

General Index

- Abercromby, Ralph, 195, 209
 Abert, Hermann, 117
 Adams, Louis, 108
 Adorno, Theodor W., 154, 214, 249–50
 Allegro con brio. *see* first movement
 Ambros, August Wilhelm, 35
 Amenda, Karl Friedrich, 56, 106
 analysis, music, 110–12
 André, Johann (publisher), 53
 Aristotle, 19
 arrangements, 58, 225–31, 236–7 *see also*
 transcriptions
 Artaria & Co (publishers), 50, 51, 53
 Artaria 153 sketchbook-miscellany, 63
 audiences, demands on, 130–2, 183–4, 185–6,
 222–3
 autograph score, reconstruction of, 65–7
- Bach, Johann Sebastian
 Goldberg Variations, 164
 Jesus nahm zu sich die Zwölfe, BWV 22, 113,
 123
 BBC television film *Eroica*, 130, 235–6, 240–2
Beach Pillows (film), 242–3
 Beethoven, Kaspar Karl van, 61–2, 69, 74, 161,
 162
 Beethoven, Ludwig van
 correspondence with Amenda, 56, 106
 creative development, 35–40, 111–12, 130–4
 deafness, 81, 105, 251–2
 and Fate, 10, 111, 133
 Goethe's deference to nobility, dismay at, 13
 Heiligenstadt Testament, 13, 33–5, 105–6,
 117, 119, 120, 124, 134, 248
 as hero, 32–5, 193
 and Homer, 9, 10
 and Napoleon, 8, 68–9, 108–9, 187–9, 204,
 206, 217–18, 241–2
 and *ombra* style, 118–19
 his politics, 188–9, 206–7
 portrayal in BBC *Eroica* film, 235–6, 240–2
 resignation to suffering, 105–8, 130, 132–4
 Schiller's *Don Carlos* admiration for, 18
 symphony-writing context in Bonn and
 Vienna, 54–9
 Tagebuch, 111, 125, 133
 use of titles, 109
 on variations and their numbering, 161–3
 Wegeler, correspondence with, 56, 81, 106,
 132
- Beethoven, Ludwig van (works)
 Christus am Ölberge (*Christ on the Mount of
 Olives*), Op. 85, 56, 105–7, 111–12, 118,
 120, 132
 Contredanses, WoO 14, 158–60
 Die Geschöpfe des Prometheus (The Creatures
 of Prometheus), Op. 43, 30, 157–61, 159,
 208–9, 248
 Egmont, Op. 84, 17–18, 73, 155
 Fidelio, Op. 72, 10, 18–20
 Fünfzehn Variationen mit einer Fuge, Op. 35.
 see *Variations and Fugue in Eb major*
 'German Dance', WoO 8 No. 3, 120
 Mass in C Major, Op. 86, 132
 Missa Solemnis, Op. 123, 132
 Piano Sonata in A^b major, Op. 26, 190
 Piano Sonata in C major, Op. 53
 ('Waldstein'), 86–7, 97
 Piano Sonata in F minor, Op. 57
 ('Appassionata'), 86–7
 Piano Sonatas, Op. 14, 57
 Piano Variations, Op. 35. *see* *Variations and
 Fugue in Eb major*
 String Quartets, Op. 59 ('Razumovsky'), 86–7
 String Quartet in F minor, Op. 95 ('Seroso'),
 130–1
 String Quartet in C[#] minor, Op. 131, 37
 String Quartet in F major, Op. 135, 36
 First Symphony, Op. 21, 53, 58, 74, 170,
 222–3, 230
 Second Symphony, Op. 36, 53, 58, 170, 230
 Third Symphony, Op. 55. *see* *Eroica*
 Symphony, Op. 55
 Fourth Symphony, Op. 60, 36, 37
 Fifth Symphony, Op. 67, 37, 38, 111, 230, 234
 Sixth Symphony, Op. 68 ('Pastoral'), 117
 Seventh Symphony, Op. 92, 53–4, 230
 Eighth Symphony, Op. 93, 36, 53–4, 74, 230
 Ninth Symphony, Op. 125, 37, 39, 57, 74, 154
 Variations and Fugue in Eb major, Op. 35
 ('Eroica Variations'), 63, 143–4, 147, 157,
 160–6, 163, 165, 171, 171
 Six Variations in F major, Op. 34, 161–4, 165
 Violin Sonata in A minor, Op. 47, 108
 Wellingtons Sieg, Op. 91, 56, 249
- Bekker, Paul, 208–9, 211
 Berger, Karol, 7
 Berlioz, Hector, 190, 191–2, 204
 Bernadotte, Jean-Baptiste, 188, 189
 Bernstein, Leonard, 234

265 *General Index*

- Bertolini, Joseph, 194–5
 Biba, Otto, 71, 75
 Bismark, Otto von, 245–6
 Bodmer, Johann, 8
 Böhm, Karl, 234
 Bonds, Mark Evan, 24, 25, 130–1
 Bonn, 54–5, 118
 Bottura, Massimo, 244–5
 Brahms, Johannes, 211, 212–13
 Braun, Baron Peter von, 48, 57
 Brauneis, Walther, 194
 Breitingner, Johann, 8
 Breitzkopf & Härtel, 62–3, 69, 74, 161–2
 British reception of the *Eroica*, 195, 224–5
 Broyles, Michael, 39
 Bülow, Hans von, 246
 Burckhardt, Jacob, 212
 Burnham, Scott, 27–8, 110–11, 155, 240, 247
- Cassirer, Fritz, 94
 chamber ensembles, 44–5, 46, 52–4
 chamber music concerts, 49
Chef's Table (television series), 244–5
 Chop, Max, 217–18
 Christ, as heroic model, 105–7, 128, 132
 Chua, Daniel, 249–50
 church music, 122–4, 128
 Churgin, Bathia, 72, 75
 Cianchettini & Sperati (publishers), 75, 186
Civilization IV (computer game), 245–6
 coherence, musical, 29, 91–5, 97–103
 composition process. *see* genesis of the *Eroica*
 concert guides, 215–19
 concerts
 private, 43–6, 54–5
 public, 46, 47–50, 55–6, 57–8
 contredanse style, 157–61
 Cooper, Barry, 164
 copyists and copying, 50, 51, 68–74
 court musicians, 43–6, 222, 223
 cues (*Stichnoten*), 74
 Czerny, Carl, 194–5, 231–2
- d'Ortigue, Joseph, 190
 Dahlhaus, Carl, 25–6
 Darcy, Warren, 85, 116
 death, theme of, 119–30, 155
 dedication of the *Eroica*, 8, 34–5, 62, 68–9, 108–9, 110, 187–9, 194, 204, 241–2
 Del Mar, Jonathan, 67, 75
 DeNora, Tia, 24
 Dessauer, Joseph, 68
 destiny. *see* Fate
 disability studies, 250–3
- Eberl, Anton, 27
 Eggebrecht, Hans Heinrich, 35
 Elterlein, Ernst von, 216
- Epstein, David, 94–5
 Erdödy, Countess Anna Marie, 130, 133
Eroica (BBC television film), 130, 235–6, 240–2
Eroica sketchbook. *see* Landsberg 6 sketchbook
Eroica Symphony, Op. 55.
 dedication of, 8, 34–5, 62, 68–9, 108–9, 110, 187–9, 194, 204, 241–2
 overarching structure, 208–10, 214
 in popular culture, 235–6, 240–6
 popularity of, 222, 230, 237, 239–40
 publication of, 61–3, 74–5, 186–7
 use in soundtracks, 242–6, 252–3
 title of, 109, 186–9
 see also first movement; fourth movement;
 genesis of the *Eroica*; heroism;
 performance practice; reception; second
 movement; third movement; watershed
 work, *Eroica* as
 ethical, music as, 28–30
- failure, narrative of, 154–5
 Fate, 10, 17, 111, 133
 Fétis, François-Joseph, 38–9, 190–1
 film and television soundtracks, 242–5, 252–3
 Finale. *see* fourth movement
 finance, symphonies and, 56–7, 58
 first movement, 82–103, 139–43
 Berlioz on, 192
 as a blink in time, 250
 and *Christus am Ölberge*, 106–7, 112
 coda, 96–7, 141, 142, 143, 243–4, 247–8
 development section 'new theme', 86–9
 horn, 'early' entrance of, 89–90, 217, 240, 250
 introductory chords, 95–6, 110–11, 241, 244, 246
 length of, 81
 le-sol-fi-sol idiom, 112–19, 113
 musical form as process, 26
 and the Op. 35 variations, 166
 opening bars, 110–11, 112–20, 113, 139–40, 141, 142–3, 247, 248, 249–50, 251
 overall structure, 97–103
 pastoral features, 119–20, 247–8
 Radecke on, 218
 recapitulation, 89–91, 140, 141–2
 register, 139–43
 repeat signs, 69
 repetition of bars 150–51, 75
 second subject, 82–6
 as soundtrack for films, etc., 244, 245
 thematic development and relationships, 91–5
- First World War, 201–2
 Fischer, Adam, 215
 Foucault, Michel, 33
 fourth movement, 81, 124, 124–30, 127, 146, 150, 151, 157–77, 173, 175

266 *General Index*

fourth movement (cont.)

Die Geschöpfe des Prometheus, 157–61, 208–9

joy through suffering, 124–30

movement plan in Landsberg 6 sketchbook,

166–71, 167

Mozart's *Le Nozze di Figaro*, 30

orchestral parts, 71

register, 143–55

significance of, 208–10, 218, 246

variations, 171–7

and the Variations in E♭ major, Op. 35,

161–6, 175

freedom, 207, 209, 215, 249–50

French reception of the *Eroica*, 190–3French Revolution, 7–8, 28–9, 30–1, 39,
44, 211

French Revolutionary Wars, 55

funeral marches, 27, 190 *see also* second
movement

Furtwängler, Wilhelm, 99, 234

Gardiner, Sir John Eliot, 235

Gebauer, Benjamin, 68, 69, 72

genesis of the *Eroica*, 61–75

autograph score, 65–7

copying the full score, 68–9

earliest evidence, 61–2

first printed edition, 74–5

orchestral parts, 71–5

sketches and folded leaves, 63–6, 82, 88–9,

158, 166–71, 167, 251–2

German *Klassik* dramas, 15–18

Gjerdinger, Robert, 123

Goepf, Philip H., 198–9, 205

Goethe, Johann Wolfgang von, 8–9, 10, 11–13,
17–18

Gosman, Alan, 64, 89

Gottsched, Johann Christoph, 11–12

Greek classical literature, 7, 8–10, 19–20, 191,
192, 204*Grey's Anatomy* (television series), 244

Griesinger, Georg August, 48

Habeneck, François-Antoine, 190

Halm, August, 88

Harmonie ensembles, 44–5

Haselböck, Martin, 234, 235

Hatten, Robert, 111–12, 121

Haydn, Joseph, 26–7, 28, 29–30, 31, 46, 84–5, 86,
92–3, 164

'London' Symphonies, 46

Mass in B♭ major, Hob. XXII:12

('Theresienmesse'), 128, 129

Mass in B♭ major, Hob. XXII:14

('Harmoniemesse'), 128

'Paris' Symphonies, 46

String Quartet in B minor, Op. 33, No. 1,

Hob. III:37, 27, 162

String Quartet in D major, Op. 50, No. 6,
Hob. III:49 ('The Frog'), 113Symphony No. 45 in F♯ minor, Hob. I:45
('Farewell'), 26Symphony No. 101 in D major, hob. I:101
('The Clock'), 113*The Creation*, Hob. XXI:2, 29–30, 248Heiligenstadt Testament, 13, 33–5, 105–6, 117,
119, 120, 124, 134, 248

Hepokoski, James, 85, 116

heroic style, 27–8, 30–2, 34–5, 39, 97, 155, 216

heroism, 7–21

Beethoven as the hero, 32–5, 193

desire for a hero, 202–3, 206

and the *Eroica*, 21, 34–5, 105–12, 202–7,
208–9, 218–19, 240–2, 244–5in German *Klassik* dramas, 15–18in Greek classical literature, 7, 8–10, 19–20,
191, 192, 204

heroines, 18–20

identifying the hero, 186–9, 191–6

resignation as heroic practice, 105–8, 111–12,
120–4, 130, 132–4in *Sturm und Drang* dramas, 10–15 *see also*
heroic style

Hevesi, Ludwig, 200, 201, 211

Hinderer, Walter, 14

historically informed performance, 234–5

history, art and the progress of, 210–14

Hoffmann, Ernst Theodor Amadeus, 37

Hoffmeister, Franz Anton (publisher), 51

Homer, 8–10, 19, 192, 204

Hummel, Johann Nepomuk, 227–30, 228

Hyer, Brian, 155

instrumental parts, 71–5

Jahn, Otto, 194

Joan of Arc, as heroic model, 20

Johnson, Peter, 234

Jones, David Wyn, 58

Joseph II, Emperor, 43, 44

Kapellen, 43–4, 54–5

Kennedy, John F., 233

Kerman, Joseph, 24, 26, 28, 97

Knittel, K. M., 32–3, 36

Koch, Heinrich Christoph, 116

Kretzschmar, Hermann, 217

Kreutzer, Rodolphe, 108

Kuffner, Christoph, 111

Kunst- und Industrie-Comptoir (publishers),
58, 75Landsberg 6 sketchbook, 64–5, 82, 166–71, 167,
251–2

Landsberg 7 sketchbook, 63, 158

Langhans, Wilhelm, 217

267 *General Index*

- Lausch, Lorenz, 45, 51, 52
 Lawson, Colin, 139
 Leipzig, 109, 184, 224, 225–6
 Lenz, Wilhelm von, 38
le-sol-fi-sol schema-topic, 112–19, 120, 121, 123, 128, 129
 Lessing, Gotthold, 8
 Lichnowsky, Prince, 57–8
 Liechtenstein, Prince Alois, 44
 Listenius, Nicolaus, 164
 Liszt, Franz, 37, 231, 232
 Lobkowitz, Prince Franz Joseph Maximilian von, 45–6, 49, 62, 68, 188, 189, 194, 222
 Lockwood, Lewis, 21, 66, 89, 157, 166, 168, 169
 London, 46
 Louis Ferdinand, Prince of Prussia, 193–4

 Marcia Funebre. *see* second movement
 Maria Theresa, Empress, 158
 Martin, Philipp Jakob, 48
 Marx, Adolf Bernhard, 37, 204
 Mathew, Nicholas, 30–1, 248–9
 Matthews, W. S. B., 117–18
 Maximilian Franz, Elector of Cologne, 54–5
 McClelland, Clive, 117
 Mendelssohn, Felix, 233
 metronome markings, 210, 215, 233–4
 Meyer, Leonard, 125–6
 Michaelis, Christian Friedrich, 31–2
 Mirka, Danuta, 117
Mission Impossible – Rogue Nation (film), 243–4
 money, symphonies and, 56–7, 58
 Morris, Edmund, 246
 Moscheles, Ignaz, 134
 Mozart, Leopold, 169
 Mozart, Wolfgang Amadeus, 31, 47–8, 84–5, 86, 93, 164
 Bastien und Bastienne, K. 50, 119
 Die Zauberflöte, K. 620, 29
 Don Giovanni, K. 527, 118
 Grabmusik, K. 42, 113, 118
 Le Nozze di Figaro, K. 492, 30, 158
 Mass in C major, K. 317 ('Coronation'), 128
 Mass in C minor, K. 139, 113
 Requiem in D minor, K. 626, 113, 118
 Symphony No. 41 in C K. 551 ('Jupiter'), 27
 Müller, August Eberhard, 225–6
 Munich Olympics terrorist attack, 233
 music analysis, 110–12
 music dealers, 45, 51–2
 music publishing, 50–4, 58, 61–3, 74–5, 186–7, 253 *see also* Breitkopf & Härtel,
 musicians. *see* court musicians

 Napoleon Bonaparte, 8, 34–5, 68–9, 109, 110, 187–9, 193, 203, 205, 206–7, 217–18, 241–2, 245–6
 Nelson, Horatio, 1st Viscount Nelson, 194

 Nettl, Bruno, 32
 Norrington, Roger, 234
 Nottebohm, Gustav, 88–9
 November, Nancy, 40

Obvious Child (film), 243
ombra style, 117–19, 121, 123–4, 126–30
 opus, defining an, 161–4
 orchestral parts, 71–5
 orchestral scores, 74
 orchestras, 43–5, 222, 223, 224, 234–5, 240
 Ovid, 169

 Paris, 46
 pastoral style, 117, 119–20, 123–4, 129, 247–8
 performance practice, 221–37
 arrangements, 225–31
 premiere and early performances, 222–5
 reception changes, influence of, 196
 transcriptions and reinterpretations, 231–2
 twentieth- and twenty-first-century, 214–15, 233–7, 239–53
 Pergolesi, Giovanni Battista, 123
 Pestelli, Giorgio, 39–40
 philosophy, music as, 130–4
 Plutarch, 132
 political context, 194–5, 202–3, 204–7, 211, 215, 218, 248–9
 popular culture, *Eroica* in, 1, 235–6, 240–6
 popularity of the *Eroica*, 222, 230, 237, 239–40
 presence, sense of, 27–8
 private concerts, 43–6, 54–5
 programmatic interpretation, 109–11
 programming of symphonies, 43–6, 50, 225
 Prometheus, 12–13, 33–4, 125, 126, 209
 public concerts, 46, 47–50, 55–6, 57–8
 publication of the *Eroica*, 61–3, 74–5, 186–7
 publishers and publishing, 50–4, 58, 61–3, 74–5, 186–7 *see also* Breitkopf & Härtel
 Puffett, Derrick, 144–5

 Radecke, Ernst, 218–19
 Ratner, Leonard, 117
 rebirth, theme of, 124–30
 reception of the *Eroica*, 183–96
 in Britain, 195, 224–5
 challenging nature of the *Eroica*, 185–6, 222–5
 disability studies, 250–3
 early reviews, 183–6, 222–5
 in France, 190–3, 205
 history, relation to, 210–14
 identifying the hero, 193–6
 nineteenth-century, 198–214, 232
 programmatic interpretation, 108–10
 reclaiming the idealism of the *Eroica*, 207–10
 twentieth-century, 214–19
 twenty-first-century, 239–53

268 *General Index*

- register
 first movement, 139–43
 fourth movement, 143–55
 in transcriptions and arrangements, 229, 232
 Reicha, Anton, 162, 169
 resignation, as heroic practice, 105–8, 111–12, 120–4, 130, 132–4
 resurrection, theme of, 124–30
 reviews, 36–7, 109, 124–5, 130, 158, 160–1, 176, 183–6, 187, 190–1, 221, 222–6, 227, 230–1
 revolution, 240–2, 244–5
 Reynolds, Christopher, 164
 rhythmic features, 212, 218, 230
 Rice, John A., 158
 Ries, Ferdinand, 62, 68–9, 71, 72, 89–90, 108, 187–8, 189, 227–9, 228
 Riezler, Walter, 84–5, 88, 93–4, 95, 103
 Rochlitz, Friedrich, 112–13, 113, 116, 123, 125, 127, 131
 Roosevelt, Franklin D., 233
 Rosati, Gianpiero, 169
 Rumph, Stephen, 40, 116–17, 120, 124, 125, 126, 248

 Savall, Jordi, 235
 Schenker, Heinrich, 85–6, 88, 92, 95, 98–103, 140–3, 144–7, 148, 149, 151, 154
 Schenker, Jeanette, 99
 Scherzo. *see* third movement
 Schiller, Friedrich von, 9, 10, 11, 13–17, 20, 112
 Schindler, Anton, 188–9
 Schlemmer, Wenzel, 72
 Schlesinger (publisher), 218
 Schleuning, Peter, 123
 Schlosser, Johann Aloys, 38
 Schoenberg, Arnold, 206
 Schönfeld, Johann Ferdinand von, 43–4
 Schuppanzigh, Ignaz, 49
 scores. *see* genesis of the *Eroica*; Vienna score copy
 second movement
 allusions in the finale, 125, 126–8, 129
 analysis, 120–4, 184
 Berlioz on, 190–1
 and death of the hero, 109, 120–4, 121, 190–1
 as ‘heart’ of the work, 190–1, 231
 performance at times of mourning, 208, 233
 in quartet arrangements, 227–30, 228
 Radecke on, 218
 reception, 184, 187, 190–1, 218
 referenced in Strauss’s *Metamorphosen*, 213–14
 as soundtrack, 245–6
 and the Wielhorsky sketchbook, 63
 Segantini, Giovanni, 199–201, 209–10, 212, 213
 Selfridge-Field, Eleanor, 20
 self-sacrifice, 10, 15–17, 123
 Shakespeare, William, 8, 10–11, 13

 sheet music, 50–4, 58
 Simrock, Fritz (publisher), 62, 75
 Sinfonia pastorella, 43
 Sipe, Thomas, 64, 109
 sketchbooks, 61, 63–6, 166–71
 Artaria 153 sketchbook-miscellany, 63
 Landsberg 6 (*Eroica* sketchbook), 61, 64–5, 82, 88–9, 167, 251–2
 Landsberg 7, 63, 158
 Wielhorsky, 105, 124
The Soloist (film), 252–3
 Solomon, Maynard, 28–9, 34–5, 36, 81, 108, 119
 sonata form, 82–6
 soundtracks, *Eroica* used in, 242–6, 252–3
 Steblin, Rita, 109
 Stein, Erwin, 210
 S. A. Steiner & Comp. (publishers), 54
Stichnoten (cues), 74
 Strauss, Joseph, 250–1
 Strauss, Richard, 213–14
Sturm und Drang (‘Storm and Stress’), 10–15
 Sturm, Christoph Christian, 132–3
 subscription series concerts, 48–9
 Sullivan, J. W. N., 33–4, 108, 130, 134
 Sulzer, Johann Georg, 123, 169
 Swafford, Jan, 24
 Syer, Katherine R., 64
 symphonic ideal, 26–7, 28
 symphonies, 43–59
 as heroic genre, 31–2
 performance contexts, 43–6, 50
 as sheet music, 50–4, 58

 Tan Dun, 242
 television film *Eroica*, 130, 235–6, 240–2
 television soundtracks, 244–5
 tempo markings, 210, 215, 233–4
 Thayer, Alexander, 133
 theatres, as concert venues, 47, 48, 57–8
 theatrical influences, 40
 thematic development, 27–8, 91–5
 themes, thematic material, 25–6, 31
 third movement, 63, 69, 72–4, 81, 123–4, 192, 212, 242–3
 Thomas à Kempis, 132
 Thompson, George (publisher), 63
 time, first movement as a blink in, 250
 title page, 68–9, 188, 189, 206, 241–2
 title *Sinfonia eroica*, 109, 186–9
 Tommasini, Anthony, 242
 topic theory, 117–19, 121–2
 Toscanini, Arturo, 210, 233
 Tovey, Donald, 83–4, 92, 98, 210
 Traeg, Johann, 45, 51–2, 53
 transcriptions, 52–4, 231–2 *see also* arrangements
 triumph over adversity, 32–5, 244–5, 250–3 *see also* resignation as heroic practice

269 *General Index*

- Tusa, M. C., 72–4
 Tyson, Alan, 71, 72
- Valetta, Ippolito, 191
 variations, numbering of, 161–6, 176–7
 Vienna
 Beethoven in, 54–9
 concert life, 47–50, 55–6
 Die Geschöpfe des Prometheus premiere, 157–60
 music publishing, 50–4, 58
 professional musical life, 43–6, 222
 Vienna score copy, 68–9, 74
 Viganò, Salvatore, 157–8
 Virgil, 19, 191, 204
 Vocke, Theodora Johanna, 18
 Voss, Johann Heinrich, 9–10
- Wagner, Richard, 21, 27, 37, 38–9, 193, 204–7, 211, 212–13, 216, 217, 232
 Wallace, Robin, 251–2
 watershed work, *Eroica* as, 24–40, 81–2
 in Beethoven's career, 32–5, 81
 in Beethoven's creative development, 35–40
 in musical development, 25–32, 81–2, 236, 237, 240–2
- Weber, Carl Maria von, 185
 Weber, William, 221–2
 Webern, Anton von, 199–201, 209–10, 211, 212, 214
 Webster, James, 26–7, 28, 29, 37
 Wegeler, Franz G., 56, 71, 81, 106, 132, 187
 Weingartner, Felix, 202–3, 210, 211
 Weisse, Hans, 99
 Werner, Zacharias, *Die Söhne des Thales* (*The Sons of the Valley*), 111, 125
 Wielhorsky sketchbook, 63, 105, 124
 Will, Richard, 247–8
 William Weber, 225
 Wilson, John David, 31
 Winn, James, 7
 work, as both labour and result, 163–4
 Wranitzky, Paul, 27
 Wright, Joe, 252–3
 writing process. *see* genesis of the *Eroica*
 Würth, Joseph, 45, 223
- Zedler, Johann Heinrich, 164
 Zinman, David, 234