The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 112 to Op. 122

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Foreword

This installment is the beginning of what was originally planned to be the fourth volume of *The Critical Reception of Beethoven's Compositions by His German Contemporaries*. With the exception of the Diabelli Variations, Op. 120, the reviews compiled here deal mostly with minor works. A great deal can be learned from these reviews about the state of musical aesthetics in the 1820s, when nearly all of them were written.

Adolf Bernhard Marx's review of Beethoven's setting of Goethe's poems "Meeresstille" and "Glückliche Fahrt," Op. 112 (112.3), offers a sophisticated theory of poetry, and of music's inadequacy in the face of poetic texts of the highest quality, that sheds new light on our understanding of the evolving relationship between the two art forms. Georg Christoph Grossheim's review of the overture "Zur Namensfeier," Op. 115 (115.1), highlights another aspect of that relationship: the increasing tendency to use the German verb *dichten*, formerly reserved for the composition of poetry, to describe the composition of music as well—a tendency reflected on the title pages of Beethoven's works published during the last decade of his life. In some of the reviews collected here and in subsequent installments of this collection, Beethoven is referred to as a tone poet (*Tondichter*), and his compositions as tone poems (*Tondichtungen*): a usage normally associated with programmatic orchestral works of the later 19th century.

The two reviews of the bagatelles for piano, Op. 119, meanwhile, show the extent to which musicians at this time were willing to read narrative and pictorial content into music without a title or text. "In most of these pieces," wrote the author of 119.2, "a specific situation of human life, and again the focal point or the moment of painful decision in this situation, is understood and portrayed. Do not object that the composer perhaps did not at all intend to express something specific. Whoever believes this truly does not know Beethoven's inmost nature." Beethoven, in other words, portrayed extramusical images and ideas in ways that imaginative listeners should be able to understand, and the reviewer's job is to assist that understanding by describing them in detail.

The substantial press reaction to works like Beethoven's incidental music to August von Kotzebue's plays *Die Ruinen von Athen* and *Ungarns erster Wohltäter*, Opp. 113, 114, and 117,

as well as to extracanonical works like the "Opferlied," Op. 121b, and the "Bundeslied," Op. 122, shows that while Beethoven was hardly ignored during the last decade of his life, the music with which the public was most familiar was substantially different from that which is best known today.

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 of the project was supported by a summer sabbatical from Baylor University.

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Op. 112. "Meeresstille und Glückliche Fahrt" for Choir and Orchestra

112.1.

Friedrich Rochlitz.

"Review."
***Allgemeine musikalische Zeitung* 24**
(9 October 1822): col. 674–76.[1]

After having let the friends of musical art inquire in vain for several years for products of his spirit, at least for bigger ones, the rich, magnificent Beethoven obliges them with this work, which, if not exactly imposing, is yet truly original, full of spirit and sensibility, while at the same time cheerful, accessible, and pleasing throughout, and certainly gives them much joy thereby. It is Goethe's two well-known poems: "A Deep Tranquility Prevails upon the Water"—and: "The Mists Are Breaking Up"—that he has treated here as two closely related, interconnected choruses with orchestral accompaniment. Like the poems, the melody is extremely simple and flows gently by. The orchestra, however, takes up the painterly qualities of the juxtaposed scenes from nature and presents them as far as possible to the listener's inner eye. It does this, however, not in the crassly materialistic, obvious way that has so often been rightly censured in others. It does not paint trivially, so that the notes conflict with what is being represented. It paints in a manner in which painting and expression join together as one—which, with this material, is not only permissible but (when it succeeds) praiseworthy, captivating, and indeed necessary if one is not to degenerate into the generic and indeterminate. This is worked out in a manner that is just as original as it is clear and thus most attractive and graceful. Something like this can probably not be clarified through words, but neither is this necessary, for who would not soon procure the little work for himself and make it audible, either complete in concert, or in a reduction at the pianoforte? Then one can be sure that everyone with even a general sensibility for music who pays attention will find and recognize every clever descriptive feature, especially since the poet's words serve for him as a commentary. The "deep stillness" that one hears, as strange as it may seem, right at the beginning, scarcely lets one breathe. The "gigantic vastness," p. 4, cuts in powerfully,[2] and only makes the return to the first image that follows right after it all the more effective. After everything has sunk as though in exhaustion, and like "the sea, rests without motion," there now begins, quite gradually, a slight

[1] Beethoven's setting of the two Goethe poems "Meeresstille" and "Glückliche Fahrt" was written in 1814–1815 and first published in score in or around May 1822 by Steiner in Vienna; the parts and keyboard reduction appeared later that year.
[2] Mm. 28 ff. and 36 ff.

movement (ritornello of the second chorus), which continually increases, becomes livelier, ever livelier, and now the choir breaks in briskly and powerfully: "The mists are breaking up." One has to smile, one cannot help it, but it is the smile of cheerful and hearty pleasure with which one receives faithfully conceived, cleverly and sensibly worked out naïvetés in poems or in any other art, and, if one encounters them in life, there as well. If at the first hearing one has surrendered oneself, as one should, to the total impression, at the repetition one has the chance the take note both of the means by which it is brought about and of the master's artistry. Even then, we can promise the participants that they will be satisfied in a distinctive, attractive manner. While these remarks apply first of all to the passage just mentioned, they do not apply to it alone, but also to various others that precede and follow it: for example, shortly afterward, the "Quickly! Quickly!," particularly when it appears for the second time and then repeatedly; the same cry of "Land" up to the final, joyous jubilation at the end: "The land! The land!" The whole is by no means difficult, or rather it is easy to perform. It demands, however, the greatest precision in its delivery, specifically in regard to the shadings of loudness and softness of the notes through all gradations that are marked in the score. The orchestra is made up of the quartet,[3] two flutes, two oboes, two clarinets in A, two bassoons, two horns in D and two in G, trumpets, and timpani. The score is beautifully engraved. The work will also be released by the same publisher in engraved parts and in keyboard reduction. —

Since the reviewer has had the opportunity to educate himself about Beethoven's newest, as yet unpublished works, and since he recognizes the great interest that all friends of music have in B.'s works, it is his pleasure to inform them that our master has recently completed several overtures of varied character and expression, and a grand mass for his imperial highness the Archduke Rudolph, Archbishop of Olmütz. The former will soon appear in print, and, given the extremely benevolent disposition of that revered prince, we may perhaps hope sooner or later to see the latter imparted to the public as well.[4]

[3]That is, the strings. These were conventionally notated on four staves, with parts for the first and second violins, violas, and cellos, with the basses doubling the cellos at the octave below. Late eighteenth-century orchestral parts—for example, for Mozart's piano concertos—sometimes preserve the traditional distinction between *solo* and *ripieno* parts that was characteristic of late baroque music, and Dexter Edge has argued that these works were sometimes performed with only one player on a part ("Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto," in *Mozart's Piano Concertos: Text, Context, Interpretation*, ed. Neal Zaslaw, 427–60 [Ann Arbor: University of Michigan Press, 1996]). In the present case, though, the designation "quartet" is used for convenience and does not imply one-on-a-part performance. In any case, the bass and cello parts in Beethoven's score are notated on separate staves and are semi-independent, making the "quartet" designation obsolete.

[4]The overtures mentioned here probably include the *Namensfeier*, Op. 115, written in 1814–1815 but not published until 1825; *Die Ruinen von Athen*, Op. 113, written in 1811 but published in 1823; *König Stephan*, Op. 117, written in 1811 and published in a four-hand keyboard arrangement in 1822 and in score in 1826; and *Die Weihe des Hauses*, Op. 124, written in 1822 and published in 1825. The *Missa Solemnis* was substantially completed in 1822, but Beethoven continued to revise the work as professional handwritten copies were being prepared in early 1823. For details, see William Drabkin, *Beethoven: Missa Solemnis* (Cambridge, UK: Cambridge University Press, 1991), 11–17. (The principal sources for the works, and their dates of origin, are tabulated on 12–13.) The Missa was not published until 1827. See also Robert Winter, "Reconstructing Riddles: The Sources for Beethoven's *Missa Solemnis*," in *Beethoven Essays: Studies in Honor of Elliot Forbes*, ed. Lewis Lockwood and Phyllis Benjamin, 217–50 (Cambridge, MA: Harvard University Press, 1984).

112.2.

"News. Königsberg (12 March)."
***Allgemeine musikalische Zeitung* 25**
(3 September 1823): col. 579.[1]

The concert hall was crowded full, and everything was well performed under Mr. Sämann's direction:[2] Overture to Cantemire by Fesca[3] (effective and well-orchestrated); recitative and rondo with orchestral accompaniment by C. M. von Weber,[4] sung by Demoiselle Knorre[5] (entertaining);[6] French (?) rondo, for concertizing pianoforte and violin with orchestral

[1]This report describes "a concert by the treasured, unfortunately very sick music teacher Gustav Wiebe." Wiebe was the brother of Carl Wiebe, an actor at the St. Petersburg theater (*Allgemeine musikalische Zeitung* 22, 766), and was apparently still a young man. In *Allgemeine musikalische Zeitung* 20, 363, he is praised for the relative restraint of his playing. The report excerpted here concludes with this statement: "Gustav Wiebe died on 24 June. A numerous entourage from all classes accompanied his body to the tomb, and his friends sang a very successful dirge composed by Mr. Sämann."

[2]Karl Heinrich Sämann, Sr. (1790–1860) became music director of the city of Königsberg shortly after this concert took place (his surname was frequently spelled Saemann). He was also a university professor and church organist. His compositions include a *Requiem* and the oratorio *Die Auferstehung des Erlösers*. He also published two books: *Gedanken über den Choral* (Königsberg, 1819), and *Kirchengesang unserer Zeit* (Königsberg, 1834). In his later years he directed many festivals and achieved wide recognition. He is frequently mentioned together with Wiebe in the *Allgemeine musikalische Zeitung*'s concert reports published before the latter's death.

[3]Friedrich Ernst Fesca (1794–1826), was a German composer known primarily for instrumental music. For a comparison of his opera *Cantemire* with *Fidelio*, see Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 2 (Lincoln: University of Nebraska Press, 2001), no. 247.

[4]This was probably "Il momento s'avvicina ... La dolce speranza," Op. 16, written by Weber in 1810.

[5]This singer is described in *Allgemeine musikalische Zeitung* 20, 364, as the daughter of the local theater painter (her name is also spelled Knorr). She is mentioned several times by the Königsberg correspondent in the late 1810s and early 1820s. When she married a Dr. von Freymann and moved to Riga in 1825, the correspondent wrote: "May the friends of music there esteem and treasure this educated and feeling singer as everyone here did." There was, however, no further mention of her in the *Allgemeine musikalische Zeitung*.

[6]This is the original punctuation. The lack of gender agreement on the adjective *unterhaltend* suggests that it applies to the Weber, rather than to the Moscheles.

accompaniment, by Moscheles,[7] splendidly played by Demoiselle Manitius,[8] a student of Mr. Wiebe, and Mr. Maurer[9] (baroque,[10] but effective and entertaining); song: "The horns resound" etc., for three voices accompanied by three horns by Methfessel;[11] Longing, by Schiller and A. Romberg, with orchestral accompaniment, sung by Demoiselle Cartellieri,[12] a pianoforte student of Mr. W; the *Freischütz*, potpourri for violoncello, with orchestral accompaniment by Krafft[13] (would have appealed more if the whole were not all too drawn out; Mr. Schlick[14] played admirably, as always, but we cannot suppress the wish to hear him once play a concerto of some substance); *Sea's Tranquillity and Prosperous Voyage*, by Goethe, for choir and orchestra by Louis v. Beethoven (a fortunate musical painting and, as a flight of humor, worthy of the master; the piano at the beginning of the piece was for once a true piano, and thus the forte was very stirring without being fortissimo—why is it not always done this way?). An abundance of women had to stand, and even for money no chairs were to be obtained from the neighboring room. Neither were the side doors, so necessary for relief from crowding, opened at the end of the concert. Such rare liberality! —

[7]Ignaz Moscheles (1794–1870) was a German pianist, composer, and conductor. He was one of the earliest champions of Beethoven's keyboard music. He also conducted the first London performance of the *Missa Solemnis* (1832) and translated Anton Schindler's Beethoven *Biographie von Ludwig van Beethoven* into English. His "Französisches Rondo" for piano, violin, and orchestra, Op. 48, was written in 1819.

[8]This pianist cannot be further identified.

[9]Eduard Maurer was one of the foremost violinists in Königsberg during the 1820s and 1830s. He performed in the orchestra and gave both solo and quartet performances. See *Allgemeine musikalische Zeitung* 27, 318 *inter alia*.

[10]The word baroque is used here in the sense of "unusual" or "exaggerated," not to refer to the period or style now called baroque.

[11]Albert (or Albrecht) Gottlieb Methfessel (1785–1869) was a German Kapellmeister and song composer.

[12]Emilia Cartellieri (ca. 1804–?) was apparently the sister of Casimir Antonio Cartellieri (1772–1807) who served as Kapellmeister to Prince Lobkowitz until his early death. His oratorio "Per celebrare la Festività del T. S. Natale" was performed at the Tonkünstler-Verein in Vienna at a concert in 1795 at which Beethoven also performed his piano concerto, Op. 15 (Eitner *Quellenlexikon* 2: 346). Their father, who was a prominent tenor in the late eighteenth century, is called Gioseffo Cartellieri by Eitner and Joseph Cartellieri by Fétis, who also states that he was born in Tuscany (François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed. [Paris, 1875], 2: 197). In *Allgemeine musikalische Zeitung* (19, 769 *inter alia*), however, his name is given as Antonio, and his birthplace as Milan. After her debut at age 10 (*Allgemeine musikalische Zeitung* 17, 472), Emilia Cartellieri continued to perform in Königsberg until the late 1830s; she also played the third piano part in a quadruple concerto by Carl Czerny at a concert in 1836 *(Allgemeine musikalische Zeitung* 38, 462).

[13]Nikolaus Kraft (1778–1853) was one of two cellists with that surname who played in the "Schuppanzigh Quartet," which introduced many of Beethoven's compositions for that medium; the other was his father, Anton Kraft (1749–1820).The reference here is to his "Pot-pourri sur des thèmes du Freyschutz," Op. 12.

[14]Schlick (first name unknown) is identified in several *Allgemeine musikalische Zeitung* reports as a rector in Königsberg and a gifted amateur cellist and composer.

112.3.

Adolf Bernhard Marx.

"Review."
***Berliner allgemeine musikalische Zeitung* 1**
(17 November 1824): 391–96.[1]

An immortal extends his hand to an immortal. Who does not feel moved by this greeting of Beethoven to Göthe? —It is always a holiday for the journal when Beethoven can be discussed, the living one among so many living dead. So we may allow a digression, like that of a work-free holiday before a working day, to delay the treatment of the subject itself.

There is a point in poetic understanding where the representation that is dawning on the spirit rushes forward too fully, too unanimously, too greatly for it to be grasped in individual parts, expressed in individual thoughts and images. The speech that then steals as though unawares from the lips of the poet is not the most valid expression of what moves his spirit in rich abundance and inward coherence. Rather, it betrays, like flashes of lightning in the night, a momentary trace—a point out of the whole. With poems of this kind, whoever is able to read only what stands written cannot presume to understand them. Only a practiced interpretive ability, supported by psychology, can sometimes—only true poetic divination can do so always—complete these poetic pauses.

Göthe is rich in passages of this kind. The monologue of Orestes in Iphigenia, which begins:

The last![2]

[1]This review also refers to the Steiner edition of 1822.
[2]This probably refers to a speech by Orestes at the beginning of the second scene of Act III of Goethe's *Iphigenie auf Tauris*. After collapsing in exhaustion, he arises to a vision of his ancestors in the underworld. His speech begins with the words

"Noch einen; reich mir aus Lethes Fluten
Den letzten kühlen Becher der Erquickung!"
("Yet another; give me from Lethe's waters
The last cooling cup of refreshment.")

is preceded by one of enormous importance. Gretchen's monologue in Faust

> Ah lean down
> You so full of sorrow[3]

contains several. The song that has been sung a thousand times:

> Up there on those mountains
> I have stood a thousand times—

Shepherd's lament over the absence of the beloved[4] contains one, which the majority of readers and singers have failed to notice. I mean the verse:

> And rain, storm, and tempest
> I sit out under the tree.
> The door there remains closed;
> But alas, it is all a dream.

What is the meaning of this

> But alas, it is all a dream,

when everything that the shepherd has said so far is truth and reality? —But with the words

> The door there remains closed;

the sorrowful story ends; the mouth is silent, and now imagination offers gentle consolation where reality could only wound. The other world is closed off to the inner eye of the enraptured lover. A door opens, the longed for one comes out, she nears—she is given back to him—for eternity!

> But alas, it is all a dream!

[3]Gretchen's lines that begin "Ach neige, Du schmerzensreiche" were set to music by Schubert as "Gretchens Bitte." They were also set, under different titles, by Bernhard Klein (1793–1832), Carl Loewe (1796–1869), Wagner, Verdi (in Italian) and Hugo Wolf. See Lawrence D. Snyder, *German Poetry in Song: An Index of Lieder* (Berkeley, CA: Fallen Leaf Press, 1995), 117.

[4]At the time this article was written, this poem, which begins with the words "Da droben auf jenem Berge," had been set to music, either as "Schäfer's Klagelied" or "Schäfer's Klage," by a large number of composers, including Moritz von Dietrichstein (1775–1864), Wilhelm Ehlers (1774–1845), Carl Friedrich Zelter (1758–1832), Johann Friedrich Reichardt (1752–1814), Franz Schubert (1797–1828) and Václav Jan Tomášek (1774–1850). See Snyder, *German Poetry in Song*, 120.

At this, bleak reality awakens on the forsaken one.

Related to these poems, in which we believe that we perceive poetic pauses, are those smaller, obscure poems of Göthe, whose fundamental idea is not articulated at all, but is only intimated in what the poem really says. The heavenly poem

Over all the peaks
Is rest,
In all the treetops
You notice
Scarcely a breeze;
The birds are silent in the forest,
Just wait! Soon
You too will rest.[5]

in which is poured down a rest so holy, a silence so full of secrets that one wants to hold one's breath and breathe out the syllables when reading it aloud, discloses in the last two lines a sensibility that is nowhere articulated, and that was not at all to be suspected from everything that had come before. This solemn silence of nature awakens in the singer a deeper stirring, like the sweet thrill that can descend upon a free soul at peace with itself. A heart too tender for the harsh blows of life—a Liane from Jean Paul's Titan—obtains from this silence the last sad consolation:

Soon
You too will rest.

This is the idea of the poem, suggested by the first lines, divined by the last ones, nowhere precisely articulated. We listen to the first stirring in the soul of the sufferer, before it has attained precise expression, and in this timid, seemingly involuntary emergence, in this veiled mystery, the unspeakably tender, most deeply resting one first receives the fundamental idea.

A similar concealment and disclosure of the idea also lies in the two poems composed by Beethoven:

Sea's Tranquility
A deep tranquility prevails in the water;
Without motion the sea rests
And, distressed, the sailor sees
Level flatness all around.

[5]Goethe's "Über allen gipfeln ist Ruh" had been set by several composers at the time of this article, including Zelter ("Ruhe," 1814), Johann Carl Gottfried Loewe (1796–1869) ("Wandrers Nacthlied," 1817) and Schubert ("Wandrers Nacthlied," 1822). See Snyder, *German Poetry in Song*, 142.

No wind from any side!
As frightening as the stillness of death!
In the vast expanse
No wave is stirring.

The singer's spirit feels itself alone, a lost point on the glistening, flat, maliciously lurking vastness, given over to its power, his pulse slowing to the stillness of death, no escape in the vast expanse. The deathly anxiety of the lonely, abandoned one, not the description that we read, is the soul of the poem. Once again, we perceive the description of the surroundings and nothing else, and can only surmise from it the idea that it excites—as though before it is ready to be precisely expressed.

This cannot be the first place that it has been pointed out how powerfully such veiled ideas of the poet—a glance at the development in his spirit, a surmise of his innermost life—grip everyone capable of grasping them. And now such a spark is cast into the breast of Beethoven, who in the domain of musical art has pressed on so far beyond all previous achievements to the outermost boundaries of surmise and of silence! The world of notes as well must then take on as high and perfected a form as it is capable of in this region. How powerfully Beethoven was set aflame by the poet—one almost divines it from the title page—is shown already by the extravagant means by which he fleshed out the poems. All the trumpets and timpani and a full choir were needed to serve them. In an unheard-of manner, register and everything else take part in painting the flat, malicious stillness. The string instruments lie motionless, far apart from each other,

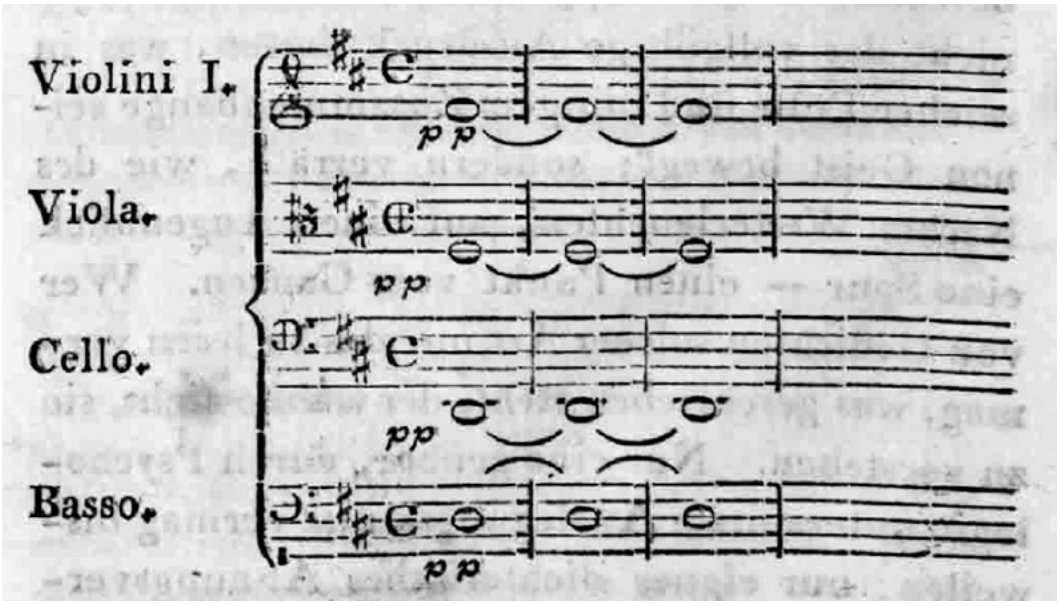

Figure 1. *Op. 112, mm. 1–3*

while the upper and lower voices lurk, as though frightened, apart.

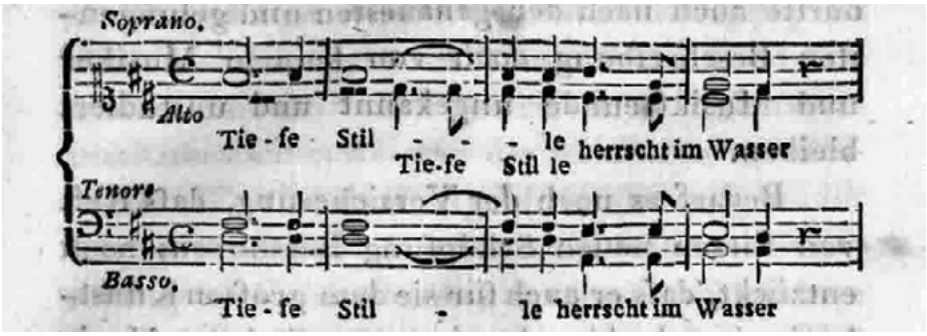

Figure 2. *Op. 112, mm. 3–6*

Here already, as in the further progress of this first part of the composition, the chords are often left incomplete. Through twenty-four measures the melody is carried only by the pianissimo of the string instruments. The

> No wind from any side ...
> The silence of death—

is interrupted by rests, accompanied by pizzicato. At the twenty-fifth measure the singing voices are combined for the first time, at the

> Frightening

that follows,[6] with the four horns and the bassoon; the other instruments rest so one can hear the deep rumble without distraction. Thus is everything united to paint the frightened silence, the false restfulness. —The extent to which Beethoven was permeated by material representation is shown by the illustration, insignificant in itself, of the word wave, at which the voices always rise in a gentle motion,

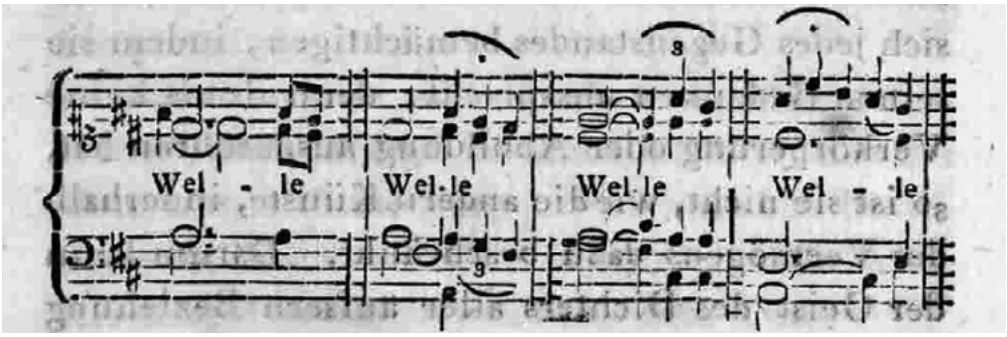

Figure 3. *Op. 112, mm. 33, 41, 45, 49*

[6]In the original German, the word *fürchterlich* follows "Todesstille" in line 7, even though they have been inverted in the translation given earlier in the text.

unlike anything else in the entire movement.[7] And in order that the conclusion may allow the representation to go on undisturbed, the bass omits its sealing, soothing final cadence:

Figure 4. *Op. 112, hypothetical final cadence*

and goes deeper into the vanishing, echoing depths. —

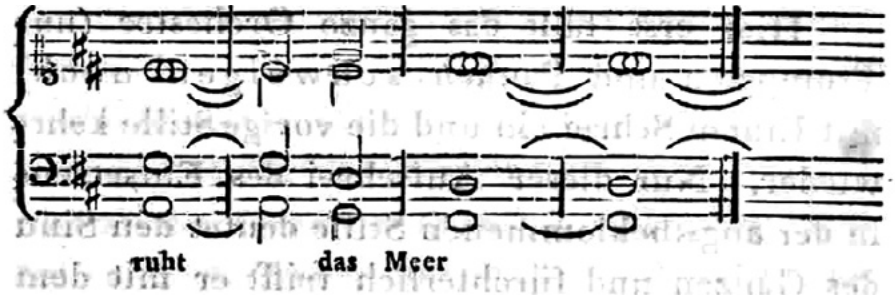

Figure 5. *Op. 112, mm. 70–73*

[7]A footnote in the original review reads: "Among other things, one can satisfy oneself at this point as to how devoid of any artistic sensibility are most discussions about musical painting. How, without having lost sight of the essence of artistic activity, can one only pose the question of what may be painted and where? 'May' presupposes freedom of choice; thus this question would be admissible only if painting or not painting were a matter of the artist's inclination. But it is certainly completely otherwise. The artist does not paint because he wants to, because it amuses him, because he has not purely recognized the fundamental idea, but because he must, because material representation has permeated him, has possessed him, and breaks forth irresistibly, as the tree shoot does through the hardest shell when its time has come. The artist can just as little have the intention to paint as not to paint; rather, each work escapes from him in its entirety from within. —What intention could have moved Beethoven to illustrate the insignificant word *wave*? But he had to do it, for his soul was filled with the image of the sea, which pressed forward in its entirety, and to this belonged also the image of the wave.

"Whoever paints without this inner necessity, though, perhaps as Haydn or somebody else has done, is always mistaken, whatever and wherever and whenever he may wish to paint, for the activity of his spirit lacks that unity and inseparability out of which alone a finished artistic creation can arise. Thus one cannot set down rules for the artist as to what may be painted, but rather the command: let yourself be permeated by your subject and then let it emerge freely, without adding or taking away anything."

Musical painting ("Malerei") was a favorite subject of Marx's, and he frequently cited Beethoven's works as particularly good examples of the type of painting that he describes here, which he and others of his generation frequently distinguished from the kind of naive pictorialism found in earlier works like Haydn's *Creation*. For more on this topic, see Robin Wallace, *Beethoven's Critics* (Cambridge: Cambridge University Press, 1986), 45–53, 69–73. Marx's own treatise *Ueber Malerei in der Tonkunst: Ein Maigruss an die Kunstphilosophen*, was published by G. Finck in Berlin in 1828.

Only the violoncello contributes a low D as the fundamental note.

Nevertheless, it is not description, but, as we have indicated above, the fundamental idea of the poem that is the soul of the composition. This betrays itself in one feature, but a powerful one. After the

> As frightening as the stillness of death!

described above, at the words

> In the vast expanse

the voices press together anxiously for the first time on a close harmony, in order to be flung apart in terror at the word "expanse."

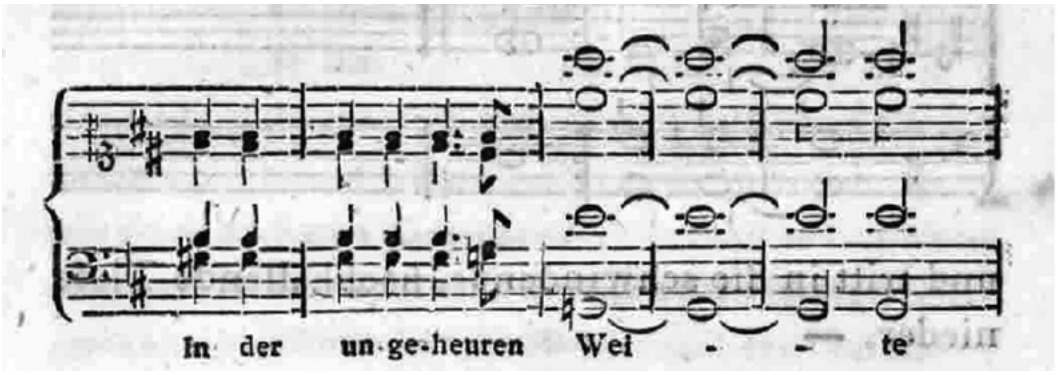

Figure 6. *Op. 112, mm. 26–30*

Here the full orchestra enters for the first time (only trumpets and timpani are still silent) with a cry, and the former stillness returns. Only this outcry of terror in the silence gripped by anxiety indicates the sense of the whole, and it frighteningly coincides with the most frightening feature of the poem. This vast expanse, above which no cry resounds, from which no arm can fight its way out, to the boundary of which no eye can see, tears apart even the bond of anxiety. —

That D, with which the violoncello concluded the first part, leads into the second part. One instrument after another joins in, they all flutter gently up and down, with more and more fullness, more and more intensity, and finally the full choir enters with trumpets and timpani:

> The mists are breaking up,
> The heavens are bright
> And Äolus looses
> The anxious bond.

The winds rustle,
The sailor is in motion,
Quickly, quickly!
The waves diverge,
The distance draws near,
I already see the land!

How everything here lives and flows, how the instruments storm and surge, how they press on while the singers are at rest, how all the voices call after one another drunk with joy and wrap around each other in a happy embrace, and how the Land! Land! is shouted in celebration, and finally the instruments greet it like flags of peace—whoever knows the power of musical art and Beethoven will surmise all this. We do not want to tire the reader and ourselves with an index of all the individual features in the masterful image, for even after the most precise and successful description it should not remain unknown and unstudied by any musician or friend of music.

Does the reviewer need to provide further assurance that he was highly charmed by this new creation of Beethoven, that he is most sincerely grateful for it to the great artist, from whom he, like every musician, has so infinitely much to be grateful for? Nevertheless, it must be stated that the composer did not enhance the poet, did not strengthen the effect of the poem, but rather diminished it. The fault for this, however, does not lie with Beethoven, but rather with the impossibility of setting poems like those indicated above to music in a completely satisfactory manner. This opinion is surprising, since everyone feels, and the reviewer has acknowledged, how powerfully stimulating such poems must be to the musician in particular. A more carefully laid foundation is therefore necessary, and along with it a glance at the fundamental essence of poetry and music.

Poetry is the only incorporeal art. In it, the spirit looks at pure thought and captures it in words, which are not the subject at hand, nor an image of it, but rather the abstract signs that the spirit has chosen for them. For that reason, poetry can seize upon every subject while expressing its thoughts; for since it has no embodiment or illustration to perform, its powers are not limited by these things, as are those of the other arts. For that reason, the poet's spirit can renounce all outward references and become entirely self-absorbed, concentrating on its own inner activity. Thus it can take up and express the representation of outward subjects, and instead of an uninterrupted succession of ideas connected to it, can allow only more disconnected sequences to be perceived, while those in between remain in awareness, even if they are not expressed in words. In all this the musical element is not yet aroused; the pure idea, completely disconnected from corporeality, belongs exclusively to poetry.

Now, however, if corporeality incites the spirit, matter incites the idea, this at once spiritual and corporeal excitement is note and sound, becomes music. Since the musical elements, note and sound, already present themselves outwardly as materially recognizable, mathematically demonstrable vibrations of bodies, since hearing is already a vibration of the auditory nerves, it follows that the first recognizable influence of music is a material one, and

that therefore even that music that is the richest in ideas, the most spiritual, does not cease to belong as well to the material domain.[8]

From this it follows that music can only be at home where spiritual *and* material powers, and not the first alone, are brought to bear. This statement is beyond dispute with regard to all subjects that belong purely to understanding. It cannot seriously occur to anyone to set logic or Euclid's elements or the pandects to music. The same law, though, is also applicable to all other ideas that by their very nature have no connection, or only a distant one, to materiality. So, for example, the pure ideas of divinity, of immortality, etc., cannot be treated musically, even though more remote corollaries derived from these ideas can be directly connected to materiality and treated musically.

This applies to all of the poems mentioned above. In all of them the poet's spirit has removed itself from every material connection and retreated within itself. In "Shepherd's Lament," with the verse

> The door there remains closed

he cuts through every thread connected with reality and weaves a new succession of events within himself. We can only understand him and the progress of the poem if our spirit, incited by it, acts in a similarly detached manner. This is not a musical element, though; indeed, music would destroy this free submergence of the spirit within itself and fetter it to a specific succession of material representations, or else compel it, through its uninterrupted progress, to pass over all ideas, through which alone the following line is explicable. This is what everyone has had to do who has composed songs in song form; one must judge, however, whether the listener is not thereby robbed of the poem's deepest beauty. If, on the other hand, one wished to fill out the poetic pauses musically, the listener would lose thereby not just the enjoyment of completing them out of his own spirit, but also the balance between poem and composition and their inner coalescence, for how long would the former have to recede behind the latter?

[8]Having discussed musical painting in a footnote, Marx turns here to the more directly relevant topic of the relationship between music and poetry. What is intriguing about the view that he outlines succinctly in this article is that it completely inverts the more familiar early Romantic characterization of music advanced by influential poets like Ludwig Tieck and Wilhelm Wackenroder. For these writers, it is the abstraction of music from physical reality—its freedom from the restrictions involved in verbal language—that enables it to express ideas in unmediated form. Marx's characterization of music, which will be underscored by several other writers in these reviews, is at once more complex and more revealing, since it comes from a practicing musician who was intimately familiar with music's expressive capabilities and limitations. By suggesting that music is incapable of expressing purely abstract ideas, but that it uniquely mediates between the spiritual and material worlds, Marx offered a practical interpretive paradigm that resonated with the stated goals and achievements of many early nineteenth-century musicians.

In the poem

Over all the treetops[9]

the poet's spirit takes up within itself not the material impression of natural rest, but rather all aspects of the idea of rest, turning them, despondently, upon itself. This could have given birth to a song of longing for rest, suited to material—that is, musical—animation. However, the poet has only alluded to this; his spirit lingers at the gates of materiality, and the poem ends at the point where music, according to its essential nature, could only begin. The most beautiful of all compositions of this poem familiar to the reviewer is the one by Löwe, previously communicated by this journal.[10] However, the composer was not able to give us back, let alone intensify, that silent, self-absorbed spiritual activity, that rich sequence of ideas that is unexpressed but so surely awakened in us, this long, mute monologue, and instead we are grateful to his fortunate muse for a beautiful song of tender, loving longing.

So it is also with the first of the poems composed by Beethoven. The poet takes off from the idea of frightful tranquillity at sea, subjects our spirit to the terrors of this loneliness, and abandons it. Everyone who wishes to experience the poem can do so only in this solitude. With Beethoven we are confronted by a choir of people—and the poem disintegrates within itself. This has in turn affected the music; the poet's demolished idea was still powerful enough that no other construction could arise from it. Apart from some individual beauties, the choir, on the whole and as a choir, has no truth. Let us consider the principal characteristic, mentioned above, of the words

In the vast expanse

The idea that a terrified cry breaks out from the anxious silence is in itself beautiful. However, if one examines each individual voice, each one must be pronounced untrue. The discant's[11] jump from e' to a'' and certainly the fall of the bass from the little to the great G demonstrate this most easily—this is not natural musical speech; the voices have given up their individuality, their personal truth, and have become the instrument of the composer. This verdict is confirmed everywhere. To the extent that the poet leaves the composer unmoved, the choir remains unmoved as well; the beginning of the upper melody proves this:

[9]Marx misquoted the Goethe poem at this point. The opening line reads "Über allen Gipflen" ("Over all the peaks"); the "Wipfeln" ("treetops") are not mentioned until line 3.

[10]Loewe (see n. 5, above) was a prominent German composer who is now remembered for his songs and ballads, which he sang widely in public, although he wrote dramatic music and instrumental music as well. The setting of "Über allen Gipfeln" alluded to here might be from his Op. 9, *Gesammelte Lieder, Gesänge, Romanzen und Balladen*, which, according to *New Grove*, 2nd edition, 15, 70–71, was written in 1817.

[11]That is, the soprano part.

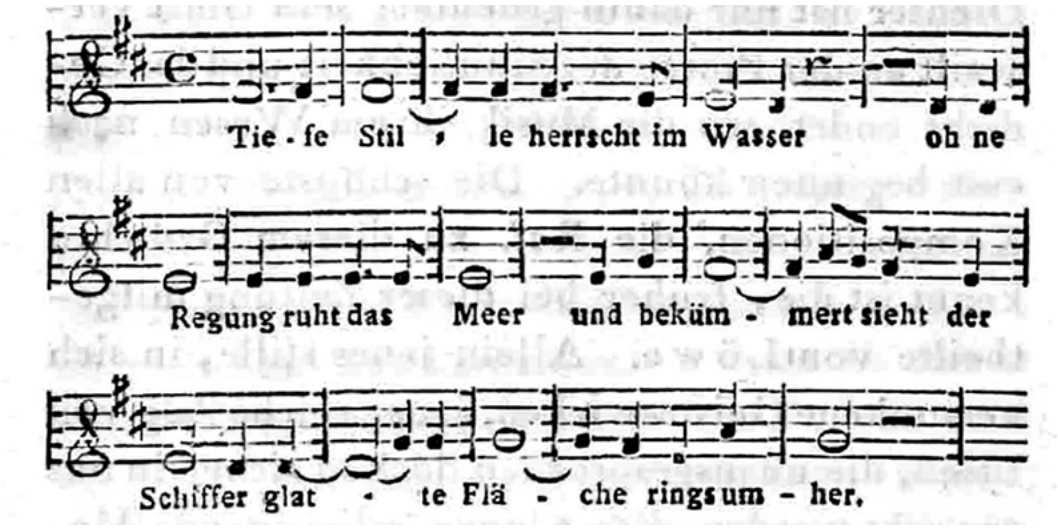

FIGURE 7. *Op. 112, soprano part, mm. 3–18; the third note in m. 5, on the word "herrscht," should be a G.*

But is this the speech of sailors who will soon utter that cry of terror? And after this frightful outcry, can the poet's idea allow a return to the restful description, a complete reprise such as we find in Beethoven? This was perhaps desirable to round out the music, but only clarifies all the more the incompatibility of this poem with music.

This resistance of the poem is less perceptible in the second: prosperous voyage. It rests on the first one, though, as its foundation, and if the judgment expressed about that one is true, then it must be applied to the second as well. In this one, the voices are certainly treated much more individually, and with more dramatic truth, than in the first. As in the first, however, the essence of music necessitated a prolongation that weakens the poem; the poet's lightning flash subsides into a distant glow!

If it was indeed not possible for the poems to gain anything through musical treatment, we nevertheless possess a valuable proof of what Beethoven's own great spirit can still accomplish when musical art has reached its natural limitations, and no more flattering tribute can befall a poet than when such a genius boldly steps over those sacred limits out of love for him.

112.4.

***Allgemeiner musikalischer Anzeiger* (Vienna) 2 (8 April 1830): col. 53–54.**[1]

The traveler who, after a journey of several months at sea, expects at any moment to see Bengal's flower-strewn coast and burns with eagerness to enter the land of wonders, finds himself marooned on the boundless ocean through the absence of wind. The atmosphere burns hotly, the air is stifling, he looks around confusedly, he powerfully expels a sound from his full breast, the broad desolation swallows him up, and everything round about him is once again quiet. Now the waves curl in the distance, they draw foamily near, every ear strains, every glance is fixed, the sails move, puff up, the air gently fans the hot cheeks of the exhausted one, the sun beams down in its full brilliance, and from the full breasts of the sailors resounds a happy chorus. The winds murmur, everything breathes activity, land is sighted. Everyone hurries to the deck, and every heart breathes more freely, every breast expands. Everyone runs around together in happy confusion, everyone wants to speak, to put his feelings into words, and the ship travels majestically into the safe harbor. This tone painting has been portrayed for us by Germany's greatest heroes of art, and Beethoven, the composer, dedicates it to Goethe, the poet, with the motto taken from Vosse's translation of Homer's Odyssey:

> All mortal people on earth receive singers
> Rightly with attention and respect; the muse itself
> Teaches them sublime song and holds power over singers.[2]

It is an elevated pleasure to see two such sublime souls so intimately joined, and to see Beethoven's genius bowing respectfully before Goethe. His work, whose total impression we strove to reproduce here, shows that he understood the poet. It would be out of place here to go into details and inspect chords and interpretation in a petty fashion. One should hear and feel them.

[1] This review refers to the edition published by Tobias Haslinger in Vienna in 1826.

[2] Johann Heinrich Voß (1751–1826) was a German poet who is remembered primarily for his translations of classical texts. His four-volume translation of Homer, published in 1793, "made Homer a 'German' poet." See Gerda Jordan, "Johann Heinrich Voß," in *Dictionary of Literary Biography* 90: *German Writers in the Age of Goethe*, 1789–1832, ed. James Hardin and Christopher E. Schweitzer (Detroit: Gale Research, 1989), 248.

Op. 113. Incidental Music to August von Kotzebue's *Die Ruinen von Athen*

113.1.

M … s.

"Music; Collection of the Complete Overtures of Ludwig van Beethoven."
***Zeitung für die elegante Welt* 24**
(7 November 1824): col. 1758–1759.[1]

(Arrangement for piano—overture only)

A welcome undertaking, the publication of van Beethoven's overtures in this manner. The present original, delicate, not excessively drawn-out composition begins Andante con moto (G minor, 6/8), with sharp expression, which, however, soon resolves with gentleness and complete happiness into a short, march-like movement (Marcia, moderato, G major, 4/4).[2] Running triplets give it a true liveliness.[3] It alternates with a secondary theme in C major of a very fine and lovely design,[4] which distinguishes itself through delicate melody and fortunate contrapuntal imitations. On the whole, something of Cherubini's style and manner seems present in this splendid composition. What is more, is can be played rather comfortably; it needs, however, to be delivered with exceptional elegance if its entire effect is not to be missed.

[1]Beethoven's incidental music to August von Kotzebue's (1761–1819) "Nachspiel" *Die Ruinen von Athen* was composed in 1811. Over ten years later, in February 1823, the overture was released by Steiner in Vienna as Op. 113. It was released simultaneously in anonymous transcriptions for piano four hands and piano solo, and this review refers to the last of these. A four-hand transcription of the Turkish march, no. 4, was also released in 1823 by Pietro Mechetti in Vienna. The remainder of the pieces were not published in score until 1846. These are now also catalogued as part of Op. 113.
[2]Mm. 20ff.
[3]The triplet accompaniment begins with the Allegro ma non troppo at m. 29.
[4]Mm. 61ff.

113.2.

"News. Vienna. Overview of the Month of March."
***Allgemeine musikalische Zeitung* 21**
(21 April 1819): col. 271.

(Overture only)

On the 21st in the Roman emperor's hotel, Mr. Linke,[1] whose most recent violoncello concerto did not particularly appeal, although his perfectly masterful playing was appreciated as it deserves to be, both here and in a Romberg Polacca. Then we heard: Beethoven's overture to the Ruins of Athens (in E-flat),[2] for which the reviewer frankly admits that he has never been able to acquire a taste, despite the most favorable prejudice and often-repeated hearings. Further: violin variations on a Hungarian theme by Pechatscheck[3] and an aria from Pär's Agnese,[4] beautifully delivered by Mr. Seipelt.[5] At the same hour the second society concert was also given in the grand Redoutensaal, wherein a splendid new symphony by Fesca and an effective vocal chorus by Mr. Abbè Stadler[6] received undivided applause.

[1]As cellist of the "Schuppanzigh Quartet," Joseph Linke (1783–1837) played an important role in the early performance of Beethoven's late quartets and other chamber music.
[2]The overture is actually in G minor/major. The chorus that follows it is in E-flat.
[3]Franz Xaver Pecháčček (1793–1840), was an Austrian violinist and composer and a student of Ignaz Schuppanzigh.
[4]*Agnese*, by Fernndo Paer (1771–1839), was first performed in Parma in 1809.
[5]François-Joseph Fétis (*Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed., vol. 8 [Paris: Firmin-Didot, 1863], 9) mentions a J. Seippelt, a singer in Vienna who had also published several collections of songs for four men's voices with piano ad libitum. He is frequently mentioned in the *Allgemeine musikalische Zeitung*'s correspondence sections. This is probably the same person who substituted at the last minute for Josef Preisinger as the bass soloist at the first performances of the 9th symphony and *Missa Solemnis*. (See 125.1 n. 20.)
[6]Maximilian Stadler (1748–1833) was an Austrian organist and church composer.

113.3.

"News. Leipzig."
***Allgemeine musikalische Zeitung* 24**
(25 December 1822): col. 849–50.

(Overture only)

Of what was performed we will mention further here, so as not to go to unnecessary lengths, only a new symphony by Vogler,[1] a completely capable and also most original work, and also the eminently beautiful symphony in E-flat major, no. 1 by L. Spohr, and go on to the overtures, also touching on only the most recent and best of these.

Among the recent ones belong: an overture by Pixis,[2] in which we know of nothing to praise; it seemed to us to be thrown together. We also could not acquire a taste for the one by Beethoven to the *Ruins of Athens*. It is certainly not difficult to grasp, as those by this great master certainly are for the most part when one hears them for the first time. It was full of bustle and almost Rossini-like. Homer sometimes slept; Beethoven can sleep sometimes as well. An overture by Braun,[3] very full in the manner of the most recent ones, particularly demanding for the violins, was so excellently worked out that we are entitled to expect quite outstanding things from the young man if he continues his praiseworthy diligence.

[1]Re. Abbé Georg Joseph Vogler (1749–1814), 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. 2 n. 5.

[2]Johann Peter Pixis (1788–1874) had written two operas by the time of this report: *Alzaminde, oder die höhle Sesom*, first performed at the Theater an der Wien on 4 April 1820, and *Der Zauberspruch*, performed there on 25 April 1822. See Charles H. Parsons, comp., *The Mellen Opera Reference Index. Opera Composers and Their Works, L–Q* (Lewiston/Queenston: The Edwin Mellen Press, 1986), 1421. It is not clear from this report whether the overture performed on this occasion was to one of these works.

[3]This could refer to either of two brothers, both of whom were oboists and composers of instrumental and vocal music: Carl Anton Philipp Braun (1788–1835) and Wilhelm Theodor Johannes Braun (1796–1867). Since Carl Anton would have been in his mid-thirties at the time it was written, it is doubtful whether he qualified as a young man by the standards of his day. Since both of these composers are cited by their full names in the *Allgemeine musikalische Zeitung*, while the composer of this work is listed simply as "Braun," his identity is especially unclear. Another possibility is Josef Braun (b. 1787), who had had two operas performed by the time of this report. See Parsons, *The Mellen Opera Reference Index. Opera Composers and Their Works, A–D*, 245.

113.4.

***Allgemeiner musikalischer Anzeiger* (Vienna) 1 (6 June 1829): 91.**[1]

(Overture only)

This work properly belongs under the rubric of occasional productions, since it was written for the opening of the newly built theater in Pest. As a rule, works like this, which are written to order rather than in response to an inner impulse, seldom inspire their creators with enthusiasm, or inflame them through Prometheus's fiery sparks with warm paternal love toward the still embryonic creation. This effect, so disadvantageous to the free flight of the spirit of genius, seems to have exercised its power, to have asserted its rights here, at least in part. —The always original master can certainly not be mistaken in it, but one seems to sense that he was misled by some disturbing event, his flow of ideas, elsewhere so richly flowing, hemmed in, and the whole not so inherently formed out of a single torrent! Furthermore, contrary to his custom, he has been uncommonly brief, since the whole score takes up no more than twenty-seven pages; he either lacked the time or the desire to express himself in more detail. —Nevertheless, everything said here is simply relative, and this work too should not be absent from any collection of the precious legacy of our immortal great master.

[1]This review refers to the reissue (Titelauflage) by Tobias Haslinger in Vienna.

113.5.

"Evaluations."
***Berliner allgemeine musikalische Zeitung* 6**
(17 October 1829): 329–30.[1]

(Overture only; with Op. 43, *The Creatures of Prometheus*; Op. 62, Overture to *Coriolan*; Op. 84, Music to *Egmont*; Op. 114, March with Choir from *Die Ruinen von Athen*; Op. 115, Overture "Zur Namensfeier"; and Op. 117, Overture to *Ungarns erster Wohltäter*)

1 Overture to August von Kotzebue's Ruins of Athens, by Beethoven, Op. 113. Haslinger in Vienna. Score, orchestral parts to the same, 2 fl.
2 Solemn chorus from Kotzebue's Ruins of Athens, by Beethoven, Op. 114. The same. Price of the score 1 Thaler 10 Sgr.

The time of concerts soon begins again and brings back its twofold distress: the concert givers do not know what they will give, and the listeners—shake their heads over selection and direction. This selection is truly fateful for overtures, of which every concert traditionally demands one or two. Customarily the concert givers do not know how or do not dare to make any determination of their own, but prefer to be governed "by the taste of the public." Thus, they bring out—nothing but what these guardians of taste have already decided upon, and bring it back for so long that the public may itself doubt its choice of taste. Older opera overtures (for example, those to the "Water Carriers," to "Medea," to "Don Juan")[2] are ceremoniously played to oblivion; more recent ones are given in anticipation of operatic performances (for example the one to "Oberon"),[3] so that one later receives an old overture to a new opera and is deprived right at the beginning of the first refreshment. Even things that in themselves are nearly completely unsuited for concert performance are unhesitatingly disfigured (for example, the overture to "Iphigenia in Aulis" with a conclusion that grinds on afterward).

[1]This review refers to the *Titelauflagen* of Opp. 113, 114, 115, and 117, released by Tobias Haslinger in Vienna. Opp. 113 and 117 were released in 1828, and Opp. 114 and115 were released after 1826. It is not clear which edition of Op. 43 is being reviewed. The "Festival Overture," no. 5, is probably Op. 124.
[2]This refers to Cherubini's overtures to *Les Deux Journées* and *Medée* and Mozart's overture to *Don Giovanni*, respectively.
[3]The Berlin premiere of Weber's *Oberon* took place on 2 July 1828, and it was performed seven more times in July and August of that year to enthusiastic audiences. See *Allgemeine musikalische Zeitung* 30, 556, 658. A report from earlier that year (*Allgemeine musikalische Zeitung* 30, 362) makes it clear that this performance had been eagerly awaited for some time; it was even preceded by an arrangement for military band at the Schulgarten in April. Apparently the overture had also been heard in a variety of concerts before the opera itself appeared.

One may thus recall anything that can help with the overture shortage, and so the above-mentioned compositions are recommended to the concert givers. They do not belong among those works in which Beethoven has extended the boundaries of art and won a new direction for artistic life. The overture in particular has such a trivial theme, so trivially treated:

Figure 8. *Op. 113, overture, oboe part, mm. 29–32, with a whole note G added at the end*

(after a graceful "alla Marcia" in the introduction), and the second theme:

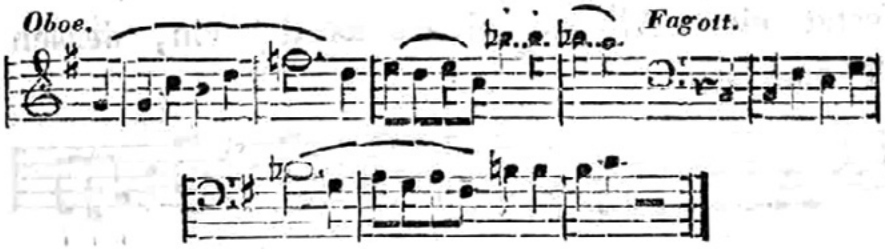

Figure 9. *Op. 113, overture, oboe and bassoon parts, mm. 61 (with upbeat)–68*

is so far from rising above this childishly playful enjoyment that many strict connoisseurs of his greater works may even take him to task:

> Why he undertook to paint such a thing,
> Since the hall and its walls still
> Belonged only to foolish hands;
> He should not have let himself be seduced etc.[4]

But our concert givers may take all the more pleasure in this very triviality of sensibility and content! In truth, the friendly, happy mood is more suited to the content of their evenings than perhaps a preparation through Koriolan's overture; and one can be exchanged for another—we still have no overabundance.

[4]A footnote in the original review reads: "Whereupon one would then answer:

> I would still think, after much running around
> That one might be allowed to get one's breath back,
> Without everyone who wants to at once
> Calling him a rotten rascal.
> 'Artist's Rights,' (*Künstlers Fug und Recht*) by Goethe"

The chorus is a gracefully solemn festival march for the orchestra with an accompanying choir: a combination that here, as in most theatrical choruses, is necessitated by the unchoral nature of the text.[5]

Both pieces were composed for the opening of the theater in Pest, and could certainly be be used for similar occasions even without the piece by Kotzebue.

A work in a similar genre,

3 Grand overture in C major by Beethoven. Op. 115. The same. Score 1 Thaler 10 Sgr.

may be perceived as stormy youthful pleasure compared to the playful children's dance of the Athenian overture. After a joyfully solemn Meastoso beginning thus:

Figure 10. *Op. 113, overture, oboe and bassoon parts, mm. 61 (with upbeat)–68*

begins an "Allegro vivace assai," whose theme already:

Figure 11. *Op. 115, violin part, mm. 17–20*

announces a restless urgency through its rhythmic construction and in what follows:

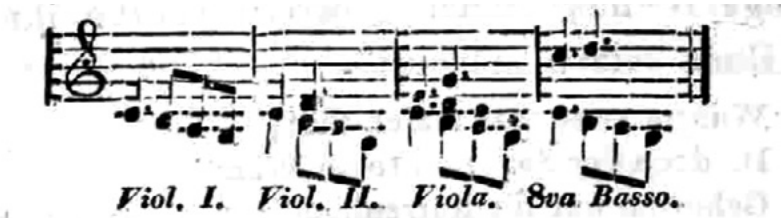

Figure 12. *Op. 115, mm. 21–24, reduction*

[5]The March with Choir from *Die Ruinen vov Athen*, no. 6, revised from the original incidental music, was published as Op. 114 in arrangements for piano two and four hands in October 1822 by Steiner in Vienna, who also published the full score in 1826. Nos. 114.1 and 114.2 also refer to the unsuitable nature of this text.

(and so on in the winds) only takes on a more solid bearing to the extent that is necessary to give a more definite stamp to the 6/8 meter. In the same sense, the second theme just follows even more cheerfully after a close on the dominant:

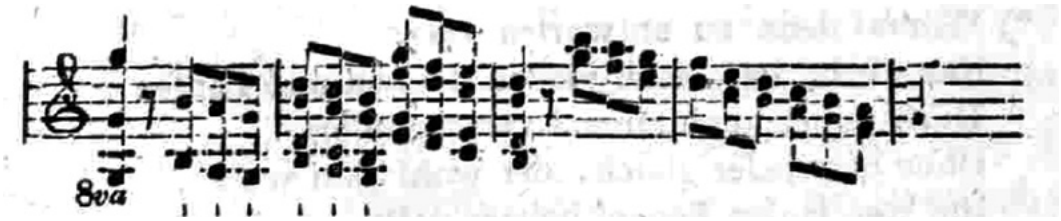

Figure 13. *Op. 115, mm. 71–75, reduction*

This is intoned by oboes and bassoons with flutes and clarinets joining in, and in the working out is used most extensively. Thus does the entire piece of music storm forward with one sensibility and in one torrent, with happy, pulsing life in every part.

Thereby, however, it appears to be the more vigorous brother of that long familiar

4 Overture to *Prometheus* by Beethoven, in which the more tenderly felt melody of the second theme is juxtaposed with the bustling activity of the first in the manner of a Mozart symphony.

If we also recall along with these the

5 Festival overture (released by Schott in score), and
6 Overture to *King Stephen* (at Haslinger's firm),

which have been discussed earlier, we have, perhaps in the order 1 and 2 4 6 3 5, a series that could be led out next to the greater creations, the music for Egmont and the music for Koriolan. And educating the players and the public in this way would be quite desirable, since we know from repeated experience that a portion of our friends of music (spoiled by the shallowness of the most recent opera music) absorbs little more from the greater works than the authority of the name and the pathetic fundamental sound.

Op. 114. March with Choir from *Die Ruinen von Athen*

114.1.

"Music: Overview of New Publications. L in October 1822."
***Allgemeiner musikalischer Anzeiger* (Frankfurt) 1**
(1827): 333–34.[1]

The reviewer is almost completely unfamiliar with Kotzebue's literary work; at least, he no longer remembers the intention and content of the poem from which the words of the text for this composition are borrowed. Therefore, the exact meaning of this latter has remained all the more of a riddle, since by itself it is completely inexplicable. They call out:

> Decorate the altars.
> They are decorated.
> Spread incense.
> It is spread.
> Pluck roses.
> They are plucked.
> Await those who are coming.
> We await those who are coming.
> Be ready.
> We are ready.
> Receive us.

Hail to us blessed ones, thrice hail to us!
In a beautiful, pleasing society
The muses call elegantly upon us!
With more noble joy, more elevated pleasure
Our breast will soon swell rapturously.

[1]The March with Chorus, no. 6, from Op. 113, was revised in 1822 and published in arrangements for piano two hands and piano four hands as Op. 114 in October of that year by Steiner in Vienna. The full score was published by Steiner in 1826. According to the new edition of the Kinsky-Halm Beethoven catalogue, this new version was probably not used at the performance of Carl play *Die Weihe des Hauses* at the opening of the Josephstadt Theater in Vienna in 1822.

How such words could kindle Beethoven's poetic fire, and how the words of the title: "Solemn March"—are suited to them, is again not to be understood. We must relinquish that to the most recent mystical commentators on Beethoven, and here wish only, disregarding this text, to express our humble opinion about the musical portion of this work as follows:

The march and chorus for full orchestra with three trombones begins very beautifully with a simple melody in the clarinets and flutes, which are accompanied quite beautifully by the horns and bassoons. Ever more instruments gradually enter, and that principal idea, more amiable than solemn, appears in a beautiful exchange with a likewise beautiful, not quite original secondary idea, in ever new forms and ever more powerfully, until finally on p. 12 of the score the chorus begins. It makes very little effect, however, because the tenor and bass and alto and discant recite the words in alternation, and in a most monotonous manner, which is only to be expected, since they not only lack any lyrical flight, but any lyricism at all. The choir first enters with great power and clarity at the words "Receive us," and it closes in the same manner accompanied by the full orchestra with great power and clarity. It simply lacks any distinctive quality, so that one might scarcely discern the ingenious Beethoven if he were not named on the title page as the composer.

The outward decoration is completely splendid.

114.2.

**7.
Allgemeine musikalischer Anzeiger (Vienna) 1
(25 July 1829): 117–18.[1]

If one considers these unrhymed, would-be verses, a type of poetry in which friend Kotzebue, as is well-known, was never particularly fortunate, with which on the contrary he was always a bit at odds, it remains for us an unsolvable riddle how such deplorable doggerel could be capable of arousing Beethoven's imagination, of kindling his poetic fire. Only the fact that Mozart produced his immortal Magic Flute from out of Schickaneder's[2] nonsensical jangling rhymes clears up the mystery to some extent. Let us pass on that, and concern ourselves only with the musical portion.—

The march, scored for full orchestra, including three trombones, begins pianissimo, as though resounding from the far distance. Flutes and clarinets, very tastefully accompanied by bassoons and horns, state the delicate, extremely lovely principal idea. Gradually various instruments join in; the surging stream of notes swells continually with increasing strength. The theme, more amiable than solemn, appears in a beautiful exchange, joining in a sisterly manner with a second, no less charming secondary idea, in a new form, and ever more powerfully, until finally (on the twelfth page of the score) the choir enters, although it is still somewhat ineffective, because the tenor and bass, and likewise the soprano and alto, recite the insipid words of the text in alternation in a monotonous manner. It can hardly be otherwise, though; they are lacking any lyrical flight, indeed even any lyricism at all. — The full choir first unites at the words: "Receive us!," and it closes likewise, supported in crystalline clarity by the whole orchestra with rich figuration and with mightily imposing power. However—

[1]This review reads almost like a paraphrase of 114.1, with some phrases adopted word-for-word and others slightly altered or supplemented.

[2]Mozart's fellow freemason Emanuel Schikaneder (1751–1812) wrote the libretto for *The Magic Flute*, basing it loosely on the story "Lulu" from Wolfgang Wieland's Dzschinnistan of 1789. Opinions on the quality of Schikaneder's contribution have always been sharply divided. Goethe deeply admired both the music and the text of the opera; this review makes it clear, though, that it had its detractors in the early nineteenth century as well. For a modern reiteration of this view, see Wolfgang Hildesheimer, *Mozart*, trans. Marion Faber (New York: Farrar, Straus and Giroux, 1982), 309–32.

unfortunately!—it lacks any truly distinctive quality, to the point that, apart from a few original passages in the instrumental parts, one would scarcely recognize the ingenious Beethoven if he were not named on the title page as the composer. — It is easy to perform, particularly in a scenic representation, and with a careful distribution of light and shadow it must be grandiose and brilliant.

114.3.

"Brief Notices."
Allgemeine musikalische Zeitung **30**
(14 May 1828): 331–32.[1]

Pressing business also prevented us, among other things, from giving this work, consigned to our notice, its due, for which we beg the editors' and the readers' forgiveness. Since this work of the recently deceased one is already generally known, we will simply limit ourselves with the simplest notice and just the assurance that printing and paper are such as one is accustomed to with the respectable firm.

[1]This review refers to the 1826 reprint (Titelauflage) by Tobias Haslinger in Vienna.

Op. 115. Overture "Zur Namensfeier" in C Major

115.1.

Georg Christoph Grossheim.[1]

"Reviews."
***Caecilia* 5**
(July 1826): 32–34.[2]

This is the first time that a composer, that even B., it seems to me, has made use of the word *poetize*d rather than the customary *composed*.[3] Did he do this out of his acknowledged love for the purely German, or for another reason?

I believe the latter. — Our instrumental compositions are not always poems as well, although they would like to be so. A medley of melodies, even if they are charming, a display

[1]Dr. Georg Christoph Grossheim (1764–1841) also wrote important reviews of the 9th symphony (See Robin Wallace, translator and editor, *The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 125*, Center for Beethoven Research, Boston University, 2017, http://www.bu.edu/beethovencenter/files/2017/06/robinwallace-publication.pdf, 74–77) and the *Missa Solemnis*. He later edited the journal Euterpe (Stefan Kunze, *Ludwig von Beethoven: die Werke im Spiegel seiner Zeit* (Laaber: Laaber-Verlag, 1987), 430). His name here and elsewhere is spelled Grosheim; in some later contributions to *Caecilia* it is spelled Grossheim. Beethoven and Grossheim were acquainted. On 27 July 1823 Beethoven wrote to Louis Spohr: "Give my best regards to Mr. Professor *g. c.* großheim, to whom I owe an answer [to a letter of 10 November 1819; see *Critical Reception … Op. 125*, 125.15, n. 15] along with many thanks, tell him that I will shortly make up for everything, may Mr. Professor not judge me unfavorably according to appearances." Sieghard Brandenburg, ed., *Ludwig van Beethoven, Briefwechsel Gesamtausgabe*, vol. 5, 199–200 (letter no. 1716).

[2]The overture "Zur Namensfeier" (the title refers to a celebration of the name-day of the Austrian emperor on October 4) was first sketched in 1809, completed in 1814–1815, and published by Steiner in Vienna in April 1825. It was released simultaneously in full score, in parts, and in arrangements for piano two hands and four hands by Carl Czerny. The title page, which is discussed in more detail in the following note, reads in part "GROSSE OUVERTURE / IN C = DUR / gedichtet und / SEINER DURCHLAUCHT dem FÜRSTEN und HERREN / Anton Heinrich / RADZIVIL/ Staathalter im Grossherzogthum Posen, / Ritter des schwarzen Adler Ordens &. &. &. / in aller Ehrfurcht gewidmet / von / Lud. Van Beethoven."

[3]The German words *gedichtet* and *komponiert* (the orthography in this article is *componirt*) are the past participles of *dichten* and *komponieren*, respectively. Both words can refer to the composition of a poem, but traditionally only *komponieren* had been used for the composition of music. The use of the word *gedichtet* on the title page of the first edition foreshadows the aesthetics of the later Romantic era, when composers were frequently called tone poets. Symphonic poems and tone poems—programmatic orchestral works whose form depended on the description of extramusical subject matter—proliferated after Liszt created the genre with his works of the late 1840s and 1850s. As Grossheim suggests, *dichten* is also a more purely Germanic word, compared with the Latinate *komponieren*. Apparently, others immediately shared Grossheim's impression of a strong narrative content in this work, if not the specific narrative described by Grossheim. Several times in its early years, though apparently without Beethoven's blessing, the work was referred to as "La Chasse" or "Ouverture à la chasse."

of harmony, even if they refer to the greatest contrapuntists, do not yet for that reason have the most necessary requirement of a poem: unity.

B., however, has shown us in the present work, as always, how he is capable of calling the ideal that hovers before his soul powerfully to life through notes, forming it in such a way that one may not long doubt, may at least surmise, what he wanted to portray.

If we consider the tools of music, and the style and manner in which he applies them here, it becomes clear to us that his picture belongs to the epic, that B.'s great creative spirit is employed just as in any kind of poetry. Here the sound of timpani and trumpets, the deeply gripping sonority of four horns are scarcely restrained even in the more delicate part of this overture. —

If, however, we consider the forms in which the aforementioned materials move, we believe we may surmise that this work of B. portrays the picture of a quarrel.

Certainly everything begins at once, and in a majestic rhythm. However, the powerful falling off of one, the rising of the other into the heights, as well as the resolute immobility of the third group of speakers, announces a sundering of ideas that becomes ever more audible. Now, and quickly, we see that majestic movement supplanted by a much livelier one. An opinion expounded by the one is rejected by the opposing party before the orator has even finished, whereupon its adherents indicate their agreement through grumbling and even mockery. Repose then enters, even if only seemingly so. The quarrel rises up anew, becomes even more violent, and finally degenerates into a tumult, so that the rules of well-being are practically ignored. It then finally becomes more restful, although by no means to such a degree that now and then grumbling and mockery cannot still be heard, albeit gently—until at last an agreement seems to have been reached, which brings forth the purest harmony, to which the effusion of heartfelt joy extends a hand. — Thus falls the curtain.

If I have given an incorrect interpretation to B.'s masterwork, and the painter smiles at the false explanation of his picture, may the lively enthusiasm to come to meet him on all paths with the most eager attentiveness excuse me, and likewise the honorable call from the editors of *Cäcilia*, who charged me with making this work known, and toward whom I cannot fail to express my warmest thanks for this.

Op. 116. Trio for Soprano, Tenor, and Bass "Tremate, empi, tremate"

116.1.

14.

"News. Vienna."
***Allgemeine musikalische Zeitung* 26**
(8 July 1824): col. 452.[1]

(With Op. 123, *Missa Solemnis*; Op. 124, "Consecration of the House" overture; and Op. 125, Symphony no. 9)

On the 23rd, around noon, in the royal imperial grand Redoutensaal: Musical performance by Ludwig van Beethoven, containing: 1. Grand overture; 2. New trio, sung by Madame Dardanelli, Messrs. Donzelli,[2] and Botticelli; 3. Grand hymn (Kyrie); 4. Aria, sung by Mr. David; 5. Grand symphony. — The trio we have already heard about twelve years ago;[3] today it was declaimed most successfully. The same cannot be said, however, about the remaining pieces, which now and then left much to be desired, for which the by no means auspicious location certainly bears part of the blame as well. David[4] sang the cavatina: *di tanti palpiti*[5]—a fourth high—transcribed into B-flat, so that it was truly the favorite. Listeners

[1]The performance described here was a repetition of the famous concert that had taken place on 7 May at the Theater Near the Kärnthnerthor, which included the first performance of the 9th symphony, along with the "Consecration of the House" overture, Op. 124, and portions of the *Missa Solemnis*. At the original performance, the Credo and Agnus Dei from the *Missa* were included as well, and the trio and aria were not. The performance described here began at 12:30 on a Sunday afternoon, and was poorly attended due to the fine weather. The concert lost money, but Beethoven reluctantly accepted the 500 florins that he had been guaranteed beforehand. See Thayer-Forbes, 912–13. By far the most extensive account of the circumstances surrounding these two performances is to be found in David Benjamin Levy, *Early Performances of Beethoven's Ninth Symphony: A Documentary Study of Five Major Cities* (Ph.D. dissertation: Eastman School of Music, The University of Rochester, 1979), 43–107.

[2]Domenico Donzelli (1790–1873) was a prominent Italian tenor. Rossini composed the male title role in *Torvaldo e Dorliska* for him, as did Mercadante in *Elisa e Claudio*, whose premiere in 1821 was one of Donzelli's greatest successes. He also sang Pollione at the first performance of Bellini's *Norma* in 1831. See K. J. Kutsch and Leo Riemens, *Großes Sängerlexikon* (Bern: A Franche, 1987), 770–71.

[3]The trio "Tremate, empi, tremate" was written and probably completed in 1802–03, but was not performed until 27 February 1814, at a concert in the Grand Redoutensaal that also included *Wellington's Victory*, Op. 91; the 7th symphony, Op. 92; and the premiere of the 8th symphony, Op. 93 (see 91.4). This is presumably the performance that the correspondent remembers.

[4]The tenor Giovanni David (1790–1864) was a favorite of Rossini, who wrote the leading roles in several operas for him after hearing him sing in the first performance of *Otello* in 1818. See Kutsch and Riemens, *Großes Sängerlexikon*, 650.

[5]Tancredi's cavatina "Da tanti palpiti," from Act I of the opera of the same name, remained one of Rossini's most popular compositions throughout the 19th century. It was even quoted by Wagner in the chorus of tailors in Act III of *Die Meistersinger von Nürnberg*.

appeared only in small numbers, since the noon hour is not suitable to everyone, and when it only gets out at three o'clock the most importunate monitor of all asserts its natural rights relentlessly. The composer would undoubtedly have speculated much more to his advantage with a repetition at a theater where the variety of ticket prices makes such artistic enjoyments possible to many people of moderate means.

116.2.

"Brief Notices."
***Allgemeine musikalische Zeitung* 28**
(26 July 1826): col. 494–96.[1]

This trio is probably from the master's earlier time, from the same one as the well-known grand scene and aria for soprano,[2] which is likewise individually engraved, and, also like this one, chiefly suited for use in concerts, and certainly also at the pianoforte, by good singers of course. If we express here this conjecture about the time of origin of this trio, it should not be taken as a kind of hidden censure, but, properly regarded, much more as praise. Really, though, it will only save us the trouble of describing it further, since everyone knows, esteems, and loves that scene, and when we say that this trio resembles it in taste and manner of writing, everyone who knows how much the form of a good aria differs from the form of a good trio will also know what he can expect from this trio. It is conceived, ordered, and worked out in the manner of grand trios or quartets in the opera seria of that time, just as that aria is conceived, ordered, and worked out in the manner of the grand arias in the opera seria of that time. Also like these, however, it has its own characteristic spirit, deep feeling, and self-sufficient power, and is not lacking in many truly original, though not eccentric traits in the instrumentation and such. It consists of a short, lively Allegro, B-flat major, **𝐂** meter, to which is joined a beautiful Cantabile, Adagio, E-flat major, 3/4 meter. This leads into a quick, very powerful Allegro assai,[3] B-flat major **𝐂** meter, of moderate length, with a brilliant conclusion. The second tempo is distinguished yet further through a flowing treatment of the melody, very characteristic for the voices, as well as through the fullness, without extravagance, of the

[1]The trio "Tremate, empi, tremate" was written in 1802–03. This review refers to the first published edition, released by Steiner in Vienna in 1826. The work appeared simultaneously in parts (referred to as no. 1 in the heading and text of this article) and in a keyboard reduction (referred to as no. 2). The full title of the latter reads "TERZETTO ORIGINALE / Tromate [sic], empi, tremate / per voci di / Soprano, Tenore e basso / con accompagnamento di / CEMBALO ALL'USO DI CONCERTI / composto di Sigr Maestro / Luigi van Beethoven / Opera 116." The designation *originale* does not appear on the title page for the parts. No full score of the work was published until 1864.
[2]I.e. "Ah! perfido, spergiuro," Op. 65.
[3]Actually Allegro molto.

figured accompaniment. The third tempo, likewise, is distinguished through inner liveliness and energy, without noisy, merely mechanically effective instrumental bustle—to which end the short, pathetic bass figure (with the triplet), used often with spirit and skill, does good service.[4] The singers must be excellent, but great difficulty is as little demanded of them as of the instrumentalists, and in this regard as well this trio resembles that scene. The whole is only of moderate length, and the Rossinians will even call it short. In the whole, as also in the individual parts and all their interrelationships, a well-measured symmetry prevails. The orchestra consists of the quartet,[5] two flutes, two clarinets, two bassoons, two horns, trumpets, and timpani, the latter only in the third tempo. No. 1 is parts, and both numbers are very well engraved. No. 2 also has *original* (*terzetto originale*) in the title; does this simply mean that it is truly engraved according to the composer's manuscript and not taken from anywhere else? Or, since the adjective is missing from no. 1, that it was originally written that way—that is, with pianoforte accompaniment and then arranged by the author for orchestra? Or what else might it mean?

[4]A short run in sixteenth-note triplets, followed by a staccato quarter note, occurs frequently in the last part of the trio in both the bass and the wind instruments.

[5]I.e. first violin, second violin, viola and cello and bass playing together: the standard string section of the orchestra. See 112.1, n. 3.

116.3.

4.

***Allgemeiner musikalischer Anzeiger* (Vienna) 2 (10 April 1830): 57–58.**[1]

A masterwork, full of melody, motion, and power. The great tone-poet seems to have renounced dramatic action and stage effect, since he intended it for performance at concerts, and retained the customary Italian arrangement, squeezing an Adagio in between two Allegros. And yet how telling, how dramatic does the magnificent creation appear, a gem in any great opera! How charming are the cantilenas that the soprano and tenor declaim in alternation, while the element of power, the bass, steps energetically between them! How well is the passion, truly conceived and expressed, communicated to the listener! What a broad field is offered there to the singer! They must also be true, capable singers, though; flourishes and mezza voces will not suffice, and the tone must press from the heart, flowing from the whole breast. We remember having heard this piece of music from Italy's heroes of song at a concert that Beethoven gave for his benefit in the last year of his life.[2] It was a beautiful artistic festival—for the artists; the public attended only sparsely, and the elevated master, always struggling for the ideally beautiful in eternally new forms, and thus at odds with earthly life, must have left us with the persuasion that his beloved Vienna highly reveres him—but forsakes him: a bitter drop in his cup of sorrows.

[1] This review refers to the reprint (Titelauflage) by Tobias Haslinger in Vienna.

[2] This presumably refers to the "Akademie" in the Grosser Redoutensaal described in 116.1, which was given, however, nearly three years before Beethoven's death.

Op. 117. Incidental Music to August von Kotzebue's *Ungarns erster Wohltäter (König Stephan)*

117.1.

Ludwig Moser.

"Evaluations."
***Berliner allgemeine musikalische Zeitung* 5**
(27 February 1828): 70–71.[1]

(Overture only)

At the announcement of a new work by Beethoven, one is now inclined, after the gigantic symphony with choir, after the wondrous fabric of his last quartets, to expect nothing other than the unheard of: newly disclosed mysteries—a deeper submergence in those airy sounds that blew through Beethoven's solitude, like Ceylon's[2] ethereal heights—a richer, more free-swinging round dance of the voices. At least, as in the overture Op. 124,[3] one wants to see the series of visions that may await behind the curtain of the new theater.

Now this expectation must be disappointed by the new work, which may remind us how far Beethoven was from letting his characteristic essence degenerate into a stereotypical mannerism, how foreign it was to him to tease up something for his task, the fundamental idea for a work, by means of elevated discourse, heightened artistry or amassed means. In the present overture, the lovely, naïve, happy, cheerfully excited, and powerfully effervescent character of the Hungarian people is expressed. This and nothing more was to be given—and was expressed in pure, unadorned, and unaffected simplicity. After a simple summons, the

[1]Beethoven's incidental music to August von Kotzebue's "Festspiel," or "Vorspiel," *König Stephan oder ungarns erster Wohltäter*, was written in Teplitz in the summer of 1811, at the same time as the music for *Die Ruinen von Athen*. Both were written for the opening of the new theater in Pest. The overture was published in a four-hand keyboard arrangement in March 1822 and in July 1826 in score and parts by Steiner in Vienna as Op. 117. The rest of the incidental music, with the exception of the *Siegesmarsch*, no. 3, which was published in a four-hand keyboard arrangement by Mechetti in Vienna in 1823, was not published until it appeared in the Breitkopf und Härtel Gesamtausgabe in 1864; it is now also catalogued as part of Op. 117. This review refers to the reissue (Titelauflage) by Tobias Haslinger in Vienna.

[2]A footnote in the original review reads: "It is well-known that one can sometimes perceive sounds over the highlands of this island when the wind is profoundly quiet, that seem to be engendered in the air, now like the song of lament of widows and children, now like swelling, resounding and trembling harmonies of a distant organ, until a gently blowing breeze carries everything away."

[3]A note in the original review reads: "Nos. 1 and 10 of the journal's third volume, pages 2 and 73." See *Berliner allgemeine musikalische Zeitung* 3 (4 January 1826), 2–4 and *Berliner allgemeine musikalische Zeitung* 3 (8 March 1826), 73–75.

flute first sings their little national song, followed by the clarinet with horn and oboe entering. A most simple spinning out leads to the theme of the Presto (E-flat major):

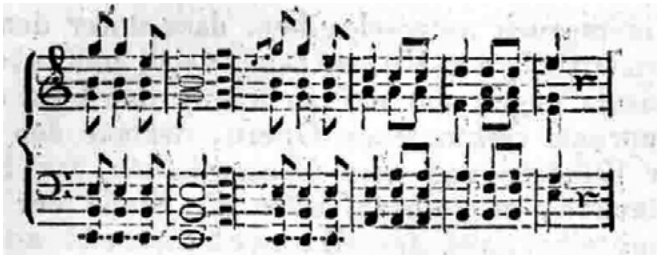

Figure 14. *Op. 117, overture, mm. 41–48*

that is intoned breezily and freshly by the winds, with a simple horn melody carried over from them into the string instruments and repeated by the tutti. Even more jovially, almost frivolously, the string phrase runs through the various instrumental choirs, heightens and sinks lightly and gracefully, and leads, despite all the so overabundant working-out elsewhere in Beethoven, back to the introductory Andante, upon which everything is simply repeated and immediately presses to the joyful conclusion.

Artlessness of the practiced master.

117.2.

"News. Cassel, 24 May."
***Allgemeine Musikzeitung zur Beförderung der theoretischen und praktischen Tonkunst für Musiker und für Fruende der Musik überhaupt* 1**
(31 May 1828): col. 352.

(Overture only)

Yesterday (on the first day of Pentecost!) we had a very worldly vocal and instrumental concert, consisting of the following pieces: 1. Overture to King Stephen (opera or play? presumably the latter) by Beethoven. 2. Aria by Paer, with obbligato clarinet from Sargino,[1] sung by Demoiselle Heinefetter.[2] 3. Concertino for the violin, composed and played by Mr. C. M. Spohr.[3] 4. Symphony by the same. 5. Duet by Pacini,[4] from an opera as yet unknown here, sung by Demoiselle Heinefetter and Mr. Wild.[5] 6. Concertante for flute, oboe, clarinet, horn, and bassoon by Lindpaintner,[6] declaimed by Mssrs. Blaschek, Bauer, Bender, Scharfenberg, and Hermann. The reviewer admits that for several reasons he was not present at this concert, and thus can only write down the judgment of other connoisseurs of art. He feared, for example, the discomfort that the Beethoven overture would cause him, since it was designated as new on the,[7] and thus appeared to belong to his latest productions. From what one hears, however, it belongs to his earlier works, and is completely comprehensible and melodious. Mr. C. M. Spohr's Symphony was likewise found to be less artificial than usual, but all the more genial and pleasing, as was his Concertino as well, which pleased particularly through his ever more masterful delivery. That Demoiselle Heinefetter and Mr. Wild were much applauded goes without saying. The concluding Concertante was likewise quite well declaimed. A beautiful Pentecost cantata or oratorio, however, would still have been more appropriate and attractive than all of this.

[1] *Sargino, ossia L'allievo dell'amore*, by Ferdinando Paer (1771–1839), was first performed in Dresden in 1803.
[2] This was probably Sabine Heinefetter (1809–1872); see 92.10, n. 4.
[3] This is presumably a reference to Louis Spohr (1784–1859), the first of whose three violin concertinos was written in 1828. By this time Spohr had also written three of what would eventually be ten symphonies. The writer may be confusing him with C. M. von Weber.
[4] Giovanni Pacini (1796–1867) was an Italian composer, primarily of operas. Though overshadowed by a series of eminent contemporaries, he was one of the most successful opera composers of his time, particularly within Italy.
[5] See Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 2 (Lincoln: University of Nebraska Press, 2001), no. 235, n. 4 and no. 237, n. 5.
[6] Peter Josef von Lindpaintner (1791–1856) was a German composer and a highly successful conductor.
[7] A word, perhaps "Programm" or "Zettel," is apparently missing from the text at this point: an evident misprint.

117.3.

"Brief Notices."
Allgemeine musikalische Zeitung **30**
(4 June 1828): col. 384.[1]

(Overture only)

A magnificent overture, which must please universally! It is as understandable as it is vivacious, sufficiently engaging and not at all difficult to play. Many will know it already; what by B. remains unknown? Whoever does not know it already, though, will provide himself and others with a doubly elevated enjoyment if he helps to give it a hearing. The orchestra is as follows: apart from the string instruments, timpani, two trumpets, four horns, two flutes, two oboes, two B-flat clarinets, two bassoons and one contra bassoon. Score and parts are beautifully engraved and the price moderate.

[1]This review refers to the reissue (Titelauflage) by Tobias Haslinger in Vienna.

117.4.

"News. Leipzig, 16 December."
***Allgemeine musikalische Zeitung* 30**
(16 December 1828): col. 873–74.

(Overture only)

Outwardly, the mourning over the passing of her majesty, the dowager Queen of Saxony, could not have been ended more suitably than through the annual concert for the benefit of the institute for aged and sick musicians, that took place on the 15th of this month. Everything that was declaimed was new to us except Spohr's Nonet. It opened with Beethoven's overture to *King Stephen*, not yet heard here and by no means easy to grasp. And strange! A noteworthy event occurred that we cannot recall previously with B's music, which here as well is enthusiastically loved. After hearing it, the public expressed not the slightest sign of life; it remained quiet, even though the performance can by no means be censured. Was the music too ordinary for a Beethoven, and was Hamlet's mole (which we quite naturally think of just here) perhaps missing? In short, it did not please. It was quite otherwise with the recitative and aria with chorus from Rossini's Siege of Corinth: "Was darf ich jetzt noch hoffen?,"[1] for Miss Henr. Grabau[2] declaimed it so admirably that she was followed by stormy applause. The new overture to Lindpaintner's Vampyr[3] was applauded just as vigorously. The chorus of Turks and the scene, and the chorus of Greeks from the Siege, whose soli were declaimed by Misses Henr. and Marie Grabau and Mr. Pögner,[4] a good bass, pleased as well.

[1]This probably refers to Pamira's "L'ora fatal s'appressa—Giusto ciel, in tal periglio," from Act 3.
[2]Regarding Henriette Grabau and her musical family, see Senner, Wallace, and Meredith, *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 2, no. 263, n. 1.
[3]*Der Vampyr* by Lindpainter (see 117.1, n. 7) was first performed in Stuttgart on 21 November 1828, less than a month before this report appeared.
[4]Wilhelm Pögner (1808–?) made his debut at the Leipzig opera house earlier in 1828. He later sang at the first performances of important works by Heinrich Marschner (1795–1861) and Albert Lortzing (1801–1851), and became an important singing teacher in Leipzig. See Kutsch and Riemens, *Großes Sängerlexikon*, 2330.

117.5.

12—.
***Allgemeiner musikalischer Anzeiger* (Vienna) 1**
(4 April 1829): 53–54.[1]

Whoever hopes to find here Beethoven's individuality, especially predominant in his latest works, the wondrous fabric of his harmonies, newly disclosed mysteries in the unheard of combinations of the instruments, the strangest blending and leading of his voices, the purely original modulations and oddest twists, the whole colossal construction of his magical creation—in a word: something that was not there previously—will be quite sadly disappointed in his preconceived opinion. On the contrary, he will have the joyous experience of finding how endlessly far the magnificent master was from letting his characteristic, intensive essence degenerate into a stereotypical mannerism, how much he disdained to tease up his task—the fundamental idea of a work—unnecessarily, perhaps through high-stepping phrases, or through artistry raised to inappropriate levels, or through powerfully amassed resources dragged in by the hair.

Here, in this overture, the happy, cheerfully excited, lovely, naïve, powerfully effervescent character of the Hungarian nation is expressed with firm brush strokes in the universally comprehensible tone painting. This, and indeed nothing more, was to be given, and was also expressed in pure, unadorned, unaffected, heartfelt simplicity. After four simple rests, each time sustained for two measures, alternately given to the trumpets, horns, oboes, bassoons, as well as to the string quartet, first the flute, then the clarinet with a characteristic accompaniment by the other winds and pizzicato violins, trills a cheerful little national song, spun out in simplest naturalness up to the surprising entry of the Presto, which is first intoned freshly and vivaciously by the reed and brass instruments, and later taken over by the full orchestra. Even more jovially, one would almost say frivolously, the alternate phrase flutters, lifts up, rises, and sinks down in graceful fullness, and turns back, in spite of all the thematic working-out that with our master of notes is elsewhere so extensive, to the first introductory section, albeit with different harmonic progressions, after which everything is repeated in the

[1]This article is clearly plagiarized from 117.1, which appeared in the *Berliner allgemeine musikalische Zeitung* the year before. It also refers to the Haslinger Titelauflage.

tonic in the customary manner, and quickly, as though seized by a whirlwind, presses to the joyfully jubilant conclusion.

Prospective disciples of art may draw the moral from the way that much, and significant, use can still be made of limited means.

Op. 118. Elegiac Song for Choir and String Orchestra "Sanft, wie du lebtest, hast du vollendet"

118.1.

Adolf Bernhard Marx.

"Evaluations."
***Berliner allgemeine musikalische Zeitung* 4**
(14 November 1827): 373.[1]

From Beethoven's last tone poems there sometimes speaks such a delicate, heartfelt, transfiguring sympathy that one is tempted to perceive therein a presentiment of imminent death. They are dreams and premonitions that float away from the strings, as they will soon from the Earth, with a gentle breath—whether a sigh of longing or of departing—awakening their sound and fading away with it. How completely different from earlier fantasies! —No musical artist has given anything like this, for none has been so ever more detached from the world, so increasingly separated from love and hate, admiration and indifference of society, and shut up within himself, as he, God's blessed hermit.

In this region of his creative work and his life (which is the same thing) the song announced above belongs as well, which nevertheless no feeling friend of musical art should avoid any longer. One must lose oneself as well in the dreamlike extensions of the sounds in order to understand the soulful speech of the singer.

[1]The "Elegischer Gesang" was written in 1814 but not published until August 1827, in score and parts, by Tobias Haslinger in Vienna. This review refers to the first edition.

118.2.

"Brief Notices."
***Allgemeine musikalische Zeitung* 29**
(21 November 1827): col. 797–98.[1]

For the greatest part of the public, as a rule scarcely more is necessary with the works of our revered departed one than to be informed that and where they have appeared. Nevertheless, in giving notice of this work to those who have not yet had the opportunity to get to know it, we will all the more gladly allow ourselves a brief discussion, as we must count it among the most original and yet simple that have ever flowed from the pen of this hero of musical art, the first period of his fame not excepted. In this ceremonial song, an elevated spirit has joined itself with the gentle, inward emotion of a distressed heart, amiably comforting the stricken heart in its serious and yet peaceful dignity, while not blaming it for its grief. Even the short, beautiful and extremely unpretentious text is so natural in its effect that we cannot resist quoting its few words in their entirety: "Gentle, as you lived, you have passed. Too holy for pain! Let no eye weep over the heavenly spirit's return." At the conclusion the first sentence is repeated quite simply. The whole in 3/4 time has such an unaffected, splendid melody, such a simple, gentle accompaniment, such a wondrous and yet pleasing rhythm, appealing from the first, such sustained, flowing, and yet unusual modulations, that none of these properties can be raised above the others without doing violence to the grand and yet gentle interconnection of the whole. In short, it is a finished masterwork that, without great means, with good practice, will no doubt serve with genuine success as an outstandingly worthy way to solemnize funerals of beloved departed ones. Paper and engraving are good and the price is not too high, so there is nothing to hinder it from soon finding its way into the hands of very many people, which we most urgently wish even for serious social gatherings, that hearts may be uplifted.

[1] This review also refers to the Haslinger edition.

118.3.

… r … r.
***Allgemeine Musikzeitung zur Beförderung der theoretischen und praktischen Tonkunst für Musiker und für Fruende der Musik überhaupt* 1**
(23 February 1828): 127.[1]

In most of the last compositions of Beethoven one finds something strange and mysterious. Only the sensitive person understands the unworldly harmonic sounds and is drawn along by them to premonitions of higher things. Only the sensitive person finds therein the expression of a gentle soul, hard hit by fate, and the longing for imminent transfiguration. The above-named song also belongs to this type of composition, and no friend of music of tender emotions may deny himself the possession of it.

[1]This is clearly a condensation of 118.1. In the original German the similarities of vocabulary make the connection between the two even more apparent.

Op. 119. Eleven Bagatelles for Piano

119.1.

Adolf Bernhard Marx.

"Review."
***Caecilia* 1**
(June 1824): 140–144.[1]

As convenient as sonata form is for the perfect musical development of an idea, as justified as it is that the greatest portion of our instrumental compositions—sonatas, concertos, symphonies—proceed in that form, it is nevertheless just as little suited to freer effusions, or for the utterance of impulses which in themselves already appear worthy of preservation in an artistic genre. Thus the more satisfactorily and richly sonata form has been cultivated, particularly in the last period of instrumental music, the more numerous at the same time became experiments with other forms, which one attempted to establish as specific genres of musical pieces with the names fantasy, caprice, eclogue, and suchlike.

The pieces of music that Beethoven presents to us here under the almost ironically assigned title of bagatelles seem to be momentary impulses, written down at the spur of the moment, without awaiting any higher maturity, any further development. However, they are Beethovenian impulses, and one may be allowed to suppose that even the first effusion of such a spirit grants high satisfaction. These compositions (some of which are far shorter and unworked-out even than the little, so interesting keyboard compositions by C. M. Weber and

[1]The eleven bagatelles of Op. 119 were written at various points during Beethoven's career. Nos. 7–11 were written in late 1820 as a contribution to Friedrich Starke's "Wiener Piano-Forte-Schule," and were published in 1821 by J. Bermann in Vienna. In 1821 Beethoven revised nos. 1–5, which had been written earlier, and added no. 6. The entire collection was then published by Clementi and Co. in London in June 1823 without an opus number. Maurice Schlesinger in Paris released them later that year as Op. 112; it is to this edition that the present review refers. The first complete Viennese edition was released by Sauer and Leidesdorf in April 1824, also as Op. 112, and was followed by a second edition by Diabelli, probably in 1826 and without an opus number. The confusion over the opus number stemmed from the fact that Schlesinger had just published the piano sonatas Opp. 109–111, and the number 112 was applied both to these bagatelles and to "Meeresstille und Glückliche Fahrt" until Breitkopf und Härtel first listed the former as Op. 119 in 1851, since this number, which may have been originally intended for "Der glorreiche Augenblick," Op. 136, remained unassigned.

A. Gerke)[2] give proof of what infinite abundance and depth can be expressed even with so few notes.

Not through repetitions—the tiresome search for which may in general be left to others, and which are certainly not the rule with such an original composer as Beethoven—but rather through traits of spiritual kinship, the present compositions reminded the reviewer of the better pieces in the suites of Sebastian Bach. Specifically, the fifth piece (*C* minor, 6/8), with its strictly sustained motion in the manner of a prelude or postlude in the second part, with the concluding trill that is almost obstinately carried forward through the second and third parts, immediately offers for comparison a specific counterpart to many of the abovementioned compositions of Bach. The same could be said of the sixth and particularly of the eighth bagatelle.[3] In the latter (*C* major, 3/4), the music is worked through in four voices with a thoroughness and richness that the reviewer has found only in Bach and in the twelve chorales of the Abbé Vogler (edited by his worthy student C. M. v. Weber).[4]

The bagatelles were particularly interesting to the reviewer inasmuch as he recognized here in isolation, and thus all the more clearly, the original traits that in Beethoven's more worked-out compositions have already blended together into a whole, and listened to the highly gifted spirit as though in its workshop. Thus, the first bagatelle (*G* minor, 3/4, *Allegretto*) at once takes its place, in regard to rhythm, melody, and harmonic treatment, next to the minuets, particularly from earlier Beethoven sonatas, in whose simple melodies lives such a delicate and heartfelt sentiment. One could compare the expression of this piece of music to the melancholy narrative of a sufferer. The second and third parts, in *E-flat* major, follow (as the trio of the minuet) comfortingly and sweetly, whereupon the repetition of the first (the minuet) is not omitted. We even find a climax, which occurs through the joining in of a figuration in a rhythmically conflicting form—

Figure 15. *Op. 119, no. 1, mm. 51–55, right hand*

[2]August Gerke (1790–1847) was a violinist and composer active in Germany and Russia. According to Fétis (*Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed., vol. 3 [Paris: Firmin-Didot, 1863], 458) he published four collections of pieces for piano solo: opp. 14, 19, 22, and 25, as well as various waltzes. Carl Maria von Weber (1786–1826) published a wide variety of short piano pieces throughout his career, with titles like "Ecossaise," "Momento capriccioso," "Grande polonaise," or simply "Pièce." His most famous work of this kind is probably his "Rondo brillant" titled "Aufforderung zum Tanze."

[3]It is difficult to know which Bach works these bagatelles evoked for Marx. The ostinato rhythm in no. 5 perhaps bears a resemblance to Baroque practice, without recalling any particular piece from the Bach suites. The rigorous four-part writing in no. 8 begins in a chorale-like manner, and no. 6 contains suggestions of contrapuntal complexity in a manner that perhaps recalls some of the Goldberg variations.

[4]These are probably Georg Joseph Vogler's (1749–1814) *Zwölf Kirchen Hymnen für drey, vier und acht Vocal-Stimmen*, published by Joseph Sidler in Munich. See Eitner, *Quellenlexikon* 10, 126.

(duple figuration in a triple rhythm), which Beethoven so much loves. In the same class must be mentioned no. 4 (*A* major, 4/4), due to its graceful motion, and no. 11, due to its exceedingly delicate expression of an innocent but deep sentiment.

More original images of a specific condition are given in nos. 2 and 3. In the former (*C* major, 2/4) the triplet figuration:

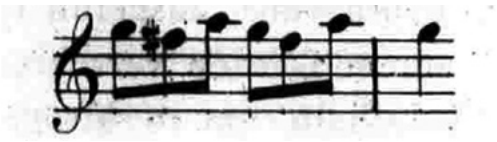

Figure 16. *Op. 119, no. 2, m. 1, left hand*

is played in a very lovely manner in the upper and lower registers around the restful and sedately advancing progress of the principal melody. It gains ever more expansiveness and mastery until the piece unravels in euphoric ringing, just as we often find in Beethoven's most recent compositions.[5] No. 3 (*D* major, 3/8) is an exceedingly delicate and facile dance tune, in which one perhaps hears the joyful call of the highly warbling lark mixing with naïve country round dances, until the lively pleasure runs through everything in bigger waves. Connected to both is no. 7 (*C* major, 3/4), which, with its violently lacerating beginning, with the abrupt, careless breaking off, with the completely contrasting expression of childlike pleasure, vying ever more powerfully with each other—with, finally, the long climax, worked through to the most impetuous violence—puts forward the image of an unsettled, mad spirit in a more lively manner than has probably yet happened in such a small space.

No. 10 (*A* major, 2/4) is almost nothing more than an ominous ringing blowing upon us. It appears as if Beethoven, in his current seclusion from all people, took hold ever more deeply of the most delicate and most powerful significance of the elements of music, namely the chord. His most recent compositions, and among these the little twelve-measure-long piece of music about which we are speaking, attest to this. We would have to fear destroying the delicate construction if we undertook any analysis at all, when only the whole, ringing together, is effective. We will take note, however, of the strangely pleasing four-measure postlude, after the repeated eight-measure first half.

[5]The last four full measures of Op. 119, no. 2, do resemble passages in the final double variation from the second movement of the piano sonata Op. 111, particularly mm. 77–80 and 91–96, even though it was probably written much earlier. A similar passage also occurs in the coda of the Diabelli Variations, Op. 120, mm. 34ff.

Beethoven is not for the legion of ordinary keyboard players. For that reason, we warn anyone who dreads the effort of acquiring technique not to let himself be led astray by the promise of the title (*bagatelles faciles*).[6] To deliver passages like

Figure 17. *Op. 119, no. 7, mm. 1–2, right hand*

with one hand, to play through four-voice writing like in no. 8 so that each individual voice is given its own significance, is not easy. Moreover, we cannot even offer them hope that a musical gathering like those we have now will take the opportunity to call the delivery brilliant. There would be more opportunity to bring to light the most delicate touch and delivery, which nos. 10, 2, and 3 especially demand. Whoever is receptive to deeper music, though, whoever wants to let himself be deeply and inwardly permeated by the ideas of our highest genius, cannot be misled by the title bagatelles into overlooking these little masterworks.

[6]On the title page of the Schlesinger edition (see n. 1, above), these works were described as "Nouvelles Bagatelles/OU/Collection de Morceaus/ Faciles et Agréables/pour le Piano/PAR/L. van Beethoven"—literally "new trifles or collection of easy and agreeable pieces for the piano by L. van Beethoven." The volume of the "Wiener Piano-Forte-Schule" in which nos. 1–6 originally appeared described its contents more accurately as "die schwersten und lehrreichsten Tonsätze der vorzüglichsten Piano-Forte-/Spieler und Tonsetzer:" "the most difficult and instructive musical works of the most outstanding pianoforte players and composers."

119.2.

N. G.

"Review."
***Berliner allgemeine musikalische Zeitung* 1**
(7 April 1824): 128–29.[1]

Bagatelles by—Beethoven?—How is the concept of a bagatelle compatible with the name of the celebrated musical hero? Since, however, both now for once stand next to each other, we wish to examine what is offered to us here under the name *bagatelle*. A fleeting glance shows us eleven pieces of music of small size. In their magical circle, however, infinitely much is conjured up! There are few musical words, but much is said with them, and every initiate will willingly believe this; is not Beethoven, after all, a musical Aeschylus in regard to energetic brevity? These eleven bagatelles seem to us to be true little images of life. In most of these pieces a specific situation of human life, and again the focal point or the moment of painful decision in this situation, is understood and portrayed. Do not object that the composer perhaps did not at all intend to express something specific. Whoever believes this truly does not know Beethoven's inmost nature.

Of these eleven bagatelles, we especially single out nos. 1, 2, 4 and 11, not as if the others had less value, but only because they appealed most to this individual.

The first is an Allegretto in G minor in 3/4 meter. It seems to us to be spiritually connected to the following Andante con moto, C major, 2/4 meter. The Allegretto is the lament of a youth who has lost his beloved. Time has already exercised its privilege; despair has softened, and resignation seeks to prevail. One perceives the expression of a gentle pain. The youth gladly calls back a recollection of the happiness he enjoyed. He luxuriates in it, but it increases his pain; wild displeasure leads to exhaustion, the gentler pain returns, and, lost in it, he gradually sinks into slumber.[2]

With this the Allegretto closes; the Andante is his dream. Amid heavenly melodies the transfigured one nears him, and he imagines that she is alive, and both repeat in pleasure and

[1]As the author's comment at the end makes clear, this review was written in response to the Schlesinger edition released in Paris in late 1823; see 119.1, n. 1.

[2]It is interesting to note that the author of this review offers as detailed an analysis of some of these pieces as does A. B. Marx in the previous one, but that he does so entirely in fanciful, descriptive terms. It is not difficult to follow the tripartite structure of Op. 119, no. 1, in this commentary.

sweet anxiety the beautiful lovemaking of the past. Who could not distinguish their voices? Who does not feel that for the dreamer a memory of his true situation and of his grief has remained even in his dream? But the benevolent god of slumber also extinguishes the memory at last; a quiet, soulful rest surrounds both lovers, and round about them angelic heads sing sweet melodies with fine, bell-like voices. Rest, you happy one! —[3]

No. 4 is an Andante Cantabile in A major, 4/4 meter. Who does not recognize therein the first awakening of the sweet feeling of love in the breast of a fifteen-year-old maiden? We hear her ask with childlike innocence what it is, what strange emotions have embarrassed the innocent heart. She does not succeed in recalling the earlier mischievous mood and is almost reduced to tears (beginning of the 2nd part), and all the emotions are involuntarily united in unsatisfied longing.

Who would not love the little innocent girl?

No. 11. Andante ma non troppo, B-flat major, 4/4 meter. Beethoven prudently placed this piece of music as the concluding image. It is the most deeply conceived, most deeply felt and most perfectly portrayed. Even if the master had not added the designation "innocentemente,"[4] we would have understood the melody in this way, and the B-flat major, resolved in gentle chords, indicates the deepest womanliness, motherly dignity. The innocent childishness of the whole, however, does not show a housewife, but a very youthful little mother; the gentle pain that moves through the notes like a memory seems to mourn for lost happiness, but the soul has strengthened itself through a glance on high. Here a mystery prevails. Who would be so crude as to articulate it? —Santa Madalena! —

These are Beethovenian bagatelles. Like all keyboard compositions of our master, these pieces of music also demand a characteristic delivery, a familiarity with his spirit and his striving. For this reason, we will offer no opinion as to whether they may have excited a sensation at the place of their appearance, in Paris. The composer called them easy. Now this is probably a bit of a whim; we would at least not dare to place them before a mediocre player.

[3]The structure of the music can again be clearly distinguished in this description. The dialogue between treble and bass throughout the piece is clearly suggestive, and what Marx describes as euphoric ringing in the final measures corresponds to the angelic voices this author discerns.

[4]The designation "innocentemente e cantabile" appears between the staves of the music.

Op. 120. Thirty-Three Variations on a Waltz by Anton Diabelli for Piano

120.1.

Janus a Costa (Christian Wilhelm Schmidt).

"Van Beethoven's Latest Work: Thirty-Three Variations on a Waltz, Op. 120."[1]
***Journal für Literature, Kunst, Luxus und Mode* 38**
(August 1823): 635–37.[2]

Under this title the master presents us with a treasure of the most variegated, most original invention in almost all forms of musical poetry.[3]

This time an agreeable waltz by Diabelli serves as the basis for the creations of his inexhaustible imagination, —almost like nothing more than the outstretched canvas. This waltz

[1]A footnote in the original review reads: "What can be the reason that the once so useful Leipzig Allgemeine musikalische Zeitung has for many years neglected to evaluate, or even to announce, works by Beethoven that continue to rank among the most important additions to the literature of music? Certainly every friend of art laments the fact that the exemplary, thorough reviews that once graced this widely read paper long ago vanished from it, and have been replaced by wordy announcements of insignificant works. The departure of a paper that covers music in its entirety is all the more regrettable as the condition of the German music business leaves so much to be desired. It remains impossible for the friend of art to become acquainted with all the latest productions, even should he wish to remain in contact with ten or more music firms. Thus neither the praiseworthy thematic catalogue of Beethoven's works published by Friedrich Hofmeister in Leipzig in the year 1819 (up to Op. 102), nor the supplementary catalogue of his works through Op. 106, published by Artaria and Co. in Vienna, has been truly complete. Since the last-mentioned Op. 106 have appeared the two outstanding piano sonatas, Opp. 109 and 110. A third, Op. 111, was announced nearly two years ago by the Schlesinger book and music firm in Berlin, but so far neither it nor any report of its appearance has been obtainable (though it can hardly have been delayed until the present day). What works have appeared as Opp. 107 and 108, or as Opp. 112 to 120, and where, is unfortunately a mystery to us, and it would be highly desirable for some advertising flyer to list all his compositions regardless of whether they were published by this firm or that. In the meantime, an admirer of Beethoven could at least perform the service of enlarging and continuing the catalogue of his works." The author's review of Op. 111 appeared a month after this one; see 111.2.

[2]The Diabelli Variations, written between 1819 and 1823 on a theme by the Viennese publisher Anton Diabelli (1781–1858), were published in Vienna by Cappi and Diabelli, and simultaneously in Leipzig by C. F. Peters, in June 1823. Diabelli also sent the theme to a large number of composers active in Austria at the time, asking them each to write a single variation on it for a "Vaterländischer Künstlerverein." Many of them did so, including Carl Czerny, Franz Schubert, and Franz Liszt, and their variations were published at the same time as Beethoven's.

[3]The German text reads "musikalische Dichtung." The use of forms of the verb *dichten* to refer to musical composition was unusual enough that Georg Christoph Grossheim, in his review of the "Namensfeier" overture, Op. 115 (published two years later, in 1825, despite the lower Op. number), commented perceptively on the use of this word on the title page of that work, making its apparent extramusical implications the focal point of the review. See 115.1, n. 3, for further clarification of the significance of the use of *dichten* instead of the more usual *komponieren*.

has something of simple grandeur in its design and working-out, and, well declaimed by a full orchestra, especially with all the nuances of forte and piano, of crescendo and diminuendo, must have a splendid effect.[4]

Beethoven's admirers have long known, specifically through his splendid 35th work,[5] to what a degree of aesthetic, artistic value his genius knows how to elevate even the composition of variations, which, as they commonly appear, scarcely deserve the name of musical poetry. For what is it to reproduce the theme twenty to thirty times in succession, each time simply embellished with another ringing figuration? One need only have a stock of such figurations in readiness, and all themes of past, present, and future times are then already automatically varied in the same manner. One writing them down, however, has the advantage of not needing to write any variations out; rather, the first measures are sufficient, approximately like the patterns for borders or carpets.

Beethoven's variations are separate, distinct tone poems, which only sprout forth like flowers from the theme as their common soil. For that reason, however, for all the most charming variety and nuance of coloration, they do not for a moment deny their common origin. Each of these poems has its own characteristics and individuality, and appears in this regard as an isolated work of art independent of the theme, even though it stands in the most intimate melodic and harmonic kinship with it. One would try in vain to make use of this characteristic quality of a Beethovenian variation by carrying it over to a variation on any other theme. For even the figurations that make up the essence of a variation of the customary stamp are chosen by our poet for the most part so simply that they almost serve only as the wing for his sublime flow of ideas. Compare, for example, variations 5, 7, 9, 11, 13, 14, 15, 19, 29.

However, such variety of melodic, harmonic, rhythmic, and contrapuntal invention, of beauties of all kinds, as the present composition offers can hardly have been attained by any cycle of variations before now.[6] We believe that van Beethoven has even surpassed his own grand 35th work, and gladly admit that on first trying to play this composition we were overwhelmed by the abundance of pure, new, completely original ideas, agreeably overwhelmed, indeed demoralized and almost bewildered. For this is the effect of thoroughly new inventions in music, as we perceived previously, for example, with every new Mozart opera. What is merely agreeable already lies within the circle of precisely what is available and present. With

[4]According to a well-known anecdote recounted by Anton Schindler, Beethoven was not initially as impressed by this theme, calling it a "Schusterfleck," or cobbler's patch, because of its extremely repetitive nature.

[5]I.e. the "Eroica" or "Prometheus" Variations, Op. 35. The unusual weight and aesthetic value of these variations was recognized from the time of their first appearance; see *The Critical Reception of Beethoven's Compositions by His German Contemporaries*. v. 1, especially no. 115.

[6]An obvious exception is Bach's "Goldberg" Variations. Diabelli himself made this connection in the announcement of the work that appeared in the *Wiener Zeitung* on 16 June 1823: "All of these variations, through their novelty of ideas, their careful working-out, and the beauty of their most artful transitions, earn this work a place alongside Sebastian Bach's famous masterworks of the same kind." (" ... alle diese Veränderungen durch die Neuheit der Ideen, Sorgfalt der Ausarbeitung und Schönheit der kunstreichsten Transition diesem Werke einen Platz neben Seb. Bach's bekannten Meisterstücken ähnlicher Art anweisen.") Quoted in Alexander W. Thayer, *Chronologisches Verzeichniss der Werke Ludwig van Beethoven's* (Berlin: Ferdinand Schneider, 1865), 151.

what is completely new, however, it is just as with the old, only that both bring about such completely different effects.

It would certainly be an agreeable, though very extensive, undertaking to point out the individual artistic beauties of this work. For the scope of these pages, suffice it to say that from the first variation—a march characterized by a pathetic falling and rising of the bass—to the last—a Tempo di Minuetto[7] in which grandiloquence is united with delicacy, grace, and elegance—all the variations are without exception beautiful and distinguished. From the holy, pious fughetta (Var. 24), in which one seems to hear an unworldly song of angels, to the happy mischievousness that raises the sensuously peevish "Notte e giorno faticar" from Don Giovanni to the peak of unrestrained bravado (Var. 22),[8] or that noble mourning and melancholy which the Largo molto espressivo sings (Var. 31), feeling uplifted again afterward, as though by churchly, religious consolation, in the clear, songful fugue (Var. 32), up to the childishly happy and naïve Presto scherzando (Var. 15), all the shades of feeling are awakened, all the strings of the soul are set in motion. Now the bass takes over the theme that was previously carried by the upper voice, while that voice rocks above it in the most provocative motion (Var. 17), now it peals hollowly up to us from the ominously terrible depths, as though from a subterranean spirit world (Var. 20). Now and then it is divided between all the voices and bends into imitations and canonic images, with which the clever poet sets in motion the most skillfully artistic, often humorous play (c.f. Var. 4, 6, 19). Now the most colorful harmonies weave themselves, or flutter friskily, around it (e.g. Var. 2, 10, 28), now it swims lampoonishly above a spring murmuring in the depths (Var. 25), or it shares a lovely, intimate conversation with itself, answering like the echo of the shepherd's flute (Var. 26). And so this exquisite chameleon, who always glitters with different, more beautiful colors, presenting himself in ever more provocative movements and formations, seems to have conjured up into the world of music now a Händel, now a Sebastian Bach, now a Mozart or Haydn. Everyone, however, will be surprised to find, under a title that usually announces only a musical trifle, a work of art that by itself could already immortalize the name of its creator, as so many Greek singers survive among us through a single poetic fragment.

[7]Actually Tempo di Minuetto, moderato. Beethoven added, in parentheses, "ma non tirarsi dietro"—but don't hold back.

[8]This variation, which Beethoven labeled Allegro molto alla "Notte e giorno facicar" di Mozart, was evidently suggested by the fact that Leporello's opening monologue in *Don Giovanni*, in which he complains about his mistreatment by his master, begins with the same intervallic pattern as Diabelli's theme.

120.2.

Adolf Bernhard Marx.

"Evaluations."
***Berliner allgemeine musikalische Zeitung* 7**
(20 November 1830): 370–71.[1]

Now this no. 1 is not a work that Beethoven originally undertook with enthusiasm. A kind of mischievousness or bravado led him to take hold of a quite nice, otherwise quite insignificant waltz and to make use of it as a veritable mine of new ideas. Every one of the thirty-three variations bears witness to how deeply he dissects his theme (not, to be sure, with the anxious diligence of a student, but rather with the sharpened perception of a master), holding fast to every connection he perceived with the zeal and fire of the true artist and forming it into a work of art. No matter if each one is as much to our liking as others: each shows us the serious, often brooding penetration in which Beethoven excelled all of his contemporaries and that won him such new, often unsuspectedly deep connections and ideas. —These variations thus become at once a weighty contribution to Beethoven's artistic character and a test of what can be done in the variation form.

Neither he nor anyone else will exhaust all the connections in a theme: Beethoven has only singled out several of the most significant ones and formed them in an original manner. In no. 2, fifty composers have continued the work and brought about much that is attractive, indeed admirable. This second work has a particular charm in the association of so many contenders, each of whom unintentionally characterizes himself with his contribution. The solid Assmayer[2] begins with a figuration in the strict style; Bocklet[3] follows humorous, fiery Czapak;[4] without any special display, *à son aise*, as it were, the galant Charles Czerny. Furthermore,

[1]Marx's review refers both to Beethoven's Diabelli Variations and to the fifty variations on the same theme written by a variety of other composers active in Vienna, which had also been published by Cappi and Diabelli.
[2]Ignaz Assmayer (1790–1862) was an Austrian Kapellmeister. He was a student of Michael Haydn and a friend of Schubert.
[3]Carl Maria von Bocklet (1801–1881) was a pianist active in Vienna. He was an acquaintance of both Beethoven and Schubert. His participation in an 1825 performance of the "Archduke" trio, Op. 97, at a concert that also featured the premiere of the string quartet Op. 132, is described in 97.3.
[4]Leopold Eustach Czapek (1792–1840) was a prolific Viennese teacher and composer of instrumental music. See Eitner, *Quellenlexikon*, v. 3, 127.

Drechsler[5] writes a quasi-overture; Gelineck[6] varies himself—not; many a young virtuoso reveals his best accomplishments, Kalkbrenner and Hummel, the gracious Moscheles,[7]—each plays his cards; one contributes a fugue in place of the waltz (as does Beethoven as well), and each one can stand next to the others.

Both works have drawn only tentatively on the springs of double counterpoint. If one perhaps turned for help to the old master Bach, whose "Aria with Thirty Variations" has just been newly released by Peters in Leipzig under the awkward, truly insipid title:

Exercises pour le Clavecin par J. S. Bach.
Öuvre II. Partie —

new provinces would open up in the land of variations. What provocative, variegated figurations, what graceful imitations, what contrapuntal artistry in the canons through all intervals, what a beautiful, pure, quietly satisfying progression in, for example, the 18th and 22nd variations, even if one did not recognize the counterpoint in them, what grace in the 7th and others! From a figure in the 29th, A. E. Müller made, sixty to eighty years later, a grand, very valuable caprice.[8]

From such works, one would have to take new hope for the variation form; in the process, our contemporaries would have to give it credit and—learn to expect of it that everyone find his own way and be able to acquire his own value more worthily than when one steps anxiously behind another. —Sometime later we want to analyze these works more precisely.

[5]Joseph Drechsler (1782–1852) was a Bohemian Kapellmeister, composer, and author of theoretical treatises active in Vienna. His music to Meisl's *Das Bild der Fürsten* was performed together with Beethoven's "Consecration of the House" overture at the reopening of the Josefstadt theater in 1822. In the later 1820s he worked at the Leopoldstadt theater, where he was known for his incidental music, hence Marx's characterization.

[6]Josef Gelinek (1758–1825) was a Viennese pianist and composer and a friend of Beethoven, whose first symphony he transcribed for piano. He was best known for his sets of variations, of which he wrote a very large number.

[7]Friedrich Kalkbrenner (1785–1849), Johann Nepomuk Hummel (1778–1837), and Ignaz Moscheles (1795–1870) were all among the foremost pianists of their time.

[8]Regarding August Eberhard Müller (1767–1817), see *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 2, no. 149, n. 9.

Op. 121a. Variations for Piano, Violin, and Violoncello on the song "Ich bin der Schneider Kakadu" from Wenzel Müller's *Die Schwestern von Prag*

121a.1.

Adolf Bernhard Marx.

Allgemeiner musikalischer Anzeiger **(Vienna) 2 (20 March 1830): 47.**[1]

The old song of the tailor Crispin, alias: Wetz, Wetz, Wetz,[2] varied with such spirit and bold imagination, in a type and manner which only a master can achieve. Admittedly, it is not an easy business, but neither should it be, for it is truly by no means intended for frivolous trifling. While the principal player must be completely up to the job, just as much is demanded of the two adjutants. If, on the other hand, everyone successfully brings out and conquers all that is demanded by the genius of the inexhaustible composer, who always strikes his own path and never grows old, never imitates himself, the three allies may wish each other good luck. This is certainly something more than a conventional façon de parler.[3]

[1]These variations were not published until May 1824, by Steiner in Vienna, but they were probably written much earlier. The Singspiel by Wenzel Müller (1759–1835), on which they were based, premiered at the Leopoldstadt Theater in Vienna in 1794. In a letter to the publisher Gottfried Christoph Härtel dated 19 July 1816, Beethoven referred to "*Variations* with an introduction and coda for keyboard, violin, and violoncello on a well-known *theme* by Müller," placing it, along with a few other works, among his earlier compositions. The exact date of composition is unknown, although a footnote in Sieghard Brandenburg's edition of Beethoven's correspondence suggests 1801. See Sieghard Brandenburg, ed., *Ludwig van Beethoven: Briefwechsel Gesamtausgabe* (Munich: G. Henle, 1996), no. 950. Lewis Lockwood, in "Beethoven's 'Kakadu' Variations, op. 121a: A Study in Paradox," in Jacob Lateiner, Bruce Brubaker, and Jane Gottlieb, eds., *Pianist, Scholar, Connoisseur: Essays in Honor of Jacob Lateiner*, 95–108 (Hillsdale, NY: Pendragon, 2000), argues for a more complex origin and a completion date closer to the time of publication. This review refers to the reissue (Titelauflage) of the first edition of the variations published by Tobias Haslinger in Vienna in 1826.

[2]The theme of the variations was sung in the original Singspeil by the tailor's apprentice Crispin to the words "Ich bin der Schneider Wetz und Wetz (or Wetz, Wetz, Wetz)." Saints Crispin and Crispianus were the patron saints of cobblers and other leather-workers. St. Crispin is featured as such in the third act of Wagner's *Die Meistersinger*, in which the cobblers of the town of Nuremberg sing a song with the refrain "Streck! Streck! Streck!" (Stretch, stretch, stretch). The tailors in the same scene sing a song with the refrain "Meck! Meck! Meck!" (Bleat, bleat, bleat). "Wetz, wetz, wetz" can be translated "grind, grind, grind."

[3]French: "manner of speaking."

Op. 121b. "Opferlied" for Solo Voice with Choral and Orchestral Accompaniment

121b.1.

"Brief Notices."
***Allgemeine musikalische Zeitung* 27**
(2 November 1825): col. 740.[1]

(With Op. 122, "Bundeslied")

Both pieces are, properly speaking, treated as songs with a choral refrain, although the stanzas are especially set off and the second has received a further special, though brief, conclusion. The essence of each of the two poems, which are most different from each other, proceeds from what it offers to the emotions, which it articulates as precisely as possible. Therefore, the music to the first is gently solemn, that to the second powerful, firm, and merry (the way happy boys express themselves). In them, one need not be too particular about small details in the treatment of the words of the text (for example, in the first stanza of the first song, with the extension on "mir" in the slow tempo).[2] The orchestral accompaniment, as one scarcely needs to mention with this master, is perfectly appropriate, originally carried out, and very effective. The instrumentation in the first song consists of the quartet, two clarinets, two bassoons and two low B-flat horns.[3] For this reason as well, as with everything else, the first is preeminently suited to performance at concerts and similar gatherings, while the second is preeminently a happy banquet song. The publisher has had them engraved so as to be convenient for any kind of use, and one can obtain them individually in every form: score (price: each song 42 kreuzer), separate vocal and instrumental parts (the first, 2 florins; the second, 2 florins, 24 kreuzer), keyboard reduction (the first, 36; the second, 48 kreuzer).

[1]Beethoven made sketches for this setting of Friedrich von Matthisson's (1761–1831) "Opferlied" as early as 1794. A one-voice setting of the poem (WoO 126) was published in 1808 by Simrock in Bonn. The first version of the choral setting was written in 1822; it was revised in 1824 and published in July 1825 by B. Schott Söhne in Mainz, and, as this review states, was released simultaneously in score, parts, and keyboard reduction.
[2]In m. 15 the syllable "mir" is extended through three beats at the end of a phrase.
[3]The instrumentation of the "Bundeslied" contains only the clarinets, bassoons, and horns.

121b.2.

5.

"Review."
***Berliner allgemeine musikalische Zeitung* 3**
(9 August 1826): 253.[1]

It is well known that in vocal composition Beethoven never had much regard for the treatment of the words. He is satisfied to conceive the meaning of the text in a very general sense and reproduce it in the music. In his most recent compositions, though, he sometimes also seems to have become more indifferent to compositional purity, so that his admirers (among whom the reviewer gladly counts himself) are often not a little embarrassed. For who would not rather believe that he does not completely grasp the work of such a great master than pass an absolute judgment upon it?

The present work consists of a movement in E major, common time, in slow tempo. The solo voice (soprano) begins in the second measure, accompanied only by wind instruments. Then the solo voice sets off again, now with only a violoncello figuration for accompaniment, which continues until the close, even when the choir enters with the full strings. With a discreet accompaniment, the phrases of the solo certainly have a good effect, excepting perhaps the following passages:

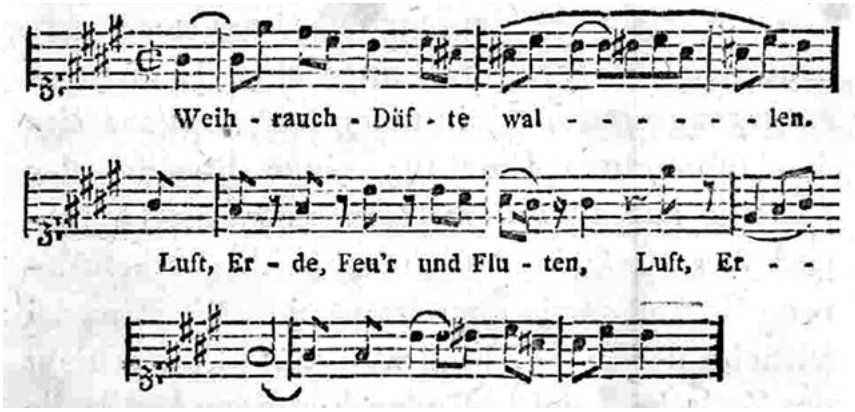

Figure 18. *121b, mm. 9 (with upbeat)—11, 42 (with upbeat)—46, solo part*

[1]This review also refers to the edition published by Schott.

The entrances of the choir, along with the treatment of the instruments, are splendid, as is only to be expected of Beethoven.

What we said earlier about this composer's most recent works in general applies to this one as well. Beethoven frequently sacrifices the comprehensibility of his harmonic progressions to the voice-leading. It might be difficult to figure Beethoven's bass lines in general.[2] This is not the place, however, to carry on further about this, since similar observations have already been made so frequently.

The keyboard reduction appears not to have been prepared by Beethoven, since otherwise it might have been more complete.

The engraving of this work is good and fairly correct.

[2]In other words, it would be difficult to add old-fashioned chord symbols of the kind used in realizing a figured bass line, since the underlying harmonic progressions are not always clear.

121b.3.

Gottfried Weber.

"Reviews."
***Caecilia* 5**
(July 1826): 30–31.[1]

(With Op. 122, "Bundeslied")

Whatever bears Beethoven's name already needs no further recommendation. Since, moreover, other journals[2] have already named these Beethovenian tone poems and discussed them with warm recognition, there remains but very little more for us to say, though we would also like to report these lovely publications to our readers.

In no. 1 Beethoven treats Matthisson's well-known song of sacrifice as a little hymn, in that he lets both stanzas of the poem be declaimed first by a soprano or mezzo-soprano voice alone, then repeated by the choir. The melody, seemingly very simple and natural in itself, is nevertheless decked out through harmonic artistry with many stimuli that at times are rather piquant. At its reappearance in the second verse it is varied ingeniously and effectively. Among other places, for example, the conclusion of the strophes deserves to be set before the readers here as rather new:

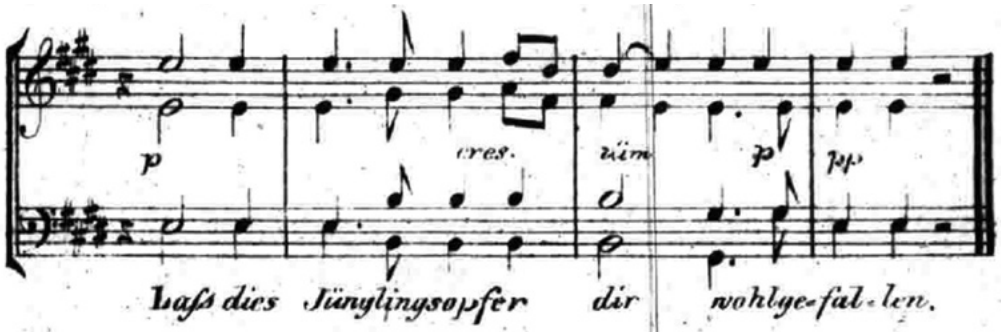

Figure 19. *Op. 121b, mm. 32–35, choral parts*

[1]This review refers to the editions by Schott in Mainz, which also published *Caecilia*.
[2]A footnote in the original review reads: "Leipz. Allgem. musikal. Ztg. 1825 p. 740." (See 121b.1.)

as does the overall ending as well:

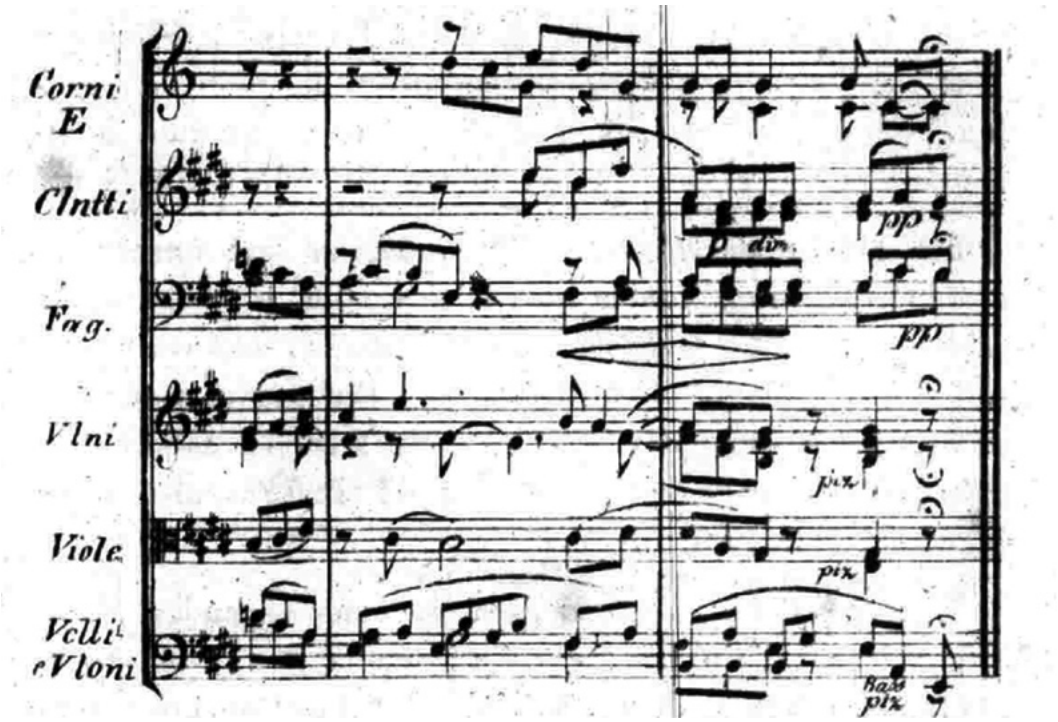

Figure 20. *Op. 121b, mm. 72–74*

The instrumentation, consisting of the customary quartet of bowed instruments, along with two A-clarinets, two bassoons, and two E-horns, is well and happily rendered in the keyboard reduction.

No. 2 is a splendid song of fellowship, for voices with accompaniment of clarinets, horns, and bassoons or simple keyboard accompaniment. It is composed as it was written, unpretentiously but with fire and originality, and such an appealing tone is maintained throughout that we know of nothing better to say about it than what it says itself:

> At all good times,
> Enhanced by love and wine,
> Shall this song, together,
> Be sung by us.

121b.4.

Ignaz Xaver von Seyfried.
***Caecilia* 5**
(November 1826): 247–49.[1]

(Mentioned: Op. 123, *Missa Solemnis*, and Op. 125, Symphony no. 9)

"Inexhaustible imagination, original humor, and deep, intimate feeling, raised even to the point of passion, the most unbounded stylistic freedom, combined with immaculate and contrapuntal elegance, an independence that disdains every path already traveled, let alone those already worn down, the most tireless care, that cannot be sufficiently praised, to maintain his well-considered character, once chosen, with strict, scrupulous fidelity, are approximately the particular features from which arises the ingenious physiognomy that distinguishes nearly all of Beethoven's spiritual productions—more or less—in the most distinctive manner, and separates them so very sharply from everything around them that sprouts, ripens, or even produces sweet-smelling flowers, as though—sprung from an exotic homeland—they were isolated in a different climate."[2] —

This is approximately how, quite some time ago already, competent judges of art characterized in general the peculiar creations of this mighty sovereign in the realm of notes. The work announced here also by no means contradicts such a well-founded judgment; rather, it strengthens the Areopagite's deep-seated, searching glances, even though it was offered by its progenitor only as a trifle, and in scope as well it certainly also appears to be a trifle when set next to those colossal offspring that came to light at almost the same time—the grand Mass in D; the powerful choral symphony; the archaic *Overtura fugata*, written in Handel's spirit.[3] Nevertheless, this piece of music will surely win countless friends, as it deserves to do, for in regard to musical language it is an exemplary illustration of the emotions that dominate and the feelings that are expressed in the poetry. The whole is taken up correctly and given back

[1]This review also refers to the Schott edition.
[2]This opening paragraph is freely paraphrased from the review of the "Eroica," or "Prometheus" Variations, Op. 35, that appeared in the *Allgemeine musikalische Zeitung* in February 1804. See Wayne Senner, Robin Wallace, and William Meredith, editors, *The Critical Reception of Beethoven's Compositions by His German Contemporaries*, v. 1 (Lincoln: University of Nebraska Press, 1999), no. 115.
[3]This is a reference to the "Consecration of the House" overture, Op. 124, which follows the old French overture format, with a slow introduction followed by a fast fugal section, and was written in imitation of Handel.

comprehensibly. The rhetorical portion—the declamation and accentuation—leaves little to be desired. The master's powerful nature never betrays itself; his ingenious spirit breathes within it, even if at times it only shines forth in seemingly secondary features, and the small number of pages, the unusually sparing accompaniment, prove when and where it is appropriate for a shrewd economy to dominate. It is such a beautiful gift, such a rare art, to say much with few words! Our magnificent Beethoven surely belongs among the select few who always give more than they promise!

Matthison's "Song of Sacrifice" appears here as a solo song accompanied by two clarinets, two bassoons, and two horns. The concluding refrain is repeated by the four-voice choir and strengthened by the entrance of the string quartet. The melody is simple and noble, but at the same time—as it may well be superfluous to observe—nothing less than is customary. It needs to be declaimed—according to the direction—rather slowly, with heartfelt, devotional spirit, to which purpose the serious, solemn key of E major is most appropriately chosen.

After a prelude for the horns consisting of only two measures, in which the motive is established, the singing voice enters and twists and winds on melodically, without turning far aside. The accompaniment is well ordered, supportive, but at the same time arranged so as to be so interesting in itself that one must take true, heartfelt joy in it. The concluding verse:

> Oh, bend a merciful ear toward me,
> And let the youth's sacrifice
> Please you, all Highest!

is taken over by the full choir. Here, the effective division of light and shadow, the powerful flight toward the cry: "All Highest!," the contrasting transition to the childishly pious, humble prayer "let the youth's sacrifice please you!" has a particularly charming effect, and the strange succession of the three concluding chords, 6/4, 6/3, 8/3, is truly original. —The accompaniment of the second stanza, which is written out completely, is changed from time to time, as is the vocal part, when the declamatory expression demanded it. It has become more lively and fresh through the pointed cello figuration that is now added, and that follows its path with the most regular, persistent consistency. The choral singing is likewise lengthened and expanded at the end, and the composer's originality holds good up to the last notes, where the phrase ends as though with a plagal cadence, with a fermata on the seventh eighth note: 5/3, 6/4, 5/3.[4]

[4]A footnote in the original review reads: "Illustrated in notes on p. 31, above." (See 121b.3, Figure 20.)

Op. 122. "Bundeslied" for Two Solo and Two Choral Voices with Accompaniment of Two Clarinets, Two Bassoons, and Two Horns

122.1.

Ludwig Rellstab.

"Review."
***Berliner allgemeine musikalische Zeitung* 3**
(1 February 1826): 34–35.[1]

Who would not rejoice to read two such names together on a title page, who not be overjoyed to be able to greet Göthe's German, courageously joyful drinking song in a new form! —

First we must correct the title. It gives the impression that only singing voices declaim the song.[2] The composer has nevertheless added an accompaniment of two clarinets (in B-flat), two bassoons, and two horns (B-flat bass).

This gives the song quite a different character than if it were done freely, without accompaniment. We cannot help but find ourselves to some extent transplanted here into the free air under sprouting trees, at a happy banquet, where, to the loud, spirited songs of the drinkers, cheerful horn calls resound from the nearby bushes. For such a large space, for such a numerous assembly, the song would need to be in a different style than is appropriate to the narrower focus on a room and only a few happy friends. The composer has attempted to elevate the originally delightfully gregarious song in this manner to the character of a hymn, bringing it close to that grandiose joy that is expressed, though perhaps with a bit too much pathos, in Schiller's celebrated ode. Thus he begins with a powerful Allegro in B-flat major, 𝐜 meter, with the accompanying wind instruments alone, which, though beginning piano, nonetheless gives the impression of strength, which it then declares even more clearly with an effective crescendo leading to the entry of the solo voices. As soon as these enter, the wind instruments limit themselves to a sharper accentuation of the rhythms at the most significant points, and allow the voices to develop freely. Only gradually does the accompaniment become more complete again, until it reenters at full strength once again at the reprise by the choir: "God holds us together," etc., lending a grandiose, joyful impulse to the whole. In order to give particular

[1]Beethoven wrote the "Bundeslied" in 1822 and revised it in 1824. It was published in score, parts, and keyboard reduction in 1825 by Schott in Mainz. This review refers to the first edition.
[2]The title page of the original edition, on which this review is based, reads, "BUNDESLIED/In allen guten Stunden erhöht & &/von/J. Wolfgang von Goethe/für/zwey Solo und drey Chorstimmen/in musik gesetzt/von/LUDWIG VAN BEETHOVEN."

prominence to the last verse, the composer has made a change, applying, in the manner of a fermata, a two-measure extension on the word *forever* at the line "and remain long, long, forever thus joined," while the first clarinet gives the passage joyful life with an up and downward surging arpeggio. This is repeated when the choir enters; the effect is guaranteed. The melody of the song, somewhat altered, now follows once again as a closing ritornello in short notes. The fermata is likewise repeated by the instruments, with the first clarinet playing a trill on a high F and the arpeggiated motion given to all of the other instruments. An agitated, very original cadential passage leads to the close.

If, since we are unable to print the song itself here, a comparison can lead to a closer impression, we might find the song closest in conception to Händel's celebrated chorus from "Alexander's Feast:" "Drinking is the warrior's refreshment," although naturally there is no question here of a musical reminiscence.[3] All softness and sentimentality are avoided; the free, fiery power of joy prevails in it. This explains the magic that lies in the fermata that was mentioned at the close, that one can almost compare to a pealing fanfare that serves to glorify a great man or idea. This striving to express everything powerfully and energetically can also explain the following passage, which at first glance looks like a rather unskilled treatment of the singing voices, since the second voice cited is in a manner that one might otherwise use for string instruments, but not for singing voices:

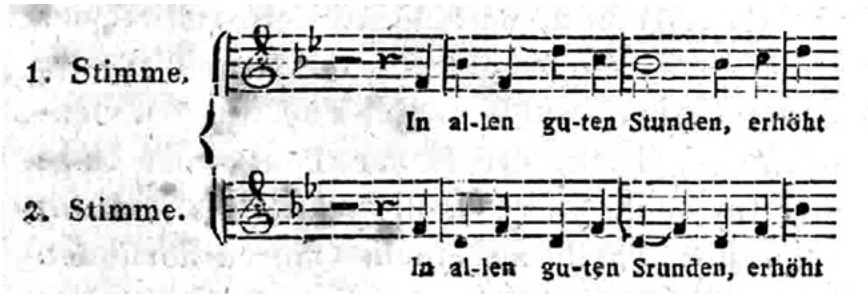

Figure 21. *Op. 122, mm. 9 (with upbeat)–11, solo parts, underlaid with the text of the first verse*

This song can certainly be taken up with great joy by all admirers of Göthe and Beethoven. The publisher is to be thanked all the more for letting it be engraved not only in keyboard reduction, where many things could easily be misunderstood, but also in full score and, to facilitate immediate performance, also in written-out parts. With spring approaching, may we have a chance to hear it at a solemn gathering in the open. A performance by our singing societies and splendid musical choirs would certainly be outstandingly successful.

[3]This is a reference to the chorus "Bacchus's blessings are a treasure," which follows the tenor aria "Bacchus Ever Fair and Young" in part 1 of Handel's *Alexander's Feast*. Both contain the line quoted.

122.2.

Ignaz Xaver von Seyfried.
***Caecilia* 5**
(November 1826): 250.[1]

A cheerful cantilena (B-flat major), in which two voices sing first, and the choir, likewise with only two voices, repeats each time the last eight-measure section.

Such an easy, comprehensible, thoroughly pleasing melody is perfectly suited to cordial groups of friends, all the more so since the accompaniment requires only three winds—clarinets, bassoons, and horns.

The first four stanzas are alike without variation; the fifth, however, deviates so that the word *forever* is set in a different meter (4/4), and is powerfully emphasized, while over these sustained notes the first clarinet flies around through the range of three octaves in sextuplets on B-flat and F harmonies. After these two inserted measures the original Allabreve reasserts itself. In the rather broadly worked out closing ritornello as well, this brindisi[2] can be heard again in a similar manner from all the instruments, quite naturally characterizing the joviality of the entire piece of music.

[1]This review also refers to the first edition by Schott.
[2]Italian: "drinking song."