

Cambridge University Press
978-0-521-11166-9 - Beethoven Studies 3
Edited by Alan Tyson
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Cambridge University Press
Cambridge
London New York New Rochelle
Melbourne Sydney

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CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521111669

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First published 1982
This digitally printed version 2009

A catalogue record for this publication is available from the British Library

Library of Congress Catalogue Card Number: 77-30191

ISBN 978-0-521-24131-1 hardback
ISBN 978-0-521-11166-9 paperback

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Acknowledgment is gratefully made to: Gesellschaft der Musikfreunde, Vienna (Plate I); Beethovenhaus, Bonn (Plates II and V); Deutsche Staatsbibliothek, Berlin (Plates III and IV); Stadtarchiv, Iserlohn (Plates V and VI).

Preface

The aim of the series *Beethoven Studies*, of which this is the third volume, is to present a broad selection of current work on Beethoven. What the contributors have in common is a special interest in the sources both for Beethoven's life and for his creative activity; these sources include not merely such directly musical material as his original scores and his sketchbooks, but also the conversation books and correspondence, and other less familiar documents.

Like its predecessors,¹ the present volume includes biographical, critical, and analytical contributions, with a special emphasis on Beethoven's working methods. Several of the essays focus on different aspects of his life and work over a period of no more than twelve years, from 1794 to 1806. But that was a time of prodigious productivity for Beethoven. At the start we find him engaged among other things in the double task of consolidating what he had learned from his year of study with Haydn and of gaining his artistic independence from so powerful an influence. As Douglas Johnson explains, this led him to reserve his most original musical utterances for genres that had not hitherto been associated with Haydn at his weightiest, the piano sonata and piano trio; and one cannot help feeling sorry for the young Beethoven when Haydn returned to Vienna from London in 1795, bringing with him newly written masterpieces in both those forms.

If Beethoven for some years avoided a direct confrontation with Haydn as a symphonist, he was also wary of the medium of the string quartet, where comparisons with Mozart as well as Haydn could scarcely be avoided. A certain stiffness can be observed in those parts of the Op. 18 Quartets that were written first. But the movement that opens the Finale of Op. 18 No. 6, entitled *La Malinconia*, has been

¹ *Beethoven Studies* [1] (New York, 1973; London, 1974) and *Beethoven Studies* 2 (London New York, 1977).

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claimed as the most original of the whole set; Beethoven's voice is heard in it even more unmistakably than elsewhere in Op. 18. The elaborate sketches for this short movement – and for its reappearance within the Finale – are carefully elucidated by Richard Kramer, who is able to draw attention to the 'eloquent ambiguity' of certain notes in the context of the prevailing chromaticism.

A later essay discusses the three 'Razumovsky' Quartets. By 1806, when he wrote Op. 59, Beethoven had made the genre wholly his own (although in the C-major Quartet, it is suggested, there are retrospective elements that need to be explained). Indeed, one problem in Op. 59 Nos. 1 and 2 may have been that of scale; the presence of movement after movement in sonata form, often with massive sectional repeats, serves as a reminder that these were post-'Eroica' chamber works, surrounded by orchestral compositions on the largest scale. The 'Eroica' Symphony itself is discussed here by Lewis Lockwood, who surveys some long-established analytical perspectives on its first movement, and emphasises – partly with the help of sketches – aspects that appear to have been overlooked up to now: in particular the way in which the repetition of certain segments is used to lend coherence to a movement of unprecedented length.

The Op. 35 Variations in Eb for piano were completed in the year before the 'Eroica' was sketched. Beethoven claimed that the Variations had been worked out in 'what is really an entirely new manner'. Christopher Reynolds's examination of the sketches for Op. 35 is the first to integrate those in the 'Kessler' and 'Wielhorsky' Sketchbooks. This has the effect not only of throwing light on the meaning of Beethoven's 'new manner', but of exposing a certain overlapping in the times at which the two sketchbooks were in use.

The other contributions to the volume survey somewhat neglected critical, historical, and biographical areas. In his study of Beethoven's codas Joseph Kerman eschews any single formulation of their role; proceeding historically – that is, via the precedents of Mozart and Haydn – he succeeds in reviewing a great many of Beethoven's codas, interpreting their different functions, and exposing their techniques. Sieghard Brandenburg takes us to what will no doubt be for many readers an unfamiliar world in discussing Beethoven's models for the 'Heiliger Dankgesang' of the A-minor Quartet Op. 132. In place of the 'Renaissance' antecedents that have often been claimed for the movement, we are introduced to several theoretical writers on church music working in the second half of the eighteenth century, whom Beethoven is known to have studied. The way in which the design for the movement gradually evolved is also illustrated by the sketches for it.

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The last contribution to the book is also much the longest. It is devoted to the presentation of a complex but extremely rewarding document: the transcription, apparently made in 1827, of Beethoven's Tagebuch (diary) for the years 1812–18. The original diary was lost long ago; this copy of it, made shortly after his death, is the nearest that we can get to its text. But in spite of the obscurities caused by transcribing errors and by gaps, the message that comes through is an extremely powerful one. For, as Maynard Solomon explains, the Tagebuch served Beethoven partly as a commonplace book, partly as a 'journal intime'. In the former capacity it is a record of Beethoven's activities, plans and projects, finances, and literary and intellectual interests, many of which are not documented by any other source. In the latter capacity it is a unique exposé of his subjective feelings throughout a period of his life that saw a major personal and stylistic crisis. Such a record, which most biographers have of course seized upon, needs to be used with caution and tact; the presentation of the complete Tagebuch in the best surviving German text, along with a translation and an extensive commentary, will make this unrivalled document available on the most favourable terms.

Earlier versions of the first, second, fourth, fifth, and sixth essays were presented at a conference held at the University of North Carolina, Chapel Hill, in April 1977. The conference was in recognition of the 150th anniversary of Beethoven's death; but it served also to mark the retirement of Professor William S. Newman, author of the classic three-volume *A History of the Sonata Idea* and, among many other smaller studies, one on *Performance Practices in Beethoven's Piano Sonatas* (New York, 1971). The essays in the present volume are accordingly offered to Professor Newman as a token of respect.

Alan Tyson

Abbreviations

Anderson	Emily Anderson, ed., <i>The Letters of Beethoven</i> , 3 vols. (London, 1961)
BL	British Library, London
BN	Bibliothèque Nationale, Paris
DSB	Deutsche Staatsbibliothek, Berlin
GA	<i>Beethovens Werke: vollständige, kritisch durchgesehene Gesamtausgabe</i> , 25 vols. (Leipzig, 1862–5, 1888)
GdM	Gesellschaft der Musikfreunde, Vienna
Hess	Willy Hess, <i>Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens</i> (Wiesbaden, 1957)
Kinsky–Halm	Georg Kinsky, <i>Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen</i> , completed and ed. Hans Halm (Munich and Duisburg, 1955)
N I	Gustav Nottebohm, <i>Beethoveniana</i> (Leipzig and Winterthur, 1872)
N II	Gustav Nottebohm, <i>Zweite Beethoveniana: nachgelassene Aufsätze</i> (Leipzig, 1887)
N 1865	Gustav Nottebohm, <i>Ein Skizzenbuch von Beethoven</i> (Leipzig, 1865); Eng. trans. in <i>Two Beethoven Sketchbooks</i> (London, 1979), pp. 3–43
N 1880	Gustav Nottebohm, <i>Ein Skizzenbuch von Beethoven aus dem Jahre 1803</i> (Leipzig,
x	

Abbreviations

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- 1880); Eng. trans. in *Two Beethoven Sketchbooks* (London, 1979), pp. 47–125
- PrStB former Preussische Staatsbibliothek, Berlin
- Schindler (1840) Anton Schindler, *Biographie von Ludwig van Beethoven* (Münster, 1840); Eng. trans. as *The Life of Beethoven*, ed. I. Moscheles, 2 vols. (London, 1841)
- Schindler (1860) Anton Schindler, *Biographie von Ludwig van Beethoven*, 2 vols. (3rd edn, Münster, 1860); Eng. trans. as *Beethoven As I Knew Him*, ed. Donald W. MacArdle (London, 1966)
- SBH Hans Schmidt, 'Die Beethoven Handschriften des Beethovenhauses in Bonn', *Beethoven-Jahrbuch*, vii (1971), vii–xxiv, 1–443
- SG Joseph Schmidt-Görg, 'Wasserzeichen in Beethoven-Briefen', *Beethoven-Jahrbuch*, v (1966), 7–74
- SPK Staatsbibliothek Preussischer Kulturbesitz, Berlin
- SV Hans Schmidt, 'Verzeichnis der Skizzen Beethovens', *Beethoven-Jahrbuch*, vi (1969), 7–128
- Thayer i (1866) Alexander Wheelock Thayer, *Ludwig van Beethoven's Leben*, 3 vols. (Berlin, 1866, 1872, 1879)
 ii (1872)
 iii (1879)
- Thayer–Deiters–Riemann i–v Alexander Wheelock Thayer, *Ludwig van Beethovens Leben*, continued Hermann Deiters, rev. vol. i (Berlin, 1901); completed Hugo Riemann, vols. iv–v (Leipzig, 1907, 1908), rev. vols. ii–iii (Leipzig, 1910, 1911), rev. Deiters's 1901 edn of vol. i (Leipzig, 1917); vols. ii–v reissued (Leipzig, 1922–3)
- Thayer–Forbes *Thayer's Life of Beethoven*, rev. and ed. Elliot Forbes, 2 vols. (Princeton, 1964)
- Thayer–Krehbiel Alexander Wheelock Thayer, *The Life of Ludwig van Beethoven*, Eng. trans. ed.

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	Henry Edward Krehbiel, 3 vols. (New York, 1921)
Thayer, <i>Verzeichniss</i>	Alexander Wheelock Thayer, <i>Chronologisches Verzeichniss der Werke Ludwig van Beethoven's</i> (Berlin, 1865)
Wegeler–Ries	Franz Gerhard Wegeler and Ferdinand Ries, <i>Biographische Notizen über Ludwig van Beethoven</i> (Coblenz, 1838), suppl. by Wegeler (Coblenz, 1845); Eng. trans. ed. Alan Tyson (in preparation)
WoO	Werk(e) ohne Opuszahl (work(s) without an opus number) in the listing of Kinsky–Halm