

GENETIC IN AN INTERDISCIPLINARY CONTEXT CRITICISM

LITERATURE
VISUAL ARTS
THEATRE
MUSIC

March 30-31, 2007

Smith Memorial Hall
Room 25
University of Illinois
Urbana, Illinois

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**GENETIC CRITICISM IN AN INTERDISCIPLINARY CONTEXT:
LITERATURE, VISUAL ARTS, THEATRE, MUSIC**

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Room 25, Smith Memorial Hall, University of Illinois at Urbana-Champaign

Not only the final outcome but the *process* of creative endeavor has long attracted attention in various artistic disciplines, but only recently has the potential of coordinated research of this kind begun to be explored in detail. The most rigorous basis for the study of artistic creativity comes not from anecdotal or autobiographical reports, but from original handwritten sketches and drafts and preliminary studies, as well as from revised manuscripts and typescripts, corrected proof sheets, and similar primary sources. Especially since the eighteenth century, writers, composers, and painters have been much concerned with originality of style, which has encouraged intense preliminary efforts preceding and leading toward the production of finished artistic works.

The conference “Genetic Criticism in an Interdisciplinary Context: Literature, Visual Arts, Theatre, Music,” is based on a collaboration between the University of Illinois at Urbana-Champaign and the Centre nationale de recherche scientifique in Paris; the conference co-organizers are William Kinderman (UIUC) and Almuth Grésillon (CNRS). That “critique génétique” has been a focus of the CNRS is evident from the journal *Genesis: Revue internationale de critique génétique*. Kinderman is General Editor of the Beethoven Sketchbook Series at the University of Illinois Press, and has written numerous studies exploring the compositional process of various composers.

The interdisciplinary dimension of the conference will be enhanced by the presence of leading scholars in literature and the visual arts as well as music. A special feature of the conference are the workshop performances of the new play by distinguished playwright Moisés Kaufman, “33 Variations”. Kaufman’s play explores the creative process of Beethoven as situated at the intersection of life and art, and he thoughtfully probes our own engagement with the artistic legacy of this brilliant, fascinating, witty, and sometimes elusive composer. Still a work in progress, “33 Variations” will premiere this August at the Arena Stage in Washington DC.

Crucial and much appreciated support of these activities has been provided by the UIUC/CNRS Cooperative Research Program, as administered by International Programs and Studies at the University of Illinois at Urbana-Champaign, and by the Division des relations européennes et internationales (DREI) of the Centre national de la recherche scientifique (CNRS). Additional generous support comes from the College of Fine and Applied Arts, the College of Liberal Arts and Sciences, and the School of Music at the University of Illinois. The three-week workshop of Kaufman’s play “33 Variations” is a truly special collaborative effort involving the Tectonic Theater Project, the Arena Stage, and the University of Illinois, made possible with extensive backing from the Krannert Center for the Performing Arts, the College of Fine and Applied Arts, and the Department of Theater at UIUC. Many individuals helped facilitate these events. Especially indispensable support came from Bob Graves (Dean, College of Fine and Applied Arts), Mike Ross (Director, KCPA), Tom Mitchell (Interim Head, Department of Theatre), and Karen Quisenberry (Production, KCPA). Warmest thanks also to Geoffrey Merritt (Parasol Records), Karl Kramer (Director, School of Music), Richard Powers, and John Bonadies.

CONFERENCE PROGRAM

**GENETIC CRITICISM IN AN INTERDISCIPLINARY CONTEXT:
LITERATURE, VISUAL ARTS, THEATER, MUSIC**

University of Illinois Smith Memorial Hall, Room 25, 30-31 March 2007

- 9 a.m.–12 p.m. Friday **Genetic Criticism and Literature**, Caroline Szylowicz, *Chair*
“Caution: Work in Progress” Almuth Grésillon, *CNRS, Paris*
“Varieties of Genetic Experience” Geert Lernout, *University of Antwerp*
--Break--
“Variant and Variation: Towards a Freudo-bathmologico-Bakhtino-Goodmanian Genetic Model”
Daniel Ferrer, *CNRS, Paris*
“Variants of Pleasure in Roland Barthes: The Genetic Record of a Voice”
Armine Kotin Mortimer, *UIUC*
- 2–5 p.m. Friday **Musical Sketches and Editions**, Katherine Syer, *Chair*
“Beethoven’s Eroica Sketchbook” Alan Gosman, *University of Michigan*;
Lewis Lockwood, *Harvard University*
“Beethoven’s *Missa solemnis*” Patrizia Metzler, *UIUC*; Fred Stoltzfus, *UIUC*
--Break--
“A ‘Genetic’ Edition of Verdi’s *La forza del destino*”
Philip Gossett, *University of Chicago*
“ ‘They only give rise to misunderstandings’—Mahler’s Sketches in Context”
James Zychowicz, *A-R Editions, Madison/Chicago*
- 9 a.m.–12 p.m. Saturday **Perspectives on Painting and Music**, Stephen Taylor, *Chair*
“Genetic Evolution: Changes in Delacroix’s Creative Process” David O’Brien, *UIUC*
“Putting the Process into the Product: Exploratory Transitional Passages in Beethoven’s Late Quartet Sketches”
Peter McCallum, *Sydney Conservatorium of Music, University of Sydney*
--Break--
“The Ineffable, The Unspeakable, and the Inspirational. Part One: Motherwell’s Mother” Jonathan Fineberg, *UIUC*
“Studying Very Recent Music & Designing Tools for Sketch Studies: Towards ‘Genetic Navigation’ Through Digitalized Traces of Compositional Processes”
Nicolas Donin, *IRCAM, Centre Pompidou, Paris*
- 1:30–3:45 p.m. Saturday **Genetic Criticism and Performance**, Tom Mitchell, *Chair*
“Can Genetic Criticism be Applied to the Performing Arts?”
Jean-Louis Lebrave, *ITEM-CNRS, Paris*
“Beethoven on the Stage”
Moisés Kaufman, *Director, Tectonic Theater Project, New York*
--Break--
“Beethoven’s ‘Diabelli’ Variations: Lecture/performance” William Kinderman, *UIUC*
Memorial Room, Smith Memorial Hall
- 7:30 p.m. Friday & 5 p.m. Saturday **33 Variations**,
by Moisés Kaufman, *Tectonic Theater Company*,
Armory Free Theater, 505 E. Armory, Room 160, Champaign

NOTES ON SPEAKERS

Nicolas Donin is a research scholar at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Centre Pompidou, Paris. He specializes in the study of Arnold Schoenberg as well as contemporary music composition and performance, and is author of numerous publications on these topics.

Daniel Ferrer is a Director of Research at the CNRS in Paris. He is a noted literary scholar, an authority on the works of Joyce and Wolff, and a theorist of postmodernism. He has served as editor of the journal *Genesis*, and has contributed many publications on aspects of genetic criticism. He is currently engaged in editing Joyce's *Finnegans Wake* notebooks.

Jonathan Fineberg is Gutsell Professor of Art History at the University of Illinois and the author of many publications on twentieth-century art, including *Art Since 1940 - Strategies of Being* (1994), *The Innocent Eye: Children's Art and the Modern Artist* (1997), and (with John Carlin) *Imagining America: Icons of 20th Century American Art* (2005).

Alan Gosman teaches at the University of Michigan at Ann Arbor. His research has focused on contrapuntal techniques, Beethoven's sketches, and links between performance and analysis. He has published in the *Journal of Music Theory* and *Music Theory Spectrum* and is working on an edition of Beethoven's "Landsberg 6" ("Eroica") Sketchbook with Lewis Lockwood.

Philip Gossett is Distinguished Service Professor of Music at the University of Chicago. Gossett is the foremost authority on Italian opera of the nineteenth century, and serves as General Editor of the Collected Editions of Rossini and Verdi. He has acted as President of the American Musicological Society. His most recent book, *Divas and Scholars* (2006), explores the interaction of scholarship and performance in Italian opera.

Almuth Grésillon is a Director of Research at the CNRS in Paris. Like Louis Hay and Jean-Louis Lebrave, she developed her expertise in manuscript study by analyzing the texts and "avant-textes" of Heinrich Heine. Her book on *Literary Manuscripts: Introduction to "Genetic Criticism,"* first published in French in 1994 and in German translation in 1999, is a fundamental contribution to research in this field.

Moisés Kaufman is a distinguished and successful playwright, and a recipient of numerous awards. His *Laramie Project* has been performed widely on professional stages, as well as at hundreds of American college and university campuses. His new play "33 Variations" about Beethoven's Diabelli Variations opens this fall at the Arena Stage in Washington DC.

William Kinderman's books about Beethoven include *Beethoven's Diabelli Variations*; as pianist he has recorded the Diabelli Variations and Beethoven's last sonatas. He is editor of the Beethoven Sketchbook Series published by the University of Illinois Press. His recent book, *Mozart's Piano Music*, appeared with Oxford University Press in 2006.

Jean-Louis Lebrave has written extensively on genetic criticism in relation to literature, and has served as an editor of *Genesis*. A linguist and scholar of Heinrich Heine, Lebrave has explored the impact of computers on genetic criticism. He is a Director of Research at the CNRS in Paris, and directs the Institut des Textes et Manuscrits Modernes (ITEM).

Geert Lernout is Professor of Comparative Literature at the University of Antwerp and Director of the James Joyce Center. His ongoing work involves the genetic study

of James Joyce's later works, with an emphasis on the last two books, *Ulysses* and *Finnegans Wake*. Author of many books and other studies, Lernout is currently working with Daniel Ferrer on the *Finnegans Wake* Notebook project.

Lewis Lockwood is Fanny Peabody Research Professor of Music at Harvard University. Lockwood has served as President of the American Musicological Society. His books include *Beethoven: Studies in the Creative Process* and *Beethoven: The Music and the Life*. He is currently working with Alan Gosman on an edition of Beethoven's "Eroica" Sketchbook.

Peter McCallum is professor of music and Assistant Principal at the Sydney Conservatorium of Music, University of Sydney, Australia. His doctoral dissertation explored the sketches for Beethoven's last string quartet, op. 135, and he has published studies of Beethoven's music in journals such as *Music Analysis*. He is currently working on an edition of Beethoven's last large-format sketchbook, the "Kullak" Sketchbook.

Patrizia Metzler recently completed her DMA degree at the School of Music, University of Illinois, with a dissertation on *The Emergence of the New Lutheran Cantata: Neumeister, Rosenmüller, Telemann, Bach, and Italy*. She is currently collaborating with Fred Stoltzfus on an edition of Beethoven's "Grasnick 5" Sketchbook for the *Missa solemnis*.

Armine Kotin Mortimer is Head of the French Department at UIUC, and author of various studies related to genetic criticism, including two essays on Roland Barthes that appeared in *Genesis*. Mortimer has also written on narratology and psychoanalysis, and she co-edited, with Katherine Kolb, a book on *Proust in Perspective: Visions and Revisions*, that appeared with the University of Illinois Press in 2002.

David O'Brien is currently Program Chair of Art History at the University of Illinois. He is author of *After the Revolution: Antoine-Jean Gros, Painting, and Propaganda under Napoleon* (2005), and is now writing a book on French artistic voyages to North Africa in the period 1830 to 1900.

Fred Stoltzfus is professor of music at the School of Music at the University of Illinois. A scholar as well as choral conductor, he is currently working with Patrizia Metzler on an edition of the "Grasnick 5" Sketchbook for Beethoven's *Missa solemnis*, a challenging work that he has performed as well.

James Zychowicz is an editor and research scholar at A-R Editions, and a leading authority on the music of Gustav Mahler. He edits the journal *Naturlaut*, devoted to Mahler's music. Zychowicz's books include *Mahler's Fourth Symphony* (Oxford, 1999) and an edited volume on Mahler's Seventh Symphony.

CHAIRS

Caroline Szyłowicz is the Kolb-Proust Librarian at the Kolb-Proust Research Archive at the University of Illinois.

Katherine Syer, Assistant Professor of Musicology (UIUC), specializes in opera production history and recently published a study of Beethoven's "Eroica" Sketchbook in *Bonner Beethoven-Studien*.

Stephen Taylor, Associate Professor of Composition (UIUC), had excerpts from his opera-in-progress, *Paradises Lost*, recently performed by the New York City Opera.

Tom Mitchell, Acting Head of the Department of Theatre (UIUC), is an active director and is completing a book on the processes of master directors.

ABSTRACTS

GENETIC CRITICISM AND LITERATURE

Caroline Szyłowicz, Chair

CAUTION: WORK IN PROGRESS

Almuth Grésillon

This contribution presents an overview of genetic criticism. What are the active metaphors in this new field of literary research? Who are these patient and passionate researchers who call themselves “geneticists”? What is the aim of genetic criticism when it promotes the multiplicity of the “avant-texte” over the finished text, and writing-in-the-making over canonical works? What is the status of the writing subject? The theoretical questions thus raised will take a long time to solve: CAUTION : WORK IN PROGRESS.

VARIETIES OF GENETIC EXPERIENCE

Geert Lernout

In France at least, the history of genetic scholarship has not been entirely uneventful and, as Louis Hay himself has pointed out, the rhetoric of some of the recent criticism of the discipline can be quite strong. This is only to be expected and we can be sure that it is a mark of the movement’s success in the French academic context. Yet, as I have tried to show in a number of essays, the story of French scholarship in this field may not be entirely typical of developments elsewhere. In Germany, the English-language world, Italy and elsewhere, research in this field has been done and continues to be done that is sufficiently close to genetic criticism, although the people doing this work may not even be aware of the term “genetic criticism”. In this paper I want to explore the relevance of the scholarship devoted to religious texts to this more general textual study. In addition, the paper will address the implications to this history of the discipline of the term “genetics” itself.

VARIANT AND VARIATION: TOWARDS A FREUDO-BATHMOLOGICO-BAKHTINO-GOODMANIAN GENETIC MODEL

Daniel Ferrer

What is the relation between genetic variants and variations in the musical sense? Can variants be considered as variations in absentia? Are variations actualisations of the virtual paradigm of variants? There is no easy answer to these questions, but Nelson Goodman’s analysis of musical and pictorial variations in terms of reference rather than according to formal criteria can be usefully transposed for an approach to the genetic process based on a dialogic relation between versions.

MUSICAL SKETCHES AND EDITIONS

Katherine Syer, Chair

FROM CONCEPTUAL IMAGE TO REALIZATION: ON BEETHOVEN’S SKETCHES FOR THE “EROICA” SYMPHONY, FIRST MOVEMENT

Lewis Lockwood

After a brief overview of the biographical status of the Beethoven sketchbooks, the paper will deal with the sketches for the first movement of the “Eroica” in the sketchbook Landsberg 6 (presently in preparation for publication by myself and Alan Gosman). The main focus is on Beethoven’s continuity drafts for the opening of the Exposition, with special attention to the three primary statements of the main theme and the composer’s decision as to the key in which the third statement should appear. By tracing Beethoven’s work on this portion of the opening, the sketches reveal Beethoven’s intensive elaboration of the thematic material of the movement in ways that suggest how he achieved the density of thought that marks this movement and, subsequently, the entire symphony. Issues of identity and change in music are then considered in ways that seek to link this musical investigation to the issue of identity and transformation in art, literature, and philosophy.

FROM MELODIC PATTERNS TO THEMES: THE SKETCHES FOR THE ORIGINAL VERSION OF THE “WALDSTEIN” SONATA, OP. 53

Alan Gosman

The Landsberg 6 sketchbook contains several instances of simple melodic patterns or sequential passages directly preceding the first occurrence of a theme. I will consider a variety of ways that Beethoven treats these patterns as stepping stones in establishing a theme’s final version. This presentation will focus on the “Waldstein” Sonata, op. 53, as well as the sketches for the original slow movement of this sonata, the “Andante favori,” WoO 57. The sketches reveal the compositional importance of patterns yielding to themes, as well as how Beethoven remains attuned to the close relationship between the two throughout his compositional process.

THE GENESIS OF THE AGNUS DEI/DONA NOBIS PACEM OF BEETHOVEN’S *MISSA SOLEMNIS*

Patrizia Metzler and Fred Stoltzfus

This presentation will offer an overview of the contents of Grasnick 5, a manuscript that contains nearly 70 pages of sketches for the Agnus dei/Dona nobis pacem movement of Beethoven’s *Missa solemnis*. Virtually all of the motivic material that appears in the final version of the movement is present in Grasnick 5. No other manuscript source for the Agnus dei presents such a full collection of the ideas that appear in the final version. We will present examples of Beethoven’s working and reworking of several key motives and show how they evolved. We will also illustrate the importance of the concept sketches in Grasnick 5 as a means of tracing his thoughts about the text as well as his ideas about aesthetic intent. Finally, we will show correspondences between Grasnick 5 and other sketchbooks to illustrate his intense engagement with the Dona nobis pacem section of the movement.

A “GENETIC” EDITION OF VERDI’S *LA FORZA DEL DESTINO*

Philip Gossett

It is normally thought that Verdi’s *La forza del destino* exists in two versions: one version written for St. Petersburg in 1862 and the revision for Milan in 1869. In fact, the opera’s history is considerably more complicated. Tracing the genesis of the opera allows us to understand much better the history of the work, to make decisions that affect its editing and performance, and to trace Verdi’s changing compositional goals. The paper will describe the nature of the sources and demonstrate what a genetic study can reveal about the Romanza of Leonora of Act I (“Me pellegrina ed orfana”) and the Scena Ostra of Act II.

“THEY ONLY GIVE RISE TO MISUNDERSTANDINGS” -
MAHLER’S SKETCHES IN CONTEXT

James L. Zychowicz

Taking a cue from one of Mahler’s rare instances when he commented on sketches, the author explores the composer’s caution in the context of his compositional process. The misunderstandings that Mahler feared about studies of Beethoven’s sketches appear to reflect his own concern about his own ideas taken out of context in such transitory materials as sketches, which hardly represent the finished work. Yet an exploration of Mahler’s compositional process reveals varying emphases at each stage of work, as the score emerged with increasing continuity and detail. Essentially private documents, the sketches show perspectives that are useful in understanding the finished scores, which otherwise lack such an authorial guide toward the complex structures that evolved as the composer took a work to completion. For some of Mahler’s works, the outline of sections offers a key to the principal elements of a movement, while elsewhere the verbal annotations support the otherwise aural quotation of vocal music in an instrumental milieu. In this context, Mahler’s sketches are essential for gaining insights into his music as the composer gave shape to the finished work. The sketches can lead to misunderstandings only if taken out of the context of the music that resulted from his systematic approach to composition.

PERSPECTIVES ON PAINTING AND MUSIC

Stephen Taylor, Chair

GENETIC EVOLUTION: CHANGES IN DELACROIX’S CREATIVE PROCESS

David O’Brien

This paper compares Delacroix’s process for creating paintings of North African subjects at two different moments in his career. I compare the creative process used in works that he made in North Africa in 1832, or shortly after his return, to that used in the last decade of his career. I argue that the changes in his creative process reveal his evolving attitudes toward this subject matter and a significant change in his artistic intentions.

PUTTING THE PROCESS INTO THE PRODUCT: EXPLORATORY TRANSITIONAL
PASSAGES IN BEETHOVEN’S LATE QUARTET SKETCHES

Peter McCallum

In several well-known instances, such as the Sonatas Opus 101, 102, 106 and the Ninth Symphony, Beethoven inserted passages into his late works which might be compared to “composing out loud”, where, in a feigned improvisatory passage, he appears to include a page or two from his sketchbook, representing for a moment the decision making steps of his compositional process. In such passages Beethoven seems to halt the piece while he tests ideas, tries alternatives, derives a theme from an earlier one, or draws musical or symbolic connections between disparate motives. Each of these passages precedes the finale and in narratological terms could be seen as radically extending the traditional practice of “preludising” before a more structured movement such as a fugue. Such passages step outside of, and challenge the frame hitherto established, bringing us vividly into an immanent moment of creation, and even threatening, briefly, a spiral of self-referentiality, before plunging into the finale as culmination of all that has gone before. The sketches for all five of the late string quartets contain such passages, each of which was deleted, replaced or curtailed. This paper will examine each of these “sketches of sketches” and consider the significance of Beethoven having at first contemplated them and then rejected them.

THE INEFFABLE, THE UNSPEAKABLE, AND THE INSPIRATIONAL. PART ONE:
MOTHERWELL’S MOTHER

Jonathan Fineberg

The Ineffable, The Unspeakable, and the Inspirational is the title of a new book on which I’m working, and what I want to read to you today is really just an excerpt from part one, titled “Motherwell’s Mother.” This essay derives from an essay I published in *Artforum* magazine some time ago and it attempts to demonstrate that we can speak about iconography in works of abstract art. All art is an abstraction and I want to make that point to show that we can follow a rigorous content in abstract just as we can with representational art. I make use of my close personal relationship, early in my career, with the great Abstract Expressionist artist Robert Motherwell and our mutual interest in psychoanalysis. I also discussed the content of this essay with him and had his permission to publish this rather personal material precisely because of the way it enriches our

understanding of how abstract forms can sustain a highly specific and elaborate iconography. The second of the three part book – “The Form of the Unspeakable: the Lacanian mirror” – attempts to draw a new model of the psychodynamics of visual thinking and to give us another angle on the meaning of art and visual experience. I published a modified version of this in my book *When We Were Young: New Perspectives on the Art of the Child* last year. Part three of the book -- “Inspirational modalities” -- brings together some of Foucault’s ideas on governmentality with the work of Erik Erikson on the generative interaction of social forces in the development of the individual psyche. In this third section I want to find a more meaningful way of discussing the political and social uses of art and to argue for the centrality of visual creativity to our social well-being.

STUDYING VERY RECENT MUSIC & DESIGNING TOOLS FOR SKETCH
STUDIES: TOWARDS “GENETIC NAVIGATION” THROUGH DIGITALIZED
TRACES OF COMPOSITIONAL PROCESSES

Nicolas Donin

During the year 2002, French composer Philippe Leroux composed a work called *Voi(rex)*, for soprano, 6 instruments and electronics, commissioned by IRCAM. Numerous sketches remained of his composition activity, as well as other traces of it (sound files, e-mail exchanges, etc.). Because of his long-time practice of teaching composition, autocritical composition, and music analysis among other activities, the composer agreed to having researchers studying this material. Then a triple project was launched, involving Leroux, Goldszmidt (a multimedia engineer), Theureau (a cognitive anthropologist) and the author: 1) a reconstitution of compositional process; 2) a design of genetic analysis & listening tools, based on the traces of the compositional process; 3) the composer’s project of a new work involving materials and technology drawn from *Voi(rex)*, or prepared for *Voi(rex)* but eventually not used in that piece. I will emphasize some aspects and problems of 1) and 2): how are methods of genetic criticism affected by the study of a very recent work, partly conceived on computers, and mainly incomprehensible without the help of the artist himself? How does one design a database of musical sketches with respect to the temporal specificity of this material?

GENETIC CRITICISM AND PERFORMANCE

Tom Mitchell, Chair

BEETHOVEN’S “DIABELLI VARIATIONS”. LECTURE/PERFORMANCE

William Kinderman

The Thirty-three Variations on a Waltz by Diabelli embrace an enormous diversity of moods within a single vast continuity. The revelation through manuscript study of the divided compositional history of this work—that two-thirds of the variations were conceived in 1819, then set aside, and the piece completed in 1823—holds provocative implications for analysis and performance. When Beethoven completed the work he inserted at strategic points variations that recall the original waltz in an unmistakable yet parodistic fashion. The last part of the composition was expanded with variations alluding to other composers and ending with an apparent self-reference to the last movement of Beethoven’s final sonata, completed in 1822. This genetic context helps unlock aesthetic meanings, alerting us both to the role of Beethoven’s increasingly drastic contrasts yielding to formal consolidation, and to the many kinds of humor, irony, and allusion which enrich these variations. The analytical investigation sheds light on paradoxical aspects of the work—Beethoven’s sublime transformations of a theme he disdained as a “cobbler’s patch”—that remain to be conveyed through performance.

BIBLIOGRAPHICAL NOTE

A valuable collection of essays in genetic criticism in English is *Genetic Criticism. Texts and Avant-Textes*, edited by Jed Deppman, Daniel Ferrer, and Michael Groden (University of Pennsylvania Press, 2004). Noteworthy among various other symposia and publications in this field is the colloquium organized by Almuth Grésillon with Antoine Compagnon on “critique génétique/Genetic Criticism” held at Columbia University in 1994, with published proceedings in *The Romantic Review* 86 (1995). One special issue of the journal *Word & Image* (vol. 13 (1997)) is entirely devoted to genetic criticism. In 2005, a symposium on “Ästhetische Erfahrung & Edition” (“Aesthetic Experience and Editions”) was held in Berlin, organized by Rainer Falk and Gert Mattenklott; a collection of essays in German entitled *Ästhetische Erfahrung & Edition*, including contributions by Grésillon and Kinderman, will appear during 2007. A recent engagement with genetic criticism is offered by Bernhard Appel in his article “Sechs Thesen zur genetischen Kritik kompositorischen Prozesses,” in *Musiktheorie* 20 (2005), pp. 112-120. Appel was appointed Director of the Archive Division of the Beethoven-Haus at Bonn in early 2007.

An important monograph series for genetic studies of musical works has been *Studies in Musical Genesis and Structure*, published by Oxford University Press. Lewis Lockwood acted as the founding editor of this series; the first volume, *Anna Bolena and the Artistic Maturity of Gaetano Donizetti* by Philip Gossett, appeared in 1985. Since 1997, the series editor has been Malcolm Gillies. The Beethoven Sketchbook Series of the University of Illinois Press began in 2003 with Kinderman’s three-volume edition *Artaria 195: Beethoven’s Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109*. Several additional sketchbooks are being prepared for publication. Each of these editions will include a color facsimile of the original manuscript, a complete annotated transcription, and extensive critical commentary.

