwig van Beethoven et les idéaux de la Révolution Française,” *Beethoven, la revue de l’ABF – Association Beethoven France et Francophonie* 10 (2008): 30-41.

“Gral und Gegengral—Die Klangräume des *Parsifal*-Dramas,” *Wagnerspectrum* 4 (2008): 41-68.

“Von der ironischen Karikatur zum genialen Kunstwerk. Beethovens Diabelli-Variationen,” *Bayerische Akademie der Schönen Künste Jahrbuch* 22 (2008):129-145.

Original Composition

Bee[t]h[ov]e[n]. This piano piece was premiered at the palace “La Redoute” near Bonn by Susanne Kessel on 5 July 2015. The composition received enthusiastic commentary in the *Bonner Rundschau* and other papers, was published by Musica Ferrum Verlag, recorded by Kessel and broadcast on German radio.

Lectures and Lecture-recitals (July 2016-March 2017)

“‘Neue Kraft fühlend’: Beethovens Quartett Op. 132 und die Neunte Symphonie” (“‘Feeling New Strength’: Beethoven’s Quartet Op. 132 and the Ninth Symphony”), Siemens Foundation Lecture, Nymphenburg, Munich, 13 July. This is one of Germany’s most prestigious lecture venues.

“Beethovens Abschiede: Kunst zwischen Herrschaft und Utopie” (“Beethoven’s Farewells: Art between Absolutism and Utopia,” Vienna Humanities Festival, September 2016.

“Eine doppelte Kälte: Schubert und Beethoven in der Metternich-Zeit” (“A doubled coldness: Schubert and Beethoven during Metternich’s Vienna”), lecture at conference on “1816: Tambora und die Ästhetik des Biedermeiers,” September 2016.

“Beethoven and Literature: from Schiller to Shakespeare, Goethe to Cervantes,” evening lecture recital presented at 6th Bonn Humboldt Award Winners’ Forum, on “World Literatures – Masterpieces: Shakespeare and Cervantes 2016,” 13 October 2016

“Songs of Wenzel Johann Tomaschek,” performed as pianist and offered commentary at two song recitals of *Lieder* of Tomaschek, Munich (11 Nov.) and St. Otilien (13 November)

“Keynote Grand Finale: Lecture Recital, focusing on two Beethoven sonatas: the “Lebewohl” (“Farewell”), op. 81a, and the final Sonata in C minor, op. 111,” presented at “Unfolding the Process II: Artistic Research in Evolution,” Symposium, Norwegian Academy of Music, 15-17 November 2016.

“The Closed Circle is Pure: Kafka’s ‘Farewell’ in Kurtág’s *Hommage à R. Sch.*,” opening keynote lecture at the International Colloquium on “La musique de György Kurtág: Les œuvres et leurs interprétations,” Hungarian Institute, Paris, 24 November 2016.

Lecture and podium discussion at National Arts Center, Beijing, China, at the introduction of the Chinese edition of my book *Beethoven* 2nd ed. (first published Oxford 2009) (4 Dec.).

Lecture recitals of Beethoven’s “Farewell” Sonata op. 81a and final Sonata in C minor, op. 111, at the Central Conservatory of Music, Beijing (5 Dec.)+ Shanghai Conservatory (7 Dec.).

“‘Feeling New Strength’: Beethoven’s Ninth Symphony and String Quartet in A minor, Op. 132,” keynote lecture recital held at the conference on “Western Music in China” held in Foujou, China (9 Dec.).

“Beethovens Ästhetische Politik und das Ziel der ‘Kunstvereinigung’” (“Beethoven’s Aesthetic Politics and the Goal of ‘Artistic Unification’”), International Research Center for the Humanities, Vienna (IFK), 30 January 2017.

“André’s *Belmonte und Konstanze* und Mozarts *Entführung aus dem Serail*,” lectures at Mozart Festival *toujours Mozart & Jedermann*, Offenbach, Germany (3-4 February).

“The Creative Process in Music: from Mozart and Beethoven to Wagner, Bartók and Beyond,” Liceu Conservatory of Music, Barcelona, 22 February. This lecture is part of a residency involving other lectures and piano master classes.

“Beethoven’s Creative Process,” three-day seminar sponsored by several institutions and held in Budapest, Hungary, 1-3 March.

Lecture recitals, master classes, workshops (since September 2017)

Lecture, piano master class, und Beethoven lecture recital, 28-30 September, Western Illinois University

“Vienna’s New Beethoven Museum, and How Chicago Made It Possible,” Gesprächskonzert mit Matti Bunzl, Pianoforte Foundation, Chicago, 24 October

“The Motive of the Gaze (*Blick*) in Thomas Mann’s *Tod in Venedig* and Wagner’s *Tristan und Isolde*,” University of Wisconsin, Madison, 2 February

“Grail and Anti-Grail: Music and Drama in Wagner’s *Parsifal*,” Vortrag im Zusammenhang mit der Produktion von Wagners *Parsifal* an der Metropolitan Opera, Wagner Society of New York, New York City, 18 February

Workshop on “Performing Beethoven’s Piano Works” organized by the Joint West Suburban Chicago Music Teachers Association, 22 Februar

Talk-Back after Performance of Moisés Kaufman play “33 Variations,” Arena Theater, Wheaton, Illinois, 22 February

Soloist performing Beethoven’s First Concerto, op. 15, Philharmonia Orchestra, Krannert Center, University of Illinois, 25 Februar 2018

Series of four lecture recitals on Haydn, Beethoven, and Schumann, held at the Shanghai Conservatory during May/June 2018, in addition to lecture recitals held at the Central Conservatory in Beijing, in Nanning, and in other Chinese cites.