The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 92 to Op. 100

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Contents

Foreword

This installment continues the originally planned third volume of *The Critical Reception of Beethoven's Compositions by His German Contemporaries* with reviews of works that span the transition between Beethoven's middle and late periods. The former can be seen as reaching a peak in the 7th and 8th symphonies, Opp. 92 and 93, written in 1811–12; it would be another dozen years before Beethoven completed another symphony. The violin sonata, Op. 96, the "Archduke" Trio, Op. 97, and, especially, the song cycle *An die ferne Geliebte*, Op. 98, are often seen as transitional works anticipating aspects of Beethoven's late period style. That style itself can be said to be fully present in the piano sonata in A major, Op. 101, and in the two sonatas for cello and piano, Op. 102. The next installment begins with reviews of these works.

Many of the reviews in this installment also appeared during a time when Beethoven's reputation as the foremost living composer of instrumental music had been firmly established, and doubts about his later works had not yet been publicly expressed. The formal reviews of the 7th and 8th symphonies (92.1, 92.3, 93.2, and 93.3) reflect that status, never questioning the value of these new works and seeking only to help readers understand them. The reports on live performances included here show a more varied reaction. A correspondent in Cassel, writing for the Frankfurt *Allgemeine Musikzeitung zur Beförderung der theoretischen und praktischen Tonkunst für Musiker und für Freunde der Musik überhaupt*, called the 7th symphony a "musical monster" (92.10), while the Amsterdam correspondent of the *Allgemeine musikalische Zeitung (AmZ)* described the 8th symphony in 1819 as "not to the public's taste:" a judgment that perhaps reflects that public's geographical distance from Vienna, where Beethoven had scored his greatest successes (93.6). Those reservations, though, are clothed in optimism that the work will eventually be better understood, demonstrating again the power of Beethoven's reputation.

One notable feature of the reviews of the 7th and 8th symphonies (as opposed to the shorter correspondence reports) is the abundance of printed music examples. The first review of the 7th symphony has twenty-one examples, which had to be printed in a supplement rather than in the text proper. This profusion of examples corresponds closely to another significant change: these symphonies, along with *Wellington's Victory*, Op. 91, were among

the first orchestral works to be published immediately in score as well as in parts. The 5th symphony, by contrast, was not published in score until 1826; when E. T. A. Hoffmann wrote his famous review in 1810, he was working from a copy of the score supplied by the publisher. Hoffmann filled his review with music examples in order to let his readers see things about the music that would not otherwise have been clear to them. By contrast, the reviewer of the 8th symphony in the *Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (93.2) advises readers to study the score "that thereby they may enrich their knowledge in the most diverse manner." The dawning awareness that the structure and materials of symphonic works could be seen as well as heard was something that critics with access to score editions were eager to share with their readers.

I would like to thank Wayne Senner and William Meredith for their central role in initiating this project, and to acknowledge the Retrospective Index to Music Periodicals (RIPM) for permission to copy the music examples from the original sources. Readers will notice that while the translations are newly typeset, the music examples are reproduced exactly as they first appeared. Information on the dates of composition and publication of Beethoven's works is based on the new edition of the Kinsky-Halm catalogue, edited by Kurt Dorfmüller, Norbert Gertsch, and Julia Ronge. *The New Grove Dictionary of Music and Musicians*, second edition, is the default reference source for biographical information. This installment was supported by a summer sabbatical from Baylor University.

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Op. 92. Symphony no. 7 in A Major

92.1.

"Review."
***Allgemeine musikalische Zeitung* 18**
(27 November 1816): col. 817–22.[1]

(Mentioned: Arrangements, *Wellington's Victory*, Op. 91; 8th symphony, Op. 93)

This symphony, upon whose appearance we happily congratulate the entire musical public, provides new proof of Beethoven's inexhaustible talent. It is the same one whose brilliant performance in Vienna, repeated with distinguished success, was reported by the correspondent last year, along with several characteristics of the work and its general effect.[2] For this reason the reviewer will concern himself more here with a description of its specifics, and with demonstrating in detail much of what is most characteristic and outstanding in it.

The work is divided into four truly grand principal movements. The introduction to the first Allegro is made up of a poco sostenuto, A major, **𝐜** time. The clever composer knew how to excite interest right from the beginning, intensifying and captivating the listeners' attentiveness. While the full orchestra strikes the whole A major chord, articulating it as completely as possible, with a quarter note, the oboes suffice for the melody that follows:

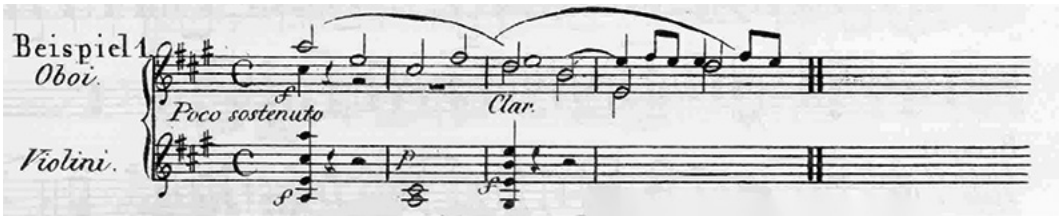

Figure 1. *Op. 92, 1st movement, mm. 1–4*

[1]The 7th symphony was written in 1811–1812 and was first performed at the concerts in December 1813 at which *Wellington's Victory*, Op. 91, was also premiered (see 91.1 through 91.17 in the previous installment). The first edition, which occasioned this review and the following one, was published by Steiner in Vienna in November 1816 and, like Op. 91, was released simultaneously by most of the major music publishers in the German-speaking world. It was published in score and parts, and also in a variety of arrangements: for wind nonet, for string quintet, for piano trio, for two pianos, for piano four hands, and for piano solo.
[2]See 91.4, which appeared nearly three years before this review.

Immediately afterward, this melody is freely imitated by the clarinets, horns, and bassoons, and led toward the dominant. Here the violins develop the second principal idea in a succession of thirds, to which the viola joins in with the sixth halfway through the measure:

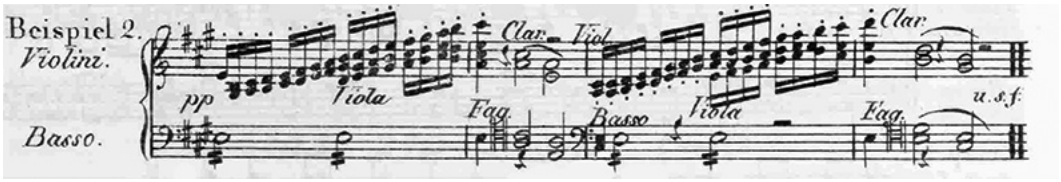

Figure 2. *Op. 92, 1st movement, mm. 10–13*

These two themes then appear united in this form, with all the wind instruments stating the complete chords at full strength:

Figure 3. *Op. 92, 1st movement, mm. 15–18*

While the music moves toward C major, oboes, clarinets, and bassoons perform the following gentle melody:

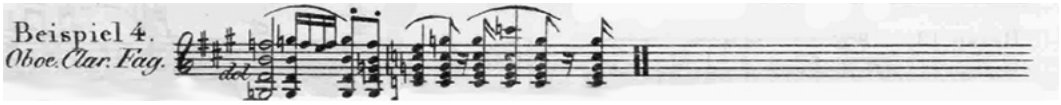

Figure 4. *Op. 92, 1st movement, mm. 23–24*

which is later taken over by the string instruments while the winds accompany it with a characteristic figure.[3] After a repetition of these two principal ideas, while the brass instruments now strike their powerful half notes,[4] and with a repetition of the earlier cantabile, now in F major,[5] the violins, first flute, and oboe, as though teasing, make a prolonged transition to the Vivace,[6] which is built on the following motive:

[3]Mm. 29–33.
[4]Mm. 24ff.
[5]Mm. 42–52.
[6]Mm. 57–62.

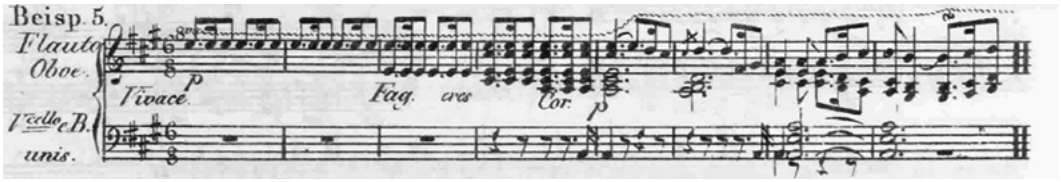

Figure 5. *Op. 92, 1st movement, mm. 63–70*

In the twenty-seventh measure,[7] after a fermata, the full orchestra enters *fortissimo*, with the first violins and horns taking up the theme, while the trumpets and timpani, along with the contrabasses, play through the introductory dotted eighth note figure. Now follow several imitations between first violin, flute, oboe, bassoon, and bass, the last in inversion, and a modulation to G-sharp major, E-flat major[8] and E major, which because of its characteristic strangeness should be given here at least in outline form:

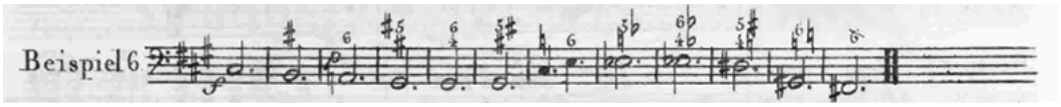

Figure 6. *Op. 92, 1st movement, harmonic reduction of mm. 109–20*

A *unisono* of all the string instruments, with all the wind instruments contributing a penetrating E on every third eighth note, makes the transition to the repetition of the first part:

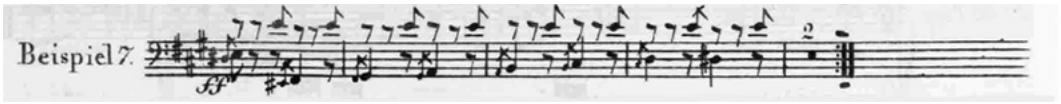

Figure 7. *Op. 92, 1st movement, mm. 171–76*

The second part,[9] in which all the component parts of this beautiful movement are truly developed for the first time, and worked out with the composer's well-known brilliance, begins just as characteristically:

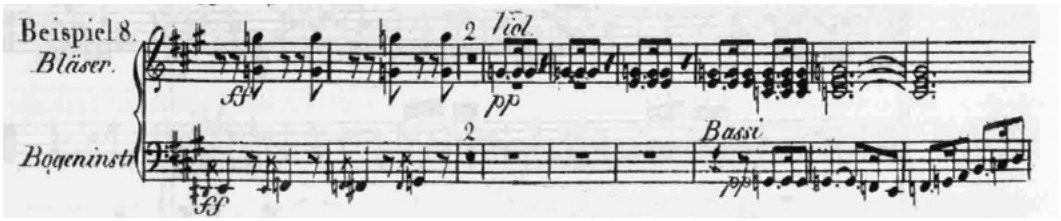

Figure 8. *Op. 92, 1st movement, mm. 177–93*

[7]That is, of the Vivace; this is actually m. 89 of the first movement.
[8]The music could more accurately be described as moving through C-sharp minor and A-flat minor at this point.
[9]As in many of the other reviews collected here, the term "second part" (*2te Theil*) is used to describe what would now be considered the development, recapitulation, and coda of a sonata form movement.

After several striking modulations, and imitations in all the voices, sometimes extended, sometimes shortened, the principal motive now enters again in the tonic, but arranged completely differently.[10] Namely, the first violins play the fundamental melody, the seconds whirr along with the violas in sixteenth notes, the basses work with the theme in the opposite direction, and the entire wind battery[11] strikes short, full-voiced chords every second measure.[12] After two fermatas (the sevenths on E and A), the first oboe takes up the theme in D major, amiably, like the bright evening star, whereupon the flute, clarinet, and bassoon join the oboe in a neighborly fashion in various keys.[13] The first motive resounds again at full strength, again modified in an unfamiliar way.[14] The primi[15] in unison with the eight reed instruments[16] play the two beginning measures, whereupon the basses immediately take up the two that follow, and, so to speak, complete it, with the horns, however, sustaining the low dominant.[17] After four measures that recall the closing figure of the first part (now in A major),[18] there follow two general pauses;[19] then a single A-flat is quietly struck, with a grace note and an echo in the winds.[20] Another general pause.[21] Now the basses enter in A-flat major with that transitional phrase that appeared earlier in C major, the violins almost let the theme be discerned in isolated fragments, and in the following original manner the composer returns home:[22] closing this artistically worked out movement with a powerful, grand cadence, in which all the instruments play through the figure, which is sustained throughout the whole.

An Allegretto, A minor, 3/4 time, forms the second piece,[23] which since the first performance in Vienna has been a favorite of all connoisseurs and nonconnoisseurs. It deeply touches even those who are completely uneducated in musical art and carries everything along irresistibly with its naïveté and a certain secret magic. So far, its repetition has been enthusiastically demanded at every performance. After two measures, struck powerfully by the winds but dying down to *pianissimo*, the violins, violoncellos, and basses *whisper*, one could say, the following secret melody, which is all the more deserving of a place here since the whole so truly issues from and is made up of it:

[10]This describes what would now be considered the recapitulation.
[11]The term *Blasmusik* is used here to indicate brass as well as woodwind instruments.
[12]Mm. 278ff.
[13]Mm. 299ff.
[14]Mm. 323ff.
[15]That is, the first violins.
[16]These are the two flutes (which are actually not reed instruments), the two oboes, the two clarinets, and the two bassoons.
[17]Mm. 376ff.
[18]Mm. 383–86.
[19]Mm. 387–88.
[20]Mm. 389.
[21]Mm. 390.
[22]Although the text calls for an example at this point, figure 9 is missing from the *Allgemeine musikalische Zeitung* supplement that originally contained the music examples for this review.
[23]This actually refers to the second movement. It is designated here by the term *Stück* rather than the more usual *Satz*.

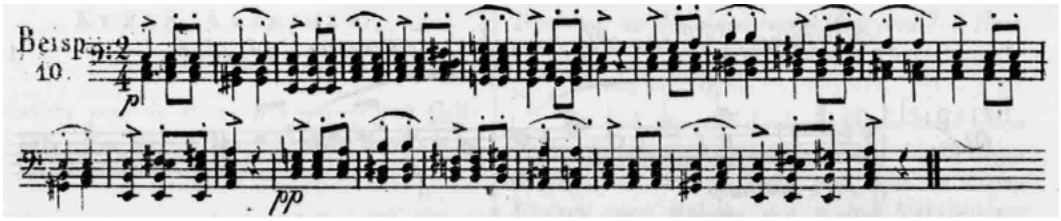

Figure 9. *Op. 92, 2nd movement, mm. 3–26*

The first variation (if I may speak thus) of this lovely theme begins when the second violins take up the preceding melody of the violas an octave higher in the middle register, and are accompanied by them, but in this manner:

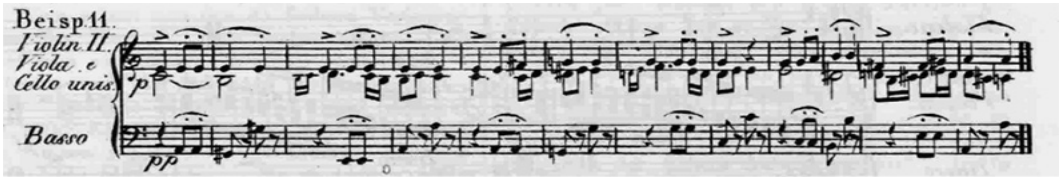

Figure 10. *Op. 92, 2nd movement, mm. 27–38*

When the theme concludes again at the twenty-fourth measure,[24] the first violin enters with the same motive; the melody of the viola is adopted by the second violin, both in the higher octave; and the lower voices are now configured thus:

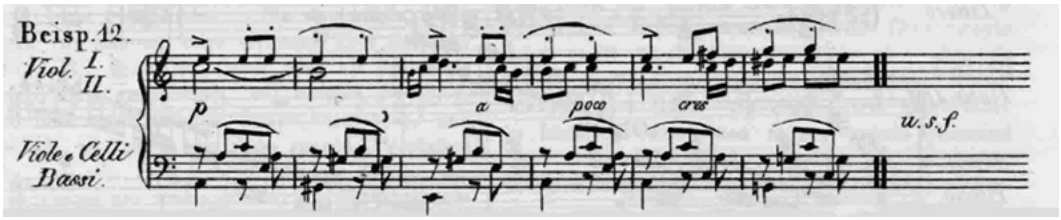

Figure 11. *Op. 92, 2nd movement, mm. 51–56*

The notes gradually swell; oboes, bassoons, horns, and flutes state the four-voiced chords in the second half of the measure; and now, after this powerfully and irresistibly rousing crescendo, the full orchestra storms in.[25] All the winds carry the upper voice of the theme in unison, trumpets and timpani strike the fundamental notes, the first violins complement the second in the high octave, these likewise take the place of the violas, and the violoncellos move alternately with the basses in continuous triplets.

[24]That is, at m. 50 of the movement.
[25]Mm. 69ff.

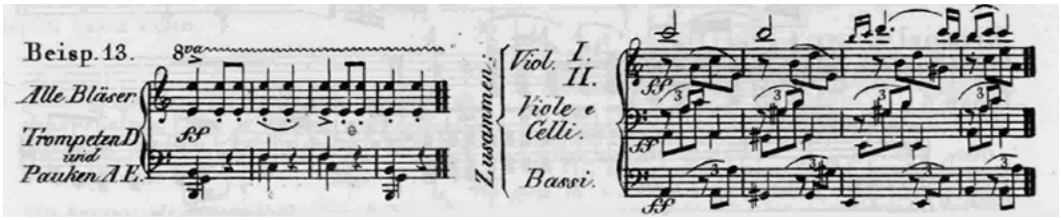

Figure 12. *Op. 92, 2nd movement, mm. 75–78. The trumpets and timpani are transcribed incorrectly.*

Just as these initially so simple materials have built themselves up into a colossus, and, one may truly say, stepped forth frighteningly, they likewise disintegrate again, and also gradually fade away again. A tender, moving melody appears in the major mode, declaimed by a clarinet and a bassoon, with a lingering violin accompaniment and pizzicato basses, like a gentle ray of sunshine after a dark, stormy night.[26] Amid various imitations in the wind instruments (among which an E horn is particularly effective) and with this interesting modulation, the composer leads the music to C major:

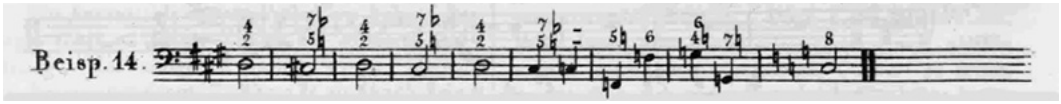

Figure 13. *Op. 92, 2nd movement, harmonic reduction of mm. 126–38, with mm. 127–30 omitted*

and from there back to A minor, where flute, oboe, and bassoon play through the second theme, or, properly speaking, the countertheme, treated in a new manner by the accompanying string instruments:

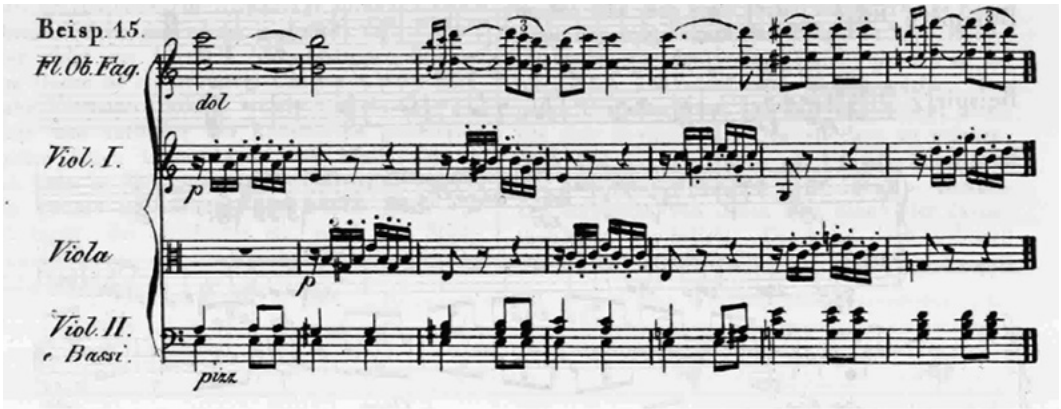

Figure 14. *Op. 92, 2nd movement, 150–56*

[26]Mm. 101ff.

Soon thereafter the principal theme sounds again, with a new countersubject, arranged fugally, at first in two voices, then in four, and shortened:

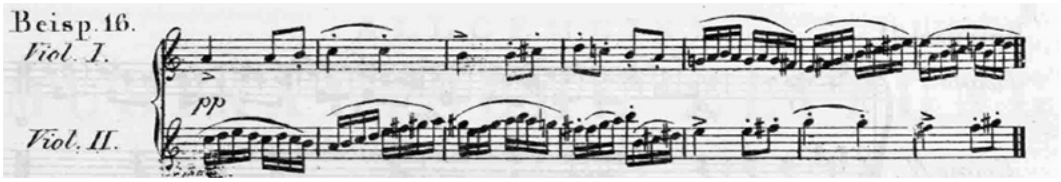

Figure 15. *Op. 92, 2nd movement, harmonic reduction of mm. 126–38, with mm. 127–30 omitted*

and the full orchestra then enters again in the most powerful *forte*, with the quartet[27] proclaiming the theme in full chords, the horns, trumpets, and timpani thundering along with their strident E, and the remaining winds performing the running figure from the previous countertheme.[28] The soul is soothed once again by that lovely melody in A major, and the movement turns again to C major, but again with a new succession of harmonies:

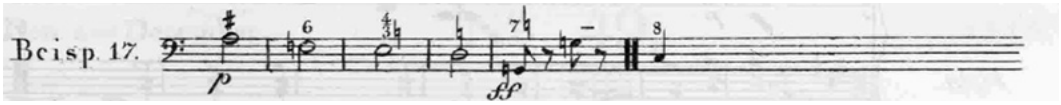

Figure 16. *Op. 92, 2nd movement, harmonic reduction of mm. 243–48*

The first twenty-four measures form the final conclusion, now declaimed by all the wind instruments alternating two measures at a time, with the string instruments playing the fundamental chords pizzicato.[29] With each one taking the word, as it were, from the mouth of the other, the whole fades away and dies out with the opening measures of wind sonority.

The place of the minuet is taken by a *Scherzando* and *Presto*, F major, 3/4 time, *Trio*, *meno Presto*, D major, written in Beethoven's distinctive manner, humorous and capricious to the utmost. The first part of the Presto, which begins in F major, ends already in A major;[30] the second is a mad dash, full of original twists and turns.[31] The trio is introduced by a doubled A,[32] drawn out for four measures, which acts as the bassline throughout, and above which the clarinets, bassoons, and horns perform a beautiful melody.[33] In the second half the

[27]That is, the string section, which is usually scored in four parts. In many Beethoven symphonies, however, it does occasionally divide into five parts, with the basses moving independently from the cellos. This movement is unusual in that part of the cello section plays with the basses and part plays separately, creating an unusually rich five-part texture.
[28]Mm. 214ff.
[29]Mm. 255ff.
[30]Mm. 1–24.
[31]Mm. 25–148.
[32]This A is actually doubled through six octaves, from the flutes to the double bass.
[33]Mm. 149ff.

second horn figures preeminently;[34] the conclusion, in which the full orchestra plays through the theme, and the trumpets and timpani sit continuously on the dominant, is quite imposing.[35] The return to the first Presto occurs through the following modulation:

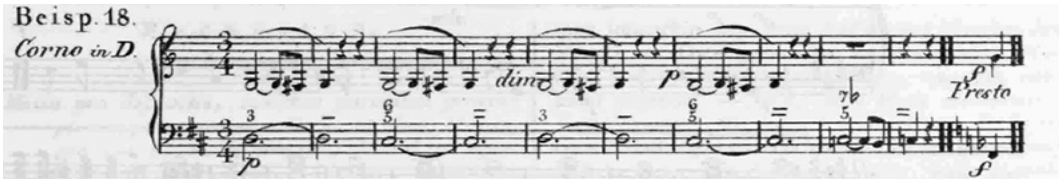

Figure 17. *Op. 92, 3rd movement, harmonic reduction of mm. 233–37, with mm. 227–30 omitted*

After scherzo and trio are repeated once again, the composer makes an *inganno* at the *da capo* of the former, touches on the motive of the trio again for four measures, then hurries on quickly to the end.

The finale, *Allegro con brio*, A major, 2/4 time, is again haunted by a powerful willfulness, and all the instruments tease each other ceaselessly. The opening is a full E major chord; then a pause; then the same chord again, but with the minor seventh; another pause. Eight measures now follow two times, every part of which is in itself repeated, in which the first violins establish the theme and the full orchestra accompanies with powerful, emphatic notes:

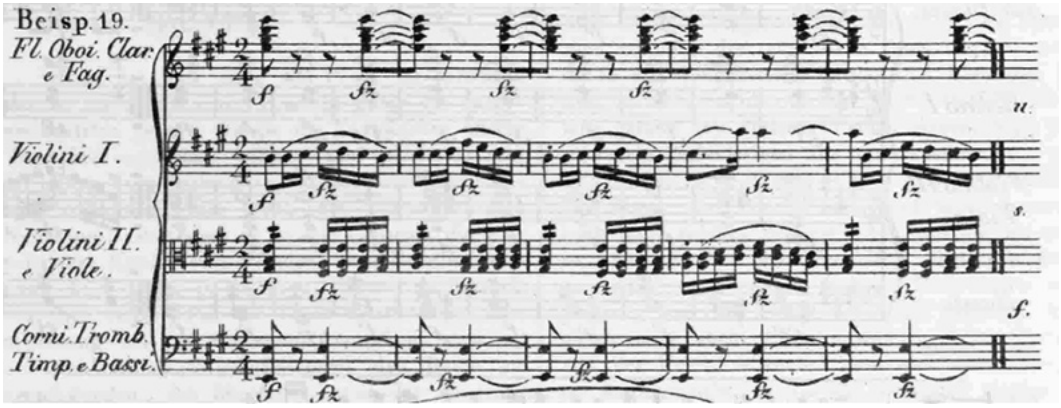

Figure 18. *Op. 92, 4th movement, mm. 5–9*

[34]Mm. 181ff.
[35]Mm. 207ff.

Shortly thereafter this motive appears divided up as follows:

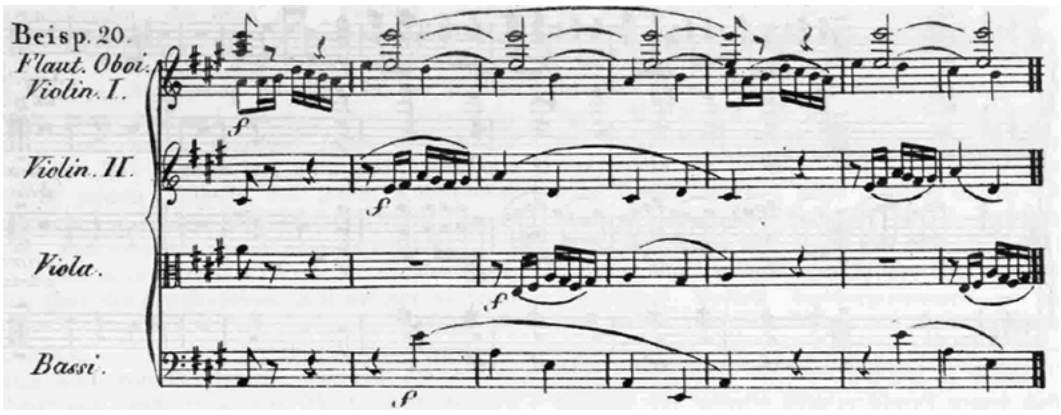

Figure 19. *Op. 92, 4th movement, mm. 36–42*

The second component on which this entire piece is built is a skipping, dotted figure in the violins, whose strange accompaniment sounds almost Indian with its dissonances (one will recognize what this means from Jones and Dalberg),[36] and, because of this distinctive configuration, is worthy of closer examination:

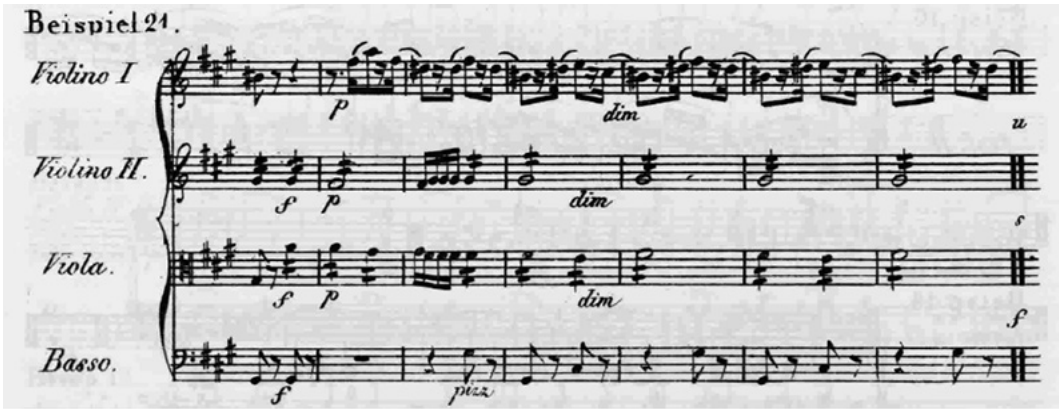

Figure 20. *Op. 92, 4th movement, mm. 66–72*

[36] *Ueber die Musik der Indier*, by Sir William Jones, translated into German by Friedrich Hugo von Dalberg, was the subject of a lengthy review in *Allgemeine musikalische Zeitung* 5 (19 and 26 January 1803), 281–94 and 297–303. For a commentary on this review and the cross-cultural issues it raises, see David Gramit, *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture*, 1770–1848 (Berkeley: University of California Press, 2002), 28–33.

Likewise new, and completely astonishing, is the final cadence of the first part:

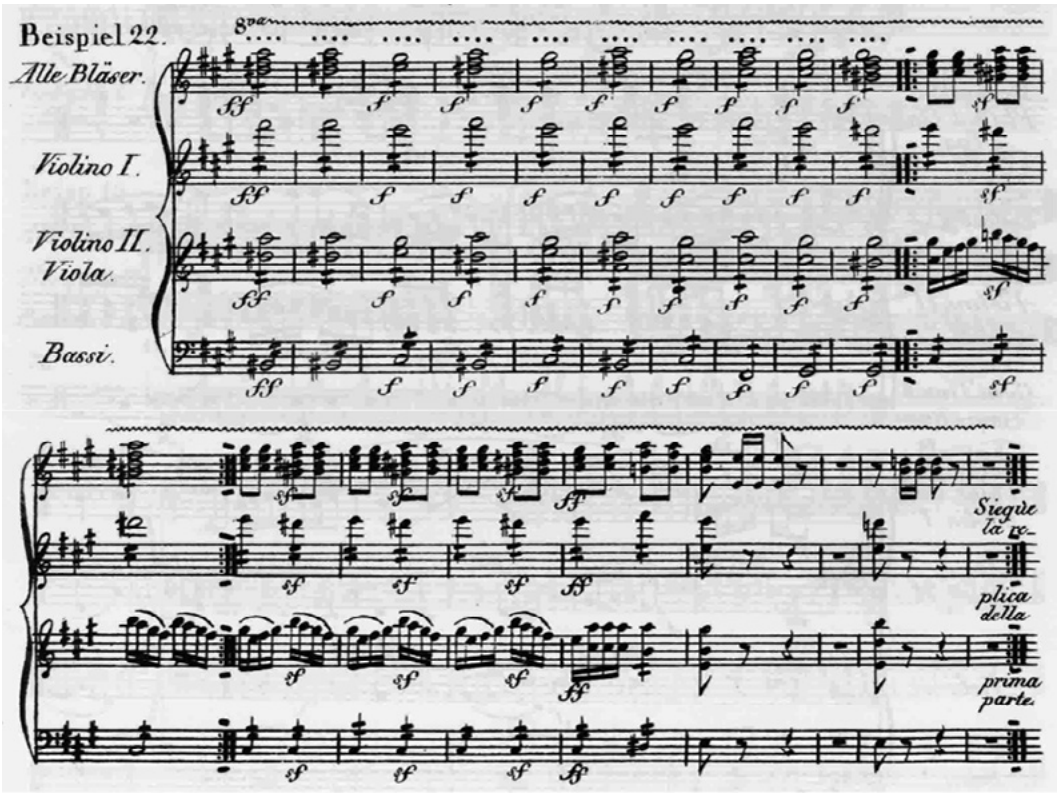

Figure 21. *Op. 92, 4th movement, mm. 104–25, with the first ending*

The composer opens the second part in F major, touching in its course on A minor, C major, D minor, B-flat major, A major etc., using all the means of counterpoint with wise economy in order to accomplish much with very little, and, as we are accustomed to with him, treating no instrument negligently.

And with this we should have acquitted ourselves of a very agreeable duty, acquainting the readers of these pages in detail with the most outstanding beauties of this magnificent work to the extent that space permits, at least in an outline sketch. That which is most beautiful, the spirit of the whole, can be grasped in words here as nowhere else. Soon all of Germany, France, and England will second our judgment, and reproach us with nothing more than having quoted far too little of what is good, and not having said at all enough about it. And if this needs an excuse, let it be granted that we wanted to announce the magnificent work as soon as possible, right after its appearance in print, thereby obliging the friends of music. It was not possible, if we wanted to do so, to go into greater detail. May the worthy publisher soon present us with the promised second new symphony (in F major), and may he be as well supported overall as he deserves to be in this costly undertaking, which, however, given the genuine and lively sensibility for what is truly good in musical art, and given the general

reverence for B.'s genius, is certainly not to be doubted. The edition is deserving of all praise. Several engraving errors, which despite all caution have crept in, can easily be improved. The work appears at the same time arranged in all possible forms, like Beethoven's well-known battle music, and this is well-known from the publisher's advertisements.[37]

[37] An announcement by Steiner in Intelligenz-Blatt no. 3 to v. 18 of the *Allgemeine musikalische Zeitung* (which followed the issue of 20 March 1816) advertised the publication of Op. 91 and the forthcoming appearance of ops. 92 and 93. Prices for all of the arrangements were listed as well.

92.2.

"Review."
***Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 1**
(23 and 30 January 1817): 25–27, 37–40.

Here, the birthplace of this ingenious product of the uniquely original Beethoven, whom we may with pride and self-confidence name as one of our own—here, where the repeated enjoyment of this work of art first appealed to us, ever new, never exhausting—here, at the central point of the countless admirers of his magnificent genius, let it be granted us, in these pages, which are preeminently dedicated to the artists of the fatherland and to their blossoms, which have ripened on their native ground and soil, to set down a critical evaluation appropriate to the restricted space. Far from wishing to illuminate the countless beauties of this masterwork to the point of exhaustion, it will limit itself only to analyzing the whole according to its essential components, to making many who are uninitiated in the mysteries of the divine Polyhymnia[1] attentive to individual attributes that rush fleetingly by upon listening, but that characterize the true artist, and, finally, to offering the creator a small tribute of our esteem and proper appreciation for such rare talent.

The symphony begins with an introduction (A major, common time), in which the bold eagle-like flight of the composer rich in ideas, of the skillful contrapuntist, and of the brilliant harmonist at once proclaims itself unmistakably. The full orchestra states the pure A major chord in full strength with a quarter note doubled in all the voices, over which the oboes introduce in legato notes the principal idea, which is continued by the clarinets, bassoons, and horns. To this is joined the second motive, clothed in a rising sixteenth-note figure in the violins, which is then imitated by the basses as the bass-line, and against which the violins perform the first theme in the upper register amid full-voiced chords in the wind and brass instruments.[2] The middle section is formed, after a modulation to C, by a lovely, tender arioso, proclaimed by oboes, clarinets, and bassoons, and imitated by the string instruments,[3] which, after a reprise of the two fundamental ideas,[4] reappear in the key of F major, leading

[1]In Greek mythology, Polyhymnia was the muse of music.
[2]Mm. 10ff.
[3]Mm. 23ff.
[4]Mm. 34ff.

the melody to the dominant.[5] Here the flute and oboe, mocked by the violins, make the introduction to the first Allegro, which is written in 6/8 time, A major, and designated Vivace, and is based on the following theme:

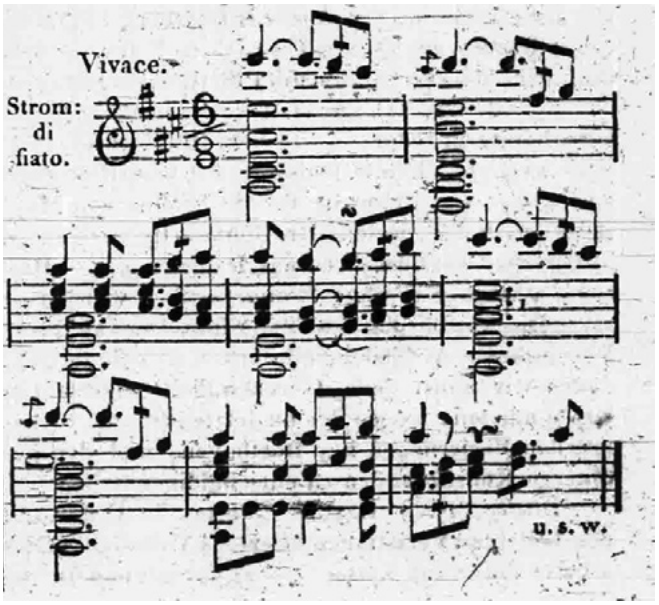

Figure 22. *Op. 92, 1st movement, mm. 67–74*

It would be tantamount to washing a Moor white[6] for us to try to analyze sufficiently all the beauties, all the original turns of phrase and modulations, all the ingenious traits and significant peculiarities, all the interesting, canonic combinations in this truly classic piece of music, to express them in words, and to make everything about it clear to the reader. Everyone who considers these pages worthy of some attention has already certainly been enraptured on many occasions while listening to this masterpiece, and will approve of our conduct if we acknowledge our weakness here candidly, lay down the pen, and urgently recommend that the beginning composer use careful study of the score to his advantage, and that the accomplished theorist use it to find true delight and a noteworthy enrichment of his experiences.

Only one voice is heard concerning the second movement of this symphony (Allegretto, A minor, 2/4). Priests and laymen are united in their praise and admiration of it, and at every performance all present are gripped by a fanatical rapture, demanding that the enjoyment be repeated. It seems to be so simply sketched out, built on such a simple theme, that one might almost believe that anyone could write something like it. But what charming imagination, what wise economy prevails in it, how well is everything arranged, how sensibly conceived,

[5]Mm. 48ff.

[6]The original text reads "Es hiesse einen Mohren weiss waschen." This is yet another example of the casual racism that it sometimes found in these texts.

how deeply felt, how artfully, exhaustively worked out down to the smallest detail! After a stroke of the wind instruments, indicating the minor mode, the violas, violoncellos, and contrabasses announce, gently and secretly, the following theme, which, despite its simplicity, speaks to us in a powerfully moving way, anticipating greatness, and then fulfilling this promise in the richest abundance.

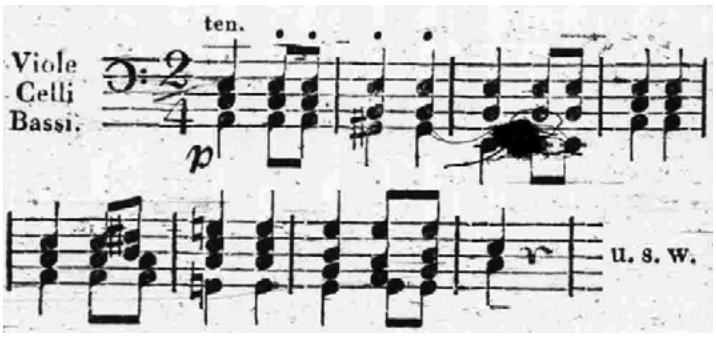

Figure 23. *Op. 92, 2nd movement, mm. 3–10*

After twenty-four measures the second violin enters with this motive, and the first after as many again, each time an octave higher, while the lower voices play through a lyrical countertheme, whereupon, after a preparatory crescendo, all the winds in unison take up the principal idea, the string instruments take over the stepwise countersubject, the basses proclaim a skipping triplet figure, and the wind instruments and the timpani resoundingly strike the tonic and the dominant.[7]

These powerfully accumulating multitudes gradually diminish again, and give way to an expressive melody, which the clarinet and the bassoon strike up in the major mode, with the violins accompanying in a clear, flowing motion:

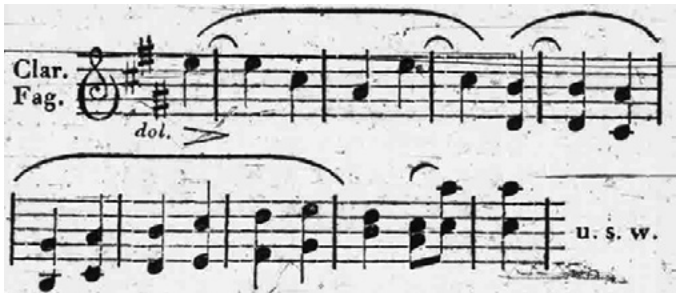

Figure 24. *Op. 92, 2nd movement, mm. 101–10*

While the first clarinet and the second horn, which is in E major, pursue each other in imitation, the master leads us, unnoticed, naturally, and yet surprisingly, into C major, in which

[7]Mm. 75ff.

scale flute, oboe, and bassoon lead, by means of the same imitative figure, to the dominant of the fundamental note, and now return to A minor with the countersubject first stated by the violas and violoncellos:

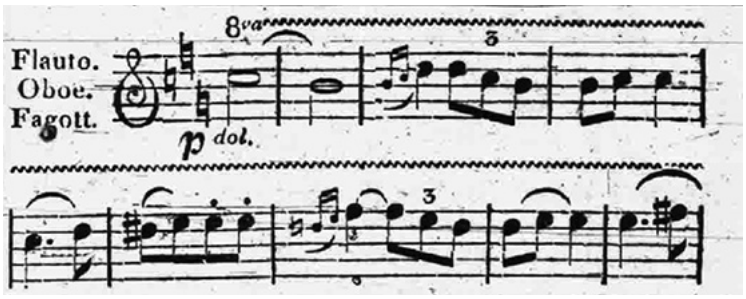

Figure 25. *Op. 92, 2ndmovement, mm. 150–58*

which the first violin and the viola accompany alternately with playful sixteenth notes, while the second violins, and with them the basses, do so in pizzicato quarter and eighth notes analogous to the opening rhythm. This indescribably pleasant cantabile is cut off by the main theme, now treated fugally,[8] with the string instruments entering first in two voices, then in three and four, with an additional, running countersubject, and letting both themes sound together with growing strength, whereupon the principal idea is assigned to the quartet in full-voiced chords, the harmonizing dominant to the brass instruments, and the new, rolling countermotion to all the other wind instruments.[9]

This surging instrumental storm is again calmed by the above-mentioned gentle cantilena in A major;[10] with the help of other, quite variegated means, the composer once again turns aside to C major,[11] and then leads on to the conclusion, which once again is divided up in the most original manner. Namely, the whole theme is played by the winds alone, with different ones always taking up its continuation, and the string instruments, pizzicato, gently harmonize with them. This example is displayed in condensed form so that it can be examined more comfortably:

[8]Mm. 183ff.
[9]Mm. 214ff.
[10]Mm. 224ff.
[11]Mm. 247ff.

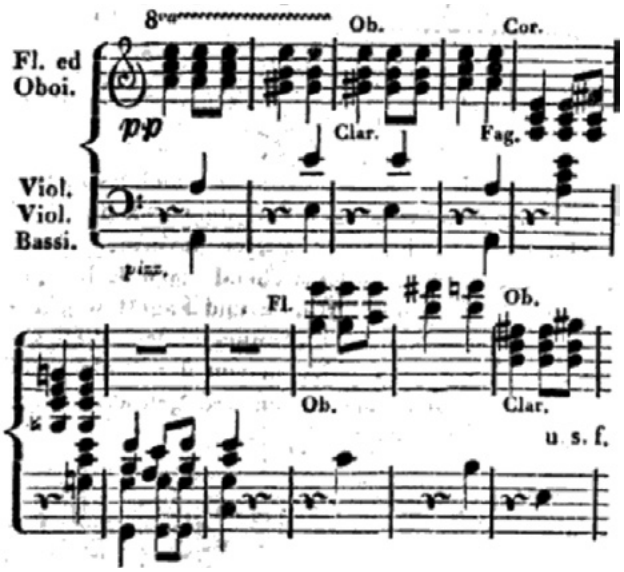

Figure 26. *Op. 92, 2nd movement, mm. 255–65*

In the *scherzo* (*Presto, F major, 3/4, alternative D major*) Beethoven's teasing, humorous spirit conspicuously prevails. We could transcribe the entire comical, musically witty fantasy piece, with its strange modulations, its play of the instruments in ever new configurations, and the unprecedented effects that result, from the first to the last note, and would still have to dispense with the clear vividness of its completely distinctive effect.

Particularly noteworthy is the quick transition to A major at the conclusion of the first part,[12] and in the second, the artistic control and linking together of the principal ideas; the playful, truly joking instrumental figurations; and the bold modulations that nevertheless flatter the ear. The so-called *Trio* (properly alternative) recommends itself through a truly pleasing motive, which is used in a variety of forms, through a simple melody, through a unique manner of treating the second horn, and through the equally unexpected, original return to the minuet.[13] Whoever does not smile congenially at this, is not delighted and refreshed by it, is to be heartily pitied.

The fourth member of this musical cycle is the *finale*, Allegro con brio, A major 2/4 time, wherein breathes a wild, riotous life that is illuminated only by a few happy glances of the sun. It falls into two principal parts, in which several repeated eight-measure sections also appear, and in design, bearing, and character it resembles the chaotic tumultuousness and

[12]Mm. 15ff.

[13]It is interesting that the author describes this movement, which Beethoven simply marked Presto, as both a scherzo and a minuet. The minuet was the traditional third movement in a symphonic work, and this would therefore have been the default title. There are movements designated as minuets as early as Haydn (for example, in the string quartet, Op. 77, no. 2) that move at a comparable pace to this one and in a comparably humorous manner, and as late as 1817 this author clearly did not consider the distinction between minuet and scherzo to be an absolute one.

impulsiveness of a young profligate who is striving to drown the awakening pangs of conscience in a sea of intoxicating pleasures. As frantic and stormy as are the goings-on within it, as disordered and dispersed as everything appears at first glance, to the same extent order nevertheless prevails in the whole; the most apparently heterogeneous ideas are closely bound together; the details are taken up, worked out, and joined together with knowledge of art and with genius that disdains the commonplace. Surprising, stunning effects, never heard before, are produced by the great final cadence of the first part, with its cutting dissonances;[14] by the transition to F major, A minor, and C major in the second part, in itself certainly commonplace, but employed here so happily and arranged in so unfamiliar a manner;[15] by the entire careful working out of this movement; and specifically by the prolonged, broadly spun-out conclusion, which rolls in like distant thunder.

If, at the conclusion of this notice, we must, amid so much that is worthy of praise and admiration, nevertheless pass over in silence so much that is great and laudable, let the reader not be inclined to ascribe this to our unwillingness, but rather to the space limitations of this still incipient periodical, whose success and expansion depend solely and entirely upon the support of an art-loving public and of our active and deserving co-workers, through which means alone it can become possible in the future to discuss such works of art, sacred to our time and to posterity, in further detail. With this, we beg the honored composer, crowned by fame, at least to accept our good intentions in place of their accomplishment.

[14]The clashes that occur, beginning in mm. 114–15, between a B-natural in the second violins and a B-sharp in the same register in the second flute are indeed quite cutting, even by Beethoven's previous standards.
[15]Mm. 124ff.

92.3.

"News. Leipzig. Weekly Concerts in the Gewandhaussaal."
***Allgemeine musikalische Zeitung* 19**
(28 February 1817): col. 163.[1]

(Mentioned: Symphony no. 2, Op. 36; Symphony no. 4, Op. 60)

Symphonies, which here (as should be the case everywhere, and is unfortunately becoming ever more infrequent elsewhere) are not only always given whole and complete, but also with the movements unseparated:[2] By Haydn: D major and G major from the first London set, B-flat and F major, somewhat earlier still, and very beautiful; by Mozart: D and G major, Partit. no. 1, E-flat major, and G minor; Beethoven: No. 2, D and A major; No. 4, B-flat and E-flat major; No. 7, the most recent, only this week arrived from Vienna, A major and minor.[3] (This inspired work, full of art and soul, whose Andante and scherzo[4] we place among the most beautiful that exist in this genre, and of which this periodical supplied an extensive review a little while ago[5]—excited the most lively enthusiasm, especially at the repetition that was demanded.)

[1]Beginning in the early 1780s, the performances at the garment hall (Gewandhaus) had been at the forefront of Leipzig's musical life. The Gewandhaus orchestra, which at this point was directed by J. P. C. Schulz, was already one of the finest ensembles in Europe, and would shortly be raised to even higher standards by Felix Mendelssohn. No details are given about the individual concerts at which the symphonies described here were performed.
[2]As other reports in this collection testify, it was not uncommon at this time for the finale of a symphony to be used as the conclusion of a concert at which the first three movements had been played earlier.
[3]Except for the last two Mozart works, the reviewer here lists the keys of the first two movements of each symphony; the other symphonies cited are probably Haydn's nos. 93 and 77, and Mozart's "Prague," K. 504, which was no. 1 in a Breitkopf und Härtel score (Partitur) edition of Mozart's symphonies, K. 543 and K. 550.
[4]The 2nd and 3rd movements are actually designated Allegretto and Presto.
[5]See 92.1.

92.4.

"Fragment from Rosaliens Briefen an Serena,[1] Edited by Friedrich Mosengeil."
***Allgemeine musikalische Zeitung* 19**
(26 March 1817): col. 217–22.

Bonn, 12 November 1816.

We cannot now see the environs of Bonn. Yesterday, in the city itself, we only traversed the streets that lead from the gate to the inn, and from there to the theater.

Some traveling French actors sang there the way they acted, and were accompanied the way they sang. The fiddles and winds fiddled and blew in jest so deplorably badly that one had to think that they were in earnest.

I also truly thought, and admitted to our oft-named friend, that I would have expected more in Bonn, where there was, moreover, as is said and written, a good musical nursery, and where even the great musical master Beethoven had his earlier education.

For his part, meanwhile, he tried to persuade me that a fair judgment of music here could not be made from this unsuccessful performance of a piece unknown to musicians, insufficiently rehearsed and perhaps faultily written (like those that small traveling troupes used to inflict on us). I was also quite easily persuaded of this, in return for which he had to put up with continuing the conversation that we had begun throughout the rest of the first act (for at the beginning of the second we left) so quietly as not to disturb any of the neighboring boxes.

It is agreeable and comforting to speak about beautiful weather during a dismal, rainy time, and of good music during bad. The brother orator in this corner theater box spoke with so much fire of that great master who was once educated here that at times I had to try to protect him from one of the more unfriendly members of the Bonn public through a friendly "Shh!"

He had heard Beethoven's newest (7th) symphony shortly before the beginning of our journey, and strove to portray for me the emotions that that pleasure brought about in him.

[1]A footnote in the original text reads: "They will appear next Easter in the Hartmann court bookstore in Meiningen."

Since, my Serena, I now have so little else to relate to you from Bonn, and since, furthermore, you will also soon hear the symphony just mentioned performed by the splendid orchestra in Meiningen, perhaps you will be grateful to me if I reproduce our friend's portrayal (admittedly only in individual features).

The first piece (he said among other things) becomes gradually more and more cheerful. Suddenly a single flute states a skipping dactyl, as though it has now found the right idea that will lead to the peak of gregarious happiness, and gradually sweeps not only the entire choir of instruments, but also the listeners, irresistibly along in this artfully entangled dance of dactyls.

In the Andante my storyteller saw the genies of the instruments resting in the blessed fields of musical heaven, as though exhausted by the endless pleasure that they had just enjoyed together. Then some violin voices float out through the quiet gathering, as in a dream (the key has sunk into gentle minor); they are bass sounds melting sweetly together. They repeat their melodic whisper; all is still at rest. Then some string instruments of the second rank finally awaken, and must, must soothingly repeat the ravishing sounds! Meanwhile, however, a violoncello has risen up in even greater enchantment, and to these whispering sounds it sings a melody of which no angel need by ashamed, but which for that very reason no human being can designate properly. Should he call it restful, languishing, plaintive, caressing, or melancholy? He does not know; he knows only that it will never be forgotten.

The impression made by this melody invented in the shrine of harmony on the other genies is powerfully expressed. Everything, everything rises up from slumber. The first violins have already taken it up with delight and can absolutely not get enough of it. "Oh God!" call the horn, the clarinets, the flutes, and all that are still quiet, "oh God! We can sing it too!" And so it then proceeds to resound from the full choir, raised gradually to maximum strength. If here and there one of the fleeting, light-winged beings happens to flutter out of the circle on the wingbeat of delight, it still must return to the magical sphere of the first little whispered song! In short, the storyteller concludes, one will by no means grow tired first of hearing it and then of praising it.

The third movement he calls a colossal, inspired joke, which, however, like everything genuinely witty, does not allow for a reductive description, but rather a short, figurative one. Here, as long as they are not forced to sing along with the chorus, the genies hit upon all manner of merry, provocative ideas. They speak now individually, now all at once, but none asks, none answers; at best, they often parody each other. Later on, some more seriously minded horns come to the fore, who have had enough of joking, and they breathe a gentle, mildly restful song, at which the listener for once stops laughing, for his heart opens up again to the sweeter, softer harmonies. This twice-repeated admonition of the horns, though, is of little avail. The airy sylphs have been too thoroughly overcome by the happy mood. They certainly join in for a few minutes, but then they can no longer be restrained, and are soon caught up again teasingly in their old jokes. At the very end those serious monitors who would rather sing than joke make yet another attempt to win over the frivolous tribe to a gentle song that floats out as though from distant, shadowy groves. In vain! As though by a stroke of magic everything is scattered about, and the poor horns are quiet, leaving what was begun unfinished, as though astonished into silence.

High winds rage again, though, with unspeakable, triumphant jubilation in the last movement, to celebrate some ghostly holiday unknown to us, and altogether blow themselves out to the point of complete exhaustion.

A long time, said my friend (for I must try to give you this strange image in his words); a long time ago I saw a circus rider somewhere on my travels, the memory of whose accomplishments still fills me with heartfelt pleasure. If the other members of his company also certainly often performed difficult things, and gained themselves many an "Ah!," the hardship and the anxious diligence that they had to apply to learning their dangerous art still seemed to me to show through. If, however, the master came on the scene with soaring, godlike steps or with a winged leap; if his noble steed, waiting in the distance, then trotted out to him gracefully and obediently, without being led, at his gentle click of the tongue or at a sign offered by his beautifully raised right hand; then the eyes of all the spectators lit up with inner joy, for to people the most beautiful thing is still always *mankind*.

The slim, proudly built body was dressed in blinding white, wrapped in a golden scarf, and in his biretta the white feather, fluttering sideways over his powerfully florid face, waved romantically. In an instant he was sitting boldly, lightly, and securely on the raging, prancing pony. Then he moved magnificently along, his nearly tragic glance raised up toward heaven, and never strayed from the beautiful circle. Now he drove the steed, commanding him with a gentle touch of his finger, to do terrifying leaps and to run as fast as the wind; now he placed it in the most pleasing, gentle, I might say *flowing* motion. He surprised us with the most artful movements and turns; without impairing the steed's progress, he broke off one of the carnations, bent deeply toward the earth, which stood in ornamentally arranged vessels between the circles of the path, in order to throw the flower to some beautiful woman in the amphitheater in a decorous greeting. When the delight of the spectators had thus reached almost its highest peak, he raised it to perfection by suddenly, in the midst of the galloping cycles, letting many colorful, brilliant balls rise from his left hand in the fastest alternation, which he knew how to catch up with unthinkable sureness and agility.

Thus does the great composer sit, storm, dare, fly, play and delight in the last movement of his most recent symphony, upon the winged horse of his heavenly art!

After our return from the theater our enthusiastic friend of the master whom all connoisseurs highly celebrate read to me yet further from his notebook about various works of art by the same, and allowed me further to copy the following passage for you:[2]

> Great and wonderful is the Lord of Nature; but not only in those places where the lightning illuminates the storm clouds and its thunder makes the mountains tremble, God's finger is also present where the spirit of a favored

[2]A footnote in the original text reads: "They will appear next Easter in the Hartmann court bookstore in Meiningen."

mortal, aware of his divine heritage, stands firmly in control in the midst of the wild torrents of powerful tones, and melodiously restrains and unites all these diverse sounds, which, if they raged together without constraint, would lacerate the ear and shock the feelings. They must obey his creative will and at the same time give voice to his sublime ideas, if they flow as overwhelmingly as in many tone-storms by the Shakespeare of the musical world.

When it comes to works by great artists and poets—and so preeminently to Beethoven's creations, we have often recalled a word that is spoken by Minelli in Wagner's Wilibald (and that can probably be misunderstood only by whoever has not succeeded in perceiving the divine in art):

Religion makes us God's children;
And art makes us his friends.

❖ ❖ ❖

And so, from out of a most unfriendly morning, I happily wrote myself into the friendliest mood until the welcome hour of breakfast!

Before our departure, we now pay a visit to an admirable collector of antiquities and objets d'art; the little book "Art and Antiquity in the Vicinity of the Rhine and Main," which is familiar to you, made us curious to make his acquaintance.

When we get to Cologne, I will tell you what we saw there.

92.5.

"This Year's Concerts by the Philharmonic Society in London."
***Allgemeine musikalische Zeitung* 24**
(19 June 1822): col. 409.

The second concert, after an interval of fourteen days, as is the rule, was given on 11 March under the leadership and direction of Messrs. Mori and Ries,[1] and thus under very good portents. Mori, a student of Viotti's, is a fiery, capable violinist, and as a leader is surpassed by only one person, to whom we will come shortly. The first piece was the seventh symphony of Beethoven in A major, and was given splendidly, although one cannot say that it was generally understood, and thus received with the deserved applause. The second piece of the first act was a splendid overture to Don Carlos by Ries, which, like the Beethoven, is calculated entirely for effect.[2]

[1]Nicolas Mori (1796 or 1797–1839) was an English violinist of Italian descent, and was widely considered one of the foremost violinists in Europe. The Ries mentioned here was Beethoven's erstwhile pupil and assistant Ferdinand Ries (1784–1838), who resided in London at this time. The distinction between leadership ("Anführung") and direction ("Leitung") indicates that Mori led the orchestra from the first violinist's chair, while Ries conducted. This does not, however, indicate a relationship similar to that between a modern concert-master and conductor; the first violinist still took a very active role, and it was the conductor who was considered dispensable (see 91.7, n. 2).

[2]This refers to Ries's concert overture *Don Carlos*, Op. 94. The remainder of the concert contained a symphony in D minor by Haydn (perhaps no. 104, which is in D major but begins in the tonic minor) and the overture to *Proserpina*, by Peter Winter. The author remarks on the mistake involved in ending both halves of the concert with overtures, but says that it was otherwise successful.

92.6.

"News. Strassburg."
***Allgemeine musikalische Zeitung* 24**
(28 August 1822): col. 570.

On 6 [March] that [concert] by Mr. Berg[1] for the benefit of the poor. The last-mentioned contained the following distinguished numbers: Symphony by Beethoven in A. The public assembled this time could not acquire a taste for it; does the fault lie in the composition or in the execution? The reviewer leaves it to the connoisseurs who were present to answer this question.[2]

[1]Presumably this is Conrad M. Berg, author of *Aperçu historique sur l'état de la musique à Strasbourg pendant les 50 dernières années*, published in Strasbourg in 1840 and cited in *New Grove*, 2nd ed., 24, 469. He was a piano teacher in Strassburg, and several of his compositions are reviewed in the *Allgemeine musikalische Zeitung*. A lengthy review of his book appears in *Allgemeine musikalische Zeitung* 43 (1841), 321ff.

[2]The remainder of the program consisted of a scene with chorus from Rossini's *Cenerentola*, a quartet for two harps, horn, and cello by François-Joseph Nadermann (1781–1835), a piano concerto by Hummel, the overture to Peter Winter's *Mahomet*, an introduction and rondo for two pianos by Berg, and *Invocation a l'harmonie*, for solo voice, obbligato violin, and chorus, by Jacques-Féréol Mazas (1782–1849).

92.7.

"Aachen, 28 Feb."
Stadt Aachener Zeitung
(2 March 1823).

With the benevolent assistance of the local musical association and many music enthusiasts, the first concert for the benefit of the poor will be given next Sunday, the 2nd of March. The selection of musical works is attractive. A new symphony by the ingenious Beethoven will be followed by a scene from *Der Freischütz*,[1] sung by a talented local dilettante, and a violin concerto, declaimed by a local artist, in whose playing expression and taste are paired, will close the first part. Alternating the pleasant with the strict style, the second half of the concert, with a portion of Schneider's *Weltgericht*, will acquaint us with a work that, by virtue of its splendid chorales and its masterfully worked out choruses, maintains a significant place among the most successful oratorios.

What a sufficient cause to expect a large attendance, particularly when, as here, the granting of an artistic enjoyment is at the same time the fulfillment of a noble purpose, which philanthropic fellow citizens have proposed with confidence in the benevolent sensibilities of the local residents.

[1]Weber's *Der Freischütz* was premiered in Berlin on 18 June 1821.

92.8.

K. Br[eidenstein?].

"The Lower Rhine Music Festival in Elberfeld, 1823."
***Beiblatt der Kölnischen Zeitung* 19**
(1 June 1823).

It is evident that the Lower Rhine Musical Association, which this time beautified Pentecost in Elberfeld with its celebration, is gaining continually in scope and interest, and participation in it is becoming continually more general, active, and lively. The growth of this institution is certainly eloquent proof of the lively sensibility for the beautiful and holy in art among the residents of the Rhine, and as, on the one hand, we are delighted by the foundation and cause of its inception, so are we delighted on the other hand by the consequences and effects of its existence. Through a unified striving to present truly significant works of art to the lively contemplation of our feelings, the spiritual love of art takes ever deeper and broader root among a people, their taste is ennobled and refined, aptitude is cultivated and perfected through practice, and enjoyment is not infrequently increased through the establishment or preservation of friendly relations. Led by this delightful prospect alone, it did not seem unsuitable to the undersigned to say a few words in this paper about the most recent music festival in Elberfeld, in the hope that one does not misunderstand the effort to combine truth and reasonableness.

As is well known, the Association's celebration falls into two principal parts and as many days, namely both of the Pentecost days.[1] According to local custom, even if the rule has not been stated specifically, some great oratorio is performed on the first day, which by itself takes up the entire evening; the second day, on the other hand, is dedicated to several pieces, partly instrumental, partly smaller vocal works. Handel's oratorio *Jephtha*, which had recently been newly arranged and scored by the skilled hand of Mr. von Mosel in Vienna, and thus made suitable for a contemporary presentation, had been chosen this time for the first day.[2] A magnificent work! Nobility and power, gentleness and loveliness are most beautifully interwoven in it. The arias are tender and full of heartfelt melody, the recitatives eloquent and original,

[1]That is, the Saturday and Sunday of Pentecost, sometimes called Whitsaturday and Whitsunday.
[2]Ignaz Franz Mosel (1772–1844) also made similar arrangements of Handel's *Samson* and *Israel in Egypt*. Characteristically, all of these arrangements, like Mozart's of *Messiah*, augmented Handel's original instrumentation.

the choruses—as in all of Handel's works—stately and powerful. The entire oratorio is worthy to join the other masterworks of this great, truly sublime spirit, and, with *Alexander's Feast*, *Judas Maccabeus*, *Samson*, etc., deserves the next rank after the *Messiah*; indeed, as regards recitatives and arias, it does not even stand beneath it. It happens, further, that the German translation is a true masterwork, and is underlaid to the notes with great insight. Consequently, we cannot fail to render lively thanks to the directorship at Elberfeld for its choice of this oratorio.

We were not so completely satisfied with the selection of pieces for the second day. Beethoven's symphony and the overture to *Der Freischütz* certainly belonged here—not, however, Mozart's cantata and Weber's *Kampf und Sieg*.[3] Neither work can claim any high status; the first is one of the few compositions of the immortal Mozart in which the original stamp of his spirit is not easily discerned, and it probably owes its inception to an entirely local purpose of a momentary need. The second, *Kampf und Sieg*, certainly proclaims Weber's skill and originality, but nevertheless is and remains a tiresome battle piece, only too well suited to lead astray the taste of the more ignorant public: a consideration that in my opinion should not be overlooked. Furthermore, the piece had already been fought against and defeated last year in Düsseldorf, and that should have been sufficient.[4] Whoever did not know Mozart and Weber better could get no particular idea of the genius of the first and of the pure taste of the other. One often doesn't know, however, what special circumstances and considerations guided the selection thus and thus, so that it can in all fairness be excused, if not exactly justified.

The overture to *Der Freischütz* is, to be sure, a collection of individual parts of the opera, calculated according to its total effect, and should thus be heard only with the opera itself. Nevertheless, it certainly rewarded the effort of performing it with such a large orchestra, for most, if not all, of those who attended the festival have probably had no opportunity to hear this incomparable piece of music declaimed with full and sufficient forces. For all that, the location, which was not entirely advantageous, detracted significantly from the expected effect. We rejoiced above all, however, in Beethoven's magnificent symphony in A, in regard to the presentation as well. The symphonies of Beethoven seem to me like biographies of great heroes and people of action—indeed, even like histories of entire epochs and peoples. They are one life and one action from beginning to end, a powerful storm that plunges down from the high mountain and does not rest until it is at one with the ocean. Due primarily to this genuinely dramatic peculiarity, they incontestably stand at the highest level of all instrumental music; they can perhaps be equaled, but never surpassed.

Apart from the pieces already mentioned, two capable virtuosos played a double violin concerto by Spohr.[5] The question of whether such a specialized work is suitable to a festival of this kind will not be examined here; suffice it to say that it was splendidly played and would

[3]Carl Maria von Weber's cantata *Kampf und Sieg*, with a libretto by J. G. Wohlbrück, was published in 1817. The Mozart cantata cannot be further identified.

[4]This is a pun on the title of the piece, which means "Battle and Victory." The writer says that it had already been "abgekämpft und besiegt."

[5]Louis Spohr's Double Concerto in A, Op. 26, was written in 1808 and published at Leipzig in 1820.

probably have been received even better if the instruments of both artists had not had such very different tone qualities.

As regards the performance as a whole, there was every reason to be satisfied with it. Choir and orchestra were unusually large. There were good voices among those who had solos, and some of them revealed insight and taste in their declamation. The location occupied by the orchestra and choir was not entirely appropriately constructed, in that the wind instruments were mostly lost due to the narrowness and lowness of the space, and sounded obscured and veiled even in solo passages. This was a circumstance, however, that could hardly be helped this time, since the difficulties involved in finding a suitable location for this purpose are great everywhere, and only the merchant's hall in Cologne, if it is vaulted, will leave nothing more to be desired. The exertions of the director deserve an honorable mention.[6] He saw strictly to correctness and accuracy, aiming in this manner at the most accomplished presentation possible. The reviewer would perhaps have made the choruses in *Jephtha* a little more lively here and there, would have placed the wind instruments more in the middle, in view of the peculiarities of the location, and would have recommended that the choir sometimes show more restraint. These are, however, only individual opinions, which should certainly not be taken as a rebuke at all. It would be desirable, on the contrary, for directors everywhere to show such serious fervor as was to be observed on this occasion.

The happy impression which this year's celebration of the festival brought forth was quite general; at least the reviewer encountered no one who was dissatisfied. The directorship made all provisions for the reception of guests, and those who stayed at private residences, in particular, could not adequately praise the friendliness and kindness of their hosts.

And so I need only add to this report the wish that the blossoms, as well as the fruit, of this beautiful festival may continue to grow, and that the blessing of concord and friendship may rest upon it!

[6]The Lower Rhine Music Festival was directed in 1823 by Johannes Schornstein (1789–1853), music director for the town of Elberfeld.

92.9.

C. Fr. Ebers.

"Reflections."
***Caecilia* 2**
(1825): 271–72.

As Beethoven's symphony in A major was heard in X for the first time, opinions and judgments arose from all sides. Some were of the opinion that Beethoven must have lost his mind. Others said that in this symphony he wanted to describe the spirit of the times, and yet others found in the last movement a madhouse, in which crazy people were romping around.[1]

As this writer was asked: What do you find in this tone-painting? The answer was: In my opinion one could find the following in it.

A wedding is being celebrated in the most brilliant way. In the Poco sostenuto the double doors of the great hall are opened; the climbing basses and violins, from the tenth measure on, are old, stiff men and women of the family, who walk about in the hall and arrange things in various ways. At the Vivace, the guests now gradually appear. Various characters, steady, lightfooted, comical, and sentimental figures, are united in the formation of a whole, which, however, stands forth only as a bright mix of colors.

In the second movement (Allegretto) the ceremony begins. The entrance of the violoncello is the moving address to the bridal pair; later, when the theme is taken up now by strings and now by wind instruments, the ceremony is over, the congratulations begin, and they are continued up to the conclusion.

In the third movement (Presto), we fly dancing through the ranks, carousing heartily. Venus and Bacchus seem to celebrate their triumph here.

In the last Allegro con brio the wedding guests now appear illuminated. The theme is the melody of a commonplace dance. Propriety is no longer heeded, the spirit of wine shows itself everywhere. As often happens at weddings, baptisms, and balls of this kind, bickering arises; the wild dance is interrupted. The excited tempers are calmed, and one part strikes up a distinctive melody in tutti, but everything is wild, as, for example, right at the beginning

[1]It is possible that this statement, published in one of Germany's best-known music journals, edited by Gottfried Weber, is the source of the comment Schindler falsely attributed to Carl Maria von Weber (see 80.3, n. 1), that the 7th symphony showed Beethoven to be "ripe for the madhouse." Carl Friedrich Ebers (1770–1836) was a prominent composer.

after the second reprise, where up to the fifth measure it degenerates into a hurrah. This does not last long, however, before things break out again. People become wanton, destroying tables, mirrors, chandeliers; the inevitable consequences of overindulgence show themselves, which the basses seem to indicate clearly. In short, the whole ends with a general confusion, where only a few triumphantly hold their ground.

This admittedly sounds facetious, but nevertheless, something similar certainly lies within it, and it would certainly be gratifying if the great master saw fit to analyze this, his magnificent work.

92.10.

"News. Cassel, 10 December 1827."
***Allgemeine Musikzeitung zur Beförderung der theoretischen und praktischen Tonkunst für Musiker und für Freunde der Musik überhaupt* [Frankfurt] 1 (9 January 1828): 21–22.[1]**

The second half of the concert opened with the symphony by Beethoven in A major. What can the reviewer say about this musical monster? There is no doubt that Beethoven possessed a great, an extraordinary talent or genius. The reviewer himself has heard his earlier works, which were written in Mozart's spirit, with as much enjoyment as admiration. But what became of the good man in later times? Did he not fall into a kind of madness, which, as Mr. Woldemar says, qualifies him according to B.[2] Today's symphony is a proof of this. It consists of four movements, each of which lasts nearly a quarter of an hour, so that the whole takes at least three quarters of an hour, and is a quodlibet of tragic, comic, serious, and trivial ideas, which without any context spring forth by the hundreds and thousands, are repeated to the point of boredom, and nearly burst the eardrum with excessive noise. How is it possible to find pleasure in such a rhapsody? Did Haydn and Mozart write this way? "Art is always making progress," people say. Soon, however, we will have to believe that this progress is going backward, and will lead us into the abyss of barbarism. It did the ear good, after holding off

[1]The program of the year's second subscription concert, described here, began with an overture by Andreas Jakob Romberg (1767–1821), followed by an aria from Ferdinando Paer's Sargino and a violin concerto by Ludwig Maurer (1789–1878).

[2]A footnote in the original text reads: "The reviewer is resigned to the fact that his judgment can be widely contradicted and his taste declared bad. As it is nevertheless certainly always better to have his own tastes than to be a blind adherent of others' opinions, he hopes to receive reasonable indulgence in expressing them. At today's concert, many reasonable listeners agreed with his judgment."

The reference here is to the possibly pseudonymous music critic Ernst Woldemar, who had not long before published a brutal critique of Beethoven's late works in *Caecilia* 8, Heft 29 (1828, although the article is dated Berlin 20 December 1827), 36–40. The text of Woldemar's attack, and of the exchange with Leipzig organist C. F. Becker that followed, can be found in Robin Wallace, editor and translator, *The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 126 to WoO 140*, Boston University Center for Beethoven Research, 2019 (http://www.bu.edu/beethovencenter/files/2017/06/crit_recep_beethoven_op126_to_WoO140_feb21-2.pdf). For more on Woldemar, see Helmut Kirchmeyer, "Der Fall Woldemar: Materialen zur Geschichte der Beethovenpolemik seit 1827," in Heinz Becker, ed., Beiträge zur Geschichte der Musikkritik (Regensburg: Gustav Bosse Verlag, 1965), 19–25.

such fatigue, to relax with a trio by Rossini from Aureliano: Mille sospiri e lagrime etc.,[3] which our nice sopranos Schweitzer and Heinefetter[4] performed with the admirable Wild.[5] The reviewer must admit, however, that although he is a great friend of Rossini's melodies, this trio pleased him less than the notorious (envied) composer from Pesaro usually does. It is doubtless intended not for concert performance, but for the theater, where, with its many recitatives and the action that goes with them, it will be more in its place. The reviewer could not stay for a duet for two horns which Messrs. Scharfenberg and Schubank wanted to perform at the end, and he can thus say nothing about it. In conclusion, he must warmly sympathize with our orchestra, which must have put more effort into today's concert, or rather into the one Beethoven symphony, than it often does for an entire opera.

[3]Rossini's *Aureliano* in Palmira was premiered in Milan on 20 December 181.

[4]Sabine Heinefetter (1809–1872) was the oldest and most successful of six sisters who all had stage careers as singers; the younger ones were all trained by her. She sang primarily Italian opera, and had a vocal range that could accommodate both soprano and mezzo-soprano roles. See K. J. Kutsch and Leo Riemens, *Großes Sängerlexikon* (Bern: A. Franke, 1987), 1270–71.

[5]Regarding Franz Wild, see Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, vol. 2 (Lincoln: University of Nebraska Press, 2001), no. 237, n. 5.

Op. 93. Symphony no. 8 in F Major

93.1.

A. W.
"On Beethoven's Newest Symphony."
***Leipziger Kunstblatt für gebildete Kunstfreunde* 1**
(14 February 1818): 280.

(Mentioned: Symphony no. 7, Op. 92)

At the fifteenth subscription concert Beethoven's newest symphony was repeated. We will express our view of this work impartially. The ingenious composer's sense of humor, long known for strange transitions, here reaches such impertinent heights that the listener smiles more than feels, and this question can hardly be suppressed: What will musical art come to if a composer's every headstrong fancy may break the law of the scale and snap the thread of melody, wherever he pleases, in brief, if art may serve the arbitrary play of an individual's often affected moods, even if it is decked out with all the brilliance of talent and of practice? Music was always the symbol of everything that is perfect in itself, and the highest agreement of diverse phenomena in every sphere was called harmony. What will become of music if this beautiful agreement of its proportions is sacrificed to fragmentary moods, if in the flow of melody in which we genially move, the demon of strangeness teases us maliciously every moment, and jealously muddies the clear surface of the waves? One can certainly become accustomed to the strange the more often one hears it, as with every unusual enticement to the human body, and this happens particularly to practicing musicians, since they are also interested in music as an occupation, and hence their judgment is not always reliable. I will also readily admit that one at first only makes one's way gradually through a deep work of art. But the first impartial viewing or hearing generally gives us the correct total impression, which in this case I only find confirmed by repetition. As regards the character of the symphony, it has already been observed in the previous symphony (in A major) that Beethoven now chooses themes that are completely dancelike and have little significance in themselves (perhaps because with them he can jump about more arbitrarily, and show all the more brilliantly his virtuosity in the artificial treatment of musical themes). This is the case with this work as well, and does great damage to the value of the symphony. Nevertheless, we would still unconditionally prefer the former symphony,[1] due to the less disruptive and more fluently worked out treatment, and the greater clarity and power of the impression it makes. Among the four movements of which the newest symphony

[1] That is, the 7th symphony.

consists, we prefer the second and third for the same reason. The second is short, but expresses itself happily and contentedly; the third rises up with a waltz melody that is reinforced with all the charms of the orchestra. The violoncello part is at one point insuperable, and makes no favorable effect in combination with the accompanying wind instruments.[2] The first and, above all, the last movement has all the above-mentioned deficiencies of Beethoven's music and—our time.

[2]The reviewer is presumably referring to the "trio" section that begins at m. 45.

93.2.

D.
"Review."
***Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 2**
(17 January 1818): 17–23.[1]

The true friend of art welcomes with open arms this magnificent, brilliant product of the inexhaustible *Beethoven*, which in its own way is not only in no way inferior to its older brothers, but perhaps even surpasses many of its predecessors in terms of variety, artistic working out, newness of ideas, and the highly original treatment of all the instruments. In a word, it is a worthy spiritual child of its truly unique parent. Judging such classic works provides the most beautiful moments in the otherwise not particularly pleasant life of a critical reviewer. He goes to work with heartfelt joy. Every moment he discovers new beauties; nearly every page provides him with new proof of the lofty talent of this *Amphion* of our time, and fills him with deep, unbounded respect. Invading the sanctuary, he feasts, and an even deeper enjoyment is granted him while he lifts the veil, and is permitted to lead the world's eyes toward a gigantic work, which—the pride of the present—must awaken the astonishment and envy of our descendants: which was not born, but rather *created*, and, like *Minerva*, could only have sprung from the brain of a god.

As is customary, this symphony consists of four movements. —The first, *Allegro vivace, e con brio, F major*, 3/4, begins at full strength with the following theme:

Figure 27. *Op. 93, 1st movement, mm. 1–8*

[1]The 8th symphony was written in 1811–1812 and first published by Steiner in Vienna in early 1817. Like the 7th symphony and *Wellington's Victory*, it was released both in score and in parts, and appeared simultaneously at most of the major music publishers in the German-speaking world. Also like the 7th symphony, it was released in arrangements for wind nonet, string quintet, piano trio, two pianos, piano four-hands, and piano solo. This review, and the one that follows, both refer to the Steiner edition. Stefan Kunze tentatively identifies the author of this review as Anton Diabelli (1781–1847), the Viennese publisher who wrote the theme of Beethoven's thirty-three variations, Op. 120.

As we now expect from Beethoven, these few notes provide a rich storehouse of countless artistic treasures. They proceed, ever renewed and newly formed, from the master's creative hand, and acquire the highest degree of charm in their praiseworthy realization, and in a working out of the second part that is nearly a non plus ultra. As the first concludes *unisono* with the following,

Figure 28. *Op. 93, 1st movement, mm. 100–101.*

the viola takes up this leaping figure, against which the violins gently state the 7/4/2 chord, and the winds imitate each other jokingly with the four fundamental notes:

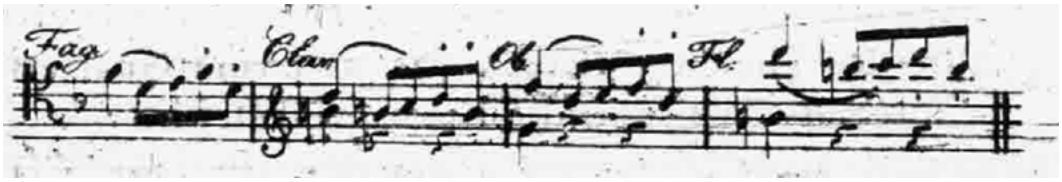

Figure 29. *Op. 93, 1st movement, mm. 108–11*

After four powerful measures of C major harmony, in which all the string instruments cross over each other in contrary motion,[2] the composer modulates with a 6/5♭/3♭ to *B-flat major*,[3] shortly thereafter to *A major*, as the *dominant* of *D minor*,[4] where the contrabasses now receive the above motive:

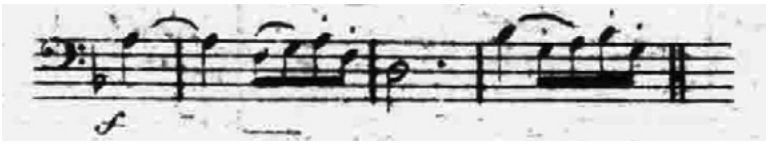

Figure 30. *Op. 93, 1st movement, mm. 144ff.*

later alternating with the first violins in *F minor*,[5] and then almost quarreling with them in majestic *D-flat major*.

[2]Mm. 112–15.
[3]Mm. 118–24.
[4]Mm. 132ff.
[5]Mm. 160ff.

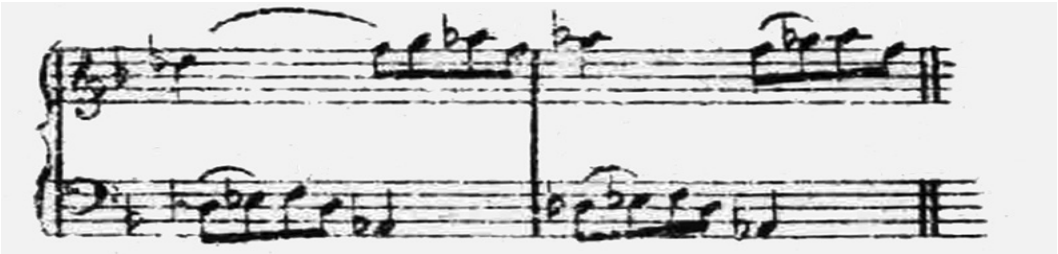

Figure 31. *Op. 93, 1st movement, mm. 168–69*

At last the proud bass triumphs; his opponents are beaten, and under brightly resounding *F major* chords in all the upper voices, he steps forth as ruler, in full possession of the entire theme:

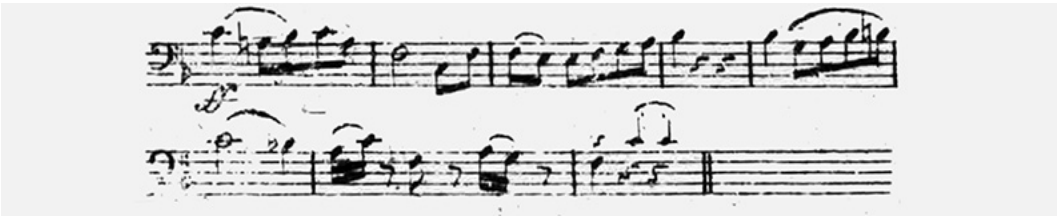

Figure 32. *Op. 93, 1st movement, mm. 190–97*

There is no lack of pretenders, however—flute and clarinet then seize anxiously upon it, but the bold lion does not lose his way; with firm steps he returns to the beloved homeland:

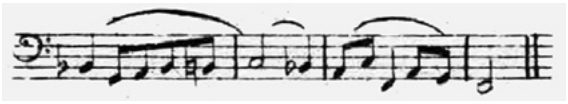

Figure 33. *Op. 93, 1st movement, mm. 206–9*

and only then does he relinquish the claims he has usurped to the older privileges of the violins. After the customary repetition of all the ideas of the first part a fourth higher,[6] there follows the highly original introduction to the concluding section,[7] as the bassoon takes up this solid figure,

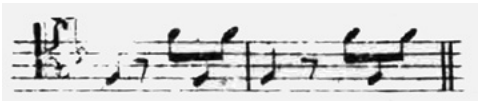

Figure 34. *Op. 93, 1st movement, mm. 301ff.*

[6]This refers to what would now be called the recapitulation of the dominant material from the exposition in the tonic key.

[7]This is what would now be called the coda.

which the viola answers a third lower, whereupon the clarinet once again proclaims half of the theme in *D-flat major*, which is now stated by the quartet in close imitation in the following manner.

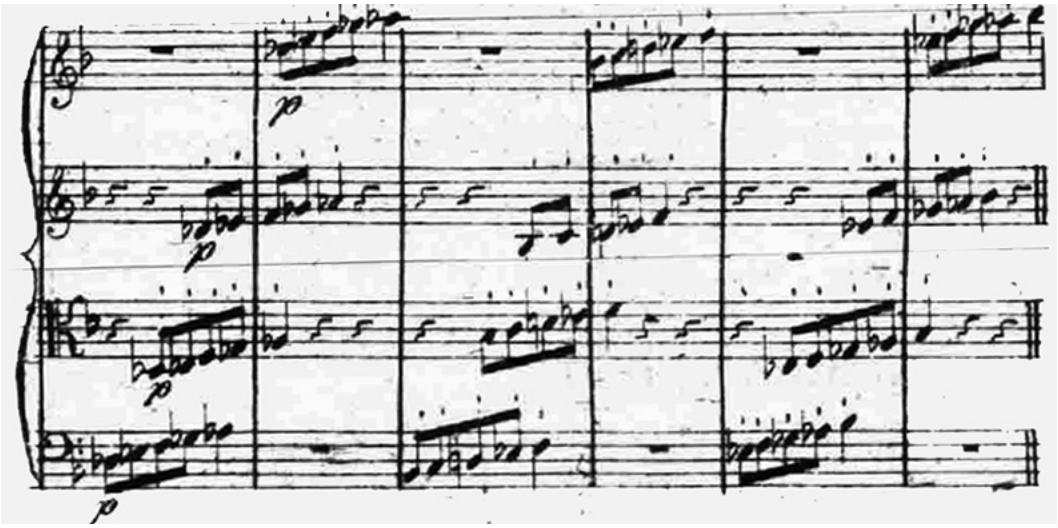

Figure 35. *Op. 93, 1st movement, mm. 311–16*

The wind instruments fill in the remaining intervals, leading the music back to F major, and the principal motive once again reveals itself bright and clear, as though emerging from the clouds, gradually fades away, softer and ever softer, nearly dying out entirely, and, like a sigh from the grave, murmurs in its last breath:

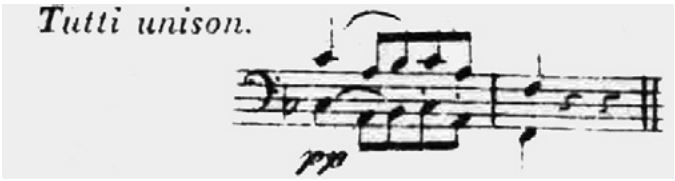

Figure 36. *Op. 93, 1st movement, mm. 372–73*

The *Allegretto scherzando* that follows, B-flat major 2/4, is true to its name. Here everything flirts, teases, and jokes, and it would be difficult, without transcribing half of the score, to sketch out a concept of it that would illustrate it clearly. Let one imagine a band of mischievous but not bad-mannered boys of various ages who, on a cheerful spring day under God's blue canopy, upon a newly rejuvenated green meadow, give themselves up to all the harmless joys of most blessed childhood, and one will have, at least *in nuce*, a not entirely inaccurate picture of this characteristic tone-painting, where all the instruments are used according to their distinctive effects, and which has only one fault, namely that every listener thinks it too short. For in fact, by the time one is caught up and desirous of the great joy that is yet to be

expected, the painter has already laid down his brush. Our master follows thereby the maxims of a wise physician, who keeps his charges continually on a proper diet, never allowing them to gorge themselves on their favorite dishes, or to overfill their stomachs, but understands how to tickle their palate, making them only all the more greedy for another meal.

The third movement—*Tempo di Menuetto*—F major 3/4, demands a moderately lively tempo, particularly on account of the *alternative* or so-called *Trio*, in which two obbligato horns and a clarinet carry the predominant melody, accompanied by the violoncello in running triplets. As proof of this, observe the first part:

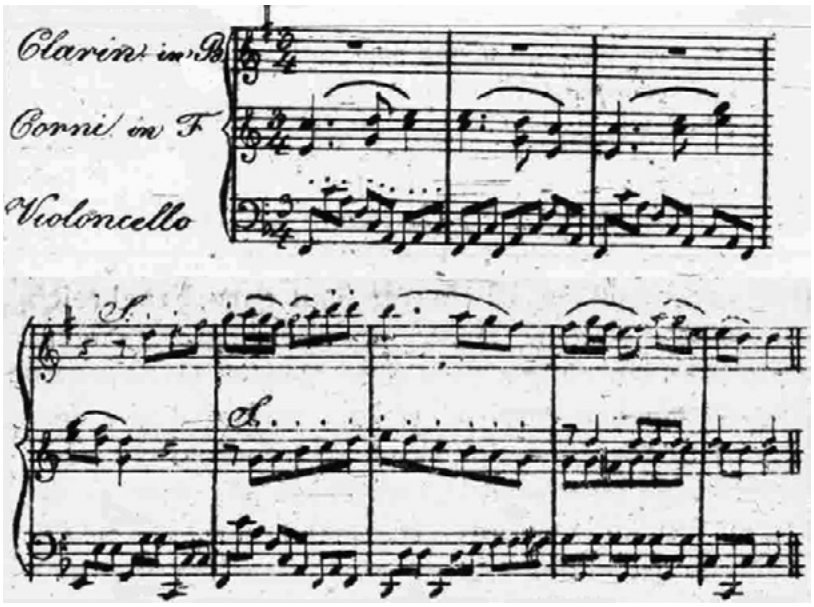

Figure 37. *Op. 93, 3rd movement, mm. 45–52*

Violins and violas begin the second part with the horns' opening figure from above, but in C major, move toward B-flat minor and A major, and lead back finally to the principal key, whereupon the da Capo of the minuet breaks in. The whole remains light and lyrical, but must still be played with great accuracy. We come now to the finale, Allegro vivace ¢, which—taken literally—is bursting with exuberance. In new turns of phrase, modulations, a highly original, strange structure, it cannot easily be compared with anything, and as it stands, it can only call a *Beethoven* its father. Once again, only a few notes provide the material for a piece of music sixty-four score-pages long, worked out with the most flowery imagination.

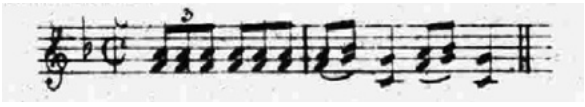

Figure 38. *Op. 93, 4th movement, mm. 1–2*

The preparation for the entry of the full orchestra is completely distinctive:

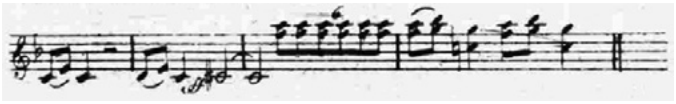

Figure 39. *Op. 93, 4th movement, mm. 16–19*

The cantilena of the alternate subject, which the winds take up in C major after the following striking transition, is sweetly flattering:

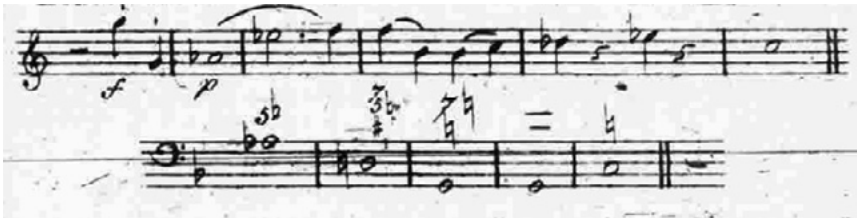

Figure 40. *Op. 93, 4th movement, mm. 47–52, followed by harmonic reduction of mm. 56–60*

Most surprising, however, is the return each time to the theme, for example:

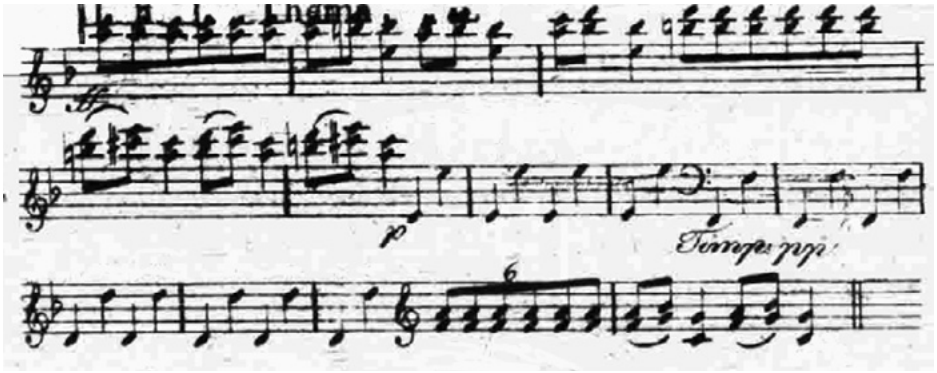

Figure 41. *Op. 93, 4th movement, mm. 151–62*

—it is the timpani that are tuned at the octave; further:

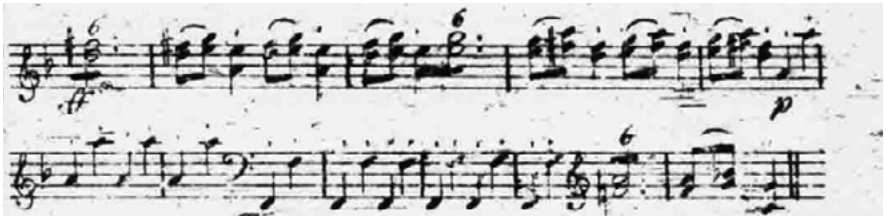

Figure 42. *Op. 93, 4th movement, mm. 345–57*

or

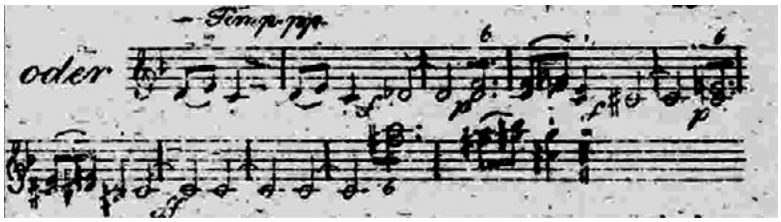

Figure 43. *Op. 93, 4th movement, mm. 371–80*

Yet one more example of the kind of contrapuntal skill with which our master understands how to use the most insignificant trifle:

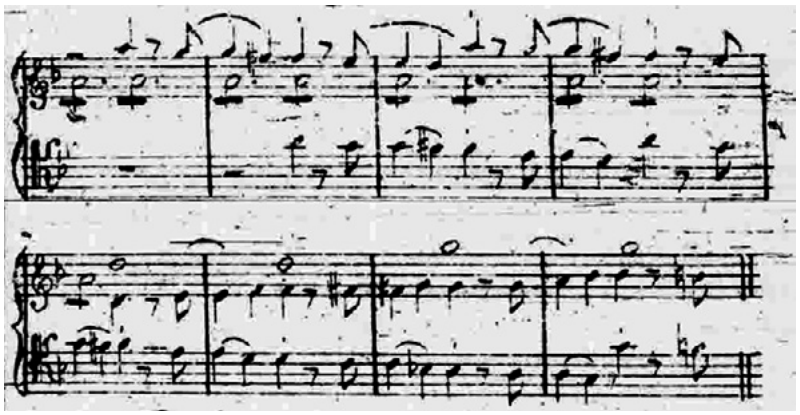

Figure 44. *Op. 93, 4th movement, mm. 116–23*

It would far exceed the space allotted to us in these pages if we were to attempt to analyze precisely this grand piece, which is so extremely complicated. Thus, we can only wish, in the name of our honored readers and to their true satisfaction, that they will often—very often—have the opportunity to enjoy hearing it repeatedly. We wish most of all to assure them that only then—bit by bit—will they be in a position to achieve a clearer and clearer view, in following, only gradually, the eagle's flight. To all true disciples of art, however, who are serious about their aesthetic development, and who are not satisfied with going halfway, we recommend with complete conviction a strict study of the score: not in order to imitate the manner and style, for we justly and rightly despise contemptible *imitatorum pecus*,[8] and true genius certainly also allows no imitation—but rather that thereby they may enrich their knowledge in the most diverse manner. They could learn thereby a previously unknown effectiveness of instrumentation, an economy of ideas, the artistic connection of seemingly heterogeneous ideas, and could see in front of them in practice everything that their textbooks merely hint at, but will never stamp with genuine life upon the soul.

[8]This is a paraphrase of Horace: "Imitatores, servum pecus" (Imitators, you servile crowd).

93.3.

"Review."
***Allgemeine musikalische Zeitung* 20**
(4 March 1818): col. 161–67.[1]

This present symphony, which, to the true joy of all admirers of Beethoven, recently appeared in a published edition for the first time, begins with an Allegro vivace 3/4 in F major. With the following powerfully stated motive:

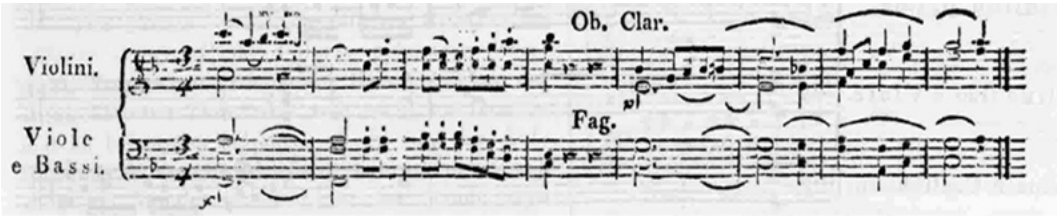

Figure 45. *Op. 93, 1st movement, mm. 1–8*

the composer teaches us precisely what he meant, and how exactly he meant it. Since he joins to this simple, clear theme a second, no less comprehensible one:

Figure 46. *Op. 93, 1st movement, mm. 37–41*

[1]Like the previous review, this one refers to the edition published in 1817 by Steiner in Vienna.

which immediately afterward is imitated by the winds:

Figure 47. *Op. 93, 1st movement, mm. 46–49*

he now has ample material from which to form a character portrait, after the manner and style in which Mozart, Joseph Haydn, et al., laid out their magnificent works of this genre. Such a plan, however, was still too precisely limited for B.'s mind, and he therefore extended it yet much further. We would have to exceed by far the goal set before us if we wanted to single out every proof of how, and with what artistic means, this purpose is here achieved. A single example of the so beautifully constructed alternate subject may find a spot here:

Figure 48. *Op. 93, 1st movement, mm. 72–79*

We advise everyone to impress the first four notes of the principal theme firmly in their memory, because they return countless times, particularly in the magnificently worked-out second part, always in new forms and in foreign keys: now as an imitation in the wind instruments alone,[2] now in inversion,[3] now by all four parts in the string instruments, continuously imitated a quarter note later.[4] It is most impressive, however, when the bass steps forth majestically with them as the fundamental voice, and thus unexpectedly introduces the reprise of the first part.[5] At the final cadence as well, they resound in the gentlest *unisono*, like a friendly echo. In short, it follows as a result of the most attentive perusal and analysis of the score that this piece of music can be called splendid in every regard, that it contains a wealth of ideas and beauties in their artistic arrangement and consequently must make a great effect in performance. —

[2]Mm. 108ff.
[3]Mm. 156ff.
[4]Mm. 311ff.
[5]Mm. 190ff.

An *Allegro scherzando*[6]—B-flat major 2/4—likewise announces, with the very first notes, that one may expect what sort of Allegro it is, and that greater seriousness will be sought in vain here. Look at the beginning, and infer the following accordingly.

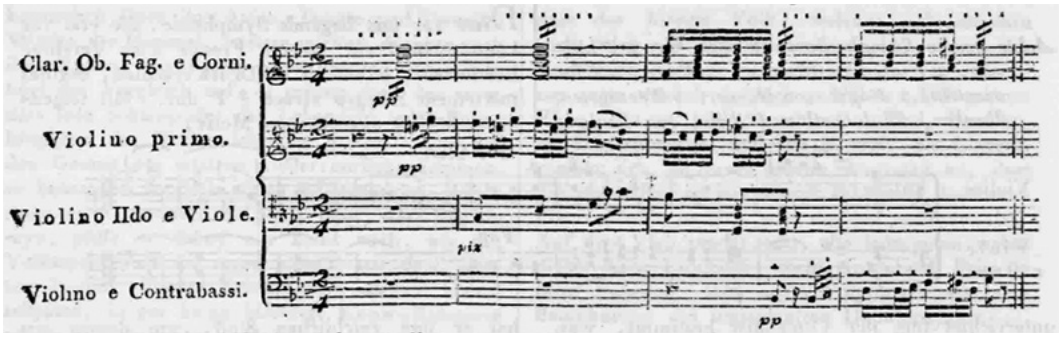

Figure 49. *Op. 93, 2nd movement, mm. 1–4*

This loose, frivolous butterfly nature does not disavow itself for a moment; it speaks, as it were, from every note, and carries on its mischief marvelously even at the end, for this is such an *ex abrupto* surprise that one thinks oneself mistaken, waits for several seconds for the continuation, and finally, in order to partake yet longer of this charming enjoyment, is forced to call out *da capo*. The reviewer believes he can practically guarantee that this will happen at a performance. This humorous jesting is a thing entirely too delicate and naive, and whoever is not compelled thereby to a friendly smile—forced into an approving and agreeable nodding of the head—must be a born enemy of joking, musical or otherwise. It is evident at first glance, moreover, that here much, and rightly so—very much depends on juxtaposition and alternation of the instruments. The reviewer, who has examined it often, and with ever growing partiality, can therefore not conceal the wish to be able to hear it very soon, and to see his prophecy fulfilled as well. We come now to discuss the third movement of this symphony, its true minuet, whose motive goes thus:

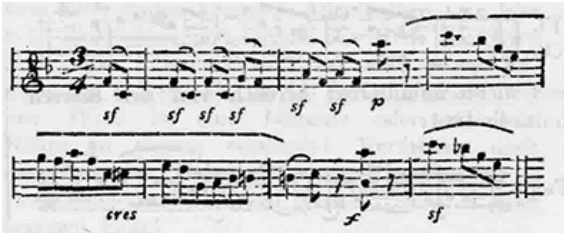

Figure 50. *Op. 93, 3rd movement, mm. 1–7*

It cannot be denied that this idea, in and of itself, contains little of significance; as our master has embellished it, however, it becomes not a little interesting. As the diligence and the practiced hand of the experienced gardener grafts valuable fruit onto an unproductive branch, so

[6]Actually Allegretto scherzando.

does the true, born composer do likewise. With him, nothing is commonplace; the conventional is ennobled by his hands. Thus did J. Haydn form a grand whole from many a highly popular theme, which in this form delighted connoisseurs and nonconnoisseurs. The ingenious Beethoven has done likewise, and he lets a trio follow this minuet, which could be held up as the model of charming simplicity. The melody is divided between two obbligato horns and a clarinet, which are accompanied by the cello in a murmuring triplet motion. (If this can only come through clearly enough throughout!) In the second part, the violins receive the motive, begin it in C major, touch upon A-flat major in the transition, and lead by means of the following simple and natural succession of harmonies back to the principal key of F, where the horns take up the reins of authority and spin the thread out to its end:

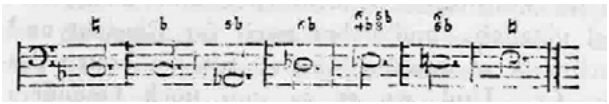

Figure 51. *Op. 93, 2nd movement, harmonic reduction of mm. 52–61*

The *finale*—a true *rondo—Allegro vivace*, 𝔠, F major—belongs among those pieces of music about which the reviewer, after the most attentive perusal, does not dare to assert that it will have the desired effect in performance, or whether a less practiced ear will be able to follow the composer's flow of ideas, to unravel this seemingly chaotic confusion. This finale belongs to that genre that an Italian would label with the expression *musica stravagante*—although it begins innocently and unpretentiously enough:

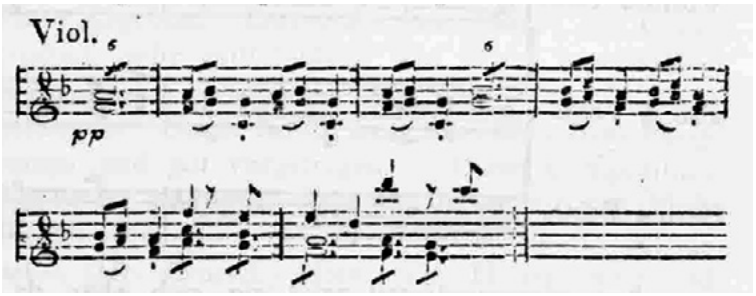

Figure 52. *Op. 93, 4th movement, harmonic reduction of mm. 1–5*

In what follows, however, it grows up toward the highest exuberance, and conducts itself at times like an unruly young horse. The predominant character of rash adventurousness does not disappear for a moment. In this sense, for example, the full orchestra enters in the most truly unexpected way, prepared by only a single note:

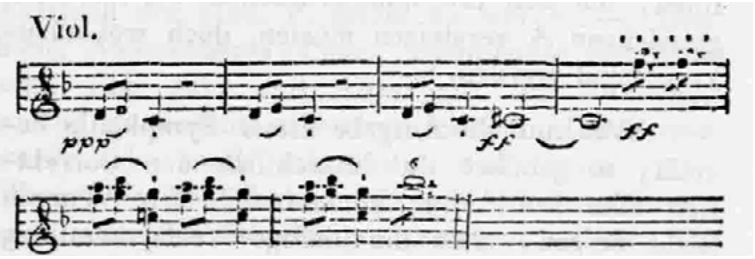

Figure 53. *Op. 93, 4th movement, mm. 15–20*

After this structure, this theme resounds in the most distant keys, even in D-flat major and F-sharp minor. Each return to the first motive by means of the octave-tuned timpani is completely new; once like this:

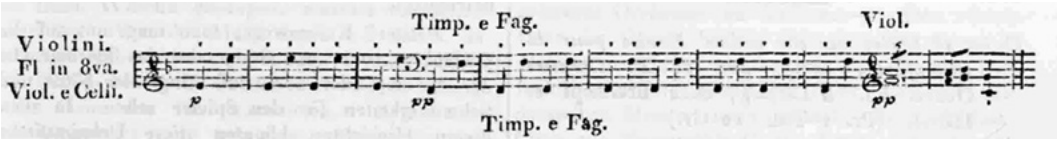

Figure 54. *Op. 93, 4th movement, mm. 155–62*

the second time through a descending third:

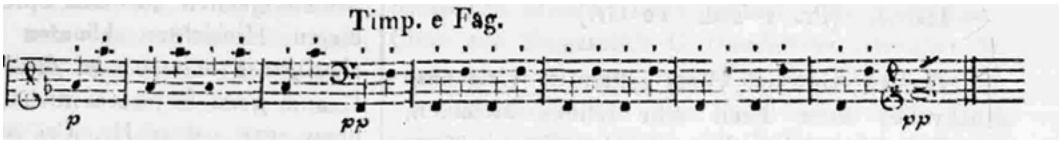

Figure 55. *Op. 93, 4th movement, mm. 349–55*

Lovely ideas are also not lacking, but they are sowed somewhat sparingly here, and disappear quickly, like will-o'-the-wisps. An alternate subject, first in A-flat major,[7] later in D-flat,[8] answered by the winds in C[9] and F,[10] seems to incline toward restful diversion, but the joy is of short duration; we are powerfully torn from it and placed back into the whirling flood of notes. It scarcely needs to be recalled, moreover, that our author has left nothing to be desired in the way of contrapuntal artistry and canonic working out. Let the following passage, which appears repeatedly, and in continually changing forms, serve to corroborate this:

[7]Mm. 48ff.
[8]Mm. 224ff.
[9]Mm. 60ff.
[10]Mm. 236ff.

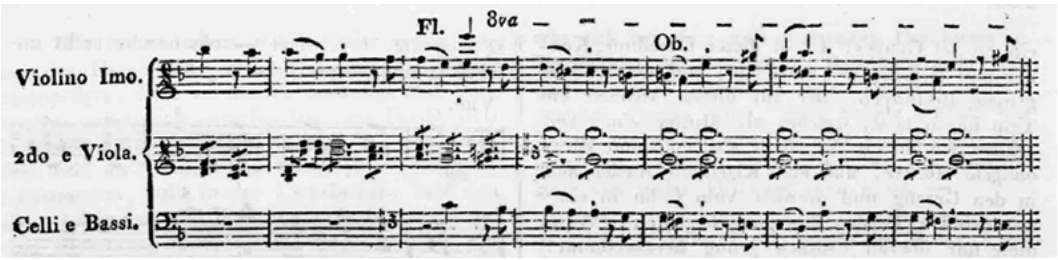

FIGURE 56. *Op. 93, 4th movement, mm. 109–15*

It is at its most interesting, however, when the melody of the upper voice is given to the winds, while the string instruments go through an alternating succession of harmonies in sustained half notes.[11] The conclusion of this rondo, which is drawn out to such an extent, while sustaining F major, along with its dominant, for fifty measures, could certainly become all too grating, due to the high register of the violins, which must rise to the A with four ledger lines almost continuously. —

As regards the edition of this symphony, all praise is certainly due to it in regard to correctness. We cannot conceal the wish, however, that the active publishing firm would direct its attention toward cleaner impressions. The copy before us is certainly very deficient in regard to clarity and sharpness of the characters, and, unless one touches it up, almost unusable.

[11]Mm. 165ff.

93·4·

"News. Leipzig. Instrumental Music."
***Allgemeine musikalische Zeitung* 20**
(8 April 1818): col. 259–60.[1]

Symphonies: By J. Haydn, in E-flat major, beginning with the timpani.[2] (Admirably performed.) By Beethoven, the newest one, in F major, twice. (It was given, particularly the second time, completely as could be wished, and pleased, though less than the other ones by this master. The second and third movements seemed to have the most effect.)

[1]This is an excerpt from a summary of recent symphonic performances. No further details are given of the concerts described.
[2]Haydn's Symphony no. 103, the "Drumroll" symphony.

93·5·

"News. Berlin. Overview of July."
***Allgemeine musikalische Zeitung* 20**
(19 August 1818): col. 597.[1]

On the 11th the general manager organized a concert. Beethoven's most recent symphony, in F major, full of life and humor, but very difficult because of the disconnectedness of the phrases, was well performed under the direction of Concertmaster Seidler.[2]

[1]The concert described here continued with royal Bavarian chamber musician Heinrich Bärmann's performance of a clarinet concerto by Philipp Jakob Riotte (1776–1856). Bärmann also played variations of his own composition. Madame Harlass, the leading female singer in the service of the king of Bavaria, then sang two arias written for her by Pietro Generali (1773–1832), and a brother of Heinrich Bärmann who was a royal Prussian chamber musician played an Adagio and variations of his own composition on the bassoon. The concert concluded with the *Schiffscapitain* by C. Blum, described as a local favorite.
[2]Karl August Seidler (1778–1840) became concertmaster of the Royal Kapelle in Berlin in 1816.

93.6.

"News. Amsterdam in January 1819."
***Allgemeine musikalische Zeitung* 21**
(3 February 1819): col. 74.[1]

(Mentioned: Symphony no. 1, Op. 21; Symphony no. 2, Op. 36; and Symphony no. 5, Op. 67)

Until now we heard no new symphonies, apart from one by Andreas Romberg with Turkish music in Eruditio Musica,[2] which, however, did not meet with approval.[3] This is probably an earlier work of the master, who is otherwise treasured and deserving, and whose other symphonies always please here greatly, as they deserve to do. Then we also heard Beethoven's symphony in F, which had not been given here before. This was also not to the public's taste. Only a very few found pleasure in it, and that only in individual, outstanding passages. On the other hand, the first symphonies of this master, in C and D major, pleased greatly here, and also the one in C minor. It is unfortunate that the great, ingenious master has not written more symphonies in the manner of his first ones. If it should please him to write another one in this style, he would certainly bring about considerable satisfaction thereby.

[1]This is an excerpt from an overview of musical activities during the month of January. There are no further details concerning the individual performances described here.

[2]Eruditio Musica was the name of a concert series, which was being compared in this report with a rival series titled Felix Meritis. The writer observes that symphonic performances have generally been better in the former series.

[3]Andreas Romberg's (1767–1821) *Sinfonia alla turca con gran orchestra* in C major, Op. 51, was published by Peters in Leipzig. No date is specified, although its inclusion in *Repertoire international des sources musicales, Einzeldrücke vor 1800* (Kassel: Bärenreiter, 1978) 7, 172, indicates that it was indeed an early work of Romberg's.

93.7.

"News. Berlin."
***Allgemeine musikalische Zeitung* 32**
(21 April 1830): col. 255.[1]

In conclusion: The eighth Beethoven symphony in F major, which is still the least known, and which wanders at times toward the boundaries of eccentricity, while at others displaying a wealth of new ideas. The scherzo and finale were particularly pleasing. This composition must be heard often in order to be fully understood. The performance this time was above reproach, which is saying a great deal.

[1]This is an excerpt from a description of a concert on 31 March 1830. The program began with a new symphony in A major by Friedrich Schneider (1786–1853). This was followed by what is described as the overture to *Leonore* by Beethoven and his septet, Op. 20. It is not clear which of the three works now known as Leonore overtures was performed on this occasion.

Op. 96. Sonata for Piano and Violin in G Major

96.1.

"Review."
***Allgemeine musikalische Zeitung* 19**
(19 March 1817): col. 228–29.[1]

It almost seems as if this great master, in his most recent works, is turning back toward what is melodious and (on the whole) more or less cheerful. This would certainly be very desirable and good news to his many friends and admirers; first of all because artists of just *his* kind express their innermost being in their works, as this appears in every time, and thus it could be concluded that the admirable B. is now at peace with himself, amiable, and cheerful; also, because of the more beneficent, invigorating effect of the works themselves upon the spirits; and finally, for the sake of those who have chosen him as a model, and who until now have put us into a dismal, melancholy mood, or into an impetuous, even grievous one (especially since they have more or less lacked his spiritual power, which ultimately becomes lord even of the most painful things), and who would now surely, with him, penetrate again to the cheerful regions. This sonata helps to confirm that opinion. It is hardly written in a fleeting, casual manner. Rather with it, as with grander works, the master is serious; but this seriousness is pleasant, and never does he disdain what is agreeable.

After this general designation, only a short description of the arrangement of the work is required, for who does not know B.'s manner of writing and style! An *Allegro moderato*, 3/4 time, in G major, begins it and is well written, even if it is not one of this master's preeminent keyboard pieces. A gentle, expressive *Adagio*,[2] 2/4 time, in E-flat major, follows, and speaks well enough through the simple, lovely melody, which in any case is agreeably bound to the figurations of the accompaniment in many unusual ways. A *scherzando*,[3] G minor, full of affect, with an amiable trio, E-flat major, joins in, is repeated with several changes, and closes in G major. The finale, *poco Allegretto*, 2/4 time, F major, is the piece in which B.'s original disposition preeminently and conspicuously expresses itself. A cheerful, very light, indeed

[1]The violin sonata, Op. 96, was written in 1812 and revised in 1815. The first edition, which is the subject of this review, was published in July 1816 by Steiner in Vienna.
[2]Actually Adagio espressivo.
[3]Actually Scherzo. Allegro.

galant[4] theme, whose principal artistic interest rests on a strange modulation,[5] forms not only the foundation, but the entire content of the whole somewhat lengthy movement, so that this theme is continually varied, only in a very free manner, and always again with that quick change of keys, so that the path is opened for the richly springing invention of the artist in manifold, often surprising, and always interesting ways.

The violin is obbligato throughout, and so much so that one could hardly grasp the piece from the keyboard part alone on separate staves.[6] Both parts, however, are not only admirably connected, but also have a significant effect even when they come together. Neither is difficult to perform, at least in terms of what one calls difficult with B. In this regard the work can perhaps be placed next to the first trios of this master, which good players have certainly not forgotten. Engraving and paper are beautiful.

[4]On the use of the term galant, see v. 1, no. 115, n. 10. On the use of the term galant, see Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 1 (Lincoln: University of Nebraska Press, 1999), no. 15 n. 10. Beethoven's theme in this movement, with its regular phrases and simple accompaniment, is much more galant than almost anything in Op. 35.

[5]The second half of the theme (mm. 17ff.) touches on B minor over an F-sharp pedal.

[6]What are now called "violin sonatas" were seen in Beethoven's time as piano sonatas with a possibly optional violin accompaniment. The same is true of most other chamber music with piano. The reviewer's comment reflects the fact that the piano part of the first edition did not include the violin part, as would be customary today.

96.2.

"Review."
***Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 3**
(2 October 1819): 633–35.[1]

In this work of the ingenious composer there is also revealed to us a great abundance of pure artistic feeling, a flight of ideas rich in imagination, and that originality that preeminently characterizes his offspring, which has always brought to grief the countless multitude of his imitators, and with which they customarily stamp the small amount of good with which they have from time to time had the power to endow their own children, making them in the process into a baroque caricature. This splendid sonata begins with an *Allegro moderato* (*G major* 3/4). A genuine restfulness, a generally pleasing comprehensibility, an honest solidity, a resulting orderliness mark this movement, and we wander, free from trouble, on a path without thorns, harmlessly easygoing, without being at the mercy of the burning rays of the sun, not grappling with storm and tempest. The *Adagio espressivo* (*E-flat major* 2/4) could be called an eclogue; as tenderly as the arcadian shepherd complains to the hills, trees, bushes, the springs and flowers of his lover's sorrows, so does he breathe out his feelings in notes, and Chloe cannot remain insensitive. How satyr-like, by way of contrast, are the provocative capers of the *Scherzo* (*Allegro g minor, Trio E-flat, Coda G major*) that immediately follows after a deceptive cadence. Here caprice, cheerfulness, and mischief predominate, into which is kneaded as well an ample dose of malice, for if some measure of circumspection and moderation seems to be allotted to the trio, with the repetition of the minuet everything returns to the previous track, the old frivolous dance begins again, and ends with boisterous exuberance. The third movement, *Allegretto, G major* 2/4,[2] is also a humorous fellow who rejoices in his existence, but who nevertheless slips occasionally into serious reflection. Thus does a rhapsodically worked out Adagio begin unexpectedly in 6/8 time; the theme of the violin is joined to this in the first tempo, played a major third lower. A mystical *fugato* in *G minor* stretches our expectation and unravels into the principal motive, which is now again interrupted for several seconds by a slow tempo; then, however, the final cadence is brought about by means of a quick *Presto* of 8 measures.

[1]This review also refers to the Steiner edition of July 1816.
[2]This is actually the fourth movement and is labeled Poco Allegretto.

We can further add the assurance that neither the principal nor the accompanying voice is particularly difficult to perform; the latter merely demands some security in the higher positions.[3] Otherwise, everything lies well under the fingers, and the satisfaction obtained by diligently practicing it together far outweighs the effort expended. The edition is beautiful, correct and elegant, entirely worthy of the exalted name and of the celebrated one, both of which it wears conspicuously.[4]

[3]The reader will recall that the piano was considered to be the principal voice, the violin the accompanying one.
[4]The exalted name was presumably that of the Archduke Rudolph, to whom the work was dedicated on the title page, while the celebrated name was that of Beethoven.

Op. 97. Trio for Piano, Violin, and Violoncello in B-flat Major ("Archduke")

97.1.

"Review."
***Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 1**
(17 and 24 April 1817): 125–28 and 139–41.[1]

If it can be allowed, from time to time, to reach a conclusio*n ab auctoritate*[2] about the excellence of a work, then the above-named product presents this privilege in two respects. For apart from the fact that the name *Beethoven* warrants great expectations in and of itself, which each time are not only perfectly satisfied by his ingenious versatility, but are mostly far exceeded, the composer has, furthermore, dedicated his spiritual offspring this time to the illustrious *Maecenas* of musical art—*to him*, who with the most exalted princely virtues unites the purest artistic sensibility and the rarest practical talent, and to whom one may thus bring in offering only that which is choicest and most worthy of such a Phoenix gift.

That the *Orpheus* of our time has really met these demands sufficiently is demonstrated both by the unanimous judgment of all connoisseurs and also by the gracious acceptance of his offering. Thus, it is only for those to whom this pearl in the magnificent master's radiant crown is still unknown, for those curious, studious disciples of art who still linger at the gates of the temple with longing glances and, seized by a reverential awe at the hand of the true leader, enter the sanctuary, whose innermost regions are as yet veiled to them—it is principally for these that the following sketchy synopsis is drawn up. It can occasionally give them an indication of where to look for its characteristic beauties, and by means of it they may receive a true overview of a work of art that, due to its essential worth, will be passed on to posterity in imperishable form.

This trio consists of four movements, grand in plan and in working out: an *Allegro*, a *Scherzo*, an *Andante*, and the *concluding Allegro* that is attached to it, all of which, with the

[1]The "Archduke" trio, Op. 97, was written in 1810–1811. The first edition, which was the subject of this review, was published by Steiner in Vienna in late 1816. Like Op. 96, the work was dedicated on the title page to the Archduke Rudolph, who is the Maecenas mentioned in the opening paragraph.
[2]Latin, "from authority."

exception of the *Andante*, are written in *B-flat major*.[3] The composer, however, chose the contrasting key of D major for the *Andante*. An agreeable, melodious theme serves as the basis of the first Allegro moderato 4/4, which is stated first by the *pianoforte* alone, and then, after an imitative introduction of the *cello* and the *violin*, is immediately thereafter adopted by the latter. It belongs among the composer's character traits that after forty-two measures this already leads to *G major* and remains in this key until shortly before the end of the first part. In this scale appears the alternate subject, which actually consists of two motives, and in which all three parts, beautifully intertwined canonically, take part.[4] The preparatory seventh-chord at the beginning of the second half indicates *E-flat major*.[5] While the right hand rushes around in sixteenth-notes, the left struts upward with powerful chords with increasing strength, while the other two mock it provocatively in triplet figures. Shortly thereafter *cello* and *violin* perform a small *arioso*, which the right hand of the *pianoforte* also states in shortened form, and which is imitated in part by the accompanying instruments.[6] Thus we arrive unnoticed at D major as the 6/4 chord of G major, and in this key the theme now resounds softly in the middle register of the *violoncello*, then in the high octave of the *violin*, amid a murmuring of the pianoforte in sextuplet motion.[7] Now the composer gradually prepares the return home in the most original way. The *cello* plays the opening measure of the motive pizzicato, with which the *violin* always follows it a measure later, while the pianoforte rhapsodically strikes short trills.[8] Soon after this the first two unite in rising runs at the third, which the principal voice[9] likewise imitates, and among which the above-mentioned half-trill figure penetrates.[10] Finally, all work in contrary motion with increasing volume to the greatest *ff*—dying away again by degree, like an *inganno*.[11] The pianoforte surprises with the gentle entry of the theme, now somewhat varied, amid sustained chords in the accompanying instruments. The motive appears right after this in the *violoncello* as the fundamental bass, also with a different accompaniment. The alternate idea, in G major in the first part, now stands in the principal key, B-flat major, which predominates until the end, brought about by means of a prolonged final cadence, with reminiscences of the theme.[12]

[3]The movements are actually labeled Allegro moderato, Scherzo: Allegro, Andante cantabile, ma pero con moto, and Allegro moderato; Presto.
[4]Mm. 52ff.
[5]Mm. 95ff.
[6]Mm. 107–29.
[7]The thematic statement by the cello described here begins on the upbeat to m. 134. Properly speaking, the passage begins in D major, with tonic and subdominant chords alternating over a tonic pedal, so that the G major subdominant chord appears in second inversion, designated in bass figuration by the numbers 6/4. When the violin enters, the same process is repeated in G major.
[8]Mm. 146ff.
[9]I.e. the piano part, which again was considered the main instrument, with the others accompanying.
[10]Mm. 156–69.
[11]Mm. 170–90.
[12]Mm. 254ff.

In regard to counterpoint, the *scherzo* is a true masterwork. A simple, humorous theme, stated by the *cello*, joined by the violin in inversion as a countersubject after four measures, is answered by it at the fifth above, and throughout the entire, widely spun out movement is worked out in the most variegated gradations with a sure, practiced hand. Such an insignificant thing, that looks so easy, sounds so genial, is so innocently playful in its small plant life, carries within itself the stamp of perfection, and can only flow from the pen of a learned theoretician; can only spring in such charming form from the blooming imagination of an inspired singer, a favorite of the muses.

Like *night* after *day*, the cheerful *scherzo* is followed by a gloomy *alternate section in B-flat minor*, which is also laid out fugally, and in which the striking modulations to *D-flat major*, *E-flat major*, *F-sharp* or *G-flat major*, and *B-flat major* stand out bitingly and harshly like a bright northern light.[13] After the now customary written-out repetition of both parts, the composer closes with a humorous *coda* laid out in the spirit of the *scherzo*, which makes no small contribution to perfectly reestablishing the cheerfulness that had been suspended to some extent by the lugubrious *trio*.[14]

An extremely simple and yet so heartfelt theme is very significantly chosen for the *Andante cantabile*, D major 3/4, and it is varied just as originally as interestingly throughout. The first variation consists of triplets in the pianoforte *in moto contrario*, with soft pedaltones,[15] to which first the *cello* and then the *violin* assent with sustained notes in unison.[16] These then take up in alternation a marked sixteenth-note figure with short, staccato chords in the pianoforte.[17] In the third they again alternate with the pianoforte in strangely tied sixteenth-note triplets followed by sustained notes.[18] The fourth is inscribed *un poco più adagio*.[19] Here the left hand bounds through the succession of harmonies in thirty-second notes, while the right performs syncopated octaves and thirds, and the accompanying instruments declaim the lyrical theme. This combination changes in the middle, however, in such a way that the pianoforte works in thirty-second notes in both hands, and *cello* and *violin* state the syncopated figure.[20] The last variation, marked *tempo primo*,[21] consists of the motive played all the way through *pianissimo* by the pianoforte, with its two companions joining in to some extent, and with reminiscences of the first variation, ever fainter and fainter, the composer leads through the minor seventh chord of B-flat major to the last piece, *Allegro moderato* 2/4, which because of this deceptive cadence seems to begin in *E-flat major*. After several mea-

[13]Mm. 126–286.
[14]Actually, the passage beginning at m. 411, which Beethoven labeled "coda," begins with a shortened version of the trio section, which immediately follows the repeat of the first part. The material of the first part then returns for the final nine measures of the movement.
[15]That is, very low bass tones, which serve as the foundation for a measure or more of harmony.
[16]Mm. 29–56.
[17]Mm. 57–84. Although the author doesn't say so, these measures constitute the second variation.
[18]Mm. 85–112.
[19]Mm. 113–40.
[20]Mm. 120–28.
[21]Mm. 141ff. Technically, this is not a variation but an extended coda.

sures, however, in which the motive is heard with few notes, the true principal key of *B-flat major* is announced. This movement has a playful character, which comes forward very visibly because of the easy manner in which all three instruments are treated, and the lively passages and figures that are assigned to them. The first, bigger, completely written-out half[22] is treated like a rondo, only after a reprise of the theme the *A-flat* in the bass is exchanged for the equivalent *G-sharp*, this descends to *E*, and the seventh chord on it is sustained. Now begins a new tempo in *A major Presto* 6/8, in which violin and cello perform quick runs a third apart, while the right hand of the pianoforte trills on tirelessly, and the left plays full chords.[23] The composer arrives back in *B-flat major* through exactly the same enharmonic exchange, and continues this new motive with its onward rolling motion uninterruptedly until the end, which he brings about, after a diminuendo and a ritardando, in an even faster tempo with a *più presto* of fifteen measures. It should go without saying that this entire half of the finale must be declaimed with decided precision and with as much fire as possible. An equally indispensable condition is that the three players who unite for the performance of this trio possess, in addition to technical and practical capabilities, sensibility and feeling as well: in a word, that they should be genuine artists. The cellist must be, above all, a singer upon his instrument, and for the declamation of the principal voice, that of the pianoforte, a secure, confident, practiced fist is required. On the whole, in order truly to realize the *omne trinum perfectum*,[24] the participants must, as they say, truly understand things together, and blend their playing into one. Then, however, the most magnificent total effect, the most perfect enjoyment can be guaranteed with apodictic certainty. The reviewer, who has several times been fortunate enough to be present at a completely successful production of this work of art, carried out in the spirit of the author, was charmed and enchanted by it, and still luxuriates in the recollection.

[22]Mm. 1–253.
[23]Mm. 254ff.
[24]Latin, "everything threefold is perfect."

97.2.

"Reviews."
***Allgemeine musikalische Zeitung* 24**
(19 March 1823): col. 192–94.[1]

There are people who possess such a fortunate physiognomy that, without closer acquaintance, they awaken a favorable prejudice; things that are fitted out with such a pleasant exterior that one believes one may guarantee their inner excellence; artistic products for which the author's name alone as a sign-board serves as the institution most certain to bring about its honorable acceptance everywhere. The work under discussion, however, enjoys this advantage, as pertaining to the last category, in a twofold form. First, one already knows in advance what B.'s genius is able to accomplish; how much more yet must not this be spurred and urged on by this thought: "this spiritual offspring is dedicated as an offering to the exalted friend of art, who does not consider it beneath his princely dignity to call himself a student, although he is known everywhere as an accomplished master as a pianoforte player, as a solid composer intimately familiar with the deepest secrets of art; who, like only a very few, is capable of following the flight of his master's imagination, whose deepest secrets disclose themselves to his searching glance; and who in performance is animated by the exalted creator's gigantic spirit."[2] Thus did B. dedicate this trio, which incontestably shines as one of the most brightly sprouting leaves in his already long-won laurel crown, to the most illustrious Archduke Rudolph of Austria, presently Cardinal Archbishop of Olmütz.[3] He did not call it grand, even though it is far worthier of this sobriquet than a hundred other of its consorts for which such epithets refer primarily to the number of pages.

It falls into four sections. The first movement (Allegro moderato 4/4 B-flat) is abounding in artistic beauties, full of originality, and decked out with elegant pomp. The noble, melodious motive is distributed among the trio in alternation. In the alternate section the

[1]This review also refers to the first edition of 1816.
[2]These fanciful words do not actually appear on the title page.
[3]The Archduke Rudolph became Archbishop of Olmütz and was created a cardinal in 1819, two years after he received the dedication of this trio. This circumstance eventually led to the composition of the *Missa Solemnis*, Op. 123, which was also dedicated to him.

voices branch out in charming canonic combinations,[4] and the introduction to the re-entry of the theme in the second part is particularly interesting:[5] while the pianoforte plays soft arpeggios, the accompanying instruments alternately mark the theme, and immediately unite in runs at the third, interrupted by short trills of the principal voice, until, growing to full power and gradually fading away again, the principal motive completely unexpectedly resounds again, only a little bit changed, and everything proceeds on its settled path in the most beautiful arrangement with an extended conclusion. The minuet (scherzo), along with its twin brother, the trio, which, as it were, forms its shadow side with its placement in gloomy B-flat minor, displays, for all its apparent frivolity, an uncommonly abundant treasure of contrapuntal beauties: this being so entirely the way of the genuine master, who writes learnedly without making a show of learnedness. The third movement is an Andante with variations in D major 3/4, whose genial theme is as beautifully and attractively invented as it is varied with skill and prudence. The composer prepares No. 4, the finale (Allegro moderato, 2/4 B-flat major), in which all the instruments, closely united, contend in lively, brilliant passagework, without a real conclusion. By means of an *inganno* we find ourselves in A major, in which key a new tempo (Presto 6/8) enters, which is established after another similar enharmonic shift in the fundamental harmony, and the whole concludes quite energetically with a fiery coda in an even more accelerated tempo. The artists who unite for the performance of this magnificent work must deserve this honorable name in the full scope of the word. That is to say, they must be capable of adopting the poet's spirit and instilling it into their delivery; the most all-embracing custom fails where Prometheus lacks invigorating divine sparks. The publishing firm has in its turn provided for a pleasing appearance.

[4]Mm. 55–59.
[5]Mm. 132ff.

97.3.

"News. Vienna. Musical Diary for the Month of December."
Allgemeine musikalische Zeitung 27
(21 December 1825): col. 840.[1]

(With String Quartets, ops. 127, 132)

On the 6th: *on the premises of the Music Association:* private entertainment by Mr. Linke,[2] at which were given: 1. grand trio (B-flat major), by L. van Beethoven. Pianoforte: Mr. Carl Maria von Bocklet; violin: Mr. Schuppanzigh; violoncello: Mr. Linke; three names which guarantee the most accomplished performance.[3] Mr. Bocklet belongs among the most thoughtful keyboard players of his time; his object is to instill life and soul into the instrument and to fathom the spirit of the tone poem. At the same time, he is by no means lacking in mechanical dexterity. 2. Beethoven's newest quartet (A minor), consisting of the following movements: introduction, Allegro moderato[4] (A minor); Scherzo[5] (A major); Adagio "Song of thanksgiving of a convalescent to the deity"[6] (F major, Lydian mode, without B-flat);[7] March[8] (A major); Recitative and Finale: Allegro appassionato (A minor). What our musical Jean Paul has given us is once again grand, magnificent, unusual, astonishing, and original,

[1]This concert, which took place on 6 November, despite the heading, featured the first public performance of the string quartet, Op. 132, played by the "Schuppanzigh quartet," which currently consisted of Ignaz Schuppanzigh, Karl Holz, Franz Weiss, and Joseph Linke."

[2]Joseph Linke (1783–1837) was the violoncellist for whom Beethoven wrote the cello sonatas, Op. 102. See Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, vol. 2 (Lincoln: University of Nebraska Press, 2001), no. 207, n. 6.

[3]Except for the pianist, these were the same performers who premiered Op. 97 in 1814. At that time Beethoven played.

[4]Actually Assai sostenuto–Allegro.

[5]Actually Allegro ma non tanto.

[6]Actually molto Adagio. The subtitle was written by Beethoven in German in the manuscript and was printed in the original edition in Italian.

[7]The author indicates "H-flat" at this point. In German, "B" normally designates B-flat, and "H" is used for B-natural. This is a survival of medieval solmization, according to which B-natural occurred only in the highest ("hard") hexachord beginning on G, and was thought of as a separate note from B-flat, which had already appeared in the "soft" hexachord beginning on F. The author has probably used this unusual designation to indicate that B-flat is not simply missing from the piece, but has been replaced by B-natural in order to reflect the Lydian modality, which Beethoven indicated in his handwritten subtitle (mentioned in the previous note).

[8]Actually Alla Marcia, assai vivace.

but must be, however, not only heard frequently, but also properly studied. Evidently, lively receptivity for the latter work was impaired by the preceding trio, which enchanted all present with the naive naturalness of its provocative tone-colors, its lovely melodies, its piquant seasonings. The predominantly gloomy character of the whole, a uniformity not removed by the most variegated working out in the very long Adagio, which, with its strange B-natural in the scale of F, placed tangible shackles in the way of the composer's progress, and also, to be sure, the unbearable heat in the humble, crowded hall, along with several related circumstances, may be the reasons why this youngest spiritual child of the inexhaustibly fruitful master did not make the general sensation which various select individuals who had been present at earlier performances at private family gatherings had announced beforehand.[9] Just as the quartet which appeared before this one (in E-flat major) was at first received lukewarmly, then was first understood, recognized, and now is counted among the most treasured of masterworks, so it will probably go with this newest one as well.[10] In order to shine as a virtuoso as well, the concert-giver played in conclusion: 3. Bernhard Romberg's fantasy with full orchestra, and displayed therein his full artistic richness with a soulful tone, admirable dexterity, and the most refined delivery.

[9]Two such performances, which took place at the tavern "zum Wilden Mann" on 9 and 11 September 1825, are recounted in Thayer-Forbes, 960. It was reported that Beethoven's friend Johann Nepomuk Wolfmayer "wept like a child" on hearing the "heilige Dankgesang."

[10]The first performance of Op. 127 had taken place only the previous March, and the work had not yet been published at this time. It is possible that the writer is referring to Op. 74, the "Harp" Quartet (see 74.1 and 74.2), the last but one Beethoven quartet to appear in print. The *Allgemeine musikalische Zeitung* reviewer described it in 1811 as "more deep and rich in artistry than pleasing and appealing," but by 1830 it was described as "familiar," "beautiful," and "masterly." For the substantial press reaction to Op. 127, see Robin Wallace, editor, *The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 126 to WoO 140*, Boston University Center for Beethoven Studies, 2018 (http://www.bu.edu/beethovencenter/files/2017/06/crit_recep_beethoven_op126_to_WoO140_feb21-2.pdf).

97.4.

***Allgemeiner musikalischer Anzeiger* (W) 1 (21 November 1829): 186.**[1]

Where genius, art, nature, truth, spirit, originality, invention, working out, taste, power, fire, imagination, loveliness, deep feeling and merry joking embrace in sisterly concord: there one must proclaim with the poet: "Omne tulit punctum."[2]

[1]This refers to the 1826 reissue (Titelauflage) by Tobias Haslinger in Vienna.
[2]Latin for "[Whoever combines pleasure and usefulness] gains universal applause," a quotation from Horace's *De Arte Poetica*.

Op. 98. Song Cycle *An die ferne Geliebte*

98.1.

"Review."
***Allgemeine musikalische Zeitung* 19**
(22 January 1817): col. 73–76.[1]

With joy, and thanks toward the master who granted them to him, the reviewer announces these songs, closely linked together in poetry and music. Surely, all readers, if they have made their acquaintance, will agree with him if he counts most of them among the most beautiful that we have received in several years. Indeed, they will hardly contradict him if he maintains that, particularly in regard to imagination and feeling, they belong among the most beautiful that we possess overall. He cannot restrain himself from giving an account of the most essential things that he found here, even if, with B.'s name and after this general explanation, this should not also be necessary.

The poet, may his name be as indicated or not,[2] has furnished songs that are not only truly beautiful in general, but also extremely well suited to music. They indicate specific situations that alternate happily, are sung sincerely from the soul, and do both in forms that likewise alternate happily, and also in language which is florid, cultivated, and (apart from a few harsh moments in the rhymes, hiatus, and so forth) euphonious. The first song, which also serves as the introduction, and is also one of the most successful, may demonstrate this:

> I sit on the hill, watching
> The blue land of clouds,
> Looking toward the distant meadows
> Where I found you, beloved.

[1]The song cycle *An die ferne Geliebte*, Op. 98, was written in early1816 and published in October of that year by Steiner in Vienna. It is widely considered the prototype of the Romantic song cycle, as well as one of the first indications of what would become Beethoven's late style. See Joseph Kerman, "An die ferne Geliebte," in *Beethoven Studies*, ed. Alan Tyson (New York: W. W. Norton, 1973): 123–57. This review refers to the first edition.
[2]Alois Jeitteles (1794–1858) was a young student of medicine at the University of Vienna when he gave the poems to Beethoven. Otherwise, he has no significance in the history of German poetry. The author's comment here may be a reflection of Jeitteles's Jewish surname; for this to have raised questions in his mind would have been typical of his time, especially in the climate of rising German nationalism that followed the Congress of Vienna.

I am parted far from you;
Mountain and valley lie divisively
Between us and our peace,
our good fortune and our pain.

Alas, you cannot see my look,
Which hurries so glowingly to you,
And the sighs—they blow away
Into the space that separates us.

Does nothing want to reach you any more?
Nothing to be the messenger of love?
I want to sing songs,
That complain to you of my pain!

For before the sound of singing
All space and time disappear;
And a loving heart attains
What a loving heart has consecrated.

The composer, like the poet, begins with the utmost simplicity, with a tender melody that is at first accompanied nearly only by the necessary chords. This melody remains the same through all the strophes, as was necessary here (and as is the case, for the most part, for the other songs as well). For the third, however, the accompaniment, like the singer's soul, becomes somewhat more restless, and some painful sounds crowd in between. In the fourth a somewhat soothing mood returns, but the harmony is more deeply effective than before, and is only gently resolved. At the end the accompaniment becomes more powerful, confident, and courageous, just like the poem. Now a short, quick interlude follows, and fades away thus, at the same time forming a transition to the second rather cheerful song that is just as appropriate as it is uncommonly graceful and attractive (the first begins in E-flat major and modulates, essentially, only to the dominant):

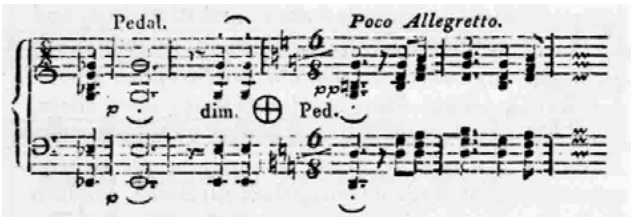

Figure 57. *Op. 98, mm. 51 (beat 3)–55*

In the second strophe, where the poet describes a deep, thoughtful rest, it is a very good idea, and, if the singer does his part, extraordinarily effective, to give the singing voice only one

continuous note, the dominant, letting the accompaniment alone continue the melody and harmony of the other strophes. This second song runs directly into the third (G major to A-flat major), which is heightened in affect, and therefore, where the text has allowed it, also has an accompaniment with a constant, worked out figuration to the simple, lovely melody of the singing voice. This song has much that is unusual, and must be well understood by the singer and accompanist, and not just, like all songs, be declaimed with soul, but also with the greatest delicacy, which for the last-mentioned is not entirely easy. Then, however, it too will have a characteristic effect, and several passages where the composer matches the poet most closely penetrate deep into the heart. (The engraving error on p. 11, system 3—"stehen" instead of "sehen" can easily be misleading and should be corrected.)[3] The fourth song, which the poet has perhaps formed too similarly to the third in content and form, was likewise joined quite closely to it by the composer, and written in the same key as well, but with a change of meter and an entirely different accompaniment to the melody of the singing voice, which here is kept lighter. This piece seems to the reviewer to be the least distinguished. The transition from this to the fifth song (from A-flat major to C major) announces well enough a transformation of the scene, painting it, so to speak, and certainly toward cheerfulness. The melody here becomes like a pastoral, and the rustically simple, cheerful accompaniment remains the same, even where this remaining the same perhaps sounds strange. It has, to be sure, become spring, of which one certainly knows:

"Whatever loves, it knows how to unite."

The composer could have paid somewhat more attention to the change of heart with which the lover concludes, that he can only keep hoping for this, not see it fulfilled:

> May returns, the meadow blooms;
> The winds blow so softly, so mildly;
> Only I cannot leave here!
> When spring unites everything that loves,
> Only for our love does no spring appear,
> And tears are all that it yields!

and the music, even if he wanted to continue the melody, could have been separated more from the remaining strophes through the accompaniment. The *ritardando* doesn't do this alone, and only gives the singer an *opportunity* for the appropriate expression. Therefore, strictly speaking, it is only an expedient; one wishes, though, not for the opportunity for the matter, but

[3]The text at this point reads: "Flüstr' ihr zu mein Liebesflehen/Laß sie Bächlein klein und schmal,/Treu in deinen Wogen sehen/Meine Thränen ohne Zahl." (Whisper my lover's entreaties to her; let her, little brook small and narrow, see clearly in your waves my countless tears.) The substitution of the word *stehen* ("stand") for *sehen* ("see") in the first edition does indeed confuse the meaning of the passage.

for the matter itself, and a master like Beethoven never needs an expedient. All the more magnificent, after a short turn through C minor, is the return to the key, and likewise to the mood and loveliness of the first song, in the last, truly splendid one, which, just as with the poet, reminds us again of that first song toward the end, only in more compressed form. It then ends with a freer, heartfelt conclusion, thus at the same time concluding the whole, perfectly satisfactorily and as one would wish, as a genuine song-*cycle*. We also set down here this beautiful, simple concluding song, as a counterpart to the introductory song already given:

> Take them up, then, these songs,
> That I have sung to you, beloved;
> Sing them again in the evening
> To the sweet sound of the lute.
>
> When the red of the twilight then moves
> Toward the quiet, blue sea,
> And its last beam dies out
> Under those high mountains:
>
> And you will sing what I have sung,
> What from my full breast
> resounded without the pageantry of art,
> Conscious only of longing:

Here enters that music from the first song:

> For these songs soften
> That which divides us so far;
> And a loving heart attains
> What a loving heart has consecrated.

And the two last lines, as a sententious refrain, so to speak, form the free conclusion mentioned above in variegated repetitions, the expression constantly heightened.

Just this simple exposition of the fundamental outlines of this lovely soul-painting should excuse the reviewer from the necessity of praising it. It should only yet be recalled that the master has here demonstrated everywhere that he is capable, if he wants to, of writing not just, like anyone, for the *song*—which, besides, nobody will doubt—but also for *singing*: for one cannot, scarcely any passages excepted, write more fluently and also more suitably for the instrument. Moreover, it does not demand more notes from the singer than any trained voice, high or low, can produce without strain: only a few beyond an octave.

The outward appearance of the little work is very good, and in the engraving only the underlay of the text is not indicated clearly.

98.2.

1.
***Allgemeiner musikalischer Anzeiger* (W) 2**
(7 August 1830): 126–27.[1]

It was a sensible idea to bring together this moving lover's lament, this graceful, deeply felt poem by one of our most amiable poets, into one tone-picture and to let the troubadour pour forth his entire soul in words and notes without interruption, amid gentle intermezzos of the lute. But working it out was not without great difficulty, and it truly required a genius like *Beethoven* to lend variety and constantly new charm to the ever returning longing, the life directed toward a single object and consecrated to it. How well has this creation succeeded! How tenderly and pleasantly is the theme reintroduced at every new entry in the first song! How lovingly does the constantly changing accompaniment caress the simple notes of the singing voice! How does the melody in the second song rise ever higher, ever new toward the clouds that hurry away, and then sink gradually back again toward the agreeable emotion of the fourth song. Now the original simple melody returns again, but the troubadour soon catches a presentiment of the nearness of his good fortune, and the whole closes quickly and triumphantly with a rushing Allegro. Young artists can learn a great deal by studying attentively the artistic construction of the present work. For it is not difficult to set a text to notes, but to take up this text in such a manner that the poet's words attain new life, new radiance, that no moment is unheeded, that the tone-poem is ever pleasing, sensible, and powerful, that is the secret that only discloses itself to reflection and to great talent that is equal to its task. The superficial musician sticks with superficiality, and does not penetrate the poem's inner life.

[1]This review was written in response to a Titelauflage (an authorized reprint with a new title page) by Tobias Haslinger in Vienna that appeared in 1826.

Op. 99. Song "Der Mann von Wort"

99.1.

"Brief Notices."
***Allgemeine musikalische Zeitung* 19**
(12 February 1817): col. 135.[1]

Truly a proper song (not in irregular strophes, although these are all set out) not without peculiarity of invention, perfectly right in expression and emphatically stated, not precise enough in the declamation of details, extremely simple in its accompaniment, in melody limited to the five notes from G to D, with good declamation and pronunciation, and with appropriate expression as well, particularly by a powerful bass voice, certain of the intended effect.

[1]The song "Der Mann von Wert," written in mid–1816, was published in November of that year by Steiner in Vienna. It was Steiner who, against the composer's wishes, decided to assign opus numbers to this work and to "Merkenstein," Op. 100, which was actually published two months earlier.

Op. 100. Song, "Merkenstein"

100.1.

"Short notices."
***Allgemeine musikalische Zeitung* 19**
(15 January 1817): col. 52.[1]

An amiable, well-behaved little song, set extremely easily and pleasantly for two singing voices and the pianoforte. The first singer need be in command of only eight notes, the second of only five, and the player nearly of only a few chords, and yet if they do their job nicely, they will truly be heard with pleasure everywhere.

[1]The song "Merkenstein" was written in 1814–1815 and was published by Steiner in Vienna in September 1816, two months before Op. 99.