The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 123 to Op. 124

Translated and edited by Robin Wallace

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Center for Beethoven Research
Boston University

Contents

Foreword

This installment completes the originally planned fourth and final volume of *The Critical Reception of Beethoven's Compositions by His German Contemporaries*. Although the reviews contained here focus on only two works—the *Missa Solemnis,* Op. 123, and the "Consecration of the House" (*Die Weihe des Hauses*) overture, Op. 124—they also include lengthy commentaries by Ignaz Xaver Seyfried on the 9th symphony, Op. 125, and the string quartet in C-sharp minor, Op. 131 (123.12); and another on the 9th symphony by an anonymous correspondent in the *Berliner allgemeine musikalische Zeitung* (124.5).

Collectively these reviews testify to the lively intellectual ferment in the German musical press in the 1820s. These large-scale works of Beethoven were recognized as anything but business as usual. Indeed, they were seen as demanding extensive discussion, repeated hearings, and a willingness to be skeptical about first impressions, no matter how deeply felt, in light of Beethoven's well-established reputation as a musical innovator. These critics were well aware that in his decades-long career Beethoven had repeatedly violated established norms and could be expected to do so again. While preparing to express disapproval of the 9th symphony at great length, the anonymous correspondent mentioned above hedged bets by declining to deny "a mere possibility contrary to my belief. After all, it is of no consequence if a later judgment of the musical public overturns this viewpoint; even errors must pave the way for the truth."

The same desire to do justice to the composer seems to have motivated Joseph Fröhlich to write his long and thoughtful review of the *Missa Solemnis* (123.12, second review), which, together with his review of the 9th symphony (125.15, first review), establishes him as one of the most effective early advocates of Beethoven's late works. Even Beethoven's friend Seyfried, though, was willing to question aspects of the late works that he did not understand—as, for example, when he expressed bafflement about what Beethoven was trying to convey in the "Dona nobis pacem" of the *Missa Solemnis*, regretting that Beethoven took the secret with him to the grave.

A fanciful tone emerges in some of the reviews collected here, as when the *Berliner allgemeine musikalische Zeitung* published a commentary on Op. 124 purporting to be a letter to

Beethoven from his nephew (124.2), along with a response claiming to be a letter to the editor from a woman who was offended by it (124.3). As in an unusual review of Op. 111 (111.3), this kind of writing anticipates Schumann's famous review of Chopin's "Là ci darem" variations, published in the *Allgemeine musikalische Zeitung* barely over five years later.

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. I would also like to thank Jeremy Yudkin and Lewis Lockwood, directors of the Center for Beethoven Research at Boston University, for supporting the online publication of these important documents of Beethoven's reception by the musical press of his time, and my wife, Meg Wallace, for invaluable editorial assistance. Readers will notice that while the translations are newly typeset, the music examples are reproduced exactly as they first appeared. Information on the dates of composition and publication of Beethoven's works is based on the new edition of the Kinsky-Halm catalogue, edited by Kurt Dorfmüller, Norbert Gertsch, and Julia Ronge. *The New Grove Dictionary of Music and Musicians*, second edition, is the default reference source for biographical information. This installment was supported by a summer sabbatical from Baylor University.

Robin Wallace
Baylor University

Op. 123. *Missa Solemnis* in D Major

123.1.

I. P. S.

"Various."
***Berliner allgemeine musikalische Zeitung* 1**
(21 January 1824): 34.

(Mentioned: Op. 55, Symphony no. 3)

Beethoven's most recent grand composition, a Mass for four solo singing voices, choir, and a powerful orchestra, has been sent in manuscript to the sovereigns of Europe, who have assured the foremost among living German tone-poets of a liberal subsidy by subscribing to this eminent work. The score has also gone to his majesty, our highly revered king, and we may count on a worthy performance of this composition, which can be compared to no other. Upon a fleeting examination of this colossal work, this contributor was gripped by deep astonishment at Beethoven's genius. It appears that all the soul-powers of the richly imaginative, inexhaustibly new inventor of notes have taken up a new flight here, and that in this new work, Beethoven, like Mozart in his Requiem, wanted to establish an imperishable memory of himself for posterity. The style is worthy, churchly, and noble, the utmost display of contrapuntal art united with the boldest imagination and new treatment of modulation. The use of the instruments completely exhausts every possible effect.

Since it is impossible to go into the details of this extremely rich tone-painting in the elevated style, the reviewer has at least taken it as his duty to make the countless admirers of the Beethovenian muse attentive to this most recent and grandest of all his works—the Sinfonia eroica not excepted.

123.2.

Friedrich August Kanne.

"Beethoven's Most Recent Compositions."
***Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* 8**
(12 May 1824): 120.[1]

(With Op. 124, Overture to Die Weihe des Hauses, and Op. 125, Symphony no. 9)

The performance of the same finally took place on 7 May in the Theater Near the Kärnthnerthor before an extraordinarily numerous audience.

Beethoven's genius appeared to us again completely in its youth and original strength in this imposingly gigantic composition. His rich, powerful imagination rules with sublime freedom in the kingdom of notes that is entrusted to it, and with its swings raises the listener into a new world that excites his astonishment.

The great kingdom of instrumental music, in which the celebrated master of so many beautiful creations has exerted himself throughout his entire life with a kind of partiality, can still expect many treasures from him, for his imagination, sublime beyond his time and its taste, proves itself with every new production to be an inexhaustible wellspring of the beautiful.

Although it would have been desirable for the three pieces from a new grand Mass that we had the opportunity to hear on this occasion to have been performed in another location, since once and for all, the variety of admission prices also allowed for listeners with a great variety of educational levels, and since, furthermore, neither the choir nor the solo voices were as completely prepared as such difficult and deeply interwoven music demands, the imposing style that Beethoven maintained in the work was nevertheless displayed with evident clarity.

The effect that such a large number of performers must necessarily bring about was also so weakened by the empty spaces on stage, in which the sound faded out and dispersed, that we could perceive scarcely half of the effect to be expected from the mass of notes that was in motion.

The overture and the grand symphony with the choir entering in the finale nevertheless stood out more in their effect.

For this reason we very much wish that the efforts of several men to whom art is indebted may be crowned with happy success. They are arranging a second performance, better

[1]The performance described here and in 123.3–123.5 is the same one at which the 9th symphony was first performed (see 125.1); it also included the Kyrie, Credo, and Agnus Dei from the *Missa Solemnis*.

prepared in every individual part, in a grand location better suited to music, hoping thereby to be able to fulfill all the demands of art in the accompaniment of the orchestra and the precision of the delivery.

The great composer's contemporaries can scarcely be indifferent, and should take the circumstance very much to heart, if the exertions involved in bringing forth these great works were not at least to some extent repaid with a profit, which, to be sure, stands in no relationship to what he offers to the world, but which is nevertheless of great significance for the "artist's earthly pilgrimage."

The second performance will raise the enthusiastic applause with which the master, who himself took part in the direction of the whole, was honored to the highest degree of joy, and the composer will find the reward for his efforts renewed by it.

The admirable Kapellmeister Umlauf, who directed this performance, has earned the thankful acknowledgment of all friends of art to the highest degree through his fervor and his skill.

123.3.

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"Musical Performance."
***Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* 9[1]**
(15 May 1824): 506–7.

(With Op. 124, Overture to *Die Weihe des Hauses*, and Op. 125, Symphony no. 9)

(Mentioned: Op. 80, Choral Fantasy)

The grand musical performance by Mr. van Beethoven that was announced earlier took place on the seventh of this month in the imperial royal theater at the Kärnthnerthor.

The friends of musical art and the admirers of the treasured tone poet had already been looking forward for some time with impatience and joyous expectation to this performance of his new masterworks, and something happened here that does not always occur in such cases: the expectation that had been heightened further and further was not just satisfied in the most brilliant manner, but surpassed. At the very least, more than one performance is required for works that bear the stamp of genius and deep study in full measure to be appropriately valued and appreciated. Even a thorough, satisfactory evaluation requires study and deeper penetration into the spirit of the work than is to be expected the first time after a simple hearing. Thus one can at first speak only of the impression that its communication must excite in every heart that is receptive to higher enjoyment, and, drawn by the magical spirit of harmony, "enters the sanctuary of the heavenly intoxicated with fire,"[2] or at least leaves it enchanted.

Those who several years ago, on the occasion of the dedication of a local theater, had already become familiar with the overture with which the performance began, rejoiced in it no less, and others greeted it as a new, astonishing manifestation. The more adequate performance by an orchestra decked out with more abundant means raised the enjoyment of both groups. There followed three grand hymns with solo and choir from the new Mass, whose composition[3] was already undertaken some time ago for a more elevated occasion. It began with the Kyrie, a tone poem that, completely suffused by the spirit of devotion, fills the listener's soul with a

[1]The volume number is not specified, but this is the ninth year the journal was published.
[2]"Feuertrunken das Heiligtum der Himmlischen betritt." This is a loose paraphrase of a line from Schiller's "An die Freude," which provided the text for the finale of the 9th symphony.
[3]The author uses the word *Dichtung*, which refers to the writing of poetry but was rarely used before the 1820s to refer to the composition of music. See 115.1, n. 3 for one critic's comment on the use of this term. Since the noun *poetization* would be awkward in English, we have retained the word *composition* in the translation.

feeling of the purest piety, humble love, and veneration. The highest value of musical art is here revealed, in accordance with the most sublime calling, for the awakening of religiosity and of praise and honor for the Godhead. The content of the second hymn was the Credo. The difficulty of performing this substantial work was particularly noticeable in the unsteady participation of the soprano voices in the tuttis. In such an unaccustomed sphere of activity, however, and in a genre of singing that demands very special practice, this does not deserve severe censure. In conclusion, there followed the Agnus Dei, and just as the whole left behind a deep, grand impression, the accompaniment to the words: Da [sic] nobis pacem etc. served to announce the granting of the request by exciting a completely distinctive, inexpressible feeling in all hearts, as though like an echo of the eternal peace that had floated down.

The third, more perfectly performed work was a grand symphony, with solo and choral voices entering in the finale, upon Schiller's song to joy.[4]

The symphony and the oratorio maintain the first rank in the order of musical poems.[5] The highest that is brought about in these genres thus stands much higher than what is most perfect in all others. The rarer achievements in one or the other category are, the more welcome and impressive must the most recent gift appear here, from the hands of the celebrated tone poet, who has delivered so many works in the first genre that are marked with the stamp of elevated mastery. If the spirit and originality of the work of music now under discussion demand the attention even of the customary listener, the artistically knowledgeable one is also captivated by the artistic interlacing of the abundance of ideas that predominate in it and their masterly working-out, by the distinctive manner, by the brilliant coloration, and by the lively humor, which is also combined with delicacy of feeling and melodic grace, as was primarily to be observed in the third part, namely the Andante.[6] The preceding part, the scherzo, however, acted upon every ear and every soul, without exception, with the most affecting power, while at the same time being without doubt, to a higher degree than all the rest, an uncommon task for the orchestra, difficult of resolution. In the last part the fundamental idea of the whole steps out again, and happy reminiscences of the preceding scherzo are alluded to here as well with irresistible effectiveness, like lightning bolts overhead. Finally singing is mixed in with the rich, enchanting play of harmonies, and the Song to Joy, declaimed by solo and choral voices, forms the most distinctive culmination of the whole. The tone poet already worked out something similar to this original idea in a composition for the pianoforte, which concludes with variations with which singing is then united, taking up the theme and accompanying it further. Now whoever had expected a song in the customary sense from this song to joy, as we heard it here, must have been disappointed. The ingenious tone poet understood

[4]Here and elsewhere in the article, the author misquotes the title of Schiller's poem as "Lied an die Freude." This description of the 9th symphony, which is virtually identical to that in no. 123.5 (including the somewhat inaccurate designation of Schiller's poem as "Lied an die Freude") is taken from the official announcement of the May 7 Akademie, translated in Thayer-Forbes, 908.

[5]The use of the phrase *musikalische Dichtungen* parallels the author's earlier use of the word *Dichtung* to describe the composition of the *Missa Solemnis*.

[6]Actually Adagio molto e cantabile, with later sections marked Andante moderato.

this imposing poem to be too far-reaching and meaningful to be the refrain of a uniformly repeated lyrical song. Whoever rereads or hears this eternally youthful song to joy, which had already been written[7] more than thirty years ago, after a length of time, feels gripped by the same enchantment that acted upon all hearts with conquering power at its first appearance. This enchantment has gripped the tone-poet as well, and his fire-intoxicated song is a sublime, psalmodic fantasy—if this designation is permissible here—which moves about characteristically in the element proper to song—to the song to joy—and binds the strictest declamatory expression together with lyrical flexibility. Those who have heard it need only recall the words of the song: "And the cherub stands before God," and likewise so many other passages from this richly imaginative and deeply thought-out tone painting. "Do you bow down, millions,[']—"He must dwell above the stars," then: "Be embraced, millions!"—Here enters a double fugue, in the midst of which the choir, in combination with the solo voices, lets the theme: "Joy, beautiful spark of God" be heard, and the festive song concludes with a glittering ascent into the regions of enchantment. This hymn could not have fallen into more worthy hands, and only a tone-poet with such an inexhaustible richness of imagination could have undertaken to treat it in such a manner. Whoever does not yet know this masterwork will want to hear it for the first time; whoever has already become acquainted with it will not be able to suppress the wish to hear it again often, to enjoy it, and to make it his own.

[7]The German here reads "schon gedichtet." The use of another form of the verb *dichten* to describe the writing of the poem serves to emphasize the connection between poetry and music, which was an increasing preoccupation of many of the first reviewers of Beethoven's late music.

123.4.

Ignaz Xaver Seyfried.

"State of Music and Musical Life in Vienna."
***Caecilia* 1**
(June 1824): 200.

(With Op. 124, Overture to *Die Weihe des Hauses*, and Op. 125, Symphony no. 9)

This musical winter season could not have concluded more worthily and brilliantly than with a grand musical performance at which the greatest genius of our times proved that the true artist knows no standstill. Forward, upward, is his watchword, his cry of victory. Beethoven gave a grand overture, three hymns from his new Mass, and his new symphony, whose last piece ends with a chorus on Schiller's Song to Joy. One can say no more than that the connoisseurs acknowledged and expressed it unanimously: Beethoven has surpassed everything by him in existence, Beethoven has progressed even further!!

These new works of art appear as the gigantic productions of a son of the gods, who certainly caught the holy, enlivening flame directly from heaven. They are, however, too weighty for us not to make them the sole subject of a report that is soon to follow.

123.5.

"News. Vienna. Musical Diary of the Month of May."
***Allgemeine musikalische Zeitung* 26**
(1 July 1824): col. 437–42.

(With Op. 124, Overture to *Die Weihe des Hauses*, and Op. 125, Symphony no. 9)

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

On the seventh of the same: Grand musical performance by Mr. Ludwig van Beethoven, honorary member of the Royal Academy of Arts and Sciences in Stockholm and Amsterdam, then honorary citizen of Vienna, wherein his most recent works were produced, namely: 1. Grand overture; 2. Three grand hymns, with solo and choral voices; 3. Grand symphony, with solo and choral voices entering in the finale on Schiller's *Song to Joy*. The solos were sung by Demoiselles Sonntag and Unger, Messrs. Haitzinger and Seipelt. The Musikverein strengthened the orchestra and choir, Mr. Schuppanzigh directed at the violin, Mr. Conductor Umlauf held the command-staff,[1] and the composer himself took part in the direction of the whole. Namely, he stood to the side of the officiating marshal and fixed the beginning of every tempo, reading along in his original score, for unfortunately the condition of his organs of hearing allowed him no higher enjoyment. But where will I find the words to render a report to my interested readers about these gigantic works, particularly after one production, which, at least in regard to the vocal parts, was by no means sufficiently rounded out, for which the three rehearsals that took place were not adequate to such extraordinary difficulties, and at which therefore one could also not exactly speak either of an imposing total strength or of an appropriate division of light and shadow, of perfect accuracy of intonation, of finer colorations and nuances of declamation? And nevertheless the impression was indescribably grand and magnificent, the jubilant applause that was wholeheartedly rendered to the sublime master, whose inexhaustible genius opened up a new world to us, unveiled unheard of, unsuspected wonderful secrets of holy art, was enthusiastic! —The overture (C major) incontestably belongs among Beethoven's most perfect works; whoever is even somewhat familiar with his countless works knows what that means. The introductory Andante is most nobly, simply and masterfully worked out. The long Allegro is based on a single rolling figure, which is not

[1]The German word is *Kommandostab*. This presumably indicates that Umlauf used what would now be called a baton to conduct the orchestra, while Schuppanzigh continued to provide substantial direction from the first violinist's chair.

even supplanted by the otherwise customary alternate theme, worked out throughout in a single torrent in free fugal style, limiting itself only to the keys of C, G, and E minor. For all that, it always captivates and heightens our interest, is never monotonous, always in new forms, without the slightest point of rest; everything is so fluent, natural, clear, and comprehensible, though admittedly also mightily demanding and tiring for the performers. Thus would Händel have written if the orchestral richness of our times had been at his command, and only a spirit intimately related to him can succeed in walking in the footsteps of this giant. —The three hymns are principal movements from the composer's most recent Mass, of which he has already sent a copy to several illustrious Maecenae, and in recognition of which he only recently received a costly gold medal, stamped expressly in his honor, from the king of France. —The Kyrie, D major, is a solemn, truly religious Andante, which, after the *Christe*, B minor, in which the voices roll out and wind around on an extended path in compound meter according to strict contrapuntal art, returns with strange harmonic progressions, and on the whole does not so much resemble a childishly pious song of prayer, but much rather the melancholy entreaty of a contrite people, praying in the dust. The treatment of the *Credo* is really unusual and most original; both the fundamental key, B-flat major, and the tempo are often changed, perhaps somewhat too often, and the ear is almost scarcely capable of comprehending the rapid exchange. At the *consubstantialem patri* begins a short but very powerful fugato; the pathetic, monotone chorale at the words of faith: *et incarnatus est*, has a thrilling effect, and the painfully moving sounds of lament: *passus et sepultus est*, with their dissonant violin accompaniment, cannot be described in words. The continuous figuration at: cujus regni non erit finis[2] is grandly conceived and significant, but one is strangely surprised to hear the: *et vitam venturi saeculi* begun as a slow fugue; certainly the motion is somewhat accelerated at the entrance of a countertheme, but the first Moderato returns, the solo voices go through another broad, richly ornamented movement: *Amen*, and the whole ends gently, with a likewise long, fading epilogue by the concertizing orchestra. If it were permissible with a church composition to speak of its effect, namely in the sense that a tone poem exercises its effect upon our soul, then it could not be denied that just this hesitating, anxiously expected conclusion weakens the earlier impressions, for no more conceivable reason for it can be found than the desire to go a distinctive way. In many cases, though, it is more appropriate to remain true to the established forms. Who does not feel highly inspired, lifted heavenward as though by the flight of a seraph, by a fiery, splendid fugue by Naumann,[3] Haydn, Mozart? —The character of the *Agnus Dei* (B minor) is timid melancholy and deep sorrow. The strange use of the four horns brings about a completely original effect here. With the *Dona* breaks in a soulful Allegretto, D major, 6/8, which is spun out with beautiful imitations, until the music suddenly turns to B-flat major, the timpani begins to roll on the dominant like distant thunder, the solo soprano, without binding rhythm, again intones: *Agnus Dei, qui tollis peccata mundi*

[2]There are no italics here in the original text, even though the other quotes from the text of the Mass are italicized.
[3]The German composer Johann Gottlieb Naumann (1741–1801) wrote a large number of operas, Mass settings, and oratorios.

in the manner of a recitative, this cry being answered by the trumpets with a gentle Intrada in B-flat, until finally the full choir breaks out with the frighteningly shocking: *Miserere nobis*. It would be hard to decipher what exactly the composer was trying to do with this phrase; just as little can a sufficient reason be found for the insertion of the instrumental passage that follows later, a fugal Presto in 2/4, at which all the singing voices are quiet, returning only with the recapitulation of the *Dona* as the capstone of the whole. Everything somewhat more concise and less fragmentary, is a pious wish. —The symphony may compete fearlessly with its eight sisters; it is certainly eclipsed by none of them. Only the originality bears witness to its father; everything else is new and has never been there before. The first Allegro is a defiantly bold Allegro[4] in D minor, most cleverly invented, and worked out with genuine athletic force. From the first chord (A major)[5] until the colossal theme gradually develops by means of a gradation, the expectation is held in uninterrupted tension, but also satisfied in the most magnificent way. It is impossible to give a reduction of it, and furthermore this would give only an imperfect idea. In the scherzo (likewise in D minor), the most unrestrained wantonness carries on its mischievous play. All the instruments contend in the banter, and a brilliant march in the refreshing major key proves to be an uncommonly charming alternative section. Whoever proceeds from the premise that certainly no more exquisite Andante could be devised than that in the seventh symphony, let him hear this one (in B-flat), and he will at least start to waver in his contention.[6] What heavenly melody; how surprising the turns and combinations of the motives; what artistic and tasteful working out; how natural is everything, with the most plentiful abundance; what sublimity of expression and splended simplicity! The master expects much, very much, of his instrumentalists, almost surpassing human ability; in return, though, he brings forth such magical effects, for which others, indeed with the same means, but without the rays of Promethean fire, will always struggle in vain! —The finale (D minor) announces itself like a shattering thunderclap, with the harshly piercing minor ninth above the dominant chord.[7] All previously heard principal themes are brought out before us once again in short periods, in colorful succession, in the manner of a potpourri, as though reflected from a mirror. Then the contrabasses growl a recitative that sounds symbolically like the question: "What should happen now?," and answer themselves with a gently rolling motive in the major mode, from out of which an all-powerful crescendo develops in measured gradations through the gradual entry of all the instruments in wondrously magnificent combinations, without Rossinian Alberti bass and third progressions. When, though, after an invitation from the bass soloist, the full choir also joins into the majestic splendor of the song of praise to joy, the happy heart opens itself wide to the delightful feeling of soulful enjoyment, and a thousand throats rejoice: "Hail! Hail! Hail! to godlike musical art! Praise! Glory! And thanks to

[4]Actually Allegro ma non troppo, un poco maestoso.
[5]The opening sonority is actually an open fifth on A, which implies an A major chord that is never actually stated.
[6]The second movement of the 7th symphony is actually marked Allegretto, while that of the 9th is marked Adagio molto e cantabile, with later sections marked Andante moderato.
[7]The opening sonority is actually a D minor triad in first inversion with a superimposed B-flat.

your most worthy high priests!"[8] —The reviewer now sits coolly at his writing desk, but this moment will remain unforgettable for him; here art and truth celebrate their most brilliant triumph, and one could rightfully say: non plus ultra! —Who could succeed in surpassing this unnameable point? Thus, it would lie in the realm of impossibility for the remaining strophes of the poem, set in part for solo and in part for choral parts in varying tempos, keys and meters, to be capable of bringing forth a similar effect, as outstandingly as the individual sections are treated. Indeed, the most glowing admirers and most fiery devotees of the composer are firmly convinced that this truly unique finale would have to be incomparably more imposing in a concentrated form, and the composer himself would share this view if cruel fate had not robbed him of the ability to hear his own creations. There is only one wish, only one desire: for the speedy repetition of this wonderful work. Parenthetically: the receipts betrayed the fact—that the subscription of the box and stall seats was not provided for—the administration received 2,200 fl. W. W. from out of them for giving up the evening, the orchestral and singing personnel 1,000 fl.; the copyist provided himself with 700 fl.; —other expenses: 200 fl.; surplus: 300 fl. W. W. net, or 120 fl. in silver. —Beethoven is currently occupying himself with the composition of Grillparzer's opera: *Melusine*, and a grand cantata written by Bernard. It is not known how far both works have progressed, since it belongs among this artist's peculiarities not to speak about his activities.[9]

[8]These words are not actually in the text of the last movement.

[9]Grillparzer wrote a libretto for Beethoven based on the Bohemian legend of Melusine in 1823. Though he never wrote the opera, it "continued to occupy his attention at intervals until deep into the next year" (Thayer-Forbes, 878). The proposed setting of Bernard's oratorio text *Der Sieg des Kreuzes*, which had been commissioned by the Gesellschaft der Musikfreunde, likewise failed to move forward (Ibid., 886).

123.6.

"Glances at the Most Recent Appearances in Musical Literature."
***Caecilia* 1**
(October 1824): 372.

After all the grand and colossal things that we have already known and understood from Beethoven, the press announced to us a little while ago even more elevated things from this culminating, splendid star: specifically, his new grand Mass, which among other things I give pride of place. For sending it to King Ludwig XVIII, the royal devotee of art honored him in an exalted fashion by having a gold medal coined expressly for him and his work. "One can say no more," writes *Cäcilia*'s Viennese correspondent (page 200), than: "connoisseurs acknowledged and expressed it unanimously: Beethoven has surpassed everything by him in existence; Beethoven has progressed even further!!" The Leipz. Mus. Ztg. of 1 July of this year—the Viennese[1]—the Morgenblatt of 21 July, and many others as well spoke in the same tone.

The expectation of the public for the publication of the so highly celebrated work, heightened to the utmost degree after such reports, will now very soon be satisfied, inasmuch as the Mass will appear as soon as possible in score, as well as in keyboard reduction and parts, at the B. Schott court music firm.[2]

[1]See 123.4, 123.5, and 125.1, respectively.
[2]Despite this optimistic prediction, the *Missa Solemnis* was not published by Schott until March/April 1827, at which time it came out simultaneously in score, parts, and keyboard reduction.

123.7.

Gottfried Weber.

"Invitation to Subscribe."
Caecilia 2 (Intelligence Report no. 7)
(April 1825): 43.[1]

(With Op. 124, Overture to *Die Weihe des Hauses*, and Op. 125, Symphony no. 9)

Invitation

to

Subscribe

to the

three most recent grand works

by

L. *van* BEETHOVEN,
namely:

1. Missa solennis [sic] D major, Op. 123
2. Grand overture C major, Op. 124, and
3. Symphony with choirs, Op. 125.

The genius of harmony is especially gracious to our time. Scarcely does a brilliant star go out in the musical heavens, scarcely do the notes of an inspired composer go silent, than another genius shines forth to make up for the loss being lamented. Mozart and Haydn disappeared, and Providence gave us a Beethoven, who joined his own immortal works to theirs,

[1]In this advertisement from one of the *Intelligenzblätter* in *Caecilia*, which it also published, the firm of B. Schott in Mainz calls attention to its anticipated forthcoming publication of these works. The announcement goes on to advertise the coming availability of the *Missa Solemnis* in full score, parts, and keyboard reduction, and of the overture in score and parts, including the appropriate number of *Ripiens—und Verdoppelungs—Stimmen*, i.e. extra parts.

The announcement was followed by a "warning," signed by Beethoven himself, advising readers of his rejection of the keyboard reduction of Op. 124 recently published by Trautwein in Berlin, and endorsing the two- and four-handed versions by Czerny about to be published by Schott.

fully worthy of sharing the admiration alongside them. The originality of his harmony, the lovely and pleasing quality of his modulations are unsurpassable and flow purely from the abundance of a rich genius.

The undersigned music firm is delighted to be able to offer the long-expected enjoyment of the most splendid of his compositions to the friends of art.

123.8.

"News. Vienna. Musical Diary of the Month of March."
***Allgemeine musikalische Zeitung* 29**
(25 April 1827): col. 284.[1]

Gloria from Beethoven's *Mass* no. 2, in D. Like nearly everything from his most recent artistic epoch equally hard to deliver and to comprehend. Whoever presumes to have grasped and understood such a complicated work of music after a single hearing may dare to pass judgment upon it. This reviewer acknowledges himself unable to do so.

[1]This report describes the year's first concert spirituel, whjich took place on March 1. The program also included Mozart's "Jupiter" symphony, the chorus of the angels from Eybler's *Die Hirten an der Krippe*, a chorale by C. P. E. Bach, Beethoven's "Consecration of the House" overture (about which the correspondent had no comment), and a chorus from Handel's *Israel in Egypt*.

123.9.

“ ”

***Allgemeiner musikalischer Anzeiger* 1**
(May 1827): 372–74.

After the administrators of the Caecilia Society had made public the following notice:

> The passing of the greatest musical artist of our time, Beethoven, is too important an event, and his creations occupy too high a rank in the musical world, for the grief over his loss not to be marked publicly by a Society that strives to recognize the inner essence of music and to represent it worthily. The performance on 14 May is consequently designated for the obsequies of the immortal *Beethoven*.
>
> The *Requiem by Cherubini*, written in the year 1817,[1] together with the Sanctus and Benedictus from *Beethoven's* most recent *Mass*, are the pieces of music chosen as appropriate, which the Society will strive to give as perfectly as possible with the help of some obbligato instruments.
>
> To enhance the obsequies the members will appear in black, and it will be gratefully acknowledged if the honored listeners contribute on their part to the same goal.
>
> —*The Administrators of the Caecilia Society*.

the performance of the works named took place on 14 May before a rather numerous gathering, and certainly in a manner which can only augment the reputation of this respectable Society. Namely, the choruses were delivered with as much precision as characteristic nuance, down to the smallest detail.

The two pieces from the colossal Mass of the departed master made no great impression next to the clearly circumspect compositions of Cherubini. Since, however, the perfor-

[1]The Requiem Mass in C minor, the first of two by Luigi Cherubini (1760–1842), was actually written in 1816, though not performed until the following year; the second, in D minor, was written until 1836. The earlier work is known to have been admired by Beethoven.

mance certainly left nothing to be desired, an artistically experienced master and critic should make the effort to examine such a work strictly and to speak candidly about what it contains. Nobody wants to speak, though, and the ordinary critics, who would still be glad to say something and yet can as little answer to the occasion as wish to do so, do not help themselves with flowery phrases like: the godlike master has hurried half a century onward—he stands too high above the fashionable impulses of our time—this is deep, and so forth. It is just as deplorable as it is unanswerable to maintain without a completely thorough discussion: the master may well not have understood himself—no longer have been mentally strong enough for the conception and correct working-out of such a work. Will, then, none of those called to do so, of whom we name only André,[2] Spohr, G. Weber, Fr. Schneider, Rinck[3] and, above all, the serenely examining Rochlitz, will nobody, then, take over this work, certainly difficult but also just as meritorious: a genuine critique of Beethoven's last creations? —

[2]Johann Anton André (1775–1842) was a German music publisher and composer. He acquired all of Mozart's surviving manuscripts from his widow, and his work in cataloguing this material laid the foundation for the later Köchel catalogue.

[3]Johann Christian Heinrich Rinck (1770–1846), was a German organist and composer. He made the keyboard reduction of the *Missa Solemnis* that was published by Schott, and contributed reviews of books on the organ to Caecilia.

123.10.

"Various. The Eleventh Lower Rhine Music Festival at Elberfeld."
***Allgemeine Zeitung*, no. 156**
(7 June 1827).

(Mentioned: Op. 67, Symphony no. 5)

The assembly on the first evening was, as observed, smaller, but also quieter and more attentive, than on the second. Various causes may have contributed to this greater excitement, —specifically the heat, which had risen during the very beautiful day; the charm of novelty and first impression, though already somewhat diminished; and the reviving dominance of sensual distractions, specifically the joys of the table. —

It seemed to the reviewer that even in the orchestra the elevated, eager attentiveness of the previous evening no longer prevailed, which can be explained as easily as it can be excused when one considers that by now the entire artistic personnel had been occupied uninterruptedly since Saturday afternoon with rehearsals and with the performance in the evening. —One also cannot entirely place the performances of this evening next to those of the first evening with regard to the vocal music. Much can be said, though, to qualify this judgment. First of all, certainly, that Emanuel Bach's "Heilig" cantata with two choirs,[1] and the first hymn from the new grand Mass by L. v. Beethoven, with their colossal waves of notes, are intended more for the heightened space of a cathedral, where their powerful rushing and surging can be carried and held together by the notes of the organ, than for a hall that is not very high. Also, that yesterday's oratorio was a grand whole, in one outpouring and spirit, while today five pieces of music by four different masters, each one therefore showing his peculiar genius, were to be rendered. Besides, Beethoven's Mass presents gigantic difficulties, that were also conquered happily and honorably, even if not with the security and precision with which they were sung on the previous evening. —Beethoven's fifth symphony in C minor, on the other hand, was accomplished brilliantly and triumphantly, and the overture to Don Juan by Mozart and that to *Oberon* by C. M. v. Weber were given so magnificently and movingly that at the last fading note of the overture to *Oberon* a hundred-voiced Da Capo demanded its repetition. May that also give renewed proof of how the great crowd is only excited by powerful effects; however, this stormy applause that was rendered to the last piece of music gave a

[1] "Heilig ist Gott," a cantata by Carl Philipp Emmanuel Bach, was written in 1776.

lively and satisfying conclusion to the entire festival. Namely, the succession of pieces of music that had been specified earlier had been completely inverted, so that what was earlier supposed to open the performance now formed the conclusion. Even if there are good reasons for them, such changes without notice still remain most uncomfortable for the public. Indeed, may the following true story show how many people can be completely confused thereby. During the intermission, two acquaintances meet each other and one maintains that the overture to *Oberon* had been given in the first part, as stated in the program. The other argues correctly that the Beethoven symphony had been given in its place. The first one becomes heated and offers a bet, "for," he adds, "if the overture has really not yet been given, at least I know all too well that it has the greatest similarity to the Beethoven symphony."

123.11.

***Rheinischer Merkur* no. 46**
(9 June 1827).

Hymn from the new grand Mass by L. v. Beethoven. Competent judges have already expressed their views about this work many times: that with this Mass, as with the grand, splendid symphony with choruses, B. hurried beyond the spirit of his time, and that he wanted only coming generations, with endless advances in the study of musical art, to succeed in obtaining a clear conception of it.

The first movement, the Kyrie, remains very beautiful; the four solo voices step out now alone, now interwoven with the choir, and this part truly belongs to the most outstanding things that more recent composers have produced in this genre. The Gloria, on the other hand, is comprehensible only in passages, often only in measures; individual measures step out from the deepest darkness like sparks of light, only to disappear at once before a gigantic mass of instrumental figurations and completely unrelated chords following immediately after one another, so that in the fast tempo it is nearly impossible to find and follow any melodic progression.

Although the singing choir was rather strong, with the fearsome instrumentation of this work it would have had to be four times as strong in order to stand out adequately. —The Gloria breaks off suddenly with very short notes and concludes. This particularly weakened the impression.

The many pains that the director had taken in rehearsal could not be mistaken in the performance, and it succeeded insofar as the short time and the great difficulties that had to be overcome would allow.

123.12.

Georg Christian Grossheim and Joseph Fröhlich.

"Two Reviews."
Caecilia 9 (1828): 22–45.[1]

First Review.

by Dr. *Grossheim*.

We are accustomed to finding Beethoven always at the pinnacle of the temple of art; how could he have wanted to stand on a lower step here, while laying down an offer of thanks and atonement at the altar of the Lord? Thus, in this work as well, we see all the means summoned up that the immortal artist had within him, and their use so arranged that his offering must be a satisfactory one. I gladly leave it to one of the weightier people of music to portray worthily the greatness and beauty that develop here in such abundance, now in songs of praise, then in quiet humility and anxious prayer, while confining myself only to the simplest possible report about the work. If, however, I sometimes step beyond the line I have drawn for myself, the reader may blame a feeling for art that is not to be suppressed.

a) The *Kyrie* (*Assai sostenuto*, **C**). Here the immeasurable richness of B's sublime harmonies is immediately displayed, and the melodies of the penitent sinner, appealing for mercy, are deeply moving. Four solo voices among the singers begin gently, the choir follows. Often the first are simply an echo of the second. The *Credo*[2] is treated more contrapuntally.

[1]These two extended reviews, along with two similar ones of the 9th symphony in the previous volume of *Caecilia* (125.15) and the one by Ignaz Seyfried later in this volume (123.13) seem almost to have been written in response to the challenge issued in the *Allgemeiner musikalischer Anzeiger* the previous year (123.9). Georg Christoph Grossheim (1764–1841) was a teacher and composer resident in Kassel, who also edited the journal *Euterpe* (Stefan Kunze, *Ludwig von Beethoven: die Werke im Spiegel seiner Zeit* (Laaber: Laaber-Verlag, 1987, 430). Franz Joseph Fröhlich (1780–1862), who lived in Würzburg and taught at the university there, was likewise a teacher and composer who was also broadly familiar with contemporary aesthetic theories. Their writings, and Fröhlich's in particular, constitute some of the most significant early evaluations of Beethoven's late works. For more on these reviews, see Robin Wallace, *Beethoven's Critics: Aesthetic Dilemmas and Resolutions During the Composer's Lifetime* (Cambridge: Cambridge University Press, 1986), 77–88, 95–100.

Beethoven worked on the *Missa Solemnis* on and off between April 1819 and January 1823. It was originally intended to celebrate the elevation of his friend Archduke Rudolph to Archbishop of Olmütz in 1819, and it was presented and dedicated to Rudolph upon its completion. The first published edition, to which these reviews refer, was released by B. Schott in Mainz, which also published *Caecilia*, in early 1827.

[2]*Sic*—This is obviously a misprint for "Christe."

b) The *Gloria* (*Vivace*, 3/4). All the wind and string instruments in existence are called for here, and all rejoice to heaven above, each in the manner peculiar to it. At the words: "*et in terra pax*" it becomes quiet, as with Händel's: "*peace on earth*,"[3] and the blessed-making feeling of peace enters into the hearts of the pure. The four solo singers thereupon begin the "*Gratias*," gently, as the thankful one expresses himself. At the words: "*Domine Deus, Rex coelestis, pater omnipotens,*" B., powerfully moved by the thanksgiving to the King of Kings, boldly breaks the fetter of unity, mixing the loudest jubilation in with the quiet thanks, and the most full-voiced orchestra resounds again, sweeping the full power of the choir along with it. Even the sounds of the trombone, as yet, and certainly prudently, unused, are added to the impressive whole, in order, at the words "*pater omnipotens*," to awaken His power, elevated religious feelings, to demonstrate them in long, drawn-out chord progressions, set as masterfully as they are simply. It would not be easy to give a better demonstration of the correct use of the trombones. But to this charming aberration, insofar as it can be called one, we should probably be grateful not just for the welling up of elevated feelings, but also for the separation it produces between the gentle "*Gratias*" and the following "*Domine Deus*." In a few caesuras—more, however, at the conclusion of the "*Domine fili,*" which is accompanied only by the gentler wind instruments—we hear echos of the "*Domine Deus*" in the string instruments, which then continue until the end of the movement, with even the choir repeating "*Domine Deus, Agnus Dei, filius patris*." B. awakens the feeling of the meekness with which the redeemer of the world bore our sins through blissful noises from the wind instruments, preeminently the flute, which transplant us to the altars of Greece, and only solo singers declaim the: "*qui tollis peccata mundi*." A drum-roll then leads to the "*Quoniam*," and the power, grandeur, and might of the Trinity are here proclaimed loudly and with dignity. The: "*in Gloria Dei,*" like the following "Amen," which begins with a new theme, is a study for contrapuntists. However, in order to counteract the apparent, minimally sacred, though very customary solmization on the vowel A, B. allows the words of the "*Quoniam*" to be repeated alternately by the solo voices and by the choir.[4] At the conclusion the "*Gloria in excelsis*" resounds once again, and the whole ends with a long sustained Gloria! —

c) The Credo (*Allegro non tanto, B-flat major,* **𝔠**) begins with full-voiced orchestra, indeed even with trombones. A less strong accompaniment is at first allotted to the "*et incarnatus est*"; it is treated more contrapuntally and is sung only by the solo voices, which, however, are joined by the choir two measures before the conclusion, letting the words: "*et incarnatus est de spiritu sancto ex Maria virgine*" be heard in a purely psalmodic style,

[3]This refers to the chorus "Glory to God in the highest" from *Messiah*. The text is given in English in the original.
[4]Actually, only the choir performs at this point.

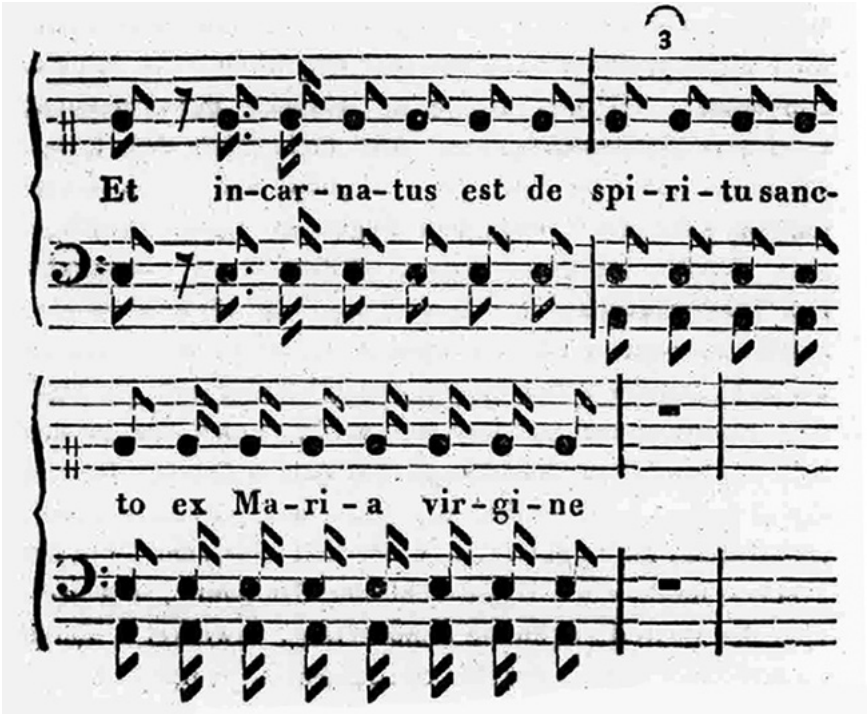

Figure 1. *Op. 123, Credo, mm. 141–43, choral parts*

even, indeed, as briefly as possible. Strange enough!! —The "*Crucifixus*" and the "*sepultus est*," both of which are declaimed by the solo singers and the choir, are deeply affecting. But it is once again strange to see the "*et resurrexit*" dispatched in five short measures (?)[5] The "*ascendit*" is once again drawn up completely contrapuntally. In the "*judicare vivos et mortuos*" we encounter a most original chord progression and distribution of the voices. The "*credo in spiritum sanctum*," treated contrapuntally, concludes with a double fugue at the Amen, in the course of which, for reasons already mentioned, the words "et vitam venturi" are taken up.

d) The Sanctus (*Adagio, D major,* 2/4) is completely without violin accompaniment; two violas and two obbligato cellos take their place. Clarinets, bassoons, four horns, trombones, trumpets, and timpani join with them. Only the four solo singers take part in this particularly outstanding piece; here the holiness of the Lord hovers around the praying congregation. A religious awe takes possession of them at the conclusion, which arises from a trembling accompaniment in the string instruments, even the contrabass, on a diminished seventh chord, to which the rolling timpani and two horns supply the lower third, making it into a ninth chord. At the "*Pleni sunt coeli*" the full orchestra is again active, although, as at the "*Sanctus*," only the solo singers are involved with it; they also declaim the "*Osanna*," composed purely contrapuntally, by themselves. There follows an instrumental piece, labeled "*praeludium*," consisting

[5]The question mark is presumably meant to heighten the reviewer's expression of surprise at this cursory treatment of the text.

of two flutes (and, to be sure, in their lowest range), two bassoons, two violas, violoncellos, and the contrabass. In the "*Benedictus*," however, a solo violin, along with these two flutes, descends from the greatest possible height, and they hover around us like a spring breeze. They proclaim the lovely path of the heavenly messenger, of which Händel has also provided a beautiful picture in his Messiah. The residents of earth greet the emissary of the Godhead. He ascends again, and flutes and whispering harp, with the thankful prayer of lips speaking benediction, accompany him to the clouds.

e) The *Agnus Dei* (*Adagio, B minor*, **𝔠**). Here the bassoons begin and are accompanied by four horns. Then song enters, with the bass of the solo singers. Later on, the tenors and basses of the choir declaim the "*qui tollis peccata mundi, miserere nobis*," in their lowest range, to be sure, and only then do the sopranos and altos join them for the first time. The "*dona nobis pacem*" (*Allegretto vivace, D major,* 6/8) is treated contrapuntally and is sung by the choir and then by the four solo voices. Then, however, the "*Agnus Dei*" enters once again (*Allegro assai*, **𝔠**). An anxious noise from the timpani leads to a recitative in which the solo alto declaims the words "*Agnus Dei, qui tollis peccata mundi,*" followed in a similar fashion by the tenor up to the word "*miserere*," where an a tempo begins, and the singer's voice rises to the highest level, the choir letting the "*miserere nobis*" resound loudly. The "*dona nobis pacem*" is then repeated once again. There follows a long contrapuntal instrumental section, which leads to the conclusion of the whole, for which B. has used not the customary "*Amen*" but rather the words "*Agnus Dei, dona nobis pacem*."

Both the score and the keyboard reduction of this work do much honor to the publishers H. H. Schott in Mainz. May it bring them as much profit from a pecuniary point of view as it has brought to art.[6]

Kassel, 20 March 1828.

Dr. *Grossheim*

Second Review.

by Professor *Fröhlich*.

In the year 1822 the reviewer had already heard from a distinguished friend of Beethoven that the master was busy with the preparation of a grand symphony and a solemn Mass, in which he wished to display his full artistic capabilities.

The reviewer has already expounded at length in these pages on the extraordinary nature of what this outstanding spirit has produced in that symphony, with a chorus on the text from Schiller's ode: "To Joy."[7] We turn now to the consideration of this work, on which, as the treatment clearly shows, Beethoven employed uncommon industry, and in which the

[6]It is possible that these statements were added by the publishers, who also published *Caecilia*.
[7]See 125.15.

love with which he surrendered himself to it can be recognized in the whole as well as in the details. —In every work of art both of these points need to be considered: 1) What measure of creative powers is to be found, how they are managed, and also what source is expressed in the whole and in the details; 2) How high the work stands as an artistic structure in the more narrow sense.

An extensive discussion of what can be demanded of a work of musical art and its maker in the first respect appeared in no. 1 of this periodical, on the occasion of the evaluation of Vogler's Requiem.[8] And the reviewer will only note here in general that, among the very significant number of Masses from older and more recent times, Cherubini's splendid works not excepted, he knows of hardly a single work that develops such an uncommon range of all creative powers, such great exuberance,[9] such a highly inspired soul—none that manifests itself in such an extraordinary outpouring of compelling accomplishment. Particularly, though, he knows of no such power to captivate the listener's soul as completely as we find here in general and in individual pieces. In this regard it remains a model work, to which every composer can aspire to the extent that his spiritual powers permit, through the study of which he may obtain the most powerful exuberance in this regard—particularly if he understands how to take this endless abundance of grand inspiration up into his soul, to fertilize himself with it, raising and strengthening his creative power.

Here he can find how one should work in the highest spirit of Romanticism, or, what is the same thing, in the spirit of Christianity; here he can learn to understand what J. P. Richter said as beautifully as strikingly: "If the Greeks called the fine arts a music, then Romanticism is a music of the spheres. It demands everything from a person, and certainly in its most delicate form, the blossoms of the finest, highest branches; and likewise, in poetry—which every work of art must be—it wants to hover over the whole like an invisible but powerful perfume."[10]

If the work already stands at such an exalted point in this respect, it is no less deserving of our admiration in regard to the deep comprehension of the idea and its formation, which,

[8]Fröhlich calls attention here to his extensive prior writings on the subject of music for the Mass. His most important contribution to this topic was a lengthy, four-part article in volume 22 of the *Allgemeine musickalische Zeitung* (*AmZ*): "Ueber die musikalische Feyer des katholischen Gottesdienstes überhaupt, und die Art einer dem Zeitbedürfnisse gemässen Einrichtung und Verbesserung derselben," *AmZ* 22 (31 May, 7 June, 14 June, and 21 June 1820): col. 369–80, 389–96, 405–13, and 421–30). In this article Fröhlich provided nothing less than a detailed prospectus for composers wishing to write music for Mass celebrations at various levels of solemnity. Like E. T. A. Hoffmann in his article "Alte und Neue Kirchenmusik" (*AmZ* 16 [31 August, 7 September, and 14 September 1814], col. 577–84, 593–603, and 611–19), Fröhlich idealized the a cappella choral style. More important, though, he consistently interpreted the Mass, here and elsewhere, as one of the highest manifestations of the human soul, and thus as ideally appropriate to musical elaboration in the spirit of Romantic aesthetics. His review of the Vogler *Requiem* (*Caecilia* 1 [April 1824]: 105–28) set forth the idea that truly successful sacred compositions like this one expressed, like all great music, "an ideal mode of perception, formed by the harmonic interaction of all the powers of the soul."

[9]At various points in this article, and also in his contribution to 125.15, Fröhlich uses the unusual word *Erschwung*; a form of the verb *erschwingen*, meaning "to afford" or "to be able to pay." This word is not used by any of the other authors in these volumes. It has been variously translated, according to textual cues, as "exuberance," "momentum," "expenditure," "excursion," and "leap."

[10]This is a quote from Jean Paul Richter's *Vorschule der Aesthetik*.

even if so much remains to be recalled in one part or another, nevertheless shows an extraordinary power and inspiration through the contemplation of the magnificent idea, such as we only encounter with geniuses of the first rank. —

The idea of the world-soul that permeates the entire universe, of mankind's higher vocation, of its fall and redemption, of the influence of good and evil spirits, the population of heaven and earth with beings of the most various kinds, which with the Greeks stretched from the depths of the earth, from the rivers and mountains, endowed with souls, in an unbroken continuity up to the most sublime divinity of Olympus—in short, the various portrayals of the relationship of the worldly with the other-worldly—along with the fertilization and elevation of the one with the other, were always the most important subject of all mythologies. These dealt with them from manifold perspectives, now more sensual, now more spiritual, their constitution depending on the individual tendencies of a people—upon which climatic conditions, more southerly or northerly, have an essential influence—and the condition of its culture. What antiquity possessed of the magnificence of more elevated ideas, deeply adumbrated in its various mythological edifices, among the Orientals, particularly in Indian mythology, among northerners in the Edda, the magnificent momentum to the most beautiful contemplations in Pythagoreanism and Platonism, has all come together in Christianity, and certainly in such a manner that, just as it gives the deepest spirit of inquiry information concerning the most important secrets about the government of the world and about the unraveling of the finite in the animating source of the infinite, offers at the same time the fullest, noblest enrichment of life. For even a person with limited spiritual powers can take it up into his soul, and thereby, as though led by a higher, invisible hand, propel himself into holiness, completely in the sense of Schiller's:

> "Whatever appears nonsensical to the intelligent,
> Is practiced in simplicity by a childlike soul."[11]

And just as the ancients considered sacrifice to be a tribute owed in thanksgiving, as an acknowledgment of the exalted power of the gods, to which everything worldly is subject, the Christian religion established this as well in the sacrifice of the Mass.

If in this respect the Mass is already the most important and most essential aspect of Christian worship—apprehended according to its true meaning, which consequently is also that of the philosophical point of view—at the same time it offers the spirit and soul the most interesting opportunity for the highest exuberance. For the text, which transfigures the magnificent action, conceals not just the highest secrets of incarnation and human redemption, the greatness of an eternal world government; it also develops the highest images of life in the radical contrasts: the shuddering of the night of sin, death, and judgment, along with the life of the virtuous in eternal bliss; the serious, strict judge, and the loving Father who sent his own Son in redemption; the Spirit from which all enlightenment proceeds; how evildoers are

[11]This is a quote from Schiller's poem "Die Worte des Glaubens."

driven to improve by punishment, the good blessed with an eternal reward, until at some time everything will be united in the kingdom of the Father of All, to whom countless multitudes of blessed spirits shout: "Holy, holy is the Lord God of Hosts! Heaven and earth are full of his glory!"

Considered from this point of view, the Mass is the most sublime poetic structure; and it is from this starting point that Beethoven has understood it as well—the magnificent treatment testifies to that. For—as the entire work stands in all its parts—it can certainly not have been his goal to dedicate it primarily to a sacred ceremony; otherwise many parts would not have received the grand expansion, and many passages that in their present form overstep the bounds of the sacred style and, with the type of powerful effects, cross over into the field of the symphony or of dramatic music, would have been excluded. The great master seems to have renounced all barriers and to have formed the whole, as well as the details, independently of time and place, just as we certainly also possess several dramatic works which in their present form are not suited to performance in the theater. Thus, it might take the place of an oratorio in the concert hall or in a church. Then, however—rehearsed and performed in the appropriate spirit—it is uncommonly effective. For here are employed all the effects offered by instrumental and vocal music, both individually, down to each voice and every instrument, and in combination. Just as solos by the individual instruments interact richly and interestingly with the full instrumental choir, so also do solo and choral voices come forward—the latter as representatives of humanity, the former as worthy choregi—in a noble competition over who can portray the deep ideas and feelings of the magnificent text with the greatest ardor, with the most penetrating truthfulness. Further, just as in nature things both animate and inanimate proclaim God's greatness, the endless abundance of his creative power, and the whole endless world of creatures, along with every individual among them, joins in the sublime hymn that flows forth from all kingdoms, as well as from the lips of blessed spirits, to the throne of the Father of All, there prevails here as well a diversity in the expression of feelings, such a warm and variegated participation by the various instruments and singing voices in the mutual outpouring of the emotions of admiration, deepest sympathy, up to that of the most holy song of joy, that we hear the thankfulness and rejoicing that resounds to the Creator from all of his happy creatures as though it were echoing from every direction.

As splendid as the layout of the whole and the sensible use of the means of representation chosen by the composer already are in this regard, the comprehension and treatment of the text as a poetic structure is just as outstanding.

Whoever wishes to approach his Creator worthily, to partake of the elevated rapture to which God has called all created things, particularly people, whoever wants to join in the universal hymn, must possess a purified soul, a heart dedicated to God. As long as the burden of sin oppresses us, we can neither rejoice in God nor attain true peace, which, either in regard to the soul or to our outward circumstances, is for people most desirable, the object of ardent longing. Thus, the appeal for grace and mercy in the first piece as well as in the last—in the *Kyrie* as in the *Agnus Dei*—forms a completely proper beginning and conclusion. And this appeal for mercy and grace—how splendidly did Beethoven develop it in the *Kyrie*! What a

splendid picture is to be found here of the deepest feelings of admiration, humility, holy immersion in the greatness of the almighty God, which are necessary for the ardent petition to make a great impression! It is as though we see, through the warm participation of all voices and instruments in the universal appeal, an entire world lying on its knees before its Creator, begging for his mercy with contrite hearts. How effective and mutually inspiring is the way that the solo and choral parts present themselves! How warm, as though full of confidence, sure of a favorable hearing, is the Christe 3/2! How splendid the Kyrie that follows it! What an indescribable masterwork of an extraordinary spirit is the whole in the comprehension of the idea and its most ingenious configuration! —

The person who now lives again in God overflows with the song of praise for the Almighty, from which holy songs of praise resound in heaven, and to which beats the heart, blessed with peace of mind, of that person within whom resides a pure will. Thus, the *Gloria* begins with an impulse of the highest enchantment, of the most fiery jubilation. The leap of joy is first proclaimed by the instruments; then the various singing voices enter, first the alto, then the tenor, the bass, and last of all the soprano, until all finally unite in the fullest outpouring. Everything lives and rejoices; singing voices and instruments contend for the prize in the song of celebration and consecration. But the highest is allotted to the human being; he can express the holy law of the whole freely in his noble conduct, and he stands forth in greatness, invincible through the afflictions of life, blessed by the elevated peace of his soul living in God. Therefore—thus do the singing voices cry out with enthusiasm—praise to you, All Highest! Admiration and praise! And with what exuberance has Beethoven painted this scene! What magnificent effects he has brought forth through the use of melody, harmony, and rhythm!

Just as characteristic is the transition to the *Gratias* and its treatment. And here it becomes sufficiently clear to us what the composer intended in his overall treatment.

Through the mixing in of ritornellos, as well as through the use of the various instruments, instrumental music had already been used by many earlier composers to prepare in advance for what the singers are to proclaim, or to make the transition from one development to the following, as well as to set off the expression given by the singing voices and to strengthen it. —Both Haydns, preeminently Joseph, had accomplished this to a particularly high degree. With his treatment of this Mass, Beethoven sought to reach an even higher point. Whenever it is feasible, he lets both choirs, both that of the singers as well as that of the instruments, emerge as self-sufficient, abolishing through his genius the rule, sanctified by a hundred years of practice: that instrumentation must be subordinate to singing. —Every work of the great Creator is the prize of his hands; everything created joins in the holy rejoicing. Why should this not be able to resound from the individual instruments, as well as from the whole choir of them, independently of words? And if it is thus possible to imagine a Mass performed merely by instruments, —how many of these already exist, particularly in military music! —why should not instrumental and vocal choirs, which together support each other mutually with a unified effect, not likewise emerge self-sufficiently to develop their artistic capabilities? How much more comprehensive would the field of representation then have to become for the

composer of sacred music, how much more extensive the range of means at his command and the opportunity to develop our knowledge of both species of choir, as well as to transfigure the deepest impulses of the spirit and soul through new, surprising effects! —And that is what Beethoven has carried out in the entire Mass, as well as in all individual passages, in a new, exemplary manner. Here, the instruments do not just form the transition to the expressions of pious thanks that follow, which are at first proclaimed by the individual solo singing voices in succession and then are repeated by the whole choir; rather, these feelings are also developed before the entry of the voices by the instruments so truly that the listener receives from the articulation of the words only a strengthening of the excitement and outlook that had formed in his soul. It follows from what has been said that the delivery of the instrumental parts must rise each time to the exuberance and truthfulness of genuine speech, from which only the words are lacking for it to become perfect song. Thus the difficulty in performance and the special consideration that needs to be given to all such passages in rehearsing this Mass. And if the Mass is to accomplish that which the composer intended, it is necessary every time for the performing instrumentalists to analyze the text and the feelings it contains, and not to rest until these are portrayed in all truthfulness.

At the *Domine Deus* the first idea enters again with its vigorous ardor. And here a peculiarity in the treatment of the *Gloria* manifests itself. Namely, just as a principal feeling prevails in all of the individual pieces, to which the emotions developed in the neighboring passages relate as subordinate parts, there is also a principal theme that is always led back in, which is thus almost the focus of the whole. This principal idea is now performed by the instrumental parts with the greatest power, while the singing voices declaim the text in simple, dignified forms, from which the passage: *omnipotens* (*pater*) stands out with imposing effect. While the string instruments are moving along in small figurations, which are taken from the principal phrase—which happens repeatedly in the same manner, and which must therefore be given less emphatically, as subordinate parts—the wind instruments lead off very significantly with the first melody of the following passage: *domine fili unigenite*, whereupon the principal phrase reenters at full strength in F major at the *domine deus*. Hereupon follows the Larghetto 2/4: *qui tollis peccata mundi*, —a masterwork in the treatment of the wind instruments in the manner discussed above, as well as in that of the singing voices as a whole and in detail, but difficult to perform, if the composer's deeper meaning and his soul, moved from within, which so truly feels the greatness of God and the sublime Mediator on the one hand, and human weakness and unworthiness on the other, and is so contrite that the emotive particles o! and ah! are added to the *miserere nobis*, already affecting in itself, are to be illuminated. —Thereupon follows the admirable: *Quoniam*, Allegro maestoso 3/4, with its bold expression, extending into the dramatic. Hereupon the magnificent fugue: *in gloria patris, amen*—a truly solemn hymn woven from the rich choir of singers and instruments. After a striking close in *C-sharp major*, the solo voices come in successively with the previous fugue theme, now in stretto, while the bass and then the tenor of the choir develop new countersubjects, until at the *forte* a new organ point enters, at which the individual voices proclaim the principal theme successively in stretto. This long organ point, most interesting because of his rich modulations, leads into the

poco piu Allegro 2/2, where the solo voices begin a new phrase, which had certainly already appeared earlier in the counter-harmony, but which here steps out independently—with which the first fugue theme is combined, while at the same time a third phrase develops in the choral voices. These phrases, elevated by a simple rhythmic accompaniment in the instruments, mingle and intensify to the highest feeling of bliss, which breaks forth at the unison. This idea, with its excited life, is now worked through in the instruments with great effect, which is strengthened greatly by the long and fully sustained notes of the singing choir. Hereupon the solo voices come in; the choral voices answer them with heartfelt sympathy, while the individual wind instruments express the feeling of joy in solemn figurations and imitations. Thereupon the full choir resounds, supported by the power of the whole orchestra, proclaiming the melody previously performed by the solo voices, to which the solo voices then reply. And now the jubilation increases with ever increasing power until the *Presto* 3/4, where first the individual instruments, then the individual singing voices, let the fullest outpouring of praise flow with the theme with which the *Gloria* began, to which they also speak the same words, and which is amplified by the string instruments first by simple rhythmic accents, then by a figure formed from the two last eighth-notes of the theme. Finally, at the ff, the greatest enchantment takes possession of everyone, as the composer has indicated by the full outpouring in the long-sustained notes and the firm, rhythmic entries, as well as by, especially, the striking modulations and the ceaselessly forward-driving life in the string instruments.[12]

[12]A footnote in the original review reads: "As splendidly as the entire *Gloria* is worked out, as great an effect as it must engender if it is performed with the deep spirit under discussion—because of which the reviewer has also explained it at such length—particularly if that artistic competition takes place in which every part—the entire orchestra and the individual instruments, as well as the entire singing choir and the individual principal voices—seeks to outdo the others in artistic power and inspiration, in depth and truthfulness of expression, the reviewer nevertheless believes that the composer has overstepped the boundaries of sacred style, and has been led by the overabundance of his compelling power into the unbounded field of dramatic music. This piece would thus suffice to justify the opinion set forth above that this Mass is more suited to performance in a concert spirituel. In any case, the conclusion in the last two measures might damage the dignity necessary to the whole and diminish the earlier magnificent impression. For that reason, the reviewer would rather have chosen another imposing, solemnly serious termination. Surely the churchly cadence that is used so often, two pauses on the 6/4 and 5/3 chords, in approximately the following manner:

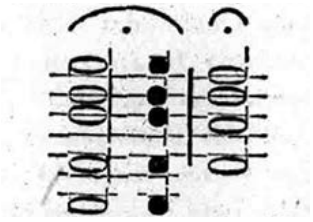

Figure 2. *Illustration of a cadence. No clef is specified.*

whereby all voices and instruments could pour themselves out fully once again, and the timpani would make a grand impression through a powerful roll with *cresc.*, might be more appropriate here."

After such a precise analysis of the magnificent manner in which Beethoven has treated the pieces until now, the reviewer can now be briefer and simply linger on the general perspectives and the most outstanding passages. In every respect, Beethoven continues to develop his ideas, since he is here expressing the principles of faith, accordingly the most important secrets of all creation: the manner in which Father, Son, and Spirit are united; how the Son entered the world as light; how he accomplished the great work of the redemption of humanity; how everything worldly is destroyed, all humanity judged by him according to whether they have submitted more to the temporal or to the eternal; how everything receives life and exaltation through the Spirit, which proceeds from the Father and the Son; how, illuminated by him, the eternal laws of the transfiguration of humanity and the entire universe become clear, which, already proclaimed earlier by the wise men—prophets—expressed by a general church of God, sanctify people and enable them to conquer the grave and partake of the joy of an eternal life.

The blindfold has fallen from the eyes, the power of the worldly destroyed; the gates of paradise are open. It is in this spirit, which penetrates all individual passages, characterizing them more precisely, that this entire piece, all individual parts, are treated. It is the joyful shout of the spirit that, after long error, has found light, and with it the source of salvation. In short, it is the *Credo* in its highest conception, in historical, sacred, and moral respects. And what firmness of the believing soul, what elevated jubilation, what warm sympathy, what contrition—in short, what depth of characterization is expressed in all individual parts! The reviewer points out only the following: *consubstantialem patri* etc. —the greatness of the Son; —*qui propter nos homines*—emotional acknowledgment of the extraordinary sacrifice, with a feeling of humility over the unworthiness of humanity; —*the et incarnatus*; the *crucifixus*, with the magnificent mingling of solo voices with the choir; the jubilant cry: *et resurrexit*—death is conquered! —; the powerful, magnificent ardor at: *et ascendit*; the song of triumph at: *sedet ad dexteram patris*, etc.; then the vigorous fugue: *et vitam venturi saeculi*, expressing the well-founded hope of the righteous for a future full of bliss, which rises ever more joyfully to the most confident expectation of a blessed life! —This indicates at the same time the spirit of the performance.[13]

The conclusion of the whole is original, ending, after such heightened jubilation preceding it, at pp., with the most heartfelt feeling of blessed rest, such as the noble soul longs for when it is brought out by the eternal bliss of the contemplation of God. A splendid transition

[13]A footnote in the original review reads: "The *Allegro con moto* in this: *et vitam venturi saeculi*, as magnificently as it is conceived and treated, can only be well performed by outstanding orchestras and, especially, choirs of singers—and the *tempo* would have to be taken moderately. And if this does not happen, if *every* passage in *every* voice is not brought out *effectively*, it cannot produce a good effect. One could easily find a transition from the first 3/2 piece to the conclusion of this *Allo con moto*. Also, the *Credo* is already long enough. Admittedly, the composer has intended *great things* here, and has *accomplished* them: *the demonstration of a blessed life, rejoicing in God* from *all* sides. There are also admirable exchanges of solo and choral voices, the most abundant interchange of feelings, here glad rejoicing, there pious hope, humble acknowledgment of the undeserved blessing. The strictly musical—the thorough working-out of the various principal and secondary subjects —is so magnificently united with the poetical, indeed used so masterfully to elevate it, etc.: but how difficult to perform!"

to the *Sanctus*! For God is holy, his throne is the resting place awarded to the pure heart, the well-founded hope of the righteous, awakening disturbing doubts on the one hand due to the worthiness it demands, instilling joyful confidence on the other. For it is the God of mercy, the holy source of endless blessing—heaven and earth are full of his glory, and everything created rejoices: Hosanna to God in the highest! —This is the spirit in which Beethoven has treated the entire *Sanctus*, in which it must accordingly be rehearsed and presented.[14] And now, in the following *Benedictus*, the great master conducts us into the dwelling of eternal peace, highest blessing, sweetest bliss.

A deeply considered introduction leads us there, creating distance from the receding sounds of full rejoicing, as it resounded from the various kingdoms of nature, preparing for the entry into the heavenly abode, therefore set only for two violins, two violoncellos, two flutes—these always kept in the middle and low range—whose place is later taken by two clarinets, supported by the bassoon and bass in unison, establishing a solemn mood. At the conclusion of this the violin solo enters, accompanied at first merely by two flutes, later by the clarinets and horns. The piece itself starts in *G major*, 12/8, and is of the type such that, if the performance takes place with the appropriate sweetness and pious sincerity, we imagine ourselves carried away from here and transplanted to the longed-for sphere of highest bliss and rapture. This is then also expressed by the bass voices of the choir, by their singing in the simplest choral style: *Benedictus qui venit in nomine domini*, which, declaimed with that holy joy and sympathy that the character of the passage demands, must make a compelling effect. The composer very sensibly does not allow the voices to enter at once, but rather—which, as has already been said above, is a principal trait of the treatment of this entire Mass—he paints the situation for us with true, glowing, lifelike colors. By letting the principal violin play the melody that the solo voices later declaim in beautiful alternation, he presents us with the magnificent picture of blessing, such as can only flow from the source of a soul alive in God, which, removed from the earth, lives in the heavenly spaces, perceiving the solemn hymn of praying, blessed bands of angels. And while he makes use of the solemn and deeply effective accompaniment of the bassoons and trumpets pp., he almost lets us hear the echo from distant spheres joining in with the ingenious use of the timpani. After this thoughtful introduction, —which cannot be rehearsed soulfully enough if it is to produce the effect that lies within it—the solo voices then enter in alternation, expressing in a beautifully human manner, with holy enchantment, the bliss with which God blesses those who love Him. This is later strengthened by the choir, and developed by the accompanying instruments with all truthfulness and—if every passage in every voice is declaimed appropriately—so effectively. For that reason, fervent devotion, powerful exuberance of the blessed heart must fill the performers, in order that this

[14] A footnote in the original review reads: "At the *Pleni, Allegro pesante* 4/4, and the following *Osanna, presto* 3/4, an error seems to have crept into the original score. What is assigned to the solo voices belongs to the choral voices; or, since the jubilation is a general one, it should probably be performed jointly by both. How else could individual solo voices compete with the power of such a large orchestra? And why completely exclude the choral voices *here*?"

magnificent painting of otherworldly holy jubilation may step forth according to the master's grand poetic idea.

The worldly has not run its course, and is taken up into the sphere of eternal happiness; the musical poem has attained its high point. Everything strives toward it, and human beings as well. However, only he who, like Hercules on the Oeta, has purified himself of the scum of worldliness, can enter into that dwelling of undisturbed rest, of eternal joy. And then the great master leads us back to earth, to the person who, longing for that beautiful goal, though unworthy and oppressed by his guilt, implores forgiveness and mercy, and with them peace—inward and outward, as Beethoven himself put next to the: *dona nobis pacem*—from the interceding, atoning sacrifice, from the Lamb of God. However, the ingenious manner in which the composer presents the contrite heart to us in the most variegated form—now in oppressive pain that dies in the breast, now in individual melancholy accents; now through deep men's voices, then through the higher altos and sopranos; using here the solo voices, there the choir—as well as the nature of the effective petition for peace, and how this is brought out by the most characteristic manner of the accompaniment, cannot be expressed in words. The reviewer, though, convinced by his own experience, believes he can guarantee that the great effort that this piece demands in order to be adequately rehearsed and performed in such a way that this magnificent picture that Beethoven gave here in outline form appears in full light and with perfect life, will be richly rewarded by the extraordinary effect and the strengthening of the imagination in the momentum toward uncommon perceptions. It may suffice to have called attention to the fact that this piece belongs to the most thoughtful ones that music possesses. Every instrument, every figure, every p., pp., for., cresc., every slur and sforzando is intentional, and must always be given differently, according to the character of the passage as this is determined by the words and the pictures that they contain. In this manner, many a figure that at first glance appears to say nothing, or even to contradict the text, obtains a grand, magnificent meaning.

In order to make performance easier, the reviewer repeats once again the idea of the whole: the human heart, bowed down by the burden of sin, distanced from its God, longing for unity with him, the Source of all grace and happiness, appeals for mercy and peace. One hears complaints from all sides, entreaties of the most various kinds, according to the various states of the human soul. Everything takes part; the petition becomes ever more heated, ever worthier of attention, until it finally finds a hearing. And now is attained the great purpose of the great Creator, who seeks to lead everything to life, to exaltation and happiness, and unlocks all the sources for them, indeed arranges all circumstances in order that this beautiful goal should be attained.

Thus, the Mass gives us a picture of the direction of the government of the world, and this at the elevated point that we already encounter with many earlier composers; that, however, is seldom acknowledged in its characteristic spirit, and thus seldom treated worthily, indeed is often dragged down to the greatest coarseness: —After a struggle gloriously endured, the victor's crown awaits us, as the old mythology already hinted when it took Hercules, victorious over the oppressions of life, up into Olympus, letting him be married there to Hebe,

the goddess of eternal youth. Thus, the joyous ending of the: *dona nobis pacem* here, which says so much; which, to be sure, is found in many other Masses, but was never developed so meaningfully. Thus, in this last piece, the appeal for mercy, oppressive doubt, anxious uncertainty, engendered by the awareness of the greatness of sin, alternate with hope and grace and receptivity, which finally turns into joyous certainty and the presentiment of eternal happiness. —

From what has been discussed previously, it is clear how magnificently this Mass is laid out and treated, how deeply the ingeniously master took hold of it. The reviewer believes he can maintain that in the latter respect it is not surpassed by any similar work. Thus, a presentation, if it is to conform with the idea of the composer—who was accustomed to demanding from the performers the greatest precision, the deepest entry into the spirit of every passage, upon which everything depended for him—also demands as much study, as much spirit and soulful momentum on the part of the director and the performers, as has already been frequently observed. Both, however, can also win much honor for themselves here; for this is a worthy undertaking. Furthermore, individual pieces also lend themselves superbly to use in church, just as at several places the opportunity for abridgement presents itself, if one finds it necessary to do this in order to be able to make use of the extraordinary work for the exaltation of a sacred ceremony. Admittedly, the work as a whole suffers from this, particularly in the first case, but this may be excused here, as so often, by the uniqueness of the circumstances.

The reviewer believes he must also observe that in many passages significant harshness is encountered, which presumably can be ascribed to Beethoven's lack of hearing. One can easily change this, and likewise those individual passages where the singing voices lie too high, and still need to express text, for seldom are so many good choral singers to be found who are able to accomplish this without shouting. This can be quickly helped by transferring the notes in the individual parts, while maintaining the fundamental chord.

The work thus becomes generally serviceable, which besides is indispensable to everyone who wants to have closer knowledge of how far music has been brought in the most recent period in this branch as well. Besides, what a source of artistic stimulation and enchantment is encountered here! How many hundreds of excellent Masses are contained in this one! And what an opportunity for study of art and of the most splendid manner in which its abundant means can be used at once presents itself! —

The edition is worthy of the work, and by releasing it the honorable publishing firm has augmented its many merits with a new one, ennobled by such great sacrifice.

Fröhlich.

123.13.

Ignaz Xaver Seyfried.

"Review."
***Caecilia* 9**
(August 1828): 217–43.[1]

(With Op. 125, Symphony no. 9; Op. 131, String Quartet in C-Sharp Minor)

(Mentioned: Op. 37, Piano Concerto no. 3; Op. 55, Symphony no. 3; Op. 58, Piano Concerto no. 4; Op. 61, Violin Concerto; Op. 67 , Symphony no. 5; Op. 68, Symphony no. 6; Op. 72, *Fidelio*; Op. 80, Choral Fantasy; Op. 85, *Christus am Oelberge*)

Although the invitation issued to me by the estimable editor of *Caecilia* to set down my points of view on the above works in these pages must appear most honorable to me, and I know how to value fully the confidence granted to my small abilities, I nevertheless cannot conceal some embarrassment.

The compositions named certainly fall—as is well-known—in the most recent creative epoch of the late master; thus, they cannot yet have been sufficiently heard, and—as naturally follows from this—neither completely comprehended, grasped, recognized, nor perfectly understood in their full extent, with all the strange combinations, often bordering on the peculiar. —

This is the only way to explain how, for example, Beethoven's fanatical admirers have seen in these swan songs the highest things ever to flow from his fruitful, ceaselessly active pen, while others, unprejudiced by blind enthusiasm, presume to perceive in them plentiful traces of an already ailing spirit, an extraordinarily powerfully stimulated imagination overexcited by speculative study.

Thus, the candid evaluator cannot help being threatened by the unavoidable fate of being accused by the former of lèse majesté for a reprimand expressed ever so gently, documented by examples, while the detractors think themselves justified in discerning mere flattery

[1]This review, written by one of Beethoven's closest friends, is also one of the longest articles on the composer to appear in print during the period covered by these volumes; only Amadeus Wendt's article on *Fidelio* (see Wayne Senner, Robin Wallace, and William Meredith, eds., *The Critical Reception of Beethoven's Compositions by His German Contemporaries,* vol. 2 (Lincoln: University of Nebraska Press, 2001), 185–222), which is not a formal review, exceeds it in length. For a summary of its most important points, see Robin Wallace, *Beethoven's Critics: Aesthetic Dilemmas and Resolutions During the Composer's Lifetime* (Cambridge: Cambridge University Press, 1986), 88–89, 95, 99–100.

Like the previous review, this one refers to the edition of the *Missa Solemnis* published by Schott in Mainz in 1827. It also refers to the Schott edition of the 9th symphony, which appeared in 1826, and to that of Op. 131, which appeared in May 1827.

or ignorance in every praise, however just, to the extent that it contradicts their own, perhaps preconceived opinion. —

This writer must be all the more concerned about being placed in the latter category by all those to whom his friendly relationship with the deceased over three decades is no secret. This firmly woven bond was not loosened by the entire long succession of years, never disturbed by a single, ever so insignificant quarrel. It is not as if we both always and ever were, or could have been, of one and the same mind. Rather, we each expressed freely and openly just what we felt from time-honored conviction and found to be true, far from all blameworthy, egotistical self-conceit or desire to force our differing viewpoints and beliefs on the other as infallible. In any case, Beethoven was much too straightforward, open, and tolerant to offend anybody by disapproval or contradiction. He used to just laugh quite heartily at whatever did not please him, and I believe that I may maintain with confidence that never in his entire life did he make an enemy, at least deliberately; it is just that someone to whom his peculiarities were unfamiliar might perhaps also not find him completely and properly correct in his social interactions—I am speaking of his earlier time, when the misfortune of deafness had not yet struck him. If for many, on the contrary, mostly his self-appointed protectors, Beethoven sometimes threw out the baby with the bath water with his robust straightforwardness, the fault lay solely in the fact that the honorable German always carried his heart upon his tongue and understood flattery less than anything else. Also—aware of his own worth—he never let himself be degraded into the plaything of the vain whims of Maecenae who boasted of the name and art of the celebrated master. —Thus he was only misunderstood by those who shrank from the effort of getting to know the apparent eccentric. —

As he was writing Fidelio; the oratorio: Christus am Ölberge; the symphonies in E-flat, C minor, and F; the pianoforte concertos in C minor and G major; the violin concerto in D, we both lived in one and the same house, visited almost daily, since we kept house as bachelors, shared the same eating place, and chattered away many an unforgettable hour together in collegial familiarity, for Beethoven was at that time happy; always in a mood for joking; joyful, cheerful, high-spirited, witty; not infrequently also satirical. No physical ailment had yet afflicted him, no loss of a sense that is so indispensable, particularly to a musician, had darkened his days; only weak eyes had remained for him from early childhood as an after-effect of the most virulent smallpox, and these compelled him, even in his early youth, to take recourse to concave, very strong eyeglass lenses. —

Of the creations cited above, acknowledged in the entire world of music as masterworks, he let me hear each completed piece of music at the piano at once, and required me to give my judgment on it immediately, without granting me much time for reflection. I was able to give it candidly, unreservedly, without having to fear giving offense to any false artistic pride, which was utterly foreign to him and did not lie within him at all.[2] I declare that I myself

[2]Most of the three paragraphs up to this point are quoted in Thayer-Forbes, 370–71. See Thayer-Forbes, 373–74, for an evaluation of Seyfried's obviously exaggerated claims about the state of Beethoven's hearing during his mid-30s. The shared residence mentioned by Seyfried was at the Theater an der Wien, where he was music director.

rehearsed the symphonies and concertos that he produced for the first time at his benefit concerts in the Theater an der Wien, the oratorio, and the opera with the singers, held all the orchestral rehearsals, and personally led the performances. At the performance of his concerto movements, he invited me to turn pages for him, but—Heaven help me!—that was easier said than done. I saw practically nothing but empty pages, with at most a pair of Egyptian hieroglyphics scribbled down on one page or another, which served him as mnemonic aids, but were purely incomprehensible to me, for he played nearly the entire principal voice purely from memory, since, as was almost always the case, time was too short for him to put it on paper completely. Thus, every time he came to the end of one of these invisible passages, he gave me a surreptitious wink, and my scarcely concealable anxiety not to neglect the decisive moment was quite an excellent joke to him, at which he was still laughing uproariously at the jovial evening meal that we shared.[3]

If the aphorism: *propria laus sordet*[4] were not sounding obnoxiously in my ears, I myself might well admit that he could put up with me quite well, cooperated with me cordially, and also thought highly of me. —

I would by no means wish for the preceding *exordium*, with which in any case I am practically delivering the weapon against myself into the hands of all those who then believe me to be corrupted by a favorable prejudice, to be regarded as superfluous. I was just primarily concerned to indicate as precisely and exhaustively as possible exactly the true standpoint of my amicable relationship with the deceased brother in art, so that I could reserve for myself a free, unbiased judgment of his artistic productions without prejudice to the same. The principle: "*De mortuis non nisi bene,*"[5] in itself so praiseworthy, based on the purest humanity, shows itself to be less applicable here inasmuch as it relates exclusively to the moral person, who must be unconditionally separated from the creative artist—even though the former would not require the slightest indulgent leniency, since Beethoven's philanthropic heart, his noble personal character, which embraced his neighbor with unselfish love, with sympathetic goodwill, was so pure and unblemished that it would have been fruitless to try to detect even the slightest stain of jealousy, envy or calumny. —

What I now have to say about the three works indicated at the beginning is my own judgment, carefully tested, based on my best, sincerely formulated conviction: not an arrogant decree, boasting of infallibility, nor an apodictic criterion. Everyone thinks and feels differently; let everyone be entitled to his point of view. Everyone may hold by what seems good to him. —Besides, if this essay succeeds here and there in influencing some friend of art who has not yet made up his mind regarding the compositions under discussion to dedicate his full, undivided attention to them, and to set out for the disciples of art many hints, hopefully not unimportant ones, from which they can proceed in the strict study of these scores, which are truly by no means easy to decipher, then my first and only intended goal, for the writer enviably worthwhile, will have been attained.

[3]This familiar passage is quoted in Thayer-Forbes, 329–30.
[4]Latin: "refrain from praising yourself."
[5]Slightly corrupted Latin, meaning "[speak] nothing but good of the dead."

I.) The Mass

It is already evident at first glance that the Missa, whose score encompasses 299 folio plates, by no means broadly engraved, far exceeds, by at least twofold, the amount of time customarily assigned to this sacred piece, as well as to the religious functions that go along with it. As the late master worked on it with all his soul, he wanted and had to express himself purely, completely, and exhaustively, just as his genius suggested. Forgetting everything inessential, without regard for conventional forms that only constrain the exalted flow of imagination, for custom transmitted through tradition for centuries, he followed the path that presented itself to his spirit with that tenacity that was the preeminent characteristic of his individuality. Thus did the colossal work arise: a sacred oratorio on the text of the *missal!* —

There was evidence in advance, however, that for just this reason this gigantic work would be at an only too tangible disadvantage with regard to general dissemination and the public benefit that is so much to be desired, and this can certainly also not be denied. For apart from the fact that, with such voluminous expansion, the four solo voices are, like the choir, kept most exhaustingly busy, enjoying very few points of rest for recovery, and must also struggle with such significant difficulties that can only be happily overcome by firmly musical, capably trained choral singers, the full, ample, and mostly originally employed orchestra, strengthened with two pairs of horns and three trombones, exacting even in its individual parts, requires no less of an uncommon effort from ripieno players who are perfectly adequate to the task.[6] Without practice that is at times very exact, without commensurate distribution of parts, uniformly apportioned, without numerous full rehearsals, carried out with love, attentiveness, genuine artistic fervor, the greatest possible care, and prudence, a satisfactory result, corresponding to the fullest extent to the ideas of the creator, can also simply not by any means be guaranteed. —

The space allotted in these pages by no means allows for each of the individual movements to be analyzed period by period; nor would this serve any really satisfactory purpose. Furthermore, without a study of the score, undertaken methodically, it would only be able—with the stipulated omission of sufficiently extensive music examples—to give an incomplete summary of the complicated tone painting, hardly explaining it satisfactorily. Therefore, the evaluator sees himself as being limited only to outlining a total overview, a sketch of the plan, its performance and working out, meanwhile leaving it to the experts to search out the smallest details through their own inquiry. —

The first hymn: *Kyrie eleison* (D major, 𝄵 , *assai sostenuto*)[7] is a childishly pious litany, conceived, planned, and drawn out in purely patriarchal simplicity. The instrumental parts first state the uncommonly clear theme, which is then taken over by the choir, with exclamations by isolated solo voices mixed in. Everything travels at a measured pilgrim pace along the level

[6]Seyfried here uses the old term *ripieno*, an Italian word meaning, roughly, "stuffing," which refers to a large orchestral or choral group whose members do not perform solos. His point is that everyone in the orchestra is at times required to play parts of solo-like difficulty.

[7]To the Italian tempo designation, Beethoven added the German words "Mit Andacht," "with devotion."

path, restfully, without ornament, in sustained quarter and half notes, with few, but effective modulations. The string quartet is mostly used only for accompaniment, with the winds leading and supporting the melody in melodic combinations. After an *inganno*[8] on the upper mediant (*F-sharp major*) the meter and tempo change; the words: *Christe eleison* are used for a moderately long Fugato, "*Andante, assai ben marcato*, 3/2,"

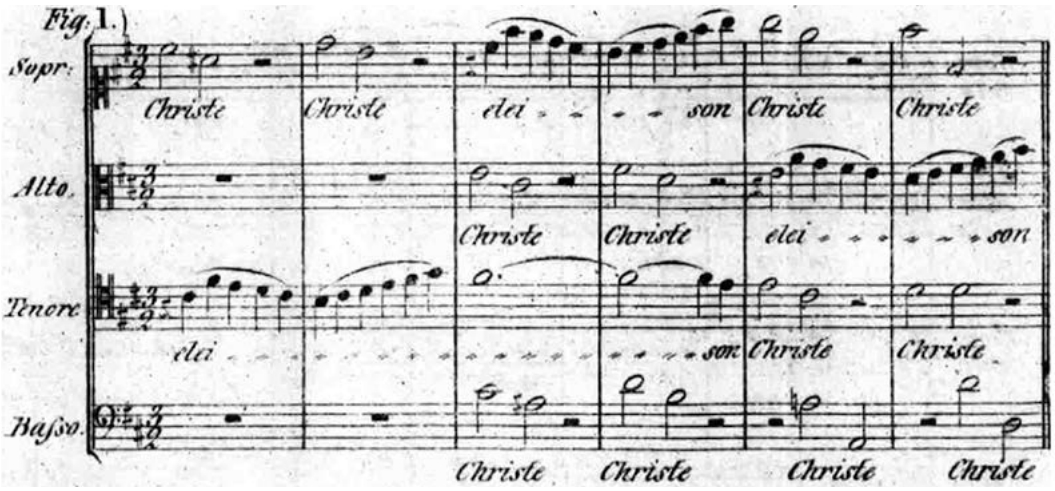

Figure 3. *Op. 123, Kyrie, mm. 88–93, choral parts*[9]

in which two subjects are divided alternately between the solo and choral voices. After the F-sharp minor chord dies out, the introductory phrase, with the bright D major harmony, returns (*Tempo primo*) so truly and completely unexpectedly to its hereditary privileges, with only small changes, among which, however, the delicate modulation into neighboring *G* major appears particularly beneficently soothing. And so, the gently amiable music of the spheres fades away gradually as a perfectly self-contained whole. —

Second hymn: *Gloria in excelsis Deo!* (*Allegro vivace*, 3/4, *D* major)—Exalted jubilation shouting for joy through all worlds! The violins, violas, and violoncellos buzz, never tiring, high upward in 16th-note progressions, to which the basses strike the simplified fundamental notes, the orchestral winds fill in the intervals in agreement, and the voices join in, answering canonically *per octavam*. Quite suddenly, with the dominant sustained by the horns *tasto solo*, deep, holy silence enters, while the choir gently whispers along with it: "*Et in terra pax*." Then again, to the "*laudamus, glorificamus te*," the beginning, thundering accompaniment figuration, with a new, fugued motive, and so forth, until, after a surprising transition into C major, the horns prepare, by

[8]This Italian term is used to indicate a deceptive cadence.

[9]The numbering of the examples in the original does not correspond to the way they are numbered here. We have numbered them consecuticvely from the beginning of the installment; thus, this example, which is Figure 1 in Seyfried's review, is Figure 3 here.

means of a shift to the minor third, for the B-flat major scale,[10] wherein the solo voices—and later the choral ones as well—imitatively intone—meno Allegro—the: "*Gratias agimus tibi*" in a soft cantilena. At the: "*Domine Deus, rex coelestis*," we find ourselves with the principal theme in E-flat major, and on its minor 7th chord—*A-flat* enharmonically exchanged for *G-sharp*—thrown back into the tonic, *D* major, as though by a stroke of magic at the powerful outcry: "*pater omnipotens!*" The soloists once again gently speak "*Domine, fili unigenite*," and the choir enters passionately in *F* major: "*Domine Deus, Agnus Dei!*" The: *qui tollis, peccata mundi*" (*Larghetto*, 2/4), forms its own section, given to the eight voices in alternation, wandering through several keys—*D* minor, *B-flat* major, *F* major, *D-flat* major, *F-sharp* minor, *D* major—so quickly that the singers have to make a valiant effort, and the ear is scarcely able to follow the lovely progressions. —The: "*Quoniam tu solus sanctus*" finally begins, *Allegro maestoso*, *D* major, 3/4, amid a quiet drum roll on A, as the lower third of the concluding note *C-sharp*, again with the surging violin motion, leading, with an *Allegro, mà non troppo*, 4/4 time, to the concluding fugue, whose *dux* and *comes*[11]

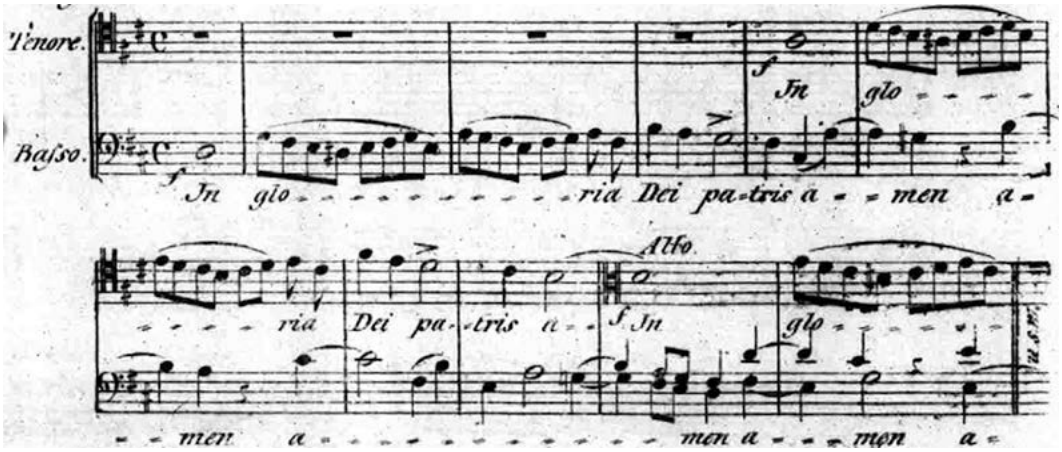

Figure 4. *Op. 123, Gloria, mm. 360–71, choral parts*

immediately receive a countersubject

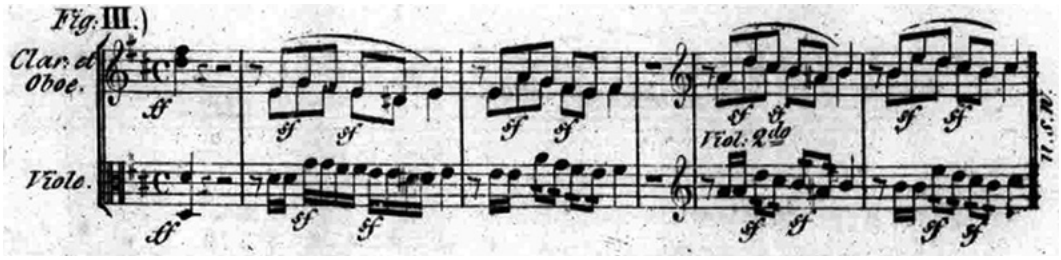

Figure 5. *Op. 123, Gloria mm. 360–65, clarinet, oboe, and viola parts*

[10]Beethoven indicates that the valveless horns, which had hitherto played in D, should shift to E-flat by means of a new crook.

[11]These are terms frequently used by theorists to refer to the statement of a fugal subject and its answer, respectively.

from the oboes, clarinets, violins, and violas. [The subject] is worked out with poetic freedom, *per arsin et thesin*,[12] contrapuntally, truly brilliantly, and appears in a particularly interesting form at the first stretto, where a *canto fermo* serves as the fundamental bass.

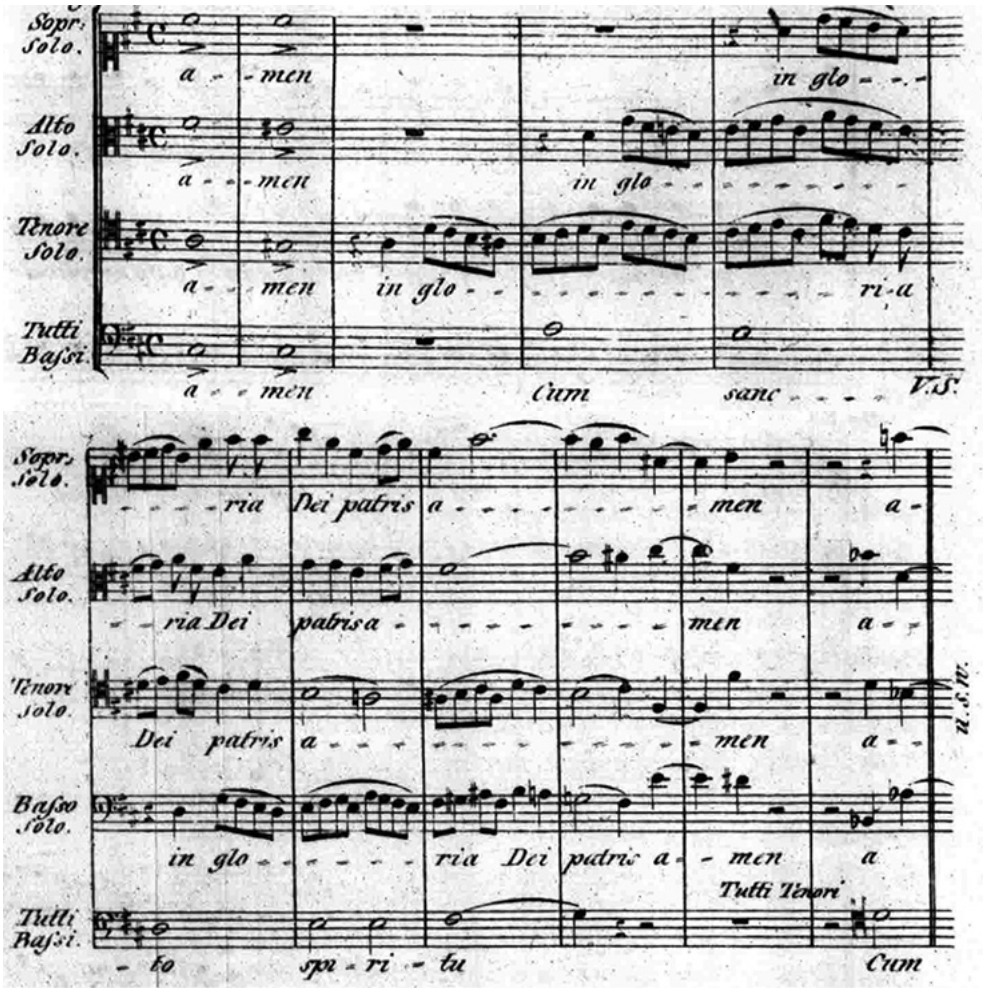

Figure 6. *Op. 123, Gloria, mm. 436–37, solo and choral parts*

The motive resounds even more quickly, with accompanying figures, in the *più Allegro*,[13] alla breve, with the chorale cut into pieces,[14] then from all the voices in a mighty unison, amid the rumbling tonic in all the brass instruments and the thundering timpani, until it is finally cut off by the very first theme: "*Gloria in excelsis Deo*!" (*Presto*, 3/4), concluding with this shout of joy, determinately breaking off almost powerfully on a plagal cadence.

[12]This term "fuga per arsin et thesin" was coined by the Renaissance theorist Gioseffo Zarlino (1517–1590) to describe counterpoint in which the subject is imitated in inversion. See *The New Grove Dictionary of Music and Musicians*, 2nd edition, s.v. "Arsis, thesis."

[13]Actually poco più Allegro.

[14]The lower parts of the choir at this point present the text "Quoniam tu solus sanctus" in slow notes punctuated by rests, while the soloists sing "Amen, in Gloria dei Patris, amen" in faster notes.

The third hymn: "*Credo in unum Deum*," stands in *B-flat* major (*Allegro non troppo*, 4/4).[15] Three full chords form the introduction: E-flat, F, B-flat, with an eighth-note G as the upbeat, sustained broadly by the orchestral winds, briefly arpeggiated by the quartet.[16] The voices join in, once again in free imitation; they are in an unusually high range, especially the sopranos, who reach up to high B-flat, and must remain there for several measures. The figuration is lively throughout, and everything is in restless activity. The principal theme: "*Credo, Credo*," returns, formed in manifold ways, after various articles of faith have been recited, some of which, for example: "*ante omnia saecula*," and: "*qui propter nos homines*," are sung in an uncanny sotto voce—probably for the sake of the contrast. Leaps like

Figure 7. *Op. 123, Credo, mm. 112–18, choral soprano part*

demand great confidence in delivery, and always remain a risky thing to expect of ripienists.[17] —"*Et incarnatus est,*" Adagio, D minor, the four solo voices gradually die out, and the choir asserts the text, dully murmuring, on a monotonous low E; clarinet and bassoon accompany with solemn sixteenth notes, tossed off piano, with the string instruments in unison with the singers, and the trill-like figure in the first flute at: "*de spiritu sancto*"

Figure 8. *Op. 123, Credo, mm. 134–42, solo flute part, excluding m. 136*

appears perhaps to allude to the fluttering heavenly messenger in the form of a dove. —Twelve measures (*Andante, D* major, 3/4) are dedicated to the words: "*et homo factus est*"; then, at: "*crucifixus*," the music turns again to minor (*Adagio espressivo*), and, having wound through a circle of strange modulations, comes to rests on the isolated G. —All the voices alone cry out "*et resurexit*";

[15] Actually Allegro ma non troppo.

[16] That is, by the string section; both of the violin parts and the viola part include triple or quadruple stops that must be arpeggiated by the player.

[17] The term *ripieno* was also used to describe a choral group that did not sing solos (see note 6, above). The passage Seyfried cites, from the choral soprano part at mm. 113–19, is probably beyond the capabilities of most choral singers even today.

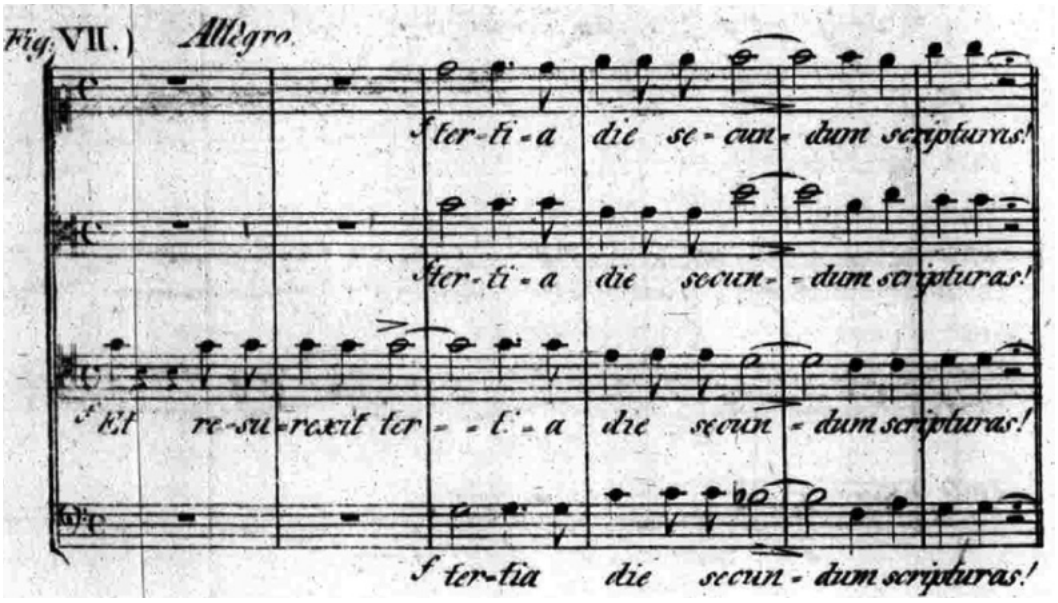

Figure 9. *Op. 123, Credo, mm. 188–93, choral parts*

then, pursuing each other imitatively, strengthened by gradually increasing instrumentation: "*et ascendit in coelum*," and so forth, until: "*cujus regni non erit finis*," after which the tempo changes again, and the principal theme resounds anew, in *F* major, *Allegro non troppo*,[18] with individual voices carrying out a countersubject to it. With the: "*et vitam venturi saeculi*" begins the double fugue.

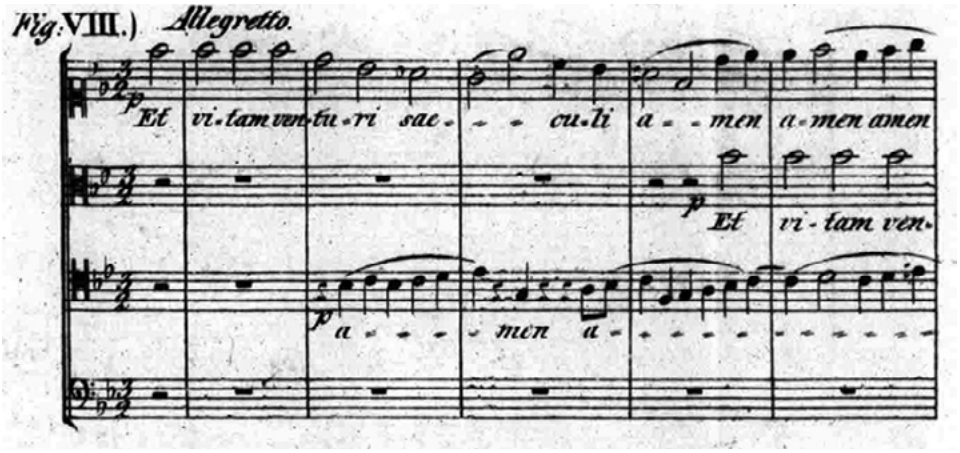

Figure 10. *Op. 123, Credo, mm. 310 (with upbeat)–321, choral parts*

[18]Actually Allegro ma non troppo.

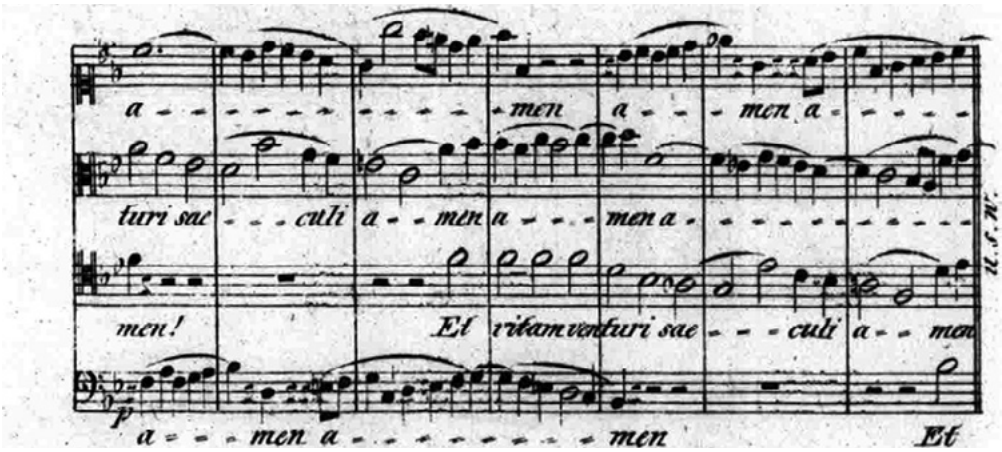

FIGURE 10 *(cont'd.)*

It is significantly difficult to perform, since the tempo is very restrained, and the principal subject needs to be declaimed suitably ponderously.[19] If the sopranos have to stake out the high B-flat by themselves, they can always tell whether they have succeeded. After an imposingly broad working out of both motives, two more countersubjects join in, in the *Allegro con moto*.

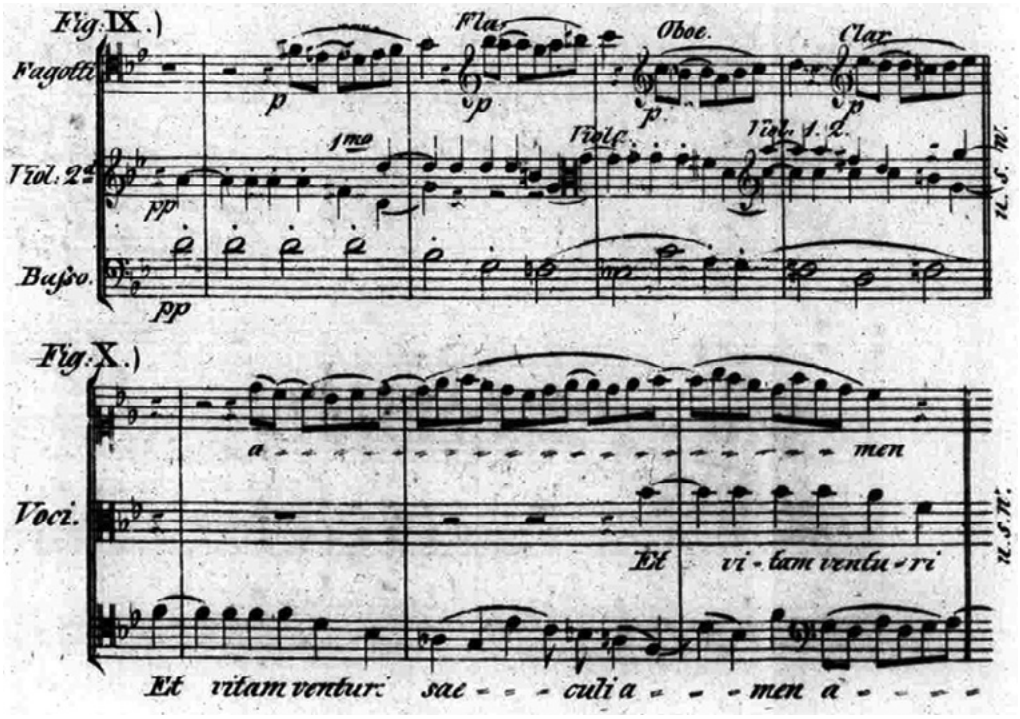

FIGURE 11. *Op. 123, Credo, mm. 273 (with upbeat)–76, orchestral parts, mm. 379 (with upbeat)–81, choral parts*

[19]The tempo slows to Allegretto ma non troppo at this time, although the basic beat is changed from the quarter note to the half note.

All of the seemingly heterogeneous components unite according to the rules of counterpoint, and the powerful stretto is brought about over an organ point. After a half-cadence on the dominant, the soloists, at times gently accompanied by the choir, intone the benedictory word: "*Amen*," and the entire conclusion is too originally formed for it to be passed over here in silence.

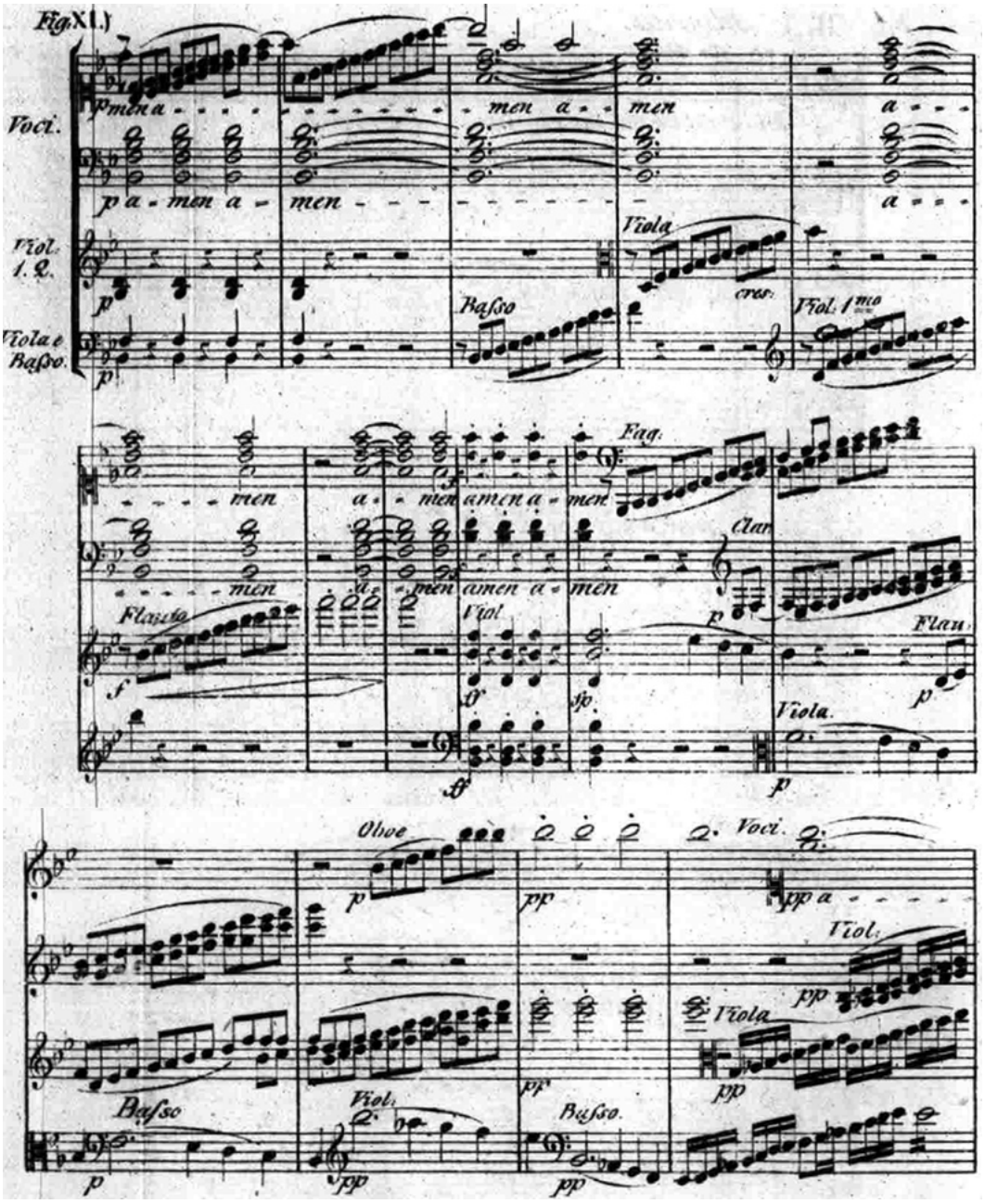

Figure 12. *Op. 123, Credo, mm. 455–72, choral and vocal parts*

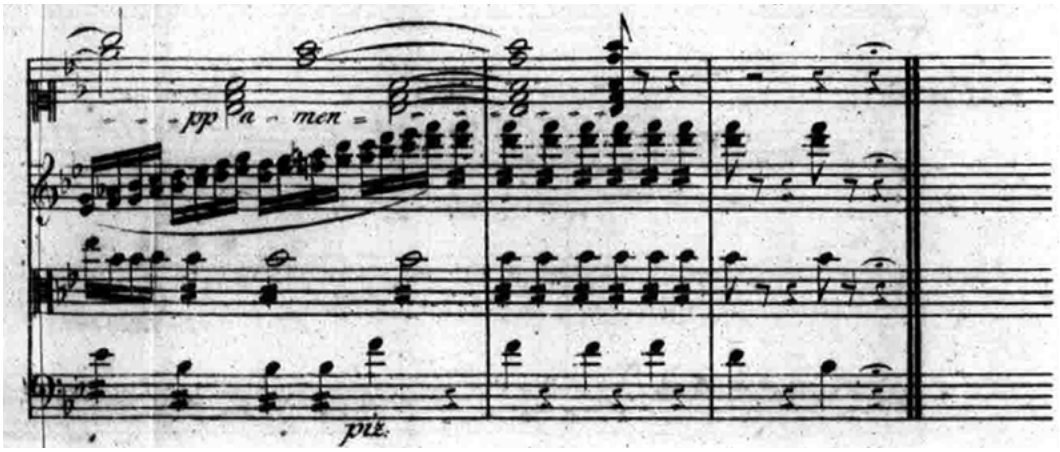

Figure 12 *(cont'd.)*

The fourth hymn: "*Sanctus*," (*Adagio D* major, 2/4)[20] is introduced with devout solemnity, extremely gently, in the strict style, by the contrabasses, bassoons, violoncellos, violins, clarinets, and horns, of which the last two are in D, and one in E. The four solo voices then take over the motive of this *ritornello*, while the choir is silent throughout the whole rather concise movement. "*Pleni sunt coeli*" is a brilliant *Allegro pesante*, 4/4, with a sumptuous instrumental accompaniment, rushing past with surging, running sixteenth-note figures, and: "*Osanna in excelsis*" a lively *Presto* in 3/4 time, both treated as short *fugatos*. In place of the organ playing prescribed during the consecration, our composer expressly set a *praeludium* for basses, violoncellos, violas, flutes in a very low range, and clarinets—*Sostenuto* G major, 3/4[21]—whose thoughtfully comprehended, truly religious character perfectly corresponds to the holy action at the altar. Right at the last measure a solo violin enters in just the same key, forming the transitional bridge to the attached "*Benedictus*."

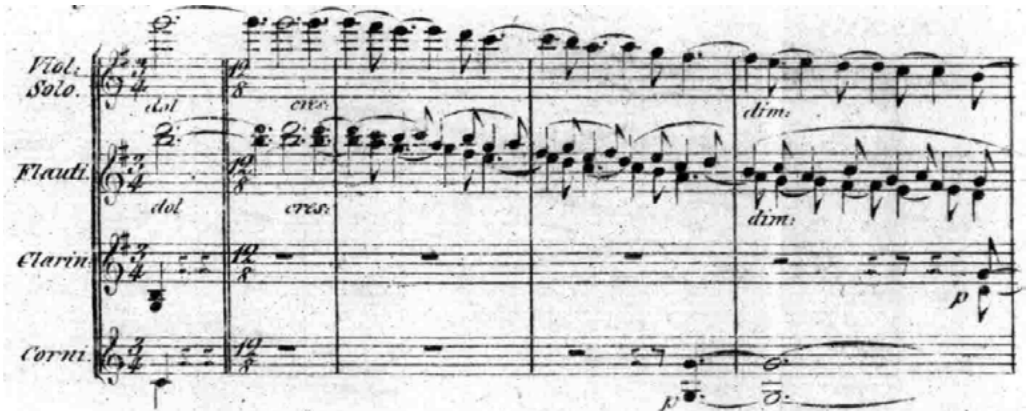

Figure 13. *Op. 123, Sanctus, mm. 110–19, orchestral parts*

[20]Like the Kyrie (see note 7), this movement is also marked "Mit Andacht."
[21]Actually Sostenuto ma non troppo.

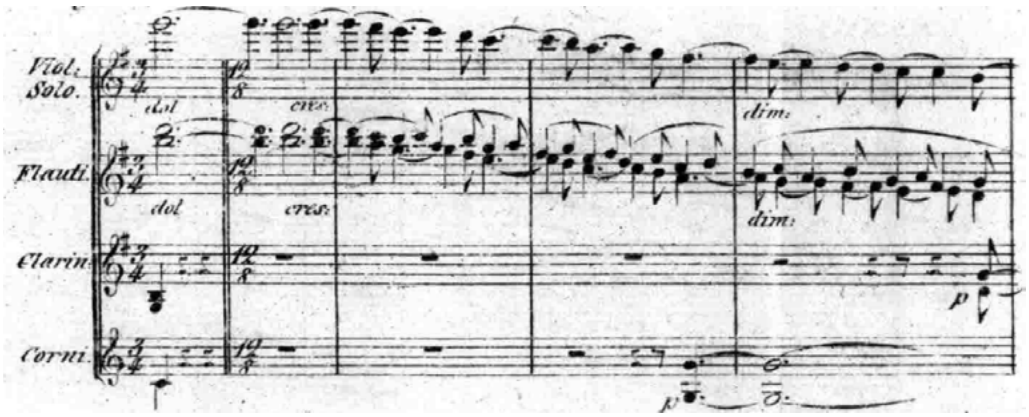

Figure 13 *(cont'd.)*

The whole is worked out analogously and in consequence, in this spirit. The sweet melodies ripple by like a bright, silvery brook. The principal voice winds and twists in its purely harmonic rotation, entwined linearly and like a delicate gold thread. The singers' *quadricinium*[22] is now divided, now intimately connected and alternating with the choir. The customary reprise of the Osanna from the Sanctus does not take place here at all; rather, these words resound with the tone color and rhythm unaltered—a song of praise and glory of the heavenly hosts and ethereal regions. —

The last hymn: "*Agnus Dei*" (*Adagio*, B minor, ¢), is similar to the *Kyrie* in clarity, simplicity, expression, and depth of feeling. The four horns—used most effectively in D and E, as is the lyrically treated wind orchestra, and the eighth-note violin accompaniment, heightened at the entry of the choir, combined with the noble, dignified voice leading, bring out the beautiful effect. —

The choir begins the prayer: "*Dona nobis pacem*!" (*Allegro vivace D* major, 6/8)[23] on the essential seventh chord of the lower second, A. The winds continue the melody through filler progressions in tied notes, with the exception of the first bassoon, which wanders through the harmony, while the violins and viola accompany the whole phrase with the constantly sustained half-trill figure:

Figure 14. *Op. 123, Agnus Dei, mm. 100–02, violin and viola parts*

[22]This term for a vocal quartet originated in the sixteenth century.

[23]Actually Allegretto vivace. Beethoven also added at this point the German phrase *Bitte um innern und äussern Frieden* ("Prayer for inner and outer peace").

Immediately afterward this is cut off by a second one above the fugued singing voices:

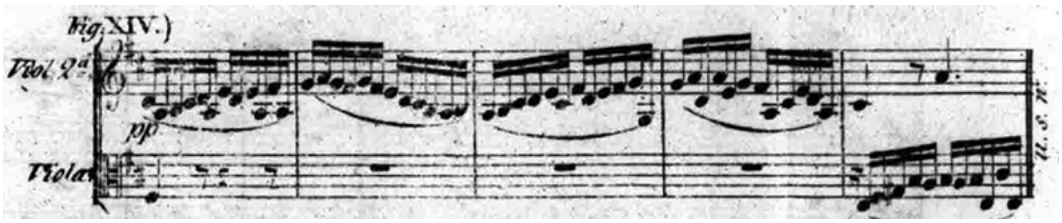

Figure 15. *Op. 123, Agnus Dei, mm. 107–11, violin and viola parts*

This and yet another pair

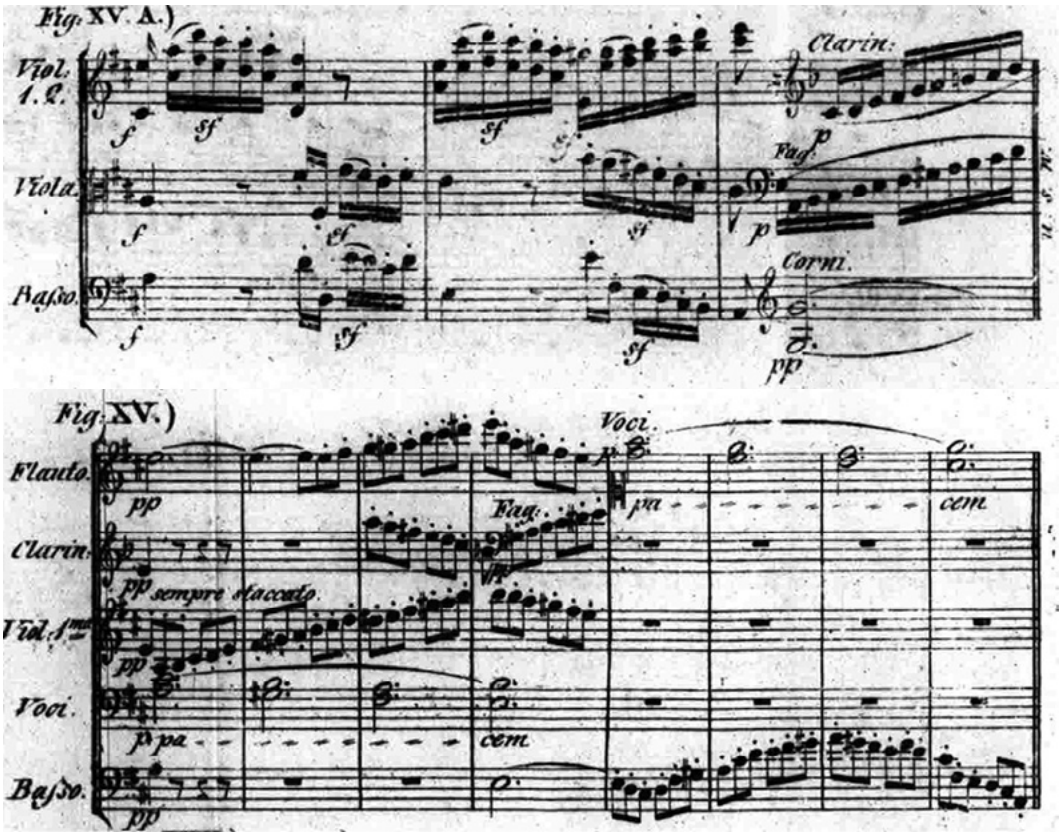

Figure 16. *Op. 123, Agnus Dei, mm. 150–52, 131–38, orchestral parts*

form the principal ingredients of the whole. —In the *Allegro assai*, *B-flat* major, 4/4, the hitherto unoccupied trumpets and timpani suddenly resound

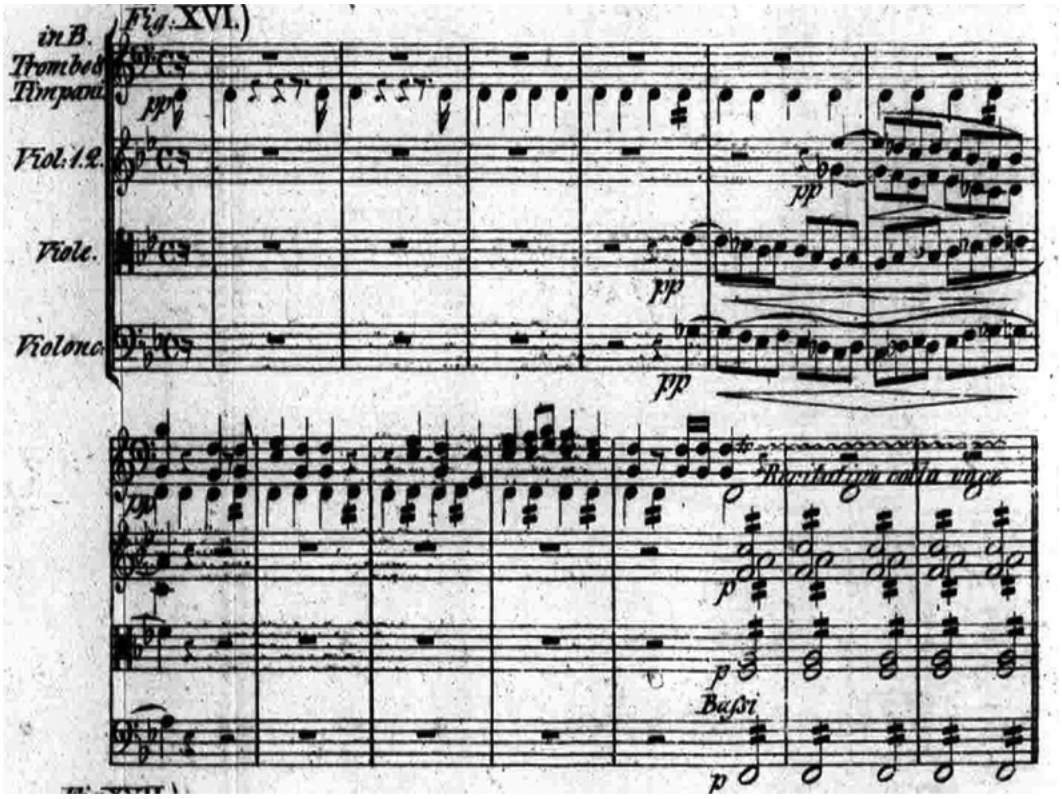

Figure 17. *Op. 123, Agnus Dei, mm. 164–76, orchestral parts*

and amid the string quartet notated so evenly, swelling to fearsome power, individual solo voices moan anxiously, now colla voce, now in a fixed tempo: "*Angus Dei, qui tollis peccata mundi*!," and the stirring choir enters: "*miserere nobis*!," on the cuttingly dissonant diminished seventh, transformed to the sixth chord with the false fifth. —The tempo primo, 6/8, alternates again momentarily, and all the figures indicated above, further augmented by a new one in the wind instruments, attain their full effectiveness over the contrapuntally worked-out motive of the singers. Just as unexpectedly there enters a Presto, in which the voices rest, and a new, analogous fugal theme is assigned to the orchestral parts alone.

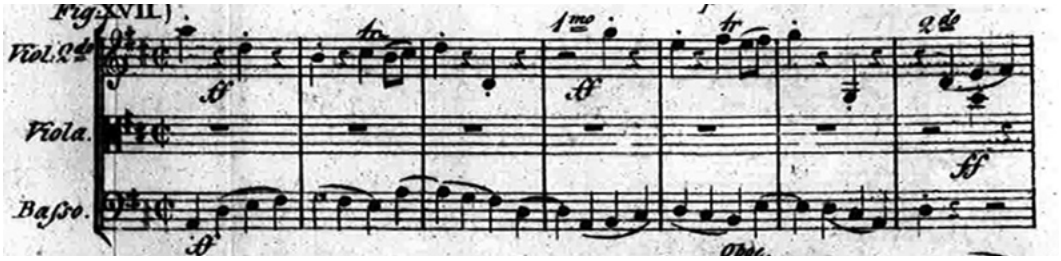

Figure 18. *Op. 123, Agnus Dei, mm. 266–80, orchestral parts*

Figure 18 *(cont'd.)*

The trumpets in B-flat once again blare out their warlike call, in unison with powerfully accented strokes of the timpani, up to the "*Dona pacem*" of the choir. The solo soprano sustains the high *A-flat* for four measures, the violins, playing tremolo, change it to *G-sharp*, and by means of the *A* harmony touched on in passing, we find ourselves back home in the familiar D major, tempo primo, 6/8. All the themes are concentrated for the last time; even the exotic timpani must again put in a word quite capriciously:

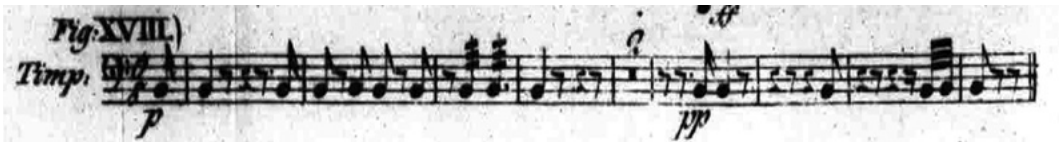

Figure 19. *Op. 123, Agnus Dei, 1st movement, mm. 406 (with upbeat)–15, timpani part*

and so, in the fluctuation of noisy and gently exhaling transitional periods, spreading light and shadow, the goal, which was certainly rather long-postponed, is attained with a short but nevertheless energetic closing ritornello. —

If this writer were now to give a candid account of the impression that this work of art brought forth and left behind in him, he must first observe that he can only give an earwitness account in regard to the first, second, third, and fifth hymns, since the fourth has not yet been performed publicly here. The *Kyrie* and *Agnus* enchanted him most of all; the moving *Benedictus* also promises to impress itself upon the heart with similar emotions: deeply moving, truly exalted, indeed inspired. —

He found himself less satisfied with the *Gloria* and *Credo*, for all the technical artistry that the composer employed in them, all the many features of true genius that shine out from them. The frequent unmotivated changes of tempo, key, and meter, probably all too abundant, make a choppy picture, almost just fragments of a self-contained whole, and to a certain degree engender that cramped feeling that tends to arise from a lack of unity, from the almost simply rhapsodic manner of treatment. [It is] not as if the individual component parts truly renounce any inner connectedness, but just that its threads are so strangely, peculiarly—at times, one might almost maintain, capriciously—intertwined that it is in fact not easy to disentangle them, although in this respect as well, repeated hearing might bring forth a momentous, favorable transformation of the earlier impulse. —

Among the fugues, the one on the words: "*et vitam venturi saeculi*" at first sounds somewhat flat and tedious; later, however, when the motion speeds up, it verges on confusion due to the variegated and intricate figures of the countersubjects. —

This commentator must candidly admit that he has least made up his mind about the: "*Dona nobis pacem*." The iron discipline manifestly brought to bear upon it is certainly to be admired and respected, the knowledge developed within it, in theory and practice, of the most variegated contrapuntal ramifications and combinations. For all that, however, these notes do not express the humble plea of a prayerful congregation: "*Lord! grant us eternal peace*!" —

Moreover, what exactly is meant, on closer inspection, by the strange trumpet fanfare, the mixing in of recitative, the *fugued* instrumental passage that only destroys the flow of ideas, no less than does *Pontius* in our creed—what the hollow, unrhythmical, bizarre timpani strokes fundamentally mean, only dear heaven knows. No one felt called to question the master about this; he himself never explained it precisely, and thus took the secret with him to the grave. —

II.) The Symphony

We now grant our full, undivided attention to the second work, the ninth, and unfortunately also last, grand symphony, to which such an epithet quite rightly applies, since it surpasses even its older, so opulently decked-out sisters both in scope and in regard to materials and spiritual treatment. —

The first *Allegro*—D minor, 2/4 time—at once proclaims itself an oddity, since, deceptively, it does not acquaint us at once with the fundamental note, inasmuch as the principal theme begins on the dominant.

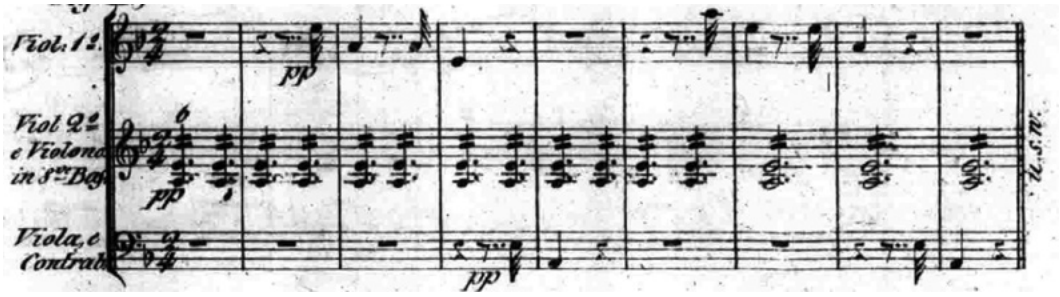

Figure 20. *Op. 125, 1st movement, mm. 1–9*

Lacking the definitive third, [it is] accompanied at first only by the horns with the empty, colorless fifth, to which clarinets, oboes, and flutes then gradually give their assent in ever higher registers, until finally, amid an effective gradation, the full orchestral mass states the second motive with unified power and strength.

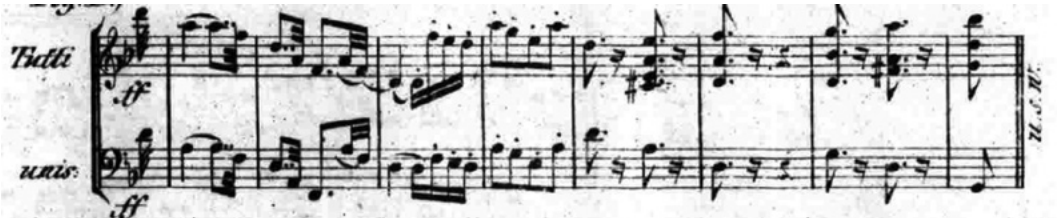

Figure 21. *Op. 125, 1st movement, mm. 17 (with upbeat)–24*

This leads back again to the introductory phrase, which, however, now stands in the tonic, and modulates in a similar manner, crescendoing, to B-flat major, in which scale the first part, which is not destined for any customary repetition, also closes. —

Of the secondary ideas, which are so charmingly combined, with as much admirable art as refined taste, catching hold of one another like the gears of a clock, and which for just this reason cannot be forgotten, the following must be mentioned here for the sake of better understanding and a clearer overview: 1) the sweetly flattering second theme

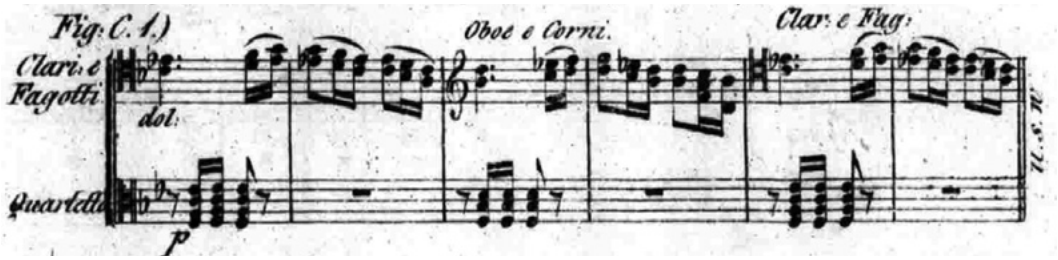

Figure 22. *Op. 125, 1st movement, mm. 74–79*

2) A cantilena for the wind parts

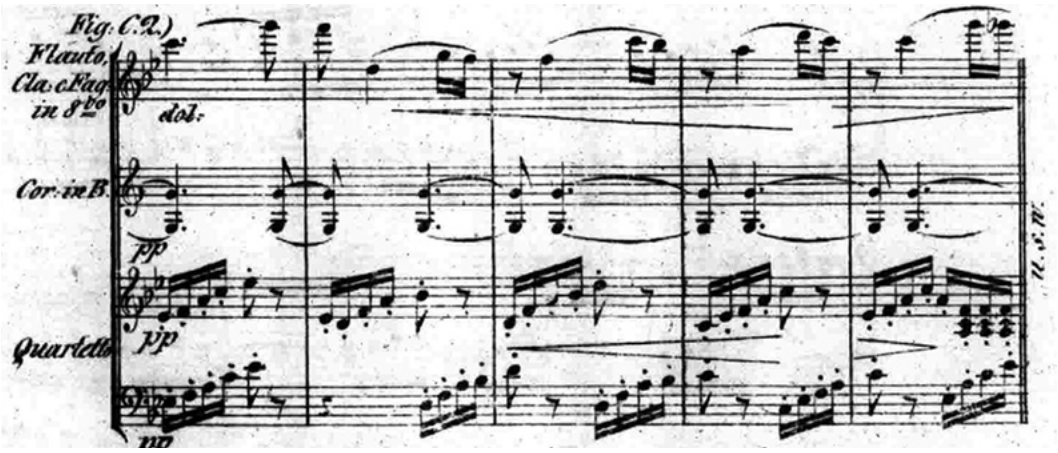

Figure 23. *Op. 125, 1st movement, mm. 83–87*

3) The interesting, irregular modulation into distant B major, far removed from any harshness

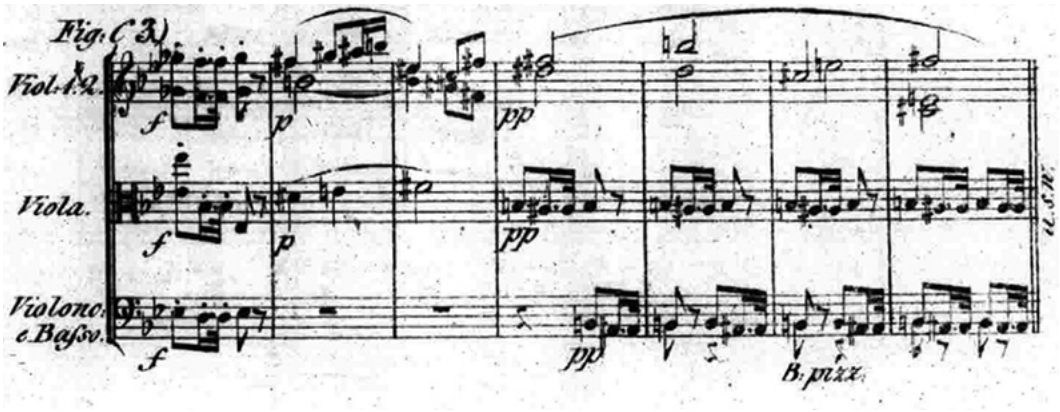

Figure 24. *Op. 125, 1st movement, mm. 107–13*

4) A transitional theme somewhat reminiscent of a modern commonplace with the playful fluctuation between the minor and major ninth

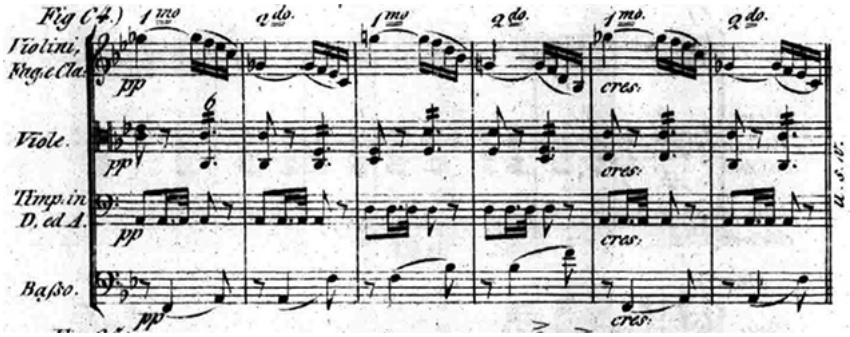

Figure 25. *Op. 125, 1st movement, mm. 120–25*

and finally 5) The weighty, grandly striding closing cadence.

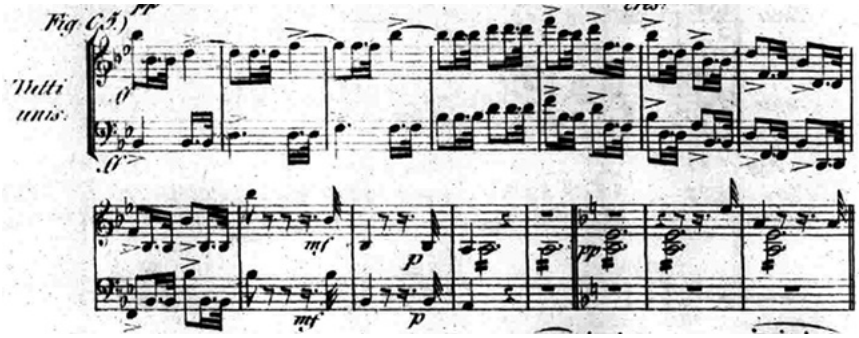

Figure 26. *Op. 125, 1st movement, mm. 150–64*

As can be seen from the last example, one believes oneself to be hearing the reprise of the first half. This is by no means the case, however; rather, we receive only concentrated reminiscences of it, whereupon both opening motives introduce a lamenting phrase in G minor

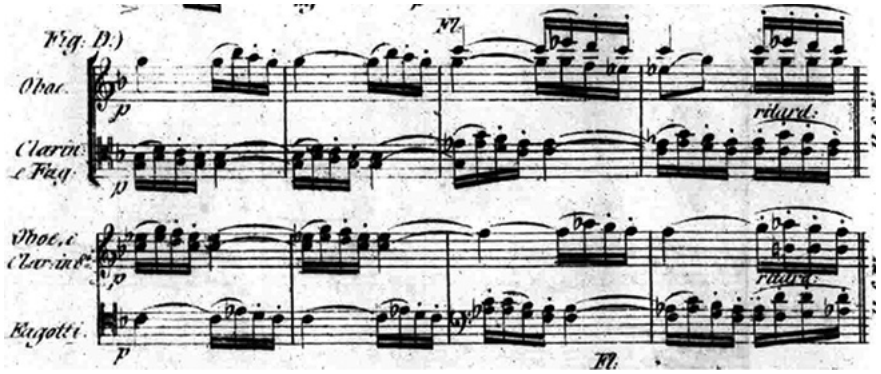

Figure 27. *Op. 125, 1st movement, 192–95*

which, a true Proteus, soon appears in inversion, then as bass underneath with new upper voices, and now appears again, *vice versa*, as *canto filato* over a running fundamental bass. In a word—if a hackneyed comparison may be employed here—it is squeezed like a lemon to the last drop. —

In general, in this whole piece of music, just as grand as it is inspired, our composer displays such a treasure of ideas, such a blooming, richly endowed imagination, along with rare artistry, in order to rejuvenate every idea through ever new forms and transformations, that one is beside oneself with astonishment and delight, and can gain no completely exhaustive concept of it without experiencing it oneself. —

Just a few more proofs to illustrate the so highly original use and combination of the instruments:

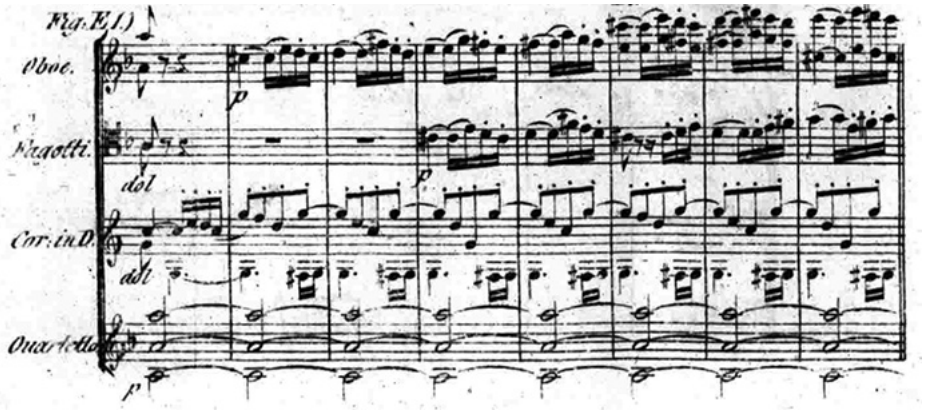

Figure 28. *Op. 125, 1st movement, mm. 469–76*

(Trumpets and timpani state the dominant on every second eight note;)—

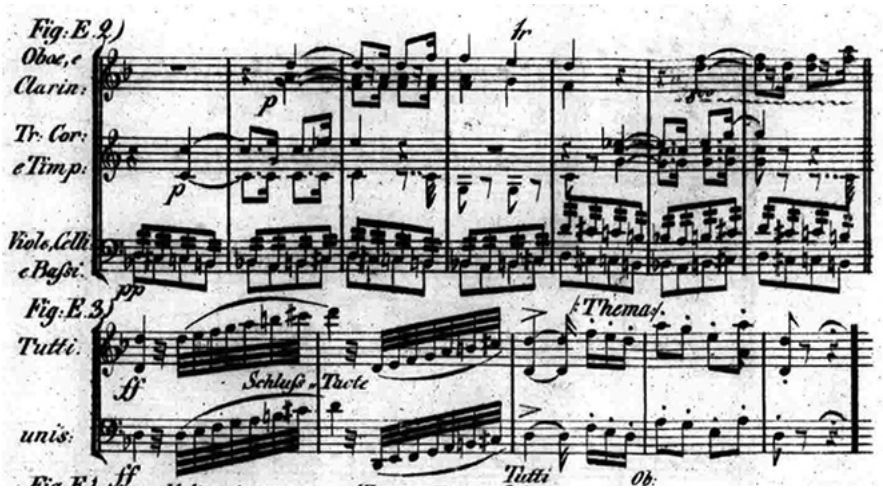

Figure 29. *Op. 125, 1st movement, mm. 513–19, 543–47*

coda; (ever more *crescendo*, through the addition of instruments in higher registers.)

In general, the declamation of this entire piece of music involves no extraordinary difficulties, although every individual is sufficiently occupied. Only the frequently employed *ritardando*, which alternates with the *a tempo* after only half a measure, needs to be observed with the most scrupulous precision. —It is probably scarcely necessary to recall, moreover, how special attention must be given to entering into the spirit of the tone poem, to understanding the master first, in order to be able to render him without distortion. —

Now, if this number has impressed us powerfully through high seriousness, dignified character, indwelling greatness, as well as through the wonderful structure, then the wanton, boisterous *scherzo* supplies the sharpest, most far-removed opposite to it. —

Just consider for a moment the mocking theme, abounding with the most unrestrained joviality, bubbling over with humor:

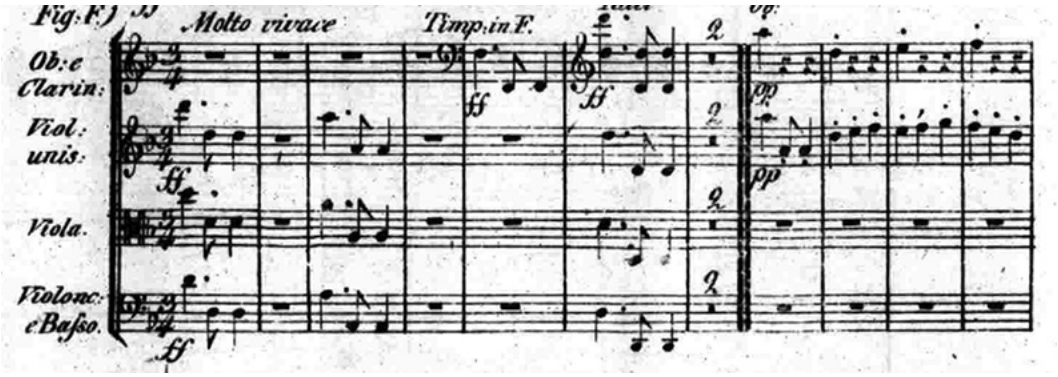

Figure 30. *Op. 125, 2nd movement, mm. 1–20*

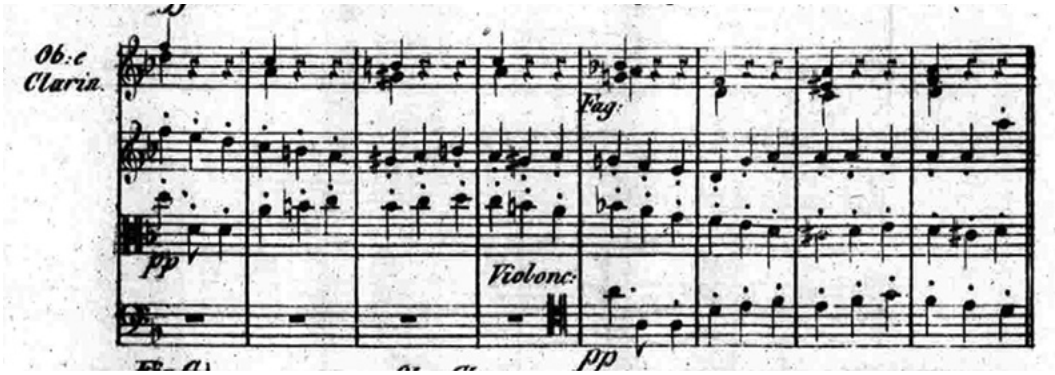

Figure 30 *(cont'd.)*

and now imagine it held fast with an unparalleled steadiness so that it is scarcely lost to the listener for a moment, with some voice at least mimicking it. Add to this the original, almost completely new combination of all the instruments, placed in the liveliest activity, producing unheard-of effects, this eternal hunting and pursuing each other without rest or repose, the tense general pauses, full of expectation, the octave jump of the pair of timpani, so amusingly employed, that frequently enters so strikingly, as though falling down from the clouds, teased like an echo by the piercing horns and trumpets. [Add also] the repeated, so unusual shift of the rhythm *a tre* and *a quattro battute*, in general such an all-embracing, even unthinkable thematic working out. One will [then] find it not only comprehensible, but rather most natural that this roguish fellow, with his insanely daring gaiety, has caused all those whom he enticed, in his most mischievous mood, with the most frivolous high spirits of his irresistibly laughter-provoking tricks, to become no less infected with them, as though by an epidemic of fever, and was already unanimously raised to the decisive favorite at his birth. —

In the *alternative*, or so-called *trio*, the sculptor, rich in artistry and invention, sets up for us a completely dissimilar tableau, and, changing meter and key, transfers us all at once, without ending his discourse, into a new world that greets us amiably.

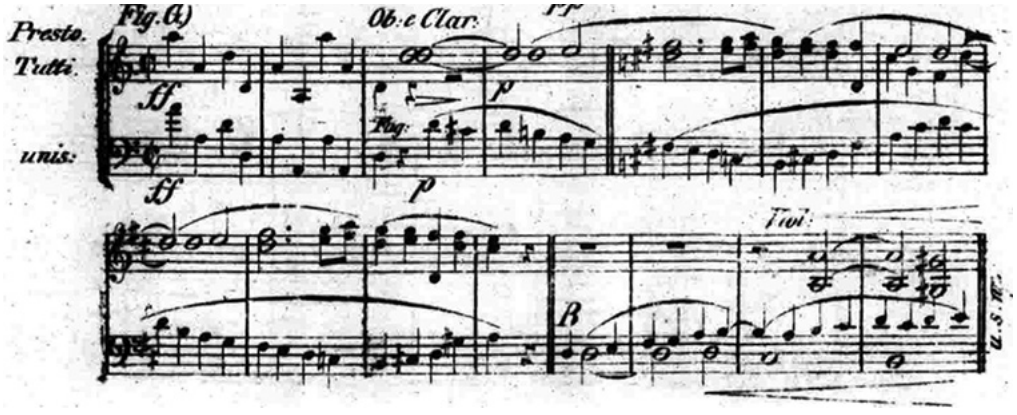

Figure 31. *Op. 125, 2nd movement, mm. 412–25, first ending omitted*

How he varies, shortens, twists, turns, and arranges this simply melodic, but nevertheless expressive, melody can be sufficiently recognized from the passages selected below.

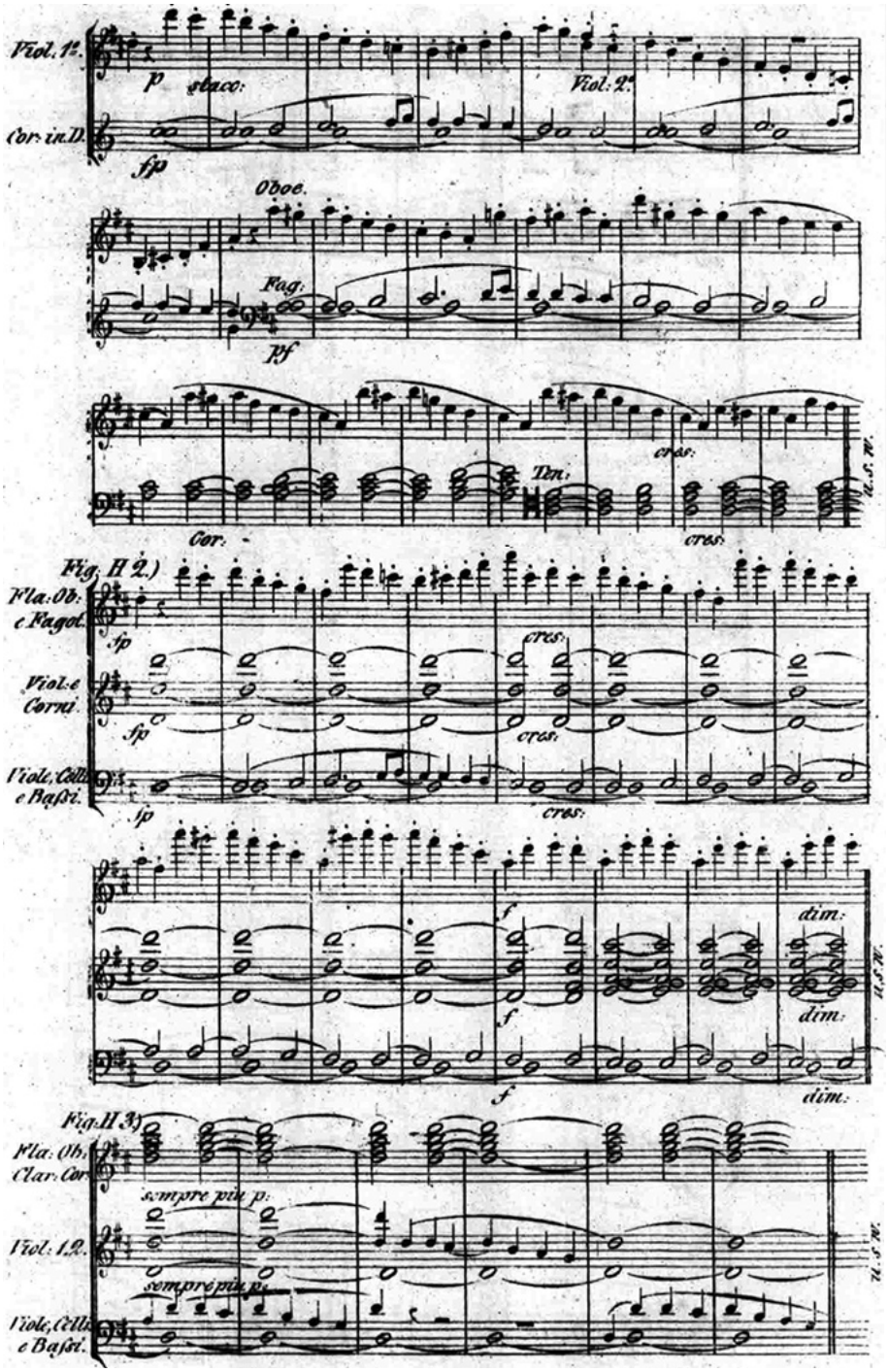

Figure 32. *Op. 125, 2nd movement, mm. 438–46, 454–67, 491–506, 523–28*

Now after this exquisite theme has been raised in both halves to gigantic strength, and then ever more and more disappears again in gentle whispering, a short fragment of the *scherzo* enters again as *coda* (D minor, 4/4), which, however, is just as quickly driven off, so to speak, by thirteen measures from the *Presto* (D major, ¢), and closes with the opening phrase in powerful unison.

The entire tone-painting, unique of its kind, a drop of water transformed into an ocean by the great master's magic wand, is a genuine masterpiece, and alone suffices to assure its creator of the crown of merit. *Semper honos, nomenque suum, laudesque manebunt*! —[24]

The third movement that now follows: (*Adagio molto, e cantabile*, B-flat major, 4/4) has a somewhat gloomy, reserved, almost melancholically rapturous character. In regard to the treatment of the instruments, it belongs to the most outstanding that we possess in this genre; diligence, genius, artistry, truth, and a genuine poetic flight of the spirit shine out from it, and are impressed on it as an unambiguous stamp! The wind section, and likewise the *quadricinium* of the string instruments, are treated as two working bodies, sufficient in and of themselves. Now they stand opposite one another, mutually complementing what one of them has expressed; now they wander along the fragrant, rosy path, where admittedly thorns are also not lacking, as children of one mother, hand in hand like brothers. Then again, although following various, often completely diverging paths, nevertheless never disappearing from sight, they mutually support each other as much as ever feasible with love and goodwill. Finally, like inseparables, they reach the goal of the course attained only through concord and courageous perseverance, and, firmly embracing, yet in the death struggle, exhale their last breath heart to heart. Thus does the great soul painter, just as worthy of admiration as melodist, harmonist, and psychologist, present us with a true mirror image of human love: how the poor dust-born one is oppressed by grief, care, sorrows, and burdens foreign and self-created, tormented by wishes and hopes; work, slave, suffer, labor in the sweat of his brow, until Mother Earth takes him back into her cool womb, finally setting him free again; and now enters into eternal rest in the hotly longed-for valley of peace, lifted up and strengthened solely by the animating, consoling thought of reaping the promised reward in the next world, for: "I will repay," said the Lord! —[25] Now, whether the master thought exactly that, wanted exactly that, can admittedly not be ascertained for certain. With a closer knowledge of his deep soul, his heart filled with purest religiosity, it could, however, be almost unconditionally maintained, indeed proven with nearly logical evidence, that, to be sure, as he received the ideas for it from above in the moment of consecration, and set to work with his full soul—since he was certainly compelled to do so by inner compulsion—such, or certainly similar feelings dawned upon him. —

The mystical introduction by two bassoons and two clarinets to the theme established by the string instruments already gives a foretaste of what is to be expected, and indicates the coloration of the entire tone-painting.

[24]Latin: "Your honor, renown, and praise will last forever."
[25]Romans 12:19.

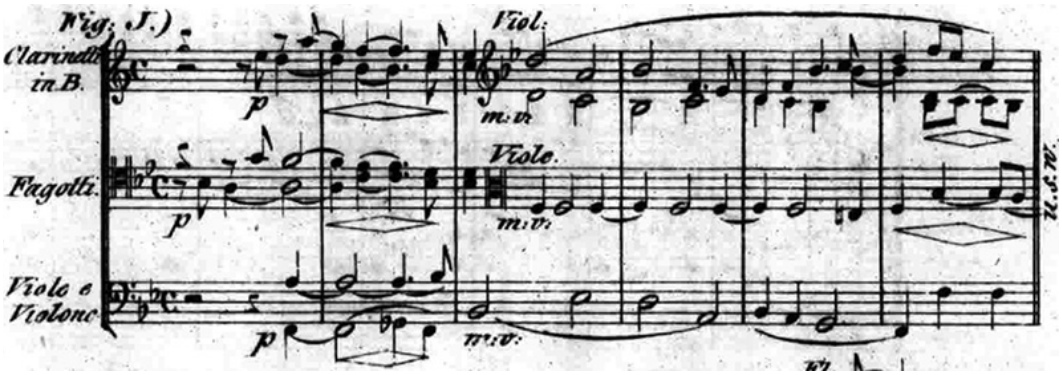

Figure 33. *Op. 125, 3rd movement, mm. 1–6*

After the twenty-fourth measure an *Andante moderato* in D major, whose motive, full of melody and expression, instills sweetly refreshing comfort, like soothing balsam, enters by means of the simplest, most natural modulation.

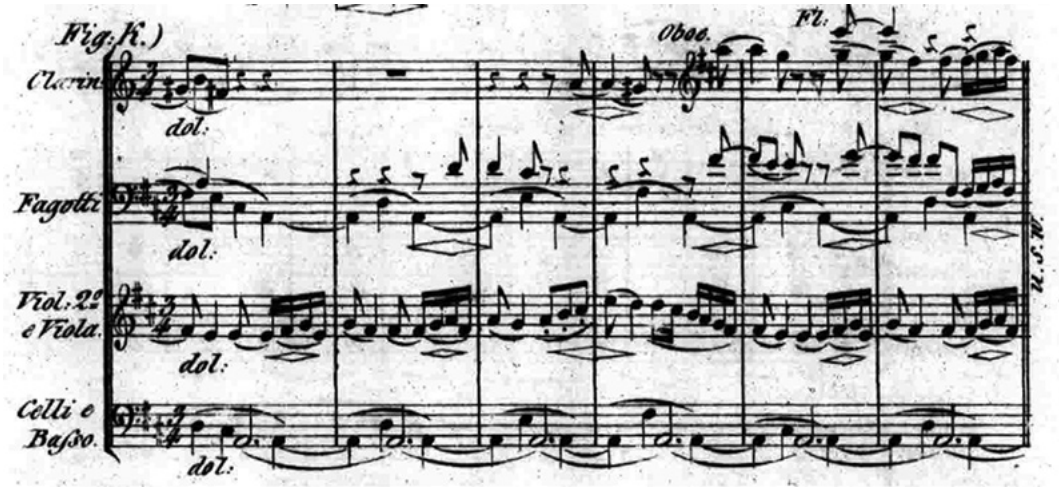

Figure 34. *Op. 125, 3rd movement, mm. 25–30*

A fermata on the minor seventh chord of the fundamental bass, F, prepares the transition to the *Tempo primo*, in which the clarinets now receive the principal theme, though with a varied accompaniment.

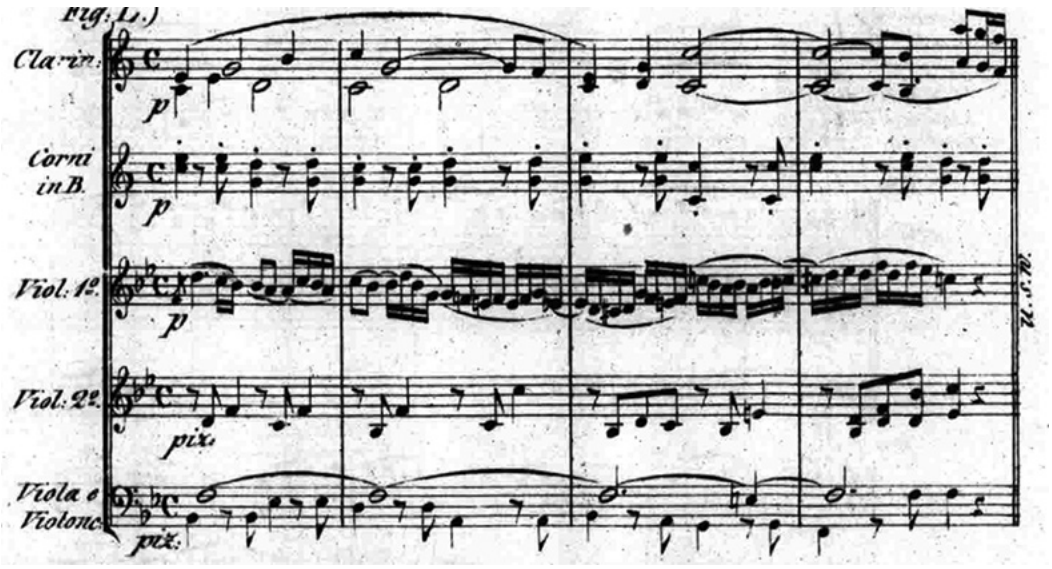

Figure 35. *Op. 125, 3rd movement, mm. 43–46*

There follows once again the aforementioned secondary cantilena, *Andante moderato*, 3/4, but now in idyllic G major, performed by the first flute, oboe, and the bassoon, while the horns sustain the dominant D in octaves as an organ point, and the quartet accompanies in little, divided figures.

The first *Adagio*, 4/4, appears again through a scarcely noticeable modulation to E-flat, in which key, with a pizzicato accompaniment, the clarinets and bassoons take over the somewhat varied motive, transposed a fourth higher. The second E-flat horn in particular, with its imposing bass intervals and the stopped, lugubrious minor notes, is used most effectively. In the same tempo, the music moves again back to B-flat major, 12/8 meter. Along with the complete wind section, new passagework

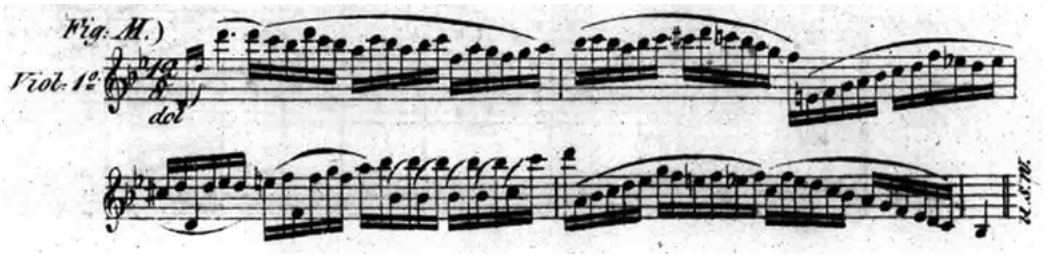

Figure 36. *Op. 125, 3rd movement, mm. 99–103, 1st violin part*

is once again assigned to the flowing melody of the first violin, which winds on uninterruptedly to the end—which, however, remains somewhat long-delayed by deceptive cadences, and melts away collectively in all the instruments. —

Thus we now come to the *finale*, which alone takes up two thirds of the entire symphony,[26] and about which much was said right at its appearance that was truly neither unfounded nor pulled from the air. So much is agreed upon: that Beethoven would certainly have acted more appropriately if he had followed the well-meaning, proven advice of friends, and had placed here another, second concluding movement without voices, as he did with the last *quartet* published by *Mathias Artaria*,[27] so as to make this, his so magnificent composition, like its predecessors, no less useful for those artistic productions where a richly occupied choir and strong solo singers are lacking. This would leave musical associations the free choice of hearing either one or the other final movement, according to circumstances and conditions, and, raising the charm of novelty through precisely this exchange, of bringing a most agreeable surprise offering to all amateurs, friends, and true admirers of music in general, and of the late master in particular. —No such thing happened, however, and so we must take what we find as we find it. —In this fantasy-painting, extended—if we are allowed to say so—much too far, the composer wanted to set down a recapitulation of the principal motives from the three pieces of music already heard, an idea that can only be called happy, and at the same time to outline the comically fantastic tone of the truly original whole with the harshly dissonant suspension of the opening chord. —

In order to make this comprehensible and manifest to those who do not own the score, as well as to those who have not yet had the opportunity to attend repeated performances—for once is here synonymous with never—it is absolutely necessary to indicate the succession of the themes as briefly as possible. —

I. Introductory prelude.

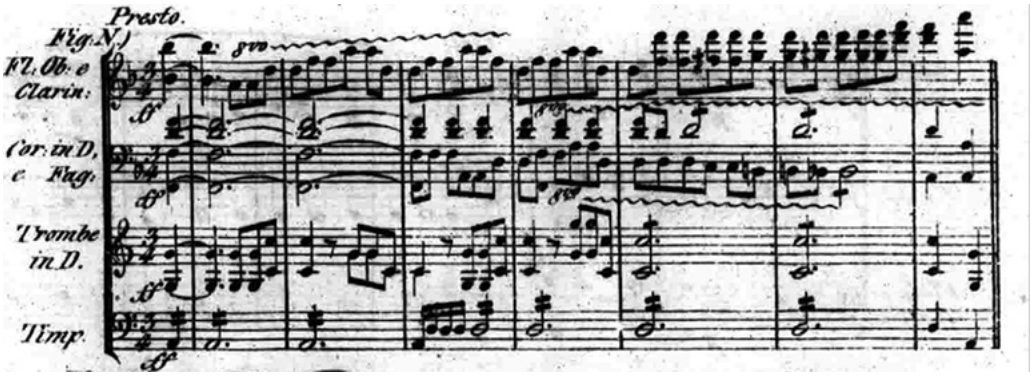

Figure 37. *Op. 125, 4th movement, mm. 1–7*

[26]Seyfried refers to "zwei Dritteile Raum der ganzen Symphonie," indicating that with its fuller scoring, including the choir and soloists, the finale takes up more space than the other movements combined, not that it takes twice as long to perform.

[27]Seyfried is referring to the quartet in B-flat major, Op. 130, for which Beethoven was persuaded to compose an alternate finale, replacing the original "Grosse Fuge," which was then published independently as Op. 133.

II. Recitativo, a tempo.

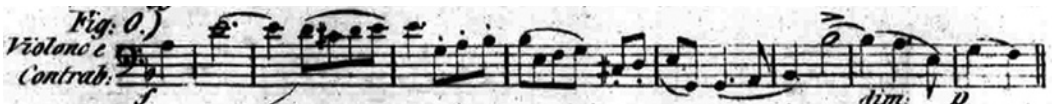

Figure 38. *Op. 125, 4th movement, mm. 9 (with upbeat)–16*

III. Repetition of the introduction at the upper fourth.
IV. Repetition of the previous recitative in a different range and key.
V. Theme of the first Allegro non troppo.

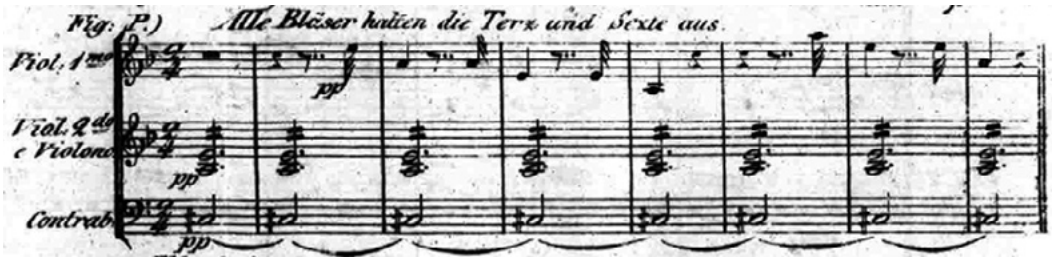

Figure 39. *Op. 125, 4th movement, mm. 30–37*

(All the winds sustain the third and sixth.)

VI. Varied repetition of the recitative.
VII. Reminiscences of the scherzo.
VIII. Fragment of the recitative.
IX. Theme of the Adagio cantabile.
X. Recitative, with partial accompaniment of the winds, in a fixed tempo.
XI. New motive, upon which the chorus that follows later is built.

Figure 40. *Op. 125, 4th movement, mm. 77–81*

XII. Fragments of the recitative, with strong pulses in between in the wind and brass instruments.

XVIII. Theme of the chorus, stated first by the basses alone:

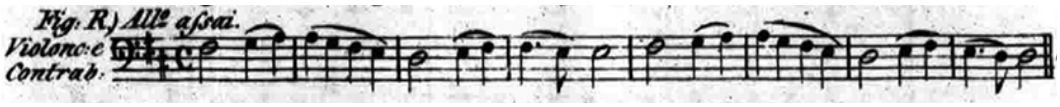

Figure 41. *Op. 125, 4th movement, mm. 92–99*

then in three voices:

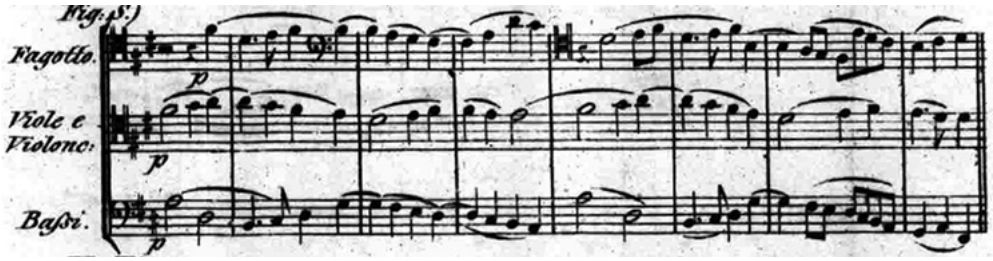

Figure 42. *Op. 125, 4th movement, mm. 116–23*

later, *à quattro*.

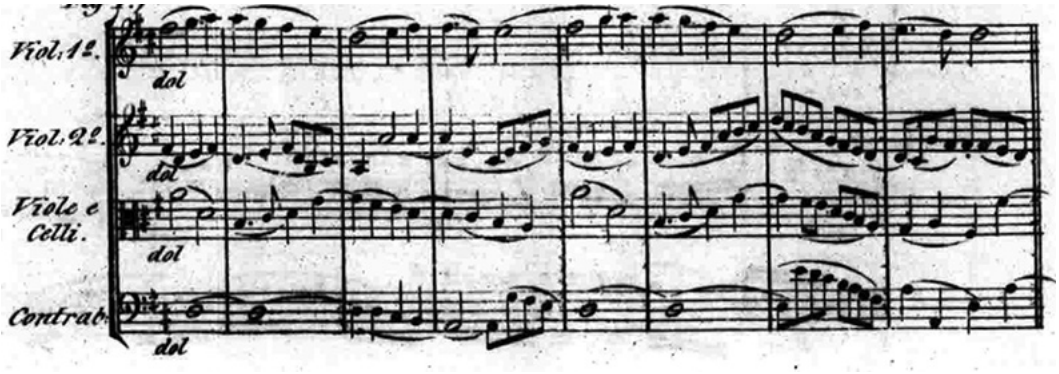

Figure 43. *Op. 125, 4th movement, mm. 140–47*

This grandly worked-out passage, which stands out all the more effectively after the earlier rhapsodic phrases, is completely indescribably magnificent. A *crescendo* also occurs within it, but, dear Heaven! what a *crescendo*! —The gradual heightening, and the powerful entrance of the full orchestra, are prepared here with the most prudent economy; everything flows, like noble metal, in a single outpouring with undiminished power, with ravishing fire. Now the quartet states the full-voiced, broken stem-chords, now it storms forward in quick sixteenth notes. A few measures—*ritenente*, and *poco adagio*, with enharmonic shifts, certainly lead us to expect a half cadence, in place of which the herald of the *finale*

XIV. the first *Presto*, D minor, 3/4 is spit out again, like a poltergeist, whereupon a high bass voice (*baritone*) intones

XV. the following recitative:

Figure 44. *Op. 125, 4th movement, mm. 218 (with upbeat)–37, solo baritone part with orchestral reduction*

which now leads into an *arioso a tempo*:

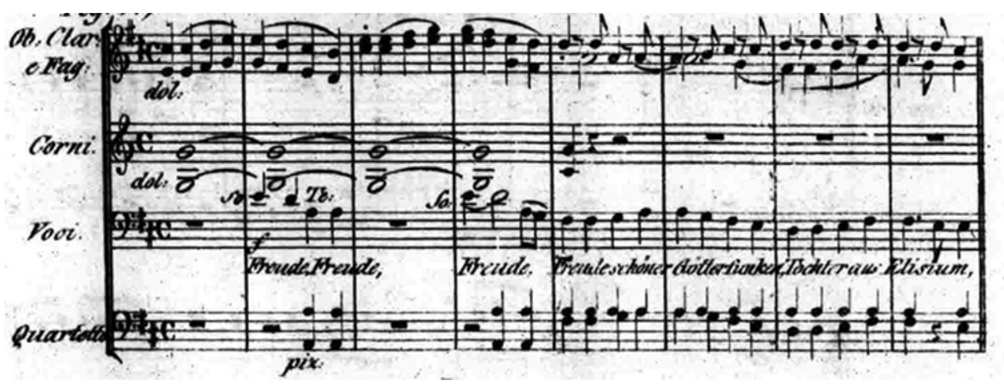

Figure 45. *Op. 125, 4th movement, mm. 237–44*

forming its own eighteen-measure section, amid brilliant instrumental interchanges. The soloists recite several strophes of Schiller's ode, likewise alternating with the choir, and finally, at the closing words of the verse: "And the cherub stands *before God!*" a surprising point of rest is brought about by means of an *inganno* on the F harmony. Then follows:

XVI. *Allegro, alla marcia, assai vivace, B-flat major,* 6/8 *time*. Long ritornello, kept piano, with triangle, cymbals, and bass drum. "Happy as his suns fly,"—tenor solo—the men's choir repeating: "Joyous like a hero to victory, run, brothers, your path!" Interlude worked out at great length, wandering around ably to near and distant scales, finally modulating to D major, where the full choir enters *fortissimo* amid a unison accompaniment by the quartet in strongly marked eighth notes: "Joy, beautiful spark of the gods," etc.

XVII. *Andante maestoso, G major,* 3/2; *chorale melody*: (the wind instruments state the complete chords)

Figure 46. *Op. 125, 4th movement, mm. 606 (with upbeat)–16*

and analogous in its further outline. Modulation to F and B-flat major. Gently fading, essential seventh chord on A, to the words: "He must dwell above the stars!" —

XVIII. *Allegro energico, D major,* 6/4, *fugato a due sogetti*; the alto [carries] the preceding *canto fermo*, the soprano the countersubject, with an additional new figure:

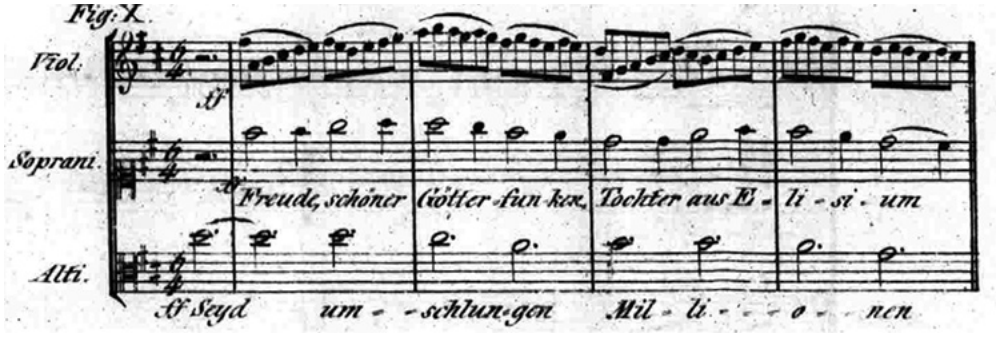

Figure 47. *Op. 125, 4th movement, mm. 666 (with upbeat)–69*

alternating among the upper, middle, and lower voices. Half cadence on the lower fifth, G; then:

XIX. *Allegro, mà non tanto, D major*, ¢; new motive:

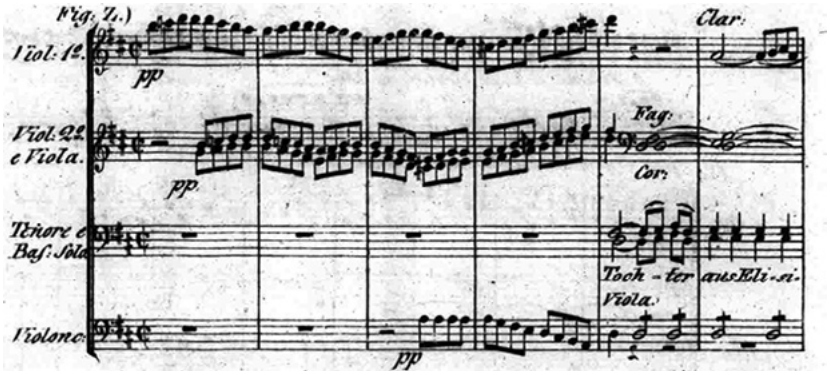

Figure 48. *Op. 125, 4th movement, mm. 774–84*

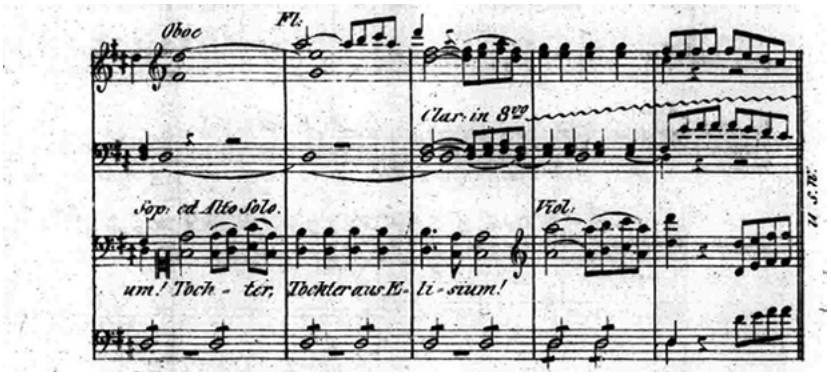

Figure 48 *(cont'd.)*

ornamented, somewhat difficult alternate phrase in B major: "where your gentle wing tarries," for the soloists, *poco Adagio*. Return to the fundamental key, *sempre più stringendo il tempo*; and now—*tandem aliquando*[28]

XX. *Coda; Prestissimo, D major, alla breve*; all the instruments and voices in the most powerful unison:

Figure 49. *Op, 125, 4th movement, mm. 862–65*

everything in the most active life, the violins storming upward to the highest regions, horns and trumpets resounding, the *banda turca* along with the timpani thundering in powerfully. Now once again the words: "Daughter from Elysium" solemnly brought out (*Maestoso* 3/4), and finally, after the jubilant cry: "Joy, beautiful spark of the gods! Spark of the gods!," as the last dance a quick instrumental postlude, again in the fastest possible tempo, with the following concluding measures.

[28]Latin: "Sometime, at last."

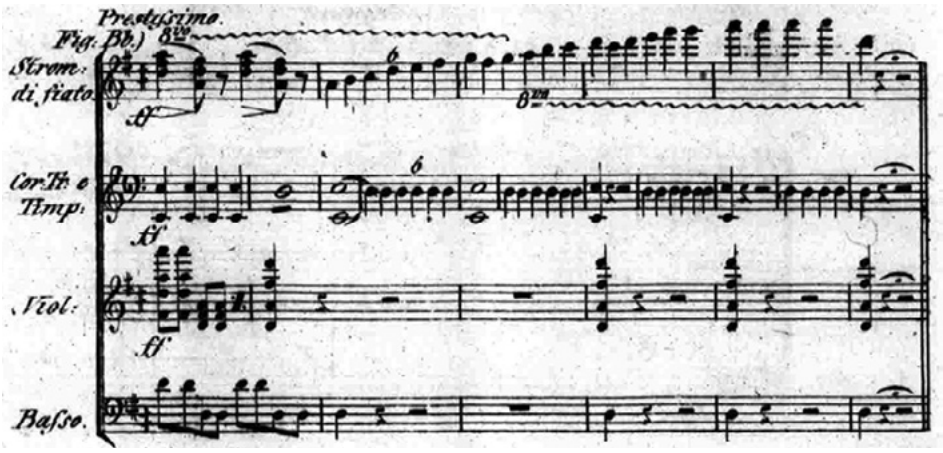

Figure 50. *Op. 125, 4th movement, mm. 946–51*

Who may deny that this grand, many-sided piece of music, which despite its manifold component parts is nevertheless most intimately interconnected, is to be called a genuine masterwork, worthy of its creator, an unfathomable gold mine of inventive capability, boundless spiritual power, and deep contrapuntal art! —

It is nonetheless not to be denied that it is perhaps all too much of a good thing, and it is difficult to suppress the pious wish, unfortunately thwarted by the cruel fates, that, eliminating the reminiscences from the earlier movements thrown out so sketchily in the introduction, it had been handed down to us as an independent instrumental production that also laid claim to the magical power of song. This would have been all the easier to bring about since its size can compete quite properly with that of a complete symphony from Haydn's period, so that in regard to length it could have formed a self-sufficient work of music, complete in itself—like the same master's pianoforte fantasy with orchestra and choir. —

Now as concerns performance, this cannot be easily achieved in a perfectly satisfactory manner without significant effort. The frequent sudden changes of tempo and of rhythm, the not infrequently completely extraordinary combinations of the instruments, with their strange figures and passages, the large choir that is required, demanding individuals quite dependable in regard to both intonation and range—the sopranos, for example, still have to pronounce words on a high *B*; the solo parts written without regard to natural melodic flow, present difficulties that can only be completely eliminated by serious determination and working together in common. On the other hand, it is also rewarding to spare neither pains nor care in order to secure the pure undiminished enjoyment of a musical creation that—at least in originality—as yet has nothing to compare with it.

III.) The Quartet

The reviewer will be somewhat briefer about the third work under discussion, since he certainly cannot deny his admiration for this quartet, but candidly admits that he can show no warm love and devotion toward it.

The author was undoubtedly in a soul-sick frame of mind, at odds with himself, probably even visited by tormenting misanthropy, in order to have produced this night piece in Rembrandt's manner, brightened by so few points of light.

As has been well publicized, it was his will for all of the movements, big and little alike, to form an uninterrupted chain, which must manifestly exhaust the players as well as the audience through its length, and for this reason it would be advisable at least to make a few cuts at perfect cadences. —

The introduction, no. 1, is an *Adagio, ma non troppo, e molto espressivo* in fugal style, for which manner of writing, which has certainly also sometimes been misused and debased into a vain, showy act of erudition, the composer demonstrated a decisive inclination and partiality, particularly in recent times. Every experienced person will acknowledge its theme at first glance to be happily invented and useful for interesting transformations.

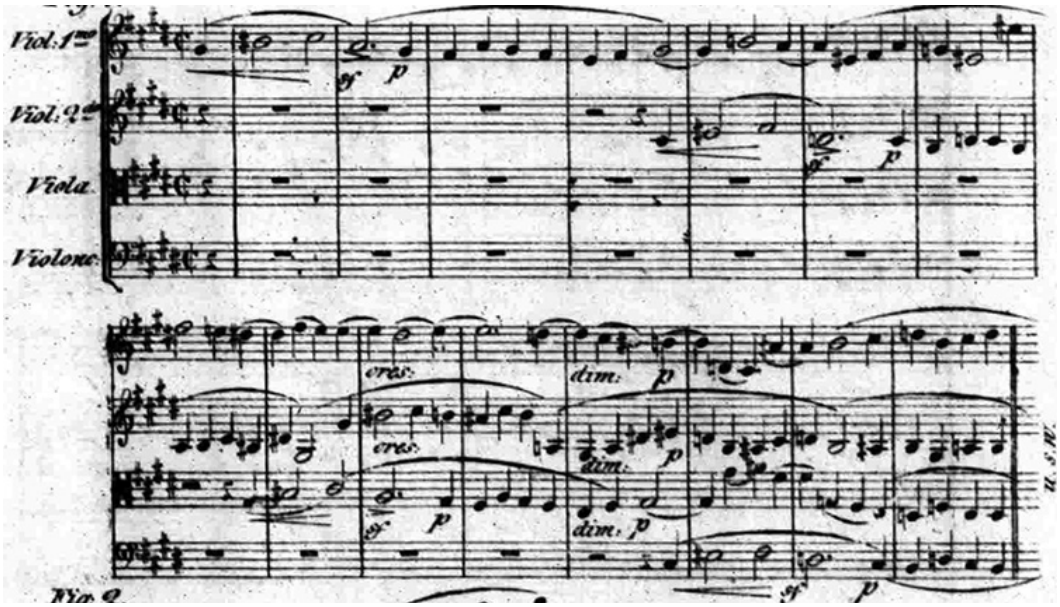

Figure 51. *Op. 131, 1st movement, mm. 1–15*

This beautiful movement in the strict style is artistically worked out, modulates to E-flat minor, G-sharp minor, A major, and, after acquiring a new, more agitated countermotive, turns back to the principal key of C-sharp minor, coming to rest on its tonic chord. —

No. 2, *Allegro molto vivace,* 6/8 time, D major, then begins a half-tone higher. Despite this signpost, it does not quite exactly incline toward happy cheerfulness and agreeable liveliness. The shifts in tempo that here, as in what follows, are still very often mixed in by means of: "*un poco ritardando, più Adagio, meno mosso, ritenente, più vivace*," leading to the return of "*à tempo*," not only break up the flow of the melody, but also make performance uncommonly difficult, and demand the most painstaking mutual understanding. —

No. 3. *Allegro moderato*, A major, 4/4; more only a short prelude to *Andante, mà non troppo, e molto cantabile*, 2/4 time, which actually bears the name, and is distinguished by a simply moving melody. It consists of the following interconnected subdivisions, namely: "*più mosso*":

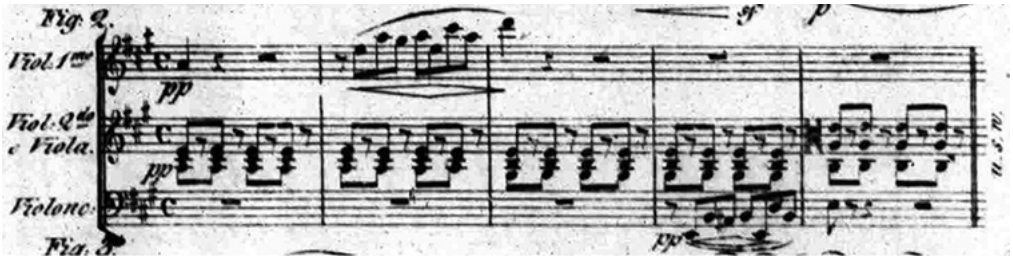

Figure 52. *Op. 131, 4th movement, mm. 65–69*

Andante moderato, lusinghiero: imitative throughout;

Figure 53. *Op. 131, 4th movement, mm. 98–104*

Adagio:

Figure 54. *Op. 131, 4th movement, mm. 130–33, 1st violin part*

Allegretto, 2/4 time.
Adagio, mà non troppo:

Figure 55. *Op, 131, 4th movement, mm. 187–88*

Sotto voce, e semplice.
Allegretto, 2/4, *C* major, and *A* major.

Presto, E major, *alla breve*:

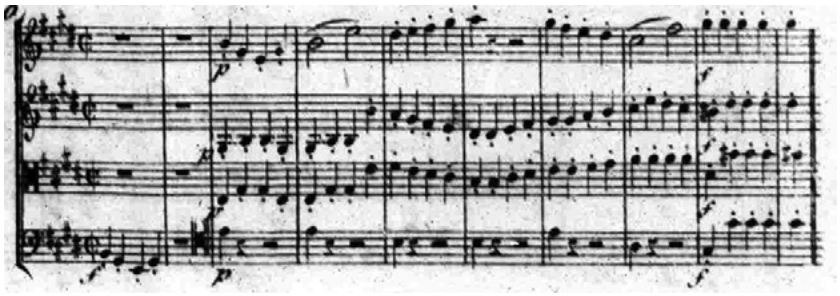

Figure 56. *Op. 131, 5th movement, mm. 1–10*

Deceptive cadence on the minor third above. —
Adagio, quasi un poco Andante:

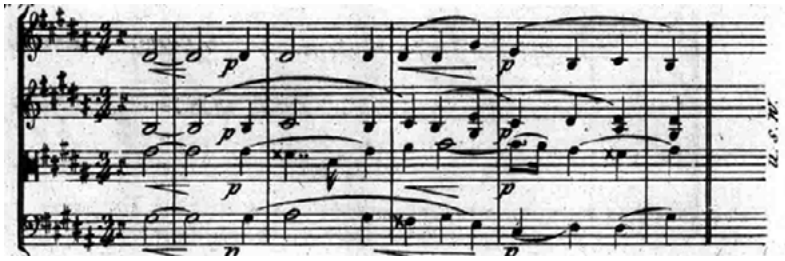

Figure 57. *Op. 131, 6th movement, mm. 1–6*

Final *Allegro*:

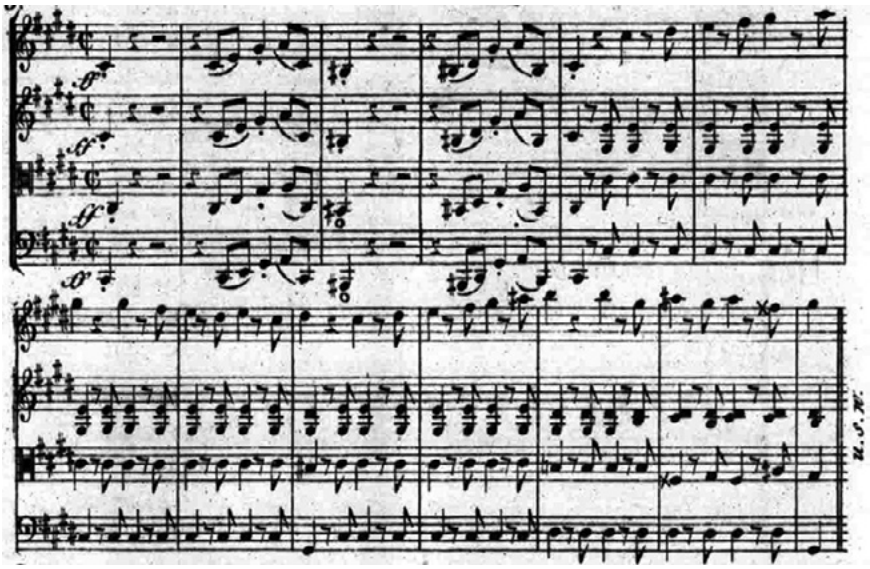

Figure 58. *Op. 131, 7th movement, mm. 1–13*

Long and thematically worked out: frequent tempo rubato; rhythm in two and three beats; finally, as concluding period:

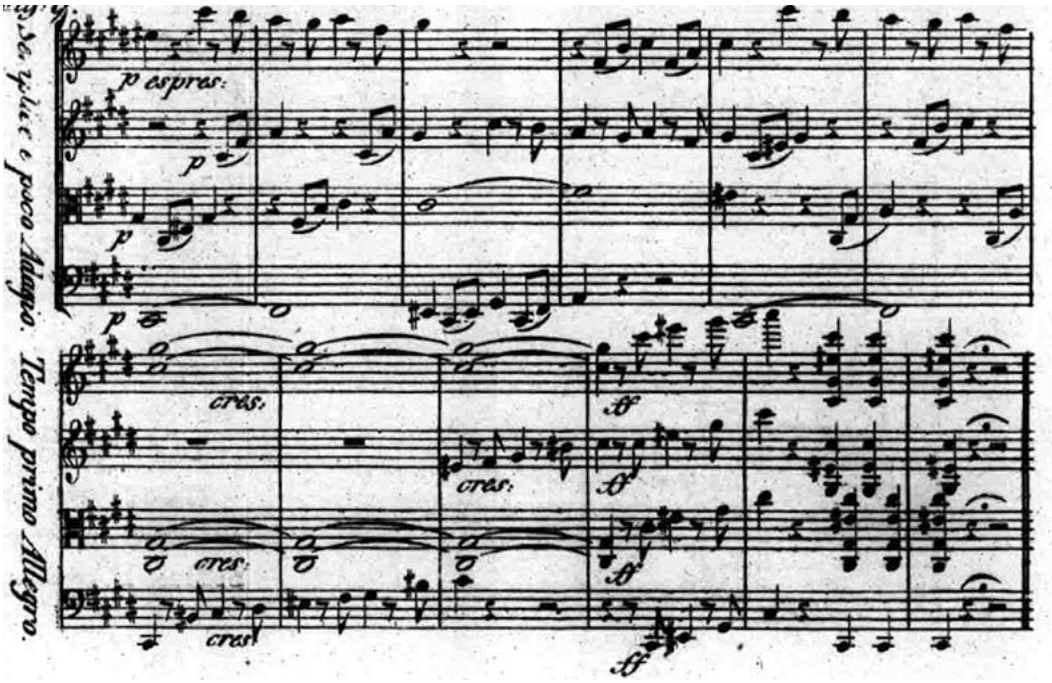

Figure 59. *Op, 131, 7th movement, mm. 377–88*

Without inspecting the score for comparison, describing this *quartet* in detail remains a problematic task. This writer has only heard it one time, and, furthermore, [in a] most mediocre [performance], although by capable artists who were still as yet too little acquainted with the composition itself.

While he now lays down his pen, he does this with the heartfelt wish that his honored readers will be more fortunate, and may perhaps also obtain a satisfactory perspective on the whole through an inspired production, penetrating deeply into every nuance—for certainty is still far from being attained. —

Op. 124. Overture to Carl Meisl's "Die Weihe des Hauses" in C Major

124.1.

Adolf Bernhard Marx.

"Correspondence. Berlin, 4, 5, and 6 August."
***Berliner allgemeine musikalische Zeitung* 1**
(18 August 1824): 285.

On these three evenings the new Königstadt theater was opened.[1] . . . After the prologue a festival symphony[2] by Beethoven was performed, a work by our greatest instrumental composer as yet completely unknown to the reviewer. The performance of this difficult piece of music deserves high praise, when one considers that the orchestra had first come together not long before, and was already capable of realizing a difficult work by Beethoven with perfect precision and with so much energy and fire. In the event, full recognition for this accomplishment is due to the music director, Mr. Henning.[3] He has established himself thereby as a superb orchestral conductor, and we hope soon to be able to praise him equally as an opera conductor. As regards the number and proportion of the players, the violins appeared to the reviewer to be too weak. Along with six first violins, there should be, in his opinion, at least four violas, if the composition is to resound fully.

As concerns the composition by Beethoven, it was already perfectly comprehensible to the reviewer the first time, but he liked it far better at the second performance. A gentle, solemn introduction—consecration of the temple and altar—gradually becomes more animated and leads into a magnificent Allegro movement, worked out as a fugato, in which all powers are stirred up forcefully and struggle mightily to create a new life—such as must arise on the new artistic stage. Perhaps it is possible for us to speak about this tone poem in more detail. For now, we call attention to a passage (in E minor) that seemed to us like a breezy fairy dance,[4]

[1]The intervening text addresses the design and acoustics of the hall.
[2]In the eighteenth century the words *symphony* and *overture* were frequently used interchangeably in most European languages, indicating the historical roots of the concert symphony in the multimovement opera overture. Op. 124 has more than one movement in the traditional sense, a fact which may contribute to Marx's designation of it as a Festsymphonie: the opening *Maestoso e sostenuto* is followed by sections marked *Un poco più vivace, Meno mosso,* and *Allegro con brio*.
[3]The biographical information on Karl Wilhelm Henning (1784.–?) in Fétis, *Biographie universelle*, 4, 294–95, appears to be based entirely on a sketch that appeared in *Allgemeine musikalische Zeitung* 42, 840–41. Both sources report that he was a violinist, born in Berlin, who became music director of the Königstadt theater in 1821.
[4]Perhaps mm. 166 ff.

and a second, high-tragic one—if we are not mistaken, in C minor.[5] It would be very desirable for this composition to be performed often, so that it could become accessible to that portion of the public that is incapable of grasping such a work after one or two hearings.

Soon something about the accomplishments of the singers, etc.

[5]Perhaps mm. 209 ff.

124.2.

"From an Intimate Letter to Beethoven about His Overture, Op. 124, Arranged for the Pianoforte by Czerny. Mainz by Schott."
***Berliner allgemeine musikalische Zeitung* 3**
(4 January 1826): 2–4.[1]

(Mentioned: Overture to Coriolan, Op. 62; Overtures to Fidelio [Leonore], Op. 72; Overture to Egmont, Op. 84)

As I tell you, best, dearest uncle. You can well imagine what kind of mood this put me into. I had practiced it to perfection, and declaimed it with all due grandezza in the first Maestoso, accelerating my left hand in the più vivace, as you directed, with nice power and clarity (I know that you love this), but all three interrupted me not only (as I had suspected) from delight; I also observed, in the meno mosso, when I turned around and cast a fleeting glance around me, that restfulness on their faces that is so disagreeable to me. I could play the staccato in the same section by memory, and I brought the bass crescendo in on time, even speeding it up a bit, contrary to your directions, and then threw out the ff quite properly. This time you would not have said laconically that in the forte I remained your dear, timid son. —They listened with great attention. —And now, at the piano:

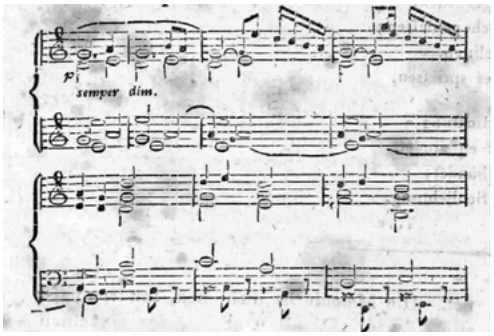

Figure 60. *Op. 124, piano reduction, mm. 71–78*

[1]The "Consecration of the House" overture was composed in September 1822 and published by Schott in Mainz in reductions for piano two- and four-hands by Carl Czerny in April and July 1825 and in score in December of the same year. This review refers to the two-hand version, and is written in the form of a fictional letter from Beethoven's nephew Carl to the composer.

Figure 60 *(cont'd.)*

I saw clearly how their faces lit up. And then there followed the piano runup, where it hurries on so quietly and yet so lively. There was an audible whisper: "that is he"—and at the ff:

Figure 61. *Op. 124, piano reduction, mm. 87–88, right hand*

"What now?" —I then played your presto, fluently and accurately all the way through, as you wrote it, and all the way to the end. I stood up. You certainly know Gustav; he glowed with love for you. Imagine my despair—he praised my playing, and wanted to maintain that I had grown in skill. The devil, I cried, I cannot play at all, nor do I play! I have no systematic fingering, my trills are inadequate, the repeated notes are too fast, etc.[2] —He laughed and remarked casually that all of that didn't matter. Indeed, he maintained, when I wanted to know his opinion of the overture, that it wasn't by you—(I laughed)—that is, he continued, it is not your style, but rather another's, a stranger's, an old man's. Stop, I cried, you will ultimately say obsolete. "All right, then" (Gustav had the audacity to add) "obsolete! Why does the great master adopt a mannerism, why does he make use of those excessive sequential progressions of the ionian scale in fugal form that puts the imagination to sleep and stifles every sublime idea?"

I. One cannot fail to recognize, though, strict Gustav, that with this work my uncle performed a kind of tribute to the great Händel by writing it in his powerful fugal style, which in his time was indispensable, for a public that has always shown much pleasure and interest in Händel's works: namely, if I am not mistaken, for that in Berlin, and assuredly for the consecration of their new theater in Königstadt.[3]

Gustav. I well recall, that in regard to the success of this overture, with exactly this public, part of which is already quite familiar with your uncle, he was mistaken precisely because of their familiarity with him. They already had in mind the splendid work to Koriolan; the burning, almost wild and painful fire of the mighty overture to Egmont; the sublime, older overture in C to Leonore; the bold (Pizarro—) overture to Fidelio.

[2]A footnote in the original review reads: "Common failings of keyboard players without systematic early training. v.d.O...r."

[3]A footnote in the original review reads: "This is not the case. D. R." The overture was written for the opening of the Josephstadt theater in Vienna.

I. See, I want to tell you, Beethoven did not want to produce any of those, since he had done so already, and therefore he created Händel's second occasional overture.

Gustav. Second occasional overture? There was one already? Why then a second one? Why does Beethoven want to have anything to do with Händel? This one already exists, and if he wants to hark backward a hundred years, he only serves to upset his present-day musical life, which breathes within him and which he has further expanded. He can and must never take a step backward, without running the risk of producing something obsolete instead of old. Händel is old and by no means obsolete, but a Beethovenian Händel is a Gothic or Old German arch in the new theater at Berlin. Imagine this peculiar contrast in front of the Berlin public, and you will succeed as well as Beethoven's overture did in Berlin.

I. I well know that it is because of your old antipathy toward the fugue that we will never agree about this matter.

Gustav. By no means; this time I must contradict you. You know that I hold Mozart's overture to the Magic Flute to be a thorough masterpiece. It also has a fugue. But how well is this theme seized upon by Mozart's innermost being and life, in how lively and original a manner does it belong exactly to his time, where had anything like it been heard before? Compare it with this:

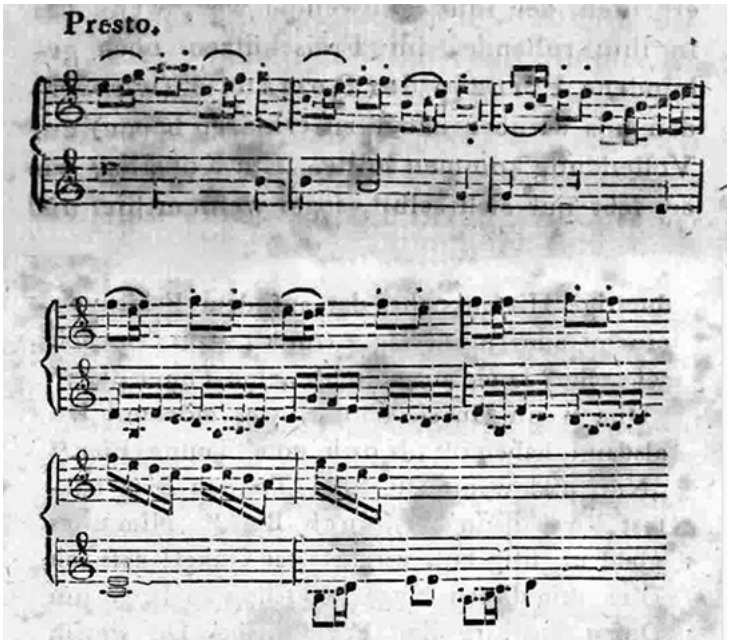

Figure 62. *Op. 124, piano reduction, mm. 89–94*

and you will concede that this theme is neither new and of our time, nor can anything new ever be created from it, any more than you can make a coiffure for Demoiselle Sonntag from the venerable locks of Händel's wig.

I. What do you say, then, of Mozart's aria in Don Juan: "Lost one, do not listen to him"—?[4]

Gustav. Dear brother, the same thing that I say about this overture; it as little belongs in this opera as does a Gothic arch in Greek architecture. Who knows? For others the aria may be some kind of a masterpiece. For my part, I rejoice inwardly every time it is omitted, as is customary.

In order to hide my embarrassment, the malicious person immediately played your beloved finale theme from the F major symphony:

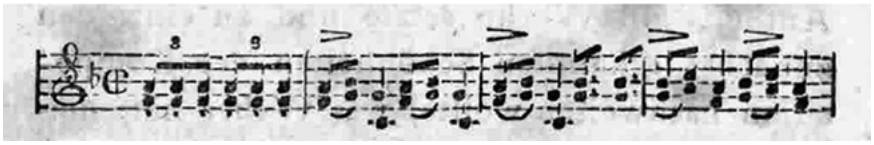

Figure 63. *Op. 93, 4th movement, mm. 1–3, reduction*

I became all the more embarrassed thereby. —

If he were not otherwise such a dear friend of mine, and such a great admirer of yours, I would have strongly urged on the remaining friends, who were of my opinion, for he is stronger than I. But I would not thereby have changed his opinion. I finally maintained that all the blame lay in my playing and in the keyboard reduction; the overture needed to be heard with an orchestra. He agreed to the latter, and said confidentially than when he has the opportunity to perform some of your compositions, he will not fail to do his best. With this piece, he is like that thirsty shepherd boy, who in the field was asked by another what he wished for. He answered: "a cask of beer." "And if you had that, what else would you want to have?" "Another cask of beer." "And if you had two casks of beer, what then?" "More beer." Do not take offense, revered uncle, that I take up so much of your precious time with these trifles. You know how happy it makes me when I am able to write to you. I am otherwise healthy and am heartily grateful for the many undeserved favors that you show me daily, and wish you all health from my heart. —Your most sincerely loving

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[4]This is presumably a reference to Donna Elvira's aria "Ah, fuggi il traditor!" in Act I of *Don Giovanni*, which Mozart deliberately wrote in a Handelian style.

124.3.

S.K.

"Dear Mr. Editor."
***Berliner allgemeine musikalische Zeitung* 3**
(8 March 1826): 73–75.

(Arrangement for keyboard four-hands by Carl Czerny)[1]

My lord editor!

Do not be astounded that I am a woman and nevertheless engage in the business of criticism. What choice do I have? I have waited long enough to see if a proper critical Paladin would take up the cause of my favorite that was wronged in no. 1 of your journal, namely the overture by our great Beethoven. But everything has remained quiet, and I cannot possibly leave the last, so impudent word to the composer's false nephew. Yes, indeed, only a false nephew can have spoken, with regard to Beethoven, of being obsolete, and of Händel's occasional overture, and of style. In general, it has so often seemed to me as if those who speak of style with a work of art have not yet approached the matter correctly. When I imagine a proper artist—how, while creating, full, living streams of ideas, intuitions, feelings, and sounds rush past him, and the holy wave carries him onward in the inspired round dance—I have no idea where he would get a style from. But perhaps the wise gentlemen mean thereby only that distinctive point of view that indeed accompanies the artist through all of his works. Granted, Göthe looks at a thing differently than Schiller, and Beethoven differently than Händel. But why, then, do the learned ones torment us with such broad and narrow names as style? Better that they should instruct us about the spirit and character that has controlled everything with artists; then we would know how to explain why things are one way with one and different with another. When I hear style discussed like this, though, or form or other such generalizations, it always seems to me as if they have cleverly stripped the matter down and retained the empty husk, and I immediately think of Schiller's:

> How he clears his throat and spits,
> You have successfully spied that out,

[1]Arrangements by Czerny for keyboard two hands (April 1825) and four hands (July 1825) were published by Schott in Mainz. These are the arrangements that were mentioned in 123.7, n. 1, as having Beethoven's approval. This article is a response to 124.2, and as such, it also deals with the overture in its original version.

But the genius, I mean the spirit,
Does not show itself in style and form.[2]

Now I should probably relent, but I would have another bone to pick with this fine Beethoven nephew, if I did not fear making too many enemies. What is it with the musical gentlemen that makes them so nimble with their hands as to extract a single little phrase, for example:

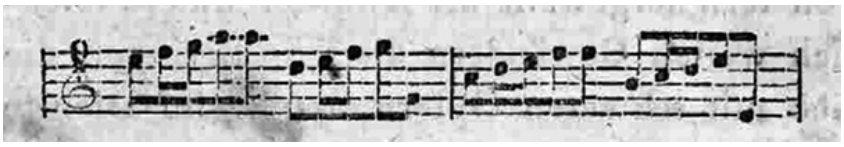

Figure 64. *Op. 124, mm. 89–90, 1st violin part, simplified*

and then to proclaim pompously that it is not new, it is not original. If Göthe once happens to say to them:

Oh lord God, oh lord God,
Have mercy on the gentleman!

or elsewhere:

See Fuchs my dear little dove, my little dove so beautiful,
Have you in all your life seen such a little dove —[3]

these too remain old topics and completely ordinary words. But I am always completely amazed by them. Do they benefit from the whole? —

I can see already that I have once again been imprudent. After my thoughtful and argumentative beginning you will expect a full-grown and well-constructed review to spring forth like Minerva. Do not forget, however, that no Jupiter's forehead can reside beneath my Viennese locks. I must also admit to you that I am really not a learned musician. Granted, if I were always in Berlin, I would have learned from your Mr. Professor Logier exactly how to perform all the tricks and would know by heart all the formulas for twisting and turning chords and calling it music. But I cannot even study the overture in score, since I do not understand how and have no opportunity to learn, and since I also do not have the score. I have only heard it twice at the opening of the Königsstadt theater, and since then I have played it four-hands with our criminal assessor, who is certainly one of the most significant musicians I know and that there may be, as all here admit. I can only write to you about how

[2]This is a quote from Schiller's *Wallenstein*.
[3]The source of the first quote is unclear. The second is from Goethe's poem "Dilettant und Kritiker."

things seem to me: nothing more. I would greatly like to know, however, if there are more people who see it this way.

It seemed to me at the time as nothing other than another theater rising up before my spirit–and Beethoven did let the theater in Pest be opened by it. Here come the artists, traveling from afar, the women in solemn, ample garments that they have joyously bought with difficult sacrifices in the service of the muses. I can well admit to you that it affected me like an old and worthy pagan religious service, and if I were not myself to conduct the service at the altars that were to be erected, I nevertheless hesitated in alarm as the trumpets invited us in quite worldly boldness and gaiety, and the bassoon or violoncellos (whichever it was) joked right along with them with such thoroughly commonplace humor that nobles and commoners must come to attention at the same time and even gather together. Indeed, I now saw the second side of this temple service. Here the gods, there the mixed crowd in tribute. But as they now gathered together eagerly and hurriedly, pressing onward and becoming still, the crowd now gave me another, uplifting emotion. Does the artist then serve them, these masses? No, he controls them, in order to awaken the divine in them, to teach them self-control, to lift them up to consciousness of the divine that lives in everything. Whoever serves is not an artist, not a priest, but rather a money changer in the temple; the artist serves only his God.

So it may also have been for Beethoven as through notes he kept his glance fixed on the seat of the gods, which also glimmered in the eyes of that wicked nephew (as page 2 of the journal shows). This is a triumph, even if does not arouse the expectant masses!

Indeed, I would now like to tell you all that appears to me when I have the principal phrase before me, like the rolled-up painting of abundant life. It is as if an actor wanted to say:

"What we bring"

And they bring much! In the busy activity, many-faceted life is woven from the commonplace and the scarce, leading us away into the rushing flight, and in the midst of it (page 14 of my keyboard reduction),[4] a new power knocks powerfully and hard, and the scene changes, suddenly and enchantingly, as in Shakespeare's *Midsummer Night's Dream*, to a fairy dance. Oh, and what can be said about page 19, where the spirit of tragedy fades away in nocturnal misery![5] But they will probably scoff at me for not speaking more systematically and contrapuntally about a fugal work (as the assessor calls it); then I would rather stop.

But I am still amazed that you and your coworkers have reported as little on the score as have I. Beethoven in a keyboard reduction—that amounts to little more than Titian in a woodcut.

Yours etc. S. K.

[4]Mm. 257 ff.

[5]It is not clear to what this refers; Czerny's arrangement only has 15 pages.

124.4.

"News. Vienna."
***Allgemeine Zeitung* 28**
(12 April 1826): col. 250.[1]

Beethoven's most recent overture in C major, with the fugal Allegro (printed by Schott in Mainz), a royal work, which can only be compared with itself, worthily concluded this true banquet for the ears.

[1]This is an excerpt from a report on the first of the concert spirituals of the 1826 season. The program also included Mozart's G minor symphony (presumably K. 550) and Cherubini's Mass in A major.

124.5.

"Correspondence. About Various Performances of Music in Leipzig."
***Berliner allgemeine musikalische Zeitung* 3**
(28 June and 5 July 1826): 203–4 and 213–17.

(With Op. 125, Symphony no. 9)

On 6 March we also finally heard Beethoven's most recent grand symphony, which the Schott music publishing firm in Mainz will shortly release in score and parts as Op. 125 (or Symphony no. 9), and at the same time also the consecration-overture Op. 124.[1] Specifically, the orchestra gave its annual concert for the benefit of the fund for old and sick orchestra members and their widows. Since its reputation is based primarily on its powerful performance of grand works of instrumental music, and it also recognizes the public's decided preference for instrumental music, particularly the ingenious works of Beethoven, great public interest could safely be anticipated in this concert, at which Beethoven's most recent, hitherto unknown works were to be performed. Through the kindness of the above-mentioned publishing firm, the directors of the orchestra were also able to obtain the parts for these works—the score had not yet been printed. Thus, the rehearsals for the gigantic symphonic work, which was finally performed for the first time on the designated day, began with great difficulties, but with even greater zeal. But I will report to you on the pieces of music in the order in which they occurred in this outstanding concert.

The grand festival overture just cited, with its inviting fanfares, opened the first half. It is not as rich in ideas as earlier ones by this master, turning as it does for far too long upon a single snippet in C. Yet I seem to recall from no. 10 that a certain lady became a bit touchy at this suggestion,[2] so let us skip over this; it is nevertheless artistically worked out, and on the whole the effect is brilliant and delightful.

[1]This overture, written for the dedication of the Josephstadt Theater in Vienna in 1822, had been published in score and parts by Schott in December 1825, and Carl Czerny's arrangement for piano two-hands came out in April of the same year, with the four-handed arrangement following in July. The score and parts of the 9th symphony were published in August 1826.
[2]See no. 124.3.

Hereupon Demoiselle Quick from Gotha, the main female singer at these concerts, sang a scene and aria by a certain Viktor Rifaut,[3] which was not at all as commonplace as most Italian arias by masters known and unknown. The vocal part is well-written, the melody fluent and expressive (it signifies the emotions of a maiden who becomes aware of her love through separation from her beloved), but an unseemly octave jump appears at one point in the instrumental part. The singer did her utmost.

Inordinate attention was given at this concert to brilliance and volume, for there now followed a concertino for the tenor trombone (actually written for the horn) by C. M. v. Weber.[4] It was declaimed by Mr. Queiser with the rare virtuosity that this artist has attained. But shall I give my unreserved opinion? It is as follows: our age has been given over to the dominance of egoism. In music, the egoism of the virtuoso rises to a high point in a trombone concerto, for the function and nature of the instrument are such that one feels more admiration therein for his artistry than for art. Such admiration, however, is not a pure satisfaction. How is it possible to bring out a coherent cantilena in narrow intervals on this instrument, and who, ultimately, can take pleasure in the inevitably recurring leaps, in a longer solo, from the heights to the depths and vice versa, which say nothing to the emotions, or in the monotonously broken chords? Does not much of this unintentionally border on the ludicrous? All due honor to great bravura and skill, but a trombone concerto will always remain an unhappy exercise and its effect unsatisfactory, even when it is ever so skillfully performed. A bear is not made for dancing, but for growling. I would gladly forsake all trombone concertos for the Tuba mirum spargens sonum in Mozart's Requiem alone, as this artist declaims it, even if they were better compositions than they customarily are.

In an egotistical age the artist places himself before art; he wishes to take its place. This must then apply to composers as well, and the egotism of the composer could manifest itself in nothing other than the obstinate desire to assert his whims by striving against art, inventing pieces of music that repel the healthy ear (which is, after all, the external foundation of all musical art), joining and sundering ideas as his arbitrary whims demand. The appearance of such an egotism can be small and repugnant, when the composer is lacking in imaginative power and in feeling, and wants to put empty affectation in the place of art. Indeed, ridiculous, when poverty and impotence affect originality. There can, however, be an egotism that steps forth with Promethean boldness, and piles Ossa on top of Pelion in order to find the gods in their dwelling place. In this latest symphony, which so far surpasses all those in existence in every regard, Beethoven—I must candidly admit my opinion—appears to me to be such a giant, so that even if traces of his artistic direction can be glimpsed in his earlier works, in this one all the traits of his peculiarity are raised to an unprecedented height. With his power, he malevolently repels us as often as he attracts and delights us; he strains, bewilders, and exhausts

[3]Louis-Victor-Etienne Rifaut (1798–1838) won the coveted Prix de Rome in 1821 with a cantata titled *Diane*. He worked as an accompanist at the Opéra Comique and was later appointed Professor of Accompanying at the Paris Conservatory. See François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd ed. (Paris, 1875), 7: 261.

[4]This was presumably an arrangement of Weber's Concertino for Horn and Orchestra in E minor, J188.

us, without letting the listener be properly pleased with his abundance of ideas, and it appears that all of this is what he intends. However, let me certainly note that I am expressing here only the total impression that this work made on me after performances prepared by our orchestra with uncommon diligence; with regard to such a master and his work I will not claim to make any judgment. I desire merely that anyone who has become familiar with it compare the impression that it made upon him without bias to that here expressed, without taking the master's personal circumstances into consideration.

If I were to speak of the impression that this symphony made upon our musical public, whose culture, as has been said, particularly disposes it toward Beethoven's symphonies, I cannot report otherwise than that it came off unfavorably. Most of them, who are not uneducated listeners, but rather hearty friends of music, and who surrendered to Beethoven's earlier works with much sympathy, were robbed by it of any faith in the master's further productions. One can mention that, as is often said in similar cases, a great, original work is not always immediately pleasing and properly understood; that it demands time to succeed completely with a previously unprepared public. In fact, much was clarified satisfactorily at the second hearing. Many errors and deficiencies may also occur in the performance of such a difficult work of music, and much that is praised as an original trait of the revered master according to the idolatry of those who venerate the letter, may perhaps contract into a copying error on closer examination of the score. Therefore, I may as yet place no weight on such authority as the impression on the public confers. Besides, while my viewpoint agrees with the opinion of a great number of listeners, it does not concur with the one-sidedness that causes them to miss the gigantic imagination and the artistic richness in individual parts, not wishing to recognize the artist in the innermost region where he operates. I also cannot deny, furthermore, a mere possibility contrary to my belief. After all, it is of no consequence if a later judgment of the musical public overturns this viewpoint; even errors must pave the way for the truth.

Now, the whole consists of four movements, all of them very long. The first is an Allegro, ma non troppo[5] in D minor. Only after a nearly monotonous-sounding introduction, which is like an initial tuning-up, with the upper voices stating, to a tremolo in the violins, the two intervals

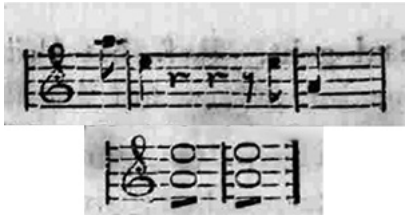

Figure 65. *Op. 125, 1st movement, simplification of the string parts at the beginning*

[5]Actually Allegro ma non troppo, un poco maestoso.

that will subsequently be imitated, there enters a powerful, nerve-wracking phrase, which is then relieved by a tender secondary idea. The gentle struggles with the strong, as in the powerful struggles of nature; soon the themes entwine in an interesting and charming manner. Deep sounds of nature burst forth from this struggle; soon the ear is also offended by the collision of heterogeneous masses of sound, in which the only principle appears to be the depiction of nature, or what used to be called the imitation of nature. It often appears to be the artist's intention to choose difficult material to work out, in order to build it into the most variegated forms with admirable dexterity, piling up perils and obstacles in order to set himself free from them again. A grandiose harmonic development is joined to strange inspirations, and much is less the result of inner, objective necessity than the caprice of a bold mood, so that the whole approaches a fantasy or a capriccio in character. I regret not having the score in front of me, in order to prove what I have said with examples.

After one has been powerfully stretched out by the struggle of notes that is kindled in the first movement, the Molto vivace or scherzo D minor, 3/8 time,[6] does not yet provide any rest, for all that it is built on a light, joking idea, or rather figure. It too, however, is very artistically devised and interwoven. There is a rich, humorous life in this skipping staccato phrase, an immoderate jubilation, a light playfulness, in which even the otherwise subordinate timpani take an active part; tuned in F, they often throw out the fundamental rhythmic figure of the movement:

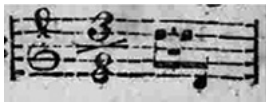

Figure 66. *Op. 125, 2nd movement, simplification of the opening motive*

One could argue that in the boldness and inexhaustible richness of its artistic working out—particularly in the exchange of the instruments, which often seem to be chasing each other playfully—this scherzo surpasses Beethoven's earlier ones, although in regard to its melodic foundation it does not have the freshness and clarity of the earlier ones, which in its character it recalls (particularly the scherzo in the Sinfonie eroica). The boldness goes so far that the ingenious composer often alternately restrains his streaming, rushing abundance, letting it remain still—as the old master in Goethe's "Zauberlehrling" does the animated brooms[7]—and then, as it were, abandons himself again and smilingly observes their play, as at the point where he introduces the Allabreve, then returning from it to the previous tempo while major gives way to minor.

The third movement, the Adagio molto e cantabile 3/4, B-flat major, refreshing with heavenly consolation, is one of the most beautiful Adagios that Beethoven has written. In it the

[6]The movement is actually in ¾ time.

[7]Goethe's "Der Zauberlehrling," or "The Sorcerer's Apprentice," later served as the basis of the familiar symphonic poem by Paul Dukas.

gentler wind instruments predominate. The flowing fundamental melody, which has a very affecting quality, is, as it were, strengthened in each section by answering instruments. Soon, however, melody is built upon melody, the style becomes artificial, difficult, indeed at some points ornate. One even loses track of the meter in the development of the beat, and is led along labyrinthine paths, which one strives fruitlessly to break through. Then the fundamental melody resounds softly, the sounds of the time of flowering innocence return, and the soul finds itself back in its homeland.

After this movement, magnificent in its whole character, one can almost feel only resentment over the Finale; presto, in which the orchestral abundance is united with that of the voices, in order to celebrate the theme of joy in the most bizarre manner in the world. I will not yet even take into account the grotesque fashion in which the song is introduced—how at first the contrabasses, organ-like, growl a recitative solo, the themes of the three earlier movements are then stated in succession (without emerging thereby in any other connection than one of recollection), with the actual theme only now, as it were, finally emerging, whereupon there is wild confusion, as at a bacchanal, then some relaxation. Finally a solo bass voice takes up the word, and in a most prosaic summons (which here was improved as much as was possible, given the florid and disjointed figurations that the composer supplied at this point) recites approximately these words: "You friends, you brothers, not these sounds, no, other ones, etc., let us strike up." How could a man who grasped Goethe's spirit in Egmont so deeply give us such triviality as an introduction to Schiller's hymn? But I could still overlook all this. But the treatment of Schiller's text itself deeply debases the elevated, lofty poem and mistreats the poetry in an incomprehensible manner. First of all, this poem is torn entirely apart at the joints; it has not only been abbreviated, which would be unavoidable in a grand work of music even if it were treated otherwise, but in fact has been mutilated. Individual strophes now succeed one another in a completely different order, like fragments that the composer happened to recall, and the first strophe is continually repeated in between. Second, the principal melody itself also contains nothing of Schiller's elevated spirit, being much more compatible with common drunkenness than with the inspired flight of this poet, particularly when it is declaimed faster. It is thus particularly annoying that the poetic words are more counted rhythmically than measured according to their meaning. The schema is as follows:

Figure 67. *Op. 125, 4th movement, mm. 241–56, rhythmic notation of the vocal theme*

Naturally, completely fallacious accentuations result from this, as, for example, an den Brüsten *der* Natur, alle Menschen *werden* Brüder etc. Finally, the use of the voices in this piece, in solos as well as in tuttis, exceeds all natural limitations. Indeed, when we further take into

account the Turkish orchestra, it seems that nothing was left to be desired in terms of quantity, whereas in terms of quality the master remained so far beneath the grand character of the poem. Only in a single passage does the master approach the tone of the poet, namely at the words:

> Bow down, you millions.
> Do you sense the Creator, world!
> Seek him above the tent of the stars!
> He must dwell above the stars.

I say with regard to tone, since on closer examination not much truth remains in this idea. —On the other hand, the strophe "happy, as his suns fly—joyous, like a hero to victory" is once again taken just as superficially and cheerfully, and individual passages, like the division of the words

> This kiss for the |whole world.

and earlier the frequent repetition of the words before God—and, further, a thoroughly ludicrous entry of the bassoons, which begin with isolated, deep, staccato notes, while the whole orchestra is silent (perhaps, in order to avoid this impression, one could use the horns in their place)—have such a disturbing effect that all the remaining artistry demonstrated in the canonic treatment of the voices when all the forces first join together, the fugal treatment of the theme, and so forth, cannot soften or quite extinguish the impression made by such a glaring misconception.

Since, after several rehearsals and a second performance, at which, and rightly so, the tempo of the last movement was also moderated somewhat, the result, despite increasing familiarity, has remained the same, it cannot be taken amiss if, at a future performance of this work, the Adagio is placed before the scherzo, concluding with the latter. One might object that the composer's intention would thereby be lost, since, as has been said, he reintroduced the themes of the earlier movements at the beginning of the last one, wishing to bind the theme of the fourth together with them, thereby demonstrating that this was more than a mere artificial reflection, and that these themes truly stood in an inner and necessary line of succession, e.g. determined by the idea. I, along with at least several other admirers of Beethoven's muse, have been unable to persuade myself of this.[7] If one wanted to try to beat me with the authority of Beethoven's earlier works, I would recognize therein a petitio

[7]A footnote in the original review reads: "The expansion of the individual movements and the extravagant strain on the listener commend this step as well. As regards the interchange of the two middle movements, it has already been advised by A. Kanne (in the *Wiener musik. Zeitung*). It appears to us, he says, to be almost a necessity for the disturbed soul to let the powerful Allegro be followed by the gentle, songful Adagio, which melts into melancholy enchantment, taking the scherzo later." (See 125.1.)

principii,[8] which I would gladly excuse, since it arises from well-intentioned striving to place a great and revered man, who has made an epoch in art, above the fate of common humanity, to which the painter and composer, in particular, are all the more subject, the more they avoid easy commerce with the outer world whose forms they represent as artists. With the passage of time, and the more boldly they are accustomed to manipulating these forms, even imagination is unable to restore this commerce. I dare to say, with the acquiescence of all unbiased people who have heard this work of music, that it contains more display of artistry, while the earlier symphonic works contain more of nature. Or, in other words, in these the composer's artistry united itself more with nature, whereas in this one it seems preeminently to quarrel with nature, and to want to force whatever strives against it into submission. And in expressing this, I am leaving out individual details, like, for example, the unbearable passage where the violins sustain

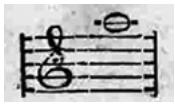

Figure 68

while the sopranos sing

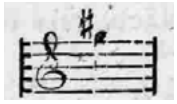

Figure 69

fortissimo, for such passages can easily look different in the score.[9]

[8]Latin: Assuming the premise, i.e., begging the question.

[9]It is unclear to what passage the author is referring here, since there is no point in the score where a sustained high A in the violins is combined with a sustained high G-sharp in the sopranos. Since the other examples have clearly been quoted from memory, it is possible that this last statement is an ironic comment not meant to be taken literally.

124.6.

Georg Christoph Grossheim.

"Reviews."
***Caecilia* 5**
(July 1826): 34–36.[1]

A new pillar which the great master of music has carried to the temple of Apollo, whose proper construction he nevertheless leaves to us, and that for the first time. At least I am not familiar with any overture by him that is meant to stand on its own.

According to the linguistic scholars' various explanations of the word *overture*, the German word *Eingang* may well be primarily suited to music. Through this entryway,[2] however, the composer clearly indicates where he means to place us, like the architect who leads us through a decorative gate into a vacation house, while high vaulted doors and walled pathways lead into a fortress. He seeks to awaken in us in advance the mood that will take hold of us in the scene that follows.

The Italian, too weak or too idle to raise his instrumental music to meet this challenge, uses his overture only to announce that the curtain is about to rise, with the exception of the renegade Cherubini, who may boldly take his place next to Mozart and Beethoven and Haydn as the first masters in this area, as his overtures to Medea, Lodoiska, et al. demonstrate.

Things were better in Monsigny's[3] and Gretry's[4] times than they are now for the dwellers along the Seine, where the overture has been debased into a true galimatias, which may now and then have isolated melodic value, but has no harmonic value at all, and in general does not make up a whole. Mehûl[5] can only serve as an exception here.

[1]This review refers to the original edition of Op. 124, published by Schott in December 1825 in both score and parts.
[2]The German word Eingang means "entry" or "entryway."
[3]Pierre-Alexandre Monsigny (1729–1817) was an important French opera composer of the mid- eighteenth century; despite his longevity, he wrote no music after 1777.
[4]The Belgian-born André-Ernest-Modeste Grétry (1741–1813) was one of the most important and influential French opera composers of his time, whose works were still widely performed when this article was written.
[5]Etienne-Nicolas Méhul (1763–1817), whose works fall a generation later than those of the two composers previously cited, was one of the most influential French composers of his time, and some of his works were well-known in Germany.

In more recent times, however, the German has constructed overtures that are meant to stand by themselves, which most of them actually do, so that with these entryways one can enter wherever one wants. This is not the case, though, with the present overture, and if Beethoven did not indicate the scene that it is meant to precede on the title page, it was so that the listener could determine it himself. Whatever a person has ascertained for himself becomes all the more valuable to him.

As far as my individual aesthetic is concerned (if individuality is in order here), it discovered approximately the following in B.'s masterwork.

We find ourselves in a place that the masses have chosen for a celebration of the love that they will bring to a single individual. At first we perceive a gentle hymn; during this, people assemble in well-ordered rows. The trombone note that accompanies the hymn, inasmuch as it awakens religious feelings, says clearly that love is the foundation of all good things. The hymn concludes, and with it the sound of the trombone fades, but both have now already set our hearts in the mood for mildness, for unity. Now the sound of timpani and trumpets proclaims the approach of the hero of the festival. It is the good father of a loyal people. He is received with happy jubilation. Soon resounds the gentle sound of his lips. He shows his thankfulness. He renews his promise to dedicate himself entirely to the well-being of those over whom he has been placed. And soon the jubilation of the people resounds louder, and so as here with feeble, trembling voices, so there with the power of men, the mildness of the tender sex, indeed even in childlike expressions, praise of the much-loved one resounds without end from the mouths of the elderly, of their sons and grandsons.

This is the sketch of my painting to go with the work of music in question. Whoever can construct a more elevated one here will have my highest respect. There cannot be a more lowly one.

Shall I now, according to the rule of messengers, yet dress myself with the garment of the prosector, dissecting the individual parts of the work, etc? Or shall I even speak of grammar, of counterpoint, and demonstrate how the master probably understood it, with ruler and T-square, and what contributed lime and mortar to fortify the foundation that had been laid? How could I do it while those feelings of which I have just spoken are still stirring within me!! —I will only allow myself to say this much more: as certain as it is that only a strong foundation protects a building from collapsing, it is also just as certain that the graces will never erect their dwelling in cold, dark masonry, but demand rather a dwelling fitted out with sunlight, and a smiling prospect.

The Schott brothers in Mainz have once again performed a very valuable service to musical art through their edition of this work, and can count on the gratitude of the public. Along with the orchestral parts for this overture, they have provided it for piano, both two- and four-hands, in a clean and correct engraving, so as to make this great masterwork of Beethoven as generally accessible as possible, although always in accordance with its value.

124.7.

Gottfried Weber.

"Reviews."
***Caecilia* 5**
(July 1826): 37.

(Arrangement for keyboard two- and four-hands by Carl Czerny)[1]

It is no easy task in general to reproduce a Beethoven overture, particularly a more recent one, at the pianoforte, but rather one that demands all the pianist's ability. Carl Czerny has certainly used all of it for the present arrangement of this Beethoven overture (it is the most recent one, in C major, composed for the opening of the new theater in the Josephstadt, previously discussed by Mr. Dr. Grossheim).[2] In this manner, though, he has provided a work that, if it is performed perfectly well, with precision, understanding, and fire, can bring about a great effect, but that also demands pianists who certainly are not afraid of difficulties, and, for example in the *Vivace*, can perform running thirds in the left hand, wide-spanning chords, and so forth well and securely.

This arrangement by Czerny is, moreover, the same one that Mr. Van Beethoven has publicly acknowledged to be the only one that is correct, successful, and true to the original, in contrast to the keyboard arrangement issued by another publisher (by Mr. Henning),[3] which Beethoven declared to be completely unsuccessful, even deviating from the original score.[4]

[1]These arrangements were published by Schott in April and July of 1825, respectively.
[2]See 124.6.
[3]See 124.1, n. 3.
[4]See 123.7, n. 1.

124.8.

"Correspondence. About Various Performances of Music in Leipzig."
Allgemeine musikalische Zeitung **30**
(2 April 1828): col. 225.[1]

Beethoven's last overture, which the Haslinger firm acquired in manuscript by bequest, supplied great interest. It is once again a grandiose conception, which admittedly cannot be completely understood after one hearing, and probably could also have used more rehearsals than, as a rule, can customarily take place.

[1]This is an excerpt from a report on a concert in the Landständischer Saal by the cellist Bernard Romberg (1767–1841), which also included his cello concerto in B minor and Rondo a la Mazurka.