

## Index

Page numbers in *italics* indicate a figure or musical example.

Adams, Sarah Jane 26  
 Adorno, Theodor 207–8, 233  
 Agawu, Kofi 39  
 Albinsson, Staffan 132  
*Allgemeine musikalische Zeitung* 15–16, 27–8,  
 44, 53–5, 58, 63–4, 68, 85, 124, 131–2,  
 157, 159–61, 164–5, 206–7, 214, 227  
 amateur music-making  
   community groups and flashmobs 237  
   and learning the canon 107–12  
   level of difficulty of arrangements 126–9,  
     192, 199–204, 221–2  
   market for arrangements 41, 46–7, 62,  
     80–3, 99  
   piano playing 193–7, 206–13, 235  
   *see also* private music-making  
 anonymous arrangements 28–9, 177–8, 179  
 arrangements  
   attitudes to 7–8  
   motivation for creating 9–11, 237  
   as sketches 166–8, 170  
   status of 16, 117, 150–2, 154, 192  
   as translations 11–17, 28–9, 36–8, 224,  
     229–30  
   *see also* genres  
 arrangers  
   motives of 9–11  
   musical training 216  
   professional 198–206, 235  
   Steiner's team 121–2  
   *see also* Fischer, Michael Gotthard;  
     Hummel, Johann Nepomuk; Ries,  
     Ferdinand; Zulehner, Carl  
 Artaria & Co. (Vienna publishers) 63, 79–80,  
 97, 227–8  
 articulation *see* editorial markings  
 authority of arrangements  
   authorship and originality 8, 15–16, 84–7,  
     117, 150–1, 192, 213–16  
   unauthorised editions 40–1, 49–50, 62–4,  
     84–5, 120, 124–5, 149–50, 172–3  
 authors' rights 40, 124–5, 149, 172–4, 185, 192,  
 213–14

Bach, C. P. E. 26  
 Baldenecker, Nicholas 114  
 Barthes, Roland 207–8, 213, 226  
 Bashford, Christina 109  
 Beethoven, Johanna van (sister-in-law)  
   118  
 Beethoven, Kaspar Karl van (brother) 118  
 Beethoven, Ludwig van  
   arrangements falsely attributed to 85–7  
   as arranger of his own music 9–15, 125,  
     126  
   attitude to chamber music 20–1  
   attitude to the performed text 83–4  
   attitude to unauthorised editions 40, 50,  
     62–4, 84  
   authorisation of third-party arrangements  
     122  
   desire for a Complete Works edition  
     102  
   on editorial standards at Steiner 119–20  
   financial circumstances 117–19, 122–3  
   folksong arrangements 36–8  
   on Leipzig orchestral quality 81  
   motivation for creating arrangements  
     10–11  
   response to Breitkopf's request for piano  
     music 81  
   and *Werktreue* 41–5  
 Beethoven, Ludwig van (works)  
   Cello Sonata in F major, Op. 5, No. 1 28  
   *Fidelio*, Op. 72 97, 122, 125, 126  
   *Große Fuge*, Op. 133 227–30  
   *Große Fuge* arranged for piano four hands,  
     Op. 134 229–30, 230  
   *König Stephan*, Op. 117 107  
   *Leonore* 97  
   Mass in C, Op. 86 82  
   Notturmo for Keyboard and Viola,  
     Op. 42 8  
   Overture to *Fidelio* 80, 97  
   Piano Concerto, No 5., Op. 73 82  
   Piano Sonata in D major, Op. 10,  
     No. 3 85

- Beethoven, Ludwig van (works) (cont.)  
 Piano Sonata in E major, Op. 14, No. 1,  
   arr. for string quartet 10–11, 13, 42  
 Piano Sonata in D major, Op. 28 85  
 Piano Sonata in E flat major, Op. 31, No. 3  
   85  
 Piano Sonata in E flat major, Op. 81a ('Les  
   Adieux') 97  
 Piano Trio in C minor, Op. 1, No. 3 106  
 Piano Trio in B flat major, Op. 97  
   ('Archduke') 124–5  
 Quintet for Piano and Winds, Op. 16 10  
*Ruinen von Athen, Die*, Op. 113 107  
 Septet for Winds and Strings, Op. 20 10,  
   35, 63–4, 97  
 Sextet in E flat major, Op. 71 35  
 String Quartets Op. 18 84  
 String Quartet in E flat major, Op. 74 82  
 String Quartet in F minor, Op. 95 106,  
   119–20, 124  
 String Quartet in B flat major, Op. 130  
   227–9  
 String Quintet in E flat major, Op. 4 10,  
   13–15, 28  
 String Quintet in C major, Op. 29 28,  
   62–3  
 String Quintet in C minor, Op. 104 28, 106  
 String Serenade, Op. 8 8  
 String Trios Op. 9 84, 114  
 Symphony No. 1, Op. 21 51–65  
   distribution of arrangements 59  
   large chamber ensemble arrangements  
     32–3, 103  
   quintet arrangements 61–4, 114  
   review of 44  
   score publication 74–5, 148  
   Zulehner's four-hand arrangement 47,  
     61, 62, 64–5  
   Zulehner's string quartet arrangement  
     52–7, 53, 56  
 Symphony No. 2, Op. 36  
   Diabelli's four-hand arrangements 122  
   Dwight's performance 209  
   Hummel's piano quartet arrangement  
     172  
   Kalkbrenner's piano solo arrangement  
     200–2  
   large chamber ensemble arrangements  
     32–4, 103  
   Müller's four-hand arrangement 164  
   piano trio arrangement 32–3, 87, 158,  
     166, 167, 168–9  
   popularity 77, 97  
   Ries's arrangements 83, 85, 86, 110–13,  
     111–12  
   Simrock's catalogue 80–1  
 Symphony No. 3, Op. 55 (*Eroica*)  
   Czerny's four-hand arrangement 210–12,  
     212  
   difficulty of 100, 153, 158–9, 161  
   Hummel's piano quartet arrangement  
     177–85, 179, 181  
   large chamber ensemble arrangements  
     32–3, 103  
   Marcia funebre as 'heart' of 233  
   massivity of 165, 219  
   Müller's four-hand arrangement  
     162–3  
   piano quartet arrangements 164–5, 168,  
     177–85, 179, 181  
   Ries's piano quartet arrangement 177–8,  
     179, 181  
 Symphony No. 4, Op. 60  
   large chamber ensemble arrangements  
     32–4, 103  
   reception in England 100  
   Watts's arrangement 103, 107–10, 110,  
     112  
 Symphony No. 5, Op. 67  
   Breitkopf's editions 82, 95–6  
   difficulty of 159  
   Ebers's four-hand arrangement 95–6  
   Hoffman's review 34, 157, 162, 164–7,  
     189  
   Hummel's arrangements 80, 171–3, 172,  
     174–5, 179–84, 182–4, 187–8, 205–6,  
     202  
   Kalkbrenner's piano solo arrangement  
     96, 205–6  
   large chamber ensemble arrangements  
     32–3, 103  
   Leipzig and Vienna performances  
     compared 81  
   Liszt's transcription 95–6  
   'Our Concerts' spoof account 190–1  
   piano quartet arrangement 171–3, 172,  
     179–84, 182–4, 191–2  
   print runs 88–96  
   Schneider's four-hand arrangement  
     95–6, 157, 166  
   score publication 148  
   Watts's arrangements 107–8  
 Symphony No. 6, Op. 68 ('Pastoral')  
   67–73  
   Breitkopf's editions 82, 88, 96–7, 162  
   distribution of arrangements 60

- Fischer's unauthorised sextet arrangement  
     41, 67–71, 70, 72–3, 74, 96  
 Kalkbrenner's piano arrangement 96  
 large chamber ensemble arrangements  
     32–3, 41, 98  
 Leipzig and Vienna performances  
     compared 81  
 Liszt's transcription 96, 220  
     reviewer describes as 'fantasia' 159  
 Singer's four-hand arrangement 71  
 Watts's arrangement 103, 107–8  
 Symphony No. 7, Op. 92  
     Birchall's rights to 125  
     large chamber ensemble arrangements 33  
     quintet arrangement 124–5, 126–8, 150  
     reviews 124  
     Steiner's editions 116, 120, 122, 124–5,  
         126–8, 135–6, 150  
 Symphony No. 8, Op. 93  
     large chamber ensemble arrangements  
         33  
     reviewed as 'eccentric' 100  
     Steiner's editions 30, 116, 130–1, 135–6,  
         150–1  
     string quintet arrangement 30, 150–1  
 Symphony No. 9, Op. 125  
     commissioning 107  
     Czerny's four-hand arrangement 200,  
         201, 210, 211  
     distribution of arrangements 60  
     Flashmob performance 237  
     four-hand arrangements 200, 201, 210,  
         211  
     massivity of 219  
     Reinhard's trio arrangement 196–7, 197  
     Ulrich's four-hand arrangement 200, 201  
 Trio for Two Oboes and Cor Anglais. Op.  
     87 10, 15–16  
 Violin Sonata in C minor, Op. 30, No. 2 85  
 Violin Sonata in A major, Op. 47  
     ('Kreutzer') 28–9, 29  
 Violin Sonata in G major, Op. 96 124–5  
*Wellington's Victory*, Op. 91 36, 37, 116,  
     123–5, 131–2, 135–6, 137, 145  
 Wind Octet in E flat major, Op. 103 10,  
     13–15  
*Zur Namensfeier*, Op. 115 107  
 Beetlestone, Ethel 65  
 Berlin 57, 80–1  
*Berliner allgemeine musikalische Zeitung* 80  
 Berlioz, Hector 147  
 Bierey, Gottlob Benedikt 97  
*Bildung* 67, 167–8, 195–6  
 Birchall, Robert (London publisher) 121, 125  
 Blahetka, Leopoldine 121  
 Bochsa, Robert Nicholas Charles 221  
 Böcking, Wilhelm 138–9  
 Böcklin, Arnold 208  
 Bohlman, Philip 12, 36  
 Böhm, Joseph 121  
 Bonn 78–9  
 Bourdieu, Pierre 133  
 Breitkopf & Härtel (Leipzig publishers) 62,  
     77–9, 81–2, 101, 115, 125, 147, 162,  
     195  
     Geschäftsbücher (account books) 87–97  
 Call, Leonhard von 129  
 canon formation 49, 97–107, 123, 130–1,  
     142–3, 214–15  
 Cappi (Vienna publisher) 61  
 cello quintets 28–9  
 chamber music  
     changing definitions of 18–21, 38–9, 113  
     as conversational 17  
     market for 80–3, 108–10  
     sociability of 34, 41, 192, 237  
 Chappell & Co. (London publishers) 173  
 children, arrangements for 129  
 Chorley, Henry Fothergill 75  
 Christensen, Thomas 231–2  
 Cianchetti & Sperati (London publishers) 148  
 collected works editions 101–2, 113–14  
 Complete Works editions 40, 49, 98, 101–2,  
     114–15, 119  
 'completeness' and 'completion' (of a work)  
     98–9, 112, 149, 163–70, 194  
 concert life 75, 80–1, 220–3, 225–6, 231  
     Berlin 80–1  
     Leipzig 80–1, 162–3, 189–92  
     London 99–100, 106–7  
 conservatory training 216  
 copyright 40, 124–5, 149, 172–4, 214  
 Czerny, Carl 87, 199–200, 202, 205, 210–12  
     arrangement of First Symphony 61  
     arrangement of *Eroica* Symphony 210, 212  
     arrangement of Ninth Symphony 201, 210,  
         211  
 Danhauser, Josef: *Liszt at the Piano* 218–19,  
     223, 225  
 Daub, Adrian 209  
 Davies, Stephen 155  
 Déjardin, Renaud 237  
 Del Mar, Jonathan 120  
 Diabelli, Anton 122

- difficulty of playing, level of 126–9, 192, 199–204, 221–2
- domestic music-making 22–3  
   consumers and their agency 133–47  
   domestication of large-scale works 36–8, 116–17  
   and learning the canon 107–12  
   making large works accessible 176  
   market for arrangements 41, 46–7, 62, 80–3, 99  
   personal investment in the work 222  
   piano playing 193–7, 206–13, 222, 232–3, 237  
   *see also* amateur music-making; private music-making
- Du Mont Schauberg, Marcus 160, 188
- duets 32, 235  
   *see also* piano four-hand arrangements
- Dunst, Franz Philipp (Frankfurt publisher) 114
- Dwight, John Sullivan 200–2, 209
- Dwight's Journal of Music* 199
- dynamic markings *see* editorial markings
- Ebers, Carl Friedrich 95–6
- editorial markings 52, 69–71, 109–12, 150–1, 180–6, 226–7
- education, arrangements used for 129, 215–16, 237  
   *see also* *Bildung*
- Eisenstein, Eugen (Marie Tunner) 224, 226–7
- Ella, John 109, 149
- Engel, Jacob 68, 71–2
- ensemble size 32–6, 165, 237  
   *see also* genres
- fantasia, symphony as 159–61
- Farrenc, Aristide 114
- Fétis, François-Joseph 102, 217
- Fischer, Michael Gotthard 41, 45–6, 67–71, 70, 72–3, 74, 96
- Fischer-Dieskau, Dietrich 226
- flute duets 32
- flute quintets 29
- folksong arrangements 36–8
- fortepianos 135–6, 218
- four-hand arrangements *see* piano four-hand arrangements
- Frankfurt 114
- Gelinek, Joseph 61
- gender 65–7, 151–2, 196–7  
   genres and 22–3, 65–6, 135–6, 137, 139–40
- male middle-class leisure 41, 62, 66, 75–6, 139–40
- women's music-making 66, 129, 135–6, 137, 139, 152, 196–8, 212–13
- genres  
   Beethoven's preferences 11  
   choosing 21–32, 36, 134–6, 140–1  
   gender and 22–3, 65–6, 135–6, 137, 139–40  
   larger chamber ensembles 32–6  
   relative popularity 140–1, 141, 151  
   symphony arrangements 22, 140, 141  
   variety and flexibility of 9, 25–6, 32, 34–6, 113–14, 173
- Gesamtausgaben *see* Complete Works editions
- Goehr, Lydia 153–5, 174, 189
- Grajter, Małgorzata 238
- 'grand' arrangements 11
- Grove, Sir George 71
- Grüß, Hans 5
- guitar arrangements 129
- Halm, Anton 227–8
- Hanslick, Eduard 6, 22, 135, 193, 215, 224, 231–2
- Harmonicon*, *The* 100, 153
- Harmonie* ensembles 36, 97, 122, 139–40
- Haslinger, Tobias (Vienna publisher) 102, 117–19, 121–2
- Haydn, Joseph 12  
   *Creation*, *The* (*Die Schöpfung*) 49  
   piano trios 136, 137  
   popularity in London 99–100, 103  
   *Seasons*, *The* (*Die Jahreszeiten*) 49, 68–9  
   symphonies 25–6, 30, 32, 83, 99–100, 103, 215
- Heidrich, Jürgen 98
- Herder, Johann Gottfried 12
- Hoffmann, E. T. A. 34, 157, 164–7, 188–90
- Hoffmeister, Franz Anton (Leipzig publisher) 8, 79
- Hogwood, Christopher 4
- Holmes, Edward 76
- Horn, August 198
- Horsley, Joachim 238
- Hosemann, Theodor, *Liszt in the Concert Hall* 221, 225
- Hummel, Johann Nepomuk 96, 155–6, 170–89  
   arrangements  
     *Eroica* Symphony 177–85, 179, 181  
     Fifth Symphony 80, 171–3, 172, 176–7, 185–9, 186–8, 191–2, 202, 205–6  
     overture to *Fidelio* 97  
   choice of genres 136  
   Kalkbrenner compared with 202–6

- and Schlesingers 49, 173
- Hunter, Mary 17
- Hüttenbrenner, Anselm 121
- instrumentation 164–5, 168–9, 216–17, 237
  - see also texture and timbre
- intellectual property 124, 172–4, 214
- Janet & Cottle (Paris publishers) 114
- Jones, David Wyn 4, 79–80
- Kalkbrenner, Friedrich 96–7, 199–206, 206
- Keller, Robert 167–8, 198
- Kinsky, Georg 88–95
- Kirchner, Theodor 198
- Kleinheinz, Franz Xaver 8
- Knabenquartett 42–3
- Koch, Heinrich Christoph 18–20, 25, 148
- Köhler, Louis 199
- Komlós, Katalin 22–3
- Kraft, Anton 43
- Kroll, Mark 171–2
- Kühnel, Ambrosius 50, 52, 61, 64
- Lavenu, Lewis (London publisher) 102–3, 110
- Leipzig 78–81, 161–3, 190–1
- Leipzig Conservatory 216
- Leppert, Richard 224–5
- listeners and listening
  - Beethoven's symphonies difficult for 157–61
  - and completion of the work 166–7, 169–70
  - and the concept of the musical work 155–6, 169–70
  - at concert performances 189–91, 222–3, 225–6
  - idealised conception of 224–5
  - repeated listening needed 131, 162–3
  - role in interpretation 16–17
  - as separate from performance 148, 207–8
- Liszt, Franz
  - Liszt at the Piano* (Danhauser) 222–3, 223, 225
  - Liszt in the Concert Hall* (Hosemann) 221, 225
  - motives for arranging 8, 199
  - piano scores 71, 73–4, 95–7, 216–17, 219–24
  - Transcendental Studies* 155
- Lobe, Johann Christian 190–1
- Lockwood, Lewis 11, 13, 210–12
- London 99–107, 125, 149
- London Philharmonic Society 106–8
- Mannheim 161
- market for arrangements 41, 46–7, 62, 80–3, 87–97, 89, 99, 108–10, 125, 173, 194–8
- marketing models 132–3
- Marx, Adolf Bernhard 80, 174
- Masi, Girolamo 32, 103, 105
- meaning
  - creation of 143–7, 151–2, 209–10, 213
  - residing in pure tones 224–5
- Mendel, Hermann 198
- Michaelis, Christian Friedrich 33, 160
- mixed ensembles 26–7, 29, 34–5, 136
- Mockwitz, Friedrich 95, 97
- Mollo (Vienna publisher) 62–3
- Monzani & Hill (London publishers) 102–3, 104
- Mosel, Ignaz von 136
- Möser, Karl 81
- Mozart, Wolfgang Amadeus 170–1
  - operas 25, 129, 140
  - Quintet for Piano and Winds, K. 452 35
  - symphonies 49, 215
- Müller, August Eberhard 162–4
- musical work, concept of 25, 38–9, 98–9, 148–9, 153–8, 160–70, 172–4, 189–92
- Musikalische Eilpost* 190–1
- Musikalisches Lexikon* 18–20
- nationalism 114–15
- Naumann, Johann Gottlieb 139
- nonets 32–4, 97, 110–13, 111–12, 122
- Novalis (Georg Philipp Friedrich Freiherr von Hardenberg) 16–17
- Onslow, Georges 35
- opera arrangements 32, 82, 97, 117, 129, 139
- orchestras and orchestral performance 75, 79–81, 106–7, 162–3, 191
- pantograph, as metaphor 168
- Panzéra, Charles 226
- Paradies, Maria Theresia von 139
- Parakilas, James 37–8, 132–6, 142–3, 214, 232
- Paris 50–1, 114
- Partiturspiel* (playing from full score at the piano) 216
- percussion instruments 144
- performance
  - as embodied experience 206–13
  - as separate from listening 207–8
  - standards of 44, 81, 161–2
- performers, agency in meaning-making 143–7
- Peters (Leipzig publisher) 46, 64
- Petiscus, Johann Conrad Wilhelm 27–8, 34

- piano arrangements 193–8
  - gender of performers 65, 129, 135–6, 137, 139, 196–7
  - Hummel's *see* Hummel, Johann Nepomuk
  - Kalkbrenner's 96–7, 199–206, 206
  - Liszt's piano scores 71, 73–4, 96–7, 216–17, 219–24
  - popularity of 21–3, 77, 82, 95, 97, 129, 140–1, 141, 151, 194–8
  - professional arrangers of 198–206
  - profitability of 125, 237
  - and scarcity of orchestral performances 80
  - as sketches 167–8
  - by Steiner's team 122
  - see also* piano four-hand arrangements; piano quartet arrangements; piano trio arrangements
- piano four-hand arrangements 193–4, 231–3
  - Czerny's 199–200, 201, 210–12, 211–12
  - Ebers's 95–6
  - educational use 215–16
  - embodied experience of playing 207–14
  - gender of performers 65, 198, 212–13
  - Große Fuge* Op. 133 227–30, 230
  - and listening 225–6
  - Müller's 162–4
  - popularity of 82, 95, 97
  - Schneider's 95–6, 157, 166
  - Singer's 71
  - as sketches 167–8
  - by Steiner's team 122
  - Symphony No. 1 47, 61, 62, 64–5
  - Symphony No. 5 95–6, 157, 166
  - Symphony No. 9 200, 201, 210, 211
  - Ulrich's 200, 201
  - Watts's 108
  - Zulehner's 47, 61, 62, 64–5
- piano playing, as embodied experience 206–13
- piano quartet arrangements
  - Eroica* Symphony (anon/Hummel/Ries) 164–5, 168, 177–85, 179, 181
  - Fifth Symphony (Hummel) 174, 174, 185–9, 186–8, 191–2
  - Hummel's favoured ensemble 174–6
- piano trio arrangements
  - popularity 135
  - Second Symphony 32–3, 87, 158, 166, 167, 168–9
  - Simrock passes off as originals 84
  - Wellington's Victory* 136, 137, 144
- pianos, developments in 217–20
- pirate editions *see* unauthorised editions
- Pleyel, Ignaz (Paris publisher) 147
- Pohl, Carl Friedrich 148
- political influences 36, 66–7, 114–15, 189, 195
- print runs 88–97, 89, 176
- private music-making 22–3, 66–7
  - consumers and their agency 133–47
  - domestication of large-scale works 37–8, 116–17
  - Harmonie* ensembles 36, 139–40
  - and learning the canon 107–12
  - personal investment in the work 222
  - piano playing 193–7, 206–13, 222, 232–3, 237
  - string chamber music 22, 66–7, 75–6, 136–9, 149
  - see also* amateur music-making
- publishers and publishing 47–51, 61–4, 77–97, 101–3, 198–9, 237
  - see also* Breitkopf & Härtel; Hoffmeister; Lavenü; Schlesinger; Schott; Simrock; Steiner
- quartets *see* mixed ensembles; piano quartet arrangements; string quartets
- quintets *see* mixed ensembles; string quintets
- rehearsal 44, 161–2
- Reichardt, Johann Friedrich 35, 57
- Reinhard, August 196–7
- reprints 49–50, 64–5, 64, 152
- reviews
  - arrangements criticised
    - inadequacies of piano arrangements 108, 220
    - limitations of arrangements 143
    - poor arrangements 'disguising' the original 15–16
    - small forces unfit for the task 32–3, 166
  - arrangements praised 131–2, 162–3, 174, 176–7, 191–2
  - and buyer behaviour 123–4, 202
  - encouraging *Werktreue* 43–5, 73–5, 156–62
  - four-hand versions guzzled by amateurs 194
  - highlighting problem of attribution 85
  - limitations of, for understanding
    - consumers 133–4
    - need for harmonic completeness 164
    - 'Our Concerts' spoof account 190–1
    - role of arrangements 168–9, 176, 206–7, 214
  - First symphony 55–9
  - Eroica* Symphony 153, 158–9, 161–3, 165
  - Eroica* Symphony arrangements 162–3, 168

- Sixth Symphony ('Pastoral') 68, 159, 162
  - on wind instruments 53–5
- rhapsody, symphony as 159–61
- Ricoeur, Paul 16
- Ries, Ferdinand 78, 83–7
  - arrangements 155–6
  - Cello Sonata in F major, Op. 5, No. 1 28
  - Second Symphony 83, 85, 86, 110–13, 111–12
  - Eroica* Symphony 177–8, 179, 181
  - as Beethoven's London agent 103–5
- Rietz, Eduard 81
- Rossini, Gioachino 129
- Sachs, Joel 49
- Salomon, Johann Peter 30, 32, 83, 103, 123, 136
- salons 222–3
- Samson, Jim 155
- Schilling, Gustav 46, 51
- Schindler, Anton 71
- Schlegel, Friedrich 16
- Schlemmer, Wenzl 120
- Schlesinger, Maurice (Parisian publisher) 45, 49, 114, 173
- Schmidt, Dörte 11
- Schneider, Friedrich 95–6, 157, 166
- Schneider, Herbert 129
- Schneider, Wolfgang 88–95
- Schott (publisher) 47–50, 102, 173–4, 176
- Schulz, Johann Reinhold 173
- Schumann, Robert 220, 222
- Schuppanzigh, Ignaz 35, 42–5, 135
- Schwarz, Mathias 119
- scores
  - instrumental 45, 73–5, 82, 147–51, 194
  - Partiturspiel* (playing from full score at the piano) 216
  - piano 71, 73–4, 96–7, 216–17, 219–24
- Sealsfield, Charles 196
- Sedlák, Wenzel 122
- Seidl, Anton 215–16
- septets 32–3, 102–3
- sextets 33–4, 41, 96, 237
  - see also string sextets
- Seyfried, Ignaz Joseph Ritter von 176–7
- Simrock (Bonn publisher) 30, 51–2, 78–9, 82–5, 110, 173
- Singer, Otto 71, 198
- sketch, arrangement as a 166–8, 170
- Smart, George 121, 136–8
- sociability of chamber music 34, 41, 192, 237
- Sonnleithner, Leopold von 138–9
- Spohr, Louis 35
- Spontini, Gaspare 129
- Steiner, Sigmund Anton (Vienna publisher)
  - arrangement quality 121–2
  - editorial standards 119–20, 150–1
  - financial support for Beethoven 117–19
  - music shop as networking hub 120–1
  - partnership with Haslinger 119, 121–2
  - publishing policy for Opp. 91–93 8, 61, 116–17, 147, 149–52
  - advertisement for 129–31, 149–50
  - choice of genres 29, 36, 116, 134–6, 140–1
  - string quintet version of Seventh Symphony 126–8, 127, 150
  - string quintet version of Eighth Symphony 30, 31, 150–1
  - Wellington's Victory*, Op. 91 36, 37, 116, 131–2, 135–6, 137, 143–7, 145
  - sales strategies 122–31
  - Viennese outlet for Peters 47
- string quartets
  - attentive listening and the concept of the musical work 225
  - Beethoven and 42–5
  - as male music-making 22, 66, 75–6, 136–9, 149
  - not used by Steiner for Opp. 91–93 135
  - Petiscus idealises 34–5
  - popularity 23–7
  - relationship to symphonies 19–20, 25–6
  - Schuppanzigh's 42–4
  - Zulehner's arrangement of the First Symphony 52–7, 53, 56
- string quintets 27–32
  - arrangements
    - Symphony No. 1 61–4, 114
    - Symphony No. 2 (Ries) 110–13, 111–12
    - Symphony No. 7 126–8, 127, 150
    - Symphony No. 8 30, 31, 150–1
    - Violin Sonata in A major, Op. 47 ('Kreutzer') 27–8, 29
    - Wellington's Victory* 143–7, 145
  - as male music-making 66
  - orchestral texture and timbre represented by 32
  - popularity 27–32, 61–4
  - unauthorised versions 61–4
- string sextets 66–71, 70, 74
- sublime, the 33–4, 163, 165, 220
- symphonies
  - complexity challenging to the listener 157–61

- symphonies (cont.)
  - massivity of Beethoven's 165–8, 205–6, 219–20
  - overlap with other genres 19–20, 25–6
  - publication of sets 102–3
  - relative popularity (order of preference) 58–61, 60
  - relative popularity of arrangement genres 140–1, 141
  - and *Werktreue* 44
- texture and timbre 73, 149, 164–5, 177–8, 182, 185–6, 199–200, 216–19, 224
- theatricality 71, 129, 139–40, 143–4, 147, 221
- Thormählen, Wiebke 2, 25
- timbre *see* texture and timbre
- time, concept of, in the 'Pastoral' Symphony 71–3
- Traeg, Johann 19–20, 84
  - catalogue of 1799 25–7, 29–30, 49
- translation, arrangement as 11–17, 28–9, 36–8, 224, 229–30
- trios 26, 196–7, 197, 237
  - see also* piano trio arrangements
- Tunner, Marie 224, 226–7
- Turkish music 36, 37, 129, 135, 140, 144
- Tyson, Alan 120
- Ulrich, Hugo 198–200, 201
- unauthorised editions 40–1, 49–50, 62–4, 84–5, 120, 124–5, 149–50, 172–3
- Vienna 42–5, 80, 105–6, 135–6
  - large assemblies forbidden in 36, 66
  - private music-making 136–9, 196, 237
- women pianists in 136, 196
  - see also* Artaria & Co.; Haslinger; Mollo; Steiner
- viola quintets 28
- voice, arrangements for accompanied 129
- Wachsmuth, Karl Ernst Rudolph 65
- Wagner, Cosima 215
- Wagner, Richard 75–6, 199, 215–16
- Watson, Angus 39
- Watts, William 103, 105–10, 110, 112
- Weber, Carl Maria von 108
- Weber, Gottfried 123–4
- Weber, William 80–1, 142
- Weigl, Josef 129
- Weinmann, Alexander 118
- Werktreue* 41–5, 154, 156–62, 172–4, 177, 190–1
- Wheelock, Gretchen 17
- White, Harry 154–5
- Wiener Zeitung* 63
- Will, Richard 72
- wind ensembles (*Harmonie ensembles*) 36, 97, 122, 139–40
- wind writing, translation to strings 52–5
- Winter, Peter 129
- women *see* gender
- Würth, Joseph 58–9
- Zmeskall von Domanovecz, Nikolaus 106
- Zulehner, Carl 40–2, 45–57
  - piano arrangement of First Symphony 47, 61, 62, 64–5
  - string quartet arrangement of First Symphony 52–7, 53–4, 56