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by

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To my wife

MARGARET VON GUTFELD-NETTL

A

A Schüsserl und a Reindl is all mei Kuch'lgeschirr

Austrian folksong, mentioned by Beethoven in a letter to Steiner, December 1816. Beethoven signed it "Generalissimus" and asked the publisher to send him the song. He used this song as the theme for variations on an "Air Autrichien" Op. 105: "Six Thèmes variés bien faciles à exécuter pour le Piano-Forte seul ou avec accompagnement d'une Flûte ou d'un Violon (ad libitum) par Louis van Beethoven. Oeuvre 105." (cf. Th.-R. III, p. 628, and Tappert: *Wandernde Melodien*, p. 12).

Abendlied (Unter'm gestirnten Himmel)

Song by Beethoven on a text by H. Goeble, composed March 4, 1820, and first published in *Wiener Zeitschrift für Kunst* in the issue of March 28. It was dedicated to Dr. Anton Braunhofer. About later editions of the song see Nottebohm: *Thematisches Verzeichnis*. On April 19, 1820, Fanny del Rio noted in her diary: "Beethoven presented me with a gift of a new beautiful song, entitled 'Abendlied.' I enjoyed it tremendously." Nothing is known about the poet Heinrich Goeble. Wurzbach merely lists Karl Peter Goebel (sic), a painter who died 1823 in Vienna.

The song is one of Beethoven's most outstanding compositions in this field. It is composed in highly elevated style and reminds one of his composition "Die Ehre Gottes in der Natur" (Gellert), and in many ways he anticipates Schumann's "Sonntag am Rhein" and "Mondnacht." (cf. Th.-R. IV, p. 239, and Friedländer: "Deutsche Dichtung in Beethovens Musik," JMP. 1912).

Adamberger, Antonie

b. Vienna 1790, d. 1867(?). According to Wurzbach, she was the daughter of the tenor Valentin Adamberger, whom the biographer called erroneously J. Adamberger. According to other sources the famous actress and singer was the daughter of Heinrich Adamberger. Antonie had inherited her dramatic talent from her mother, the famous actress Maria Anna Jacquet, while Collin, her teacher, introduced her to the German literature. In 1802 and 1804 she made a sensation in the Royal Theater in Schönbrunn. When Theodor Körner came to Vienna, he fell in love with her, and they became engaged; numerous poems of the poet dedicated to "Toni" prove his deep devotion to the lovely and gifted artist, in whom even Napoleon became interested in 1809.

In 1817 she married J. C. von Arneth, art historian. It was Toni Adamberger who first performed Beethoven's "Klärchen-Lieder." On May 11, 1813 she participated in a Beethoven concert. (cf. Alfred von Arneth: *Aus meinem Leben*; also von Jaden: *Theodor Körner und seine Braut*, and Entry: Körner.) There is a considerable confusion in the literature about names and dates referring to this artist.

Adelaïde

Famous song by Beethoven, composed during his studies with Albrechtsberger (1795-96). Many sketches of the song are preserved, some used by Nottebohm: *Beethoveniana* II. The title of the oldest edition, published February 1797, reads as follows: "Adelaïde von Matthisson. Eine Kantate für eine Singstimme mit Begleitung des Clavier. In Musik gesetzt und dem Verfasser gewidmet von Ludwig van Beethoven. In Wien bey Artaria et Comp." L. A. Frankl, in his *Sonntagsblätter* 1845 told the story that when the singer Barth (possibly Jos. Joh. August, not Gustav, as called by Frankl) paid a visit to Beethoven, he found the Master about to burn the manuscript of the song. Barth tried the song from the manuscript and persuaded the Master to save the work. Frankl's story appears to be fictitious or at least incorrect, for Beethoven would hardly have burned a finished work. Matthisson's poem, written in 1788, was first published in 1789 in the *Vossische Musenalmanach*. It is based on a chanson by Jean François Marmontel (1723-1772); the first stanza runs as follows:

Adelaïde

Semble faite exprès pour charmer;

Et mieux que le galant Ovide,
Ses vieux enseignent l'art d'aimer
Ade'laïde.

(For other compositions of the poem, see Entry: Matthisson).

It is interesting to compare Beethoven's and Schubert's setting of this poem with that of Philip Emanuel Pilz who, in his collection "Acht gefühlvolle Lieder," Leipzig 1794, presented a strophic composition of the poem, the banality of which can hardly be surpassed. On the other hand Schubert's setting, composed in 1814, approaches Matthisson's poem in a more romantic way. Beethoven's "Adelaïde," similar to Mozart's "Veilchen," shows the style of an instrumental composer. It is neither a cantata nor an aria, but a vocal composition sui generis. The song was frequently the subject of stories and poems, as in Landau's *Poetisches Beethovenalbum* (Ortlepp); also Saphir and Victor Hansgirk wrote poems with the name "Adelaïde." (cf. Friedländer: *Das deutsche Lied des 18. Jahrhunderts* II, p. 403; Böttcher: *Beethoven als Liederkomponist*; Th.-R. II, p. 112 and III, p. 488.)

"Ah, perfido"

Famous concert aria by Beethoven, composed in Prague 1796. The title page of a contemporary copy reads as follows: "Une grande Scène mise en musique par L. v. Beethoven à Prague 1796." One may assume that this aria was composed for Mme. Duschek, the famous Prague singer and friend of Mozart's, who first sang the aria November 21, 1796 in a concert in Leipzig; however the song was dedicated to the Countess Clari. The first page of the above-mentioned manuscript bears the following inscription:

"Recitativo e Aria composta e dedicata alla Signora Contessa Di Clari Da L. v. Beethoven." The work was published in 1805 by Hoffmeister and Kühnel (Bureau de Musique, Leipzig) as Op. 65. Countess Clari was a vocal amateur who married Count Christian Clam-Gallas in 1797. As a "picanterie" it might be mentioned that Count Clam-Gallas had previously been Mme. Duschek's lover and had given her the famous estate Bertramka, where Mozart's *Don Giovanni* was completed. We may visualize Mme. Duschek's emotions when she sang the aria, dedicated later to her rival. The aria was performed December 22, 1808, by Mme. Milder; however, Hauptmann, Milder's fiancé, had an argument with Beethoven and Hauptmann forbade Milder to sing the aria. The Master asked Mme. Campi to substitute, but she refused, being jealous of Milder, who had been asked first. With Schuppanzigh's assistance the singer Josephine Schulz-Killitschgy was hired, but at the concert, she was overcome by a terrific stage-fright, almost suffered a heart-attack, and the aria was a complete failure. The aria may be considered one of the most outstanding concert arias of the vocal repertory; it is full of verve, dramatic power and melodic beauty. Mozart's "Bella mia fiamma," also dedicated to Mme. Duschek, and arias by Salieri may have been its model. (cf. Th. -R. III, p. 83, Th. -R. II, p. 11, Nettl: *Mozart in Böhmen*, and Entry: Duschek.)

Akademie (Academy)

The name derives from Plato's favorite spot, the grove dedicated to the hero Akademos. Later the name was given to the scholarly group of Plato and his

disciples. The term was adopted by the Renaissance to designate scholarly and artistic unions. In classical times "Akademie" did not mean an institution of higher musical culture (Academy of ancient music in London 1710-1792; "Académie de Musique" in Paris), but also a concert of greater significance. Compared with our concerts, an "Akademie" in Beethoven's time would last sometimes three or more hours and consist of a great variety of musical selections. Beethoven often presented academies consisting wholly of his own works. The most famous of these took place May 7, 1824 in the Kärntnerthor Theater with the first performance of the Ninth Symphony and excerpts of his *Missa Solemnis*. At that time Beethoven was almost deaf and directed the performance assisted by Michael Umlauf. A storm of applause broke loose, but Beethoven was not able to hear it. Only after Caroline Unger, the soloist, had turned the Master towards the enthusiastic public did he become aware of the tremendous success. Another academy took place December 22, 1808, in the Theater an der Wien, when the Fifth and Sixth Symphonies and the *Chor-Phantasie* were performed. This was Beethoven's last appearance as a pianist.

Albrechtsberger, Johann Georg

b. Klosterneuburg 1736, d. Vienna 1809. Famous theory teacher and composer. He was Beethoven's teacher in theory in 1794 and 1795, after Joseph Haydn had left Vienna for London. The friendly relations between Albrechtsberger and Beethoven continued as may be seen in three letters of Albrechtsberger's to the Master, written in 1796 and 1797. These

letters were in the possession of Guido Adler. Dolezalek reported a derogatory remark of Albrechtsberger about Beethoven, which should not be taken too seriously. Albrechtsberger's instruction included the following subjects: strict and free counterpoint, imitation, fugue, fugued chorale, three categories of double counterpoint, double fugue, threefold counterpoint and fugue and finally, canon. As a textbook Albrechtsberger's *Anweisung zur Composition* in the edition of 1790 was mainly used. Nottebohm, who discussed Beethoven's course with Albrechtsberger thoroughly, called Albrechtsberger's way of teaching conscientious and accurate. (cf. D.T.O. XVI, Instrumental Works of Albrechtsberger, ed. by Oskar Kapp, Andreas Weissenböck: *J. G. A. als Kirchenkomponist*, Wien 1927 and Nottebohm: *Beethoven Studien*, Leipzig 1873.)

Alexander I

Russian Emperor; b. 1777, d. 1825. He attended the Vienna Congress in which he played an important part. Razumovsky introduced Beethoven to the Emperor at the palace of Archduke Rudolph. In 1803 Beethoven dedicated to Alexander his three Violin Sonatas Op. 30, and when Prof. Wilhelm Würfel met the Czar in Warsaw (1825) they mentioned these works. A copy of Beethoven's *Missa Solemnis* was purchased by Alexander. (Cf. Entry: Razumovsky, Th.-R. V., p. 241.)

Alexiewna, Elisabeth

(Louise-Marie of Baden) Russian Empress and wife of Czar Alexander I. With her husband she attended the Vienna Congress (1814) where Beethoven was

also introduced to her by Archduke Rudolph. He dedicated the Polonaise in C major, Op. 89 to her, which was published by Mechetti in March 1815. The piano score of the Seventh Symphony was also dedicated to the Empress, who rewarded the Master several times with considerable donations. (Cf. Entry: Alexander I, Kalischer: *Beethovens Frauenkreis* II, Th.-R. III, p. 465 ff.)

Amenda, Karl

b. Lippaiken, Courland, 1771, d. 1836. Theologian, close friend of Beethoven. He came to Vienna in 1798 as a reader to Prinz Lobkowitz. As a violinist he became acquainted with Beethoven and was one of the first to know about the Master's deafness. In 1799 Amenda returned to his native Courland, where he became a private teacher; in 1802, he became a preacher in Talsen, in 1820 provost, and in 1830 "Konsistorialrat." Amenda, who had studied theology in Jena, had the reputation of being an amiable and kind-hearted man. On June 25, 1799, Beethoven sent him as a gift the first version of his F major Quartet, Op. 18 No. 1. The letter attached reads as follows: "Dear Amenda, accept this quartet as a small token of our friendship. Whenever you play it, remember the days we spent together and our mutual friendly feelings. . . ." Later Beethoven asked Amenda to keep the quartet for himself and not to show it to anybody, because he had made considerable changes. Amenda fulfilled the composer's wish. In 1894 the owner of the manuscript, Frau Pastor Anna Kawall, née Amenda, in Riga gave permission to publish part of the first movement (Vol. X of *Die Musik*). It was Amenda who told the story that Bee-

thoven described in the slow movement of this quartet the farewell of two lovers, referring to Shakespeare's *Romeo and Juliet*.

(Cf. Wedig: *Beethovens Streichquartett Op. 18 Nr. 1 und seine erste Fassung*, publ. by Beethoven Haus, Bonn 1922, Th.-R. II).

Andante favori

Piano composition in F major, Breitkopf and Härtel, Series 18, No. 10. According to Ries the piece originally belonged to Piano Sonata Op. 53 (Waldstein), but his friends persuaded Beethoven to remove the *andante* from the sonata, because of its length. Instead the Master added the introduction to the finale of the sonata. The *andante* appeared in fall 1805 in "Bureau des Arts et d'Industrie." An arrangement for string quartet was published by Hoffmeister, Riemann in his analysis of the Beethoven sonatas suggests that it might be possible to re-establish the original form of the sonata plus the introduction; however, the length of the *andante* and its *rondo* form (the finale is also a *rondo*) would be an obstacle.

An die ferne Geliebte

See Entries: Lieder; Jeitteles.

An die Hoffnung

See Entries: Lieder; Tiedge.

An Laura

Early song, text by Matthisson, composed 1790. The conception of the recitation is identical with the Bagatelle Wo O. 112 No. 12. (Cf. Kinsky, *Allgem. Musikzeitung* 1913 and Entry: Bagatelles.)

An Minna

See Entry: Lieder.

Anschütz, Heinrich

b. Luckau 1785, d. Vienna 1865. Famous tragedian who came to Vienna in 1821 and met Beethoven there a year later. One day when Anschütz strolled in the neighborhood of Döbling, he met the Master, who was busily composing. According to Anschütz's memoirs (Heinrich Anschütz: *Erinnerungen aus dessen Leben und Wirken*, Leipzig Reclam 1866), he addressed Beethoven, who was impressed by the actor's clear articulation. Both met frequently after that and often discussed Beethoven's *Macbeth* project. It was Anschütz who gave the funeral oration, written by Grillparzer, at the Master's burial in front of the gate of the Währing Cemetery (Cf. Wurzbach, Grillparzer).

Appearance and Dress

The earliest evidence of Beethoven's appearance comes at about the age of 16 in the Fischer Manuscript. A silhouette of the same period reveals a rather long profile and a short neck; the prominent chin already exhibits the powerful appearance it would have in later life. The nose is round, the slightly receding forehead topped by black, curly hair. The complexion was dark and already marred by smallpox scars which testify to a grave illness. His was a short, stocky body with broad shoulders. By the time of his removal to Vienna Beethoven had become more slender, but was still rather homely with slightly protruding teeth that forced out his lips.

Beginning in 1800 the numerous portraits provide us with more evidence as to Beethoven's appearance. At this time his most prominent features were the sense of muscular power reflected in his

stocky body with very short legs, and the thick, black hair which seemed to defy the ministrations of comb or brush. The short fingers, which were so sensitive to the keyboard, were matched by broad, red hands. The square face was still dark but had taken on a heightened color and above the dark bushy eyebrows rose a forehead, broad and lofty, balanced by very powerful jaws. The nose was broad, the mouth strong and sensitive with a slightly protruding lower lip and a firm, straight upper lip; the cleft in his chin became more prominent as he grew older. Many writers have commented on the small, piercing eyes, possibly a result of his near-sightedness, for he wore glasses until about 1817.

By 1820 Beethoven's age was beginning to make itself manifest in the lines of his face which reflected the great suffering and mental anguish. About this time Sir John Russell reports the turbulent energy in his eyes and the mass of uncombed hair. His eyes retained their piercing look even when approaching death, but the hair had become almost completely gray.

In matters of dress he was as full of inconsistencies as in other factors of his personal life. Even as a child he was frequently scolded for the disarray and soiled appearance of his clothing. Undoubtedly his association with the von Breuning family exerted a good influence on him, for just after the move to Vienna there are entries in the diary which indicate that Beethoven made an effort to appear well-dressed; he bought a new coat, wig, shoes and black silk stockings. In a letter to Eleanor von Breuning in 1793 he asked that she send him a knitted waistcoat.

Contemporary reports give conflicting pictures of the Master, although we can assume that when he was working on a composition he was totally oblivious to the outer world and at such times was untidy in appearance. However, at other times he was undoubtedly more careful of his condition.

Grillparzer remarks on his elegance in 1804 or 1805 and yet two years later he found Beethoven untidy and frequently dirty. As he grew older Beethoven became more unconscious of his dress, although in 1816 Dr. Karl Von Bursy visited him and found him in gala dress.

Louis Schlösser met Beethoven during the period of the composition of the Ninth Symphony and was astonished to find the composer so elegantly dressed in a blue tailcoat with yellow buttons, impeccably white trousers and waistcoat and with a new beaver hat—as usual—worn on the back of his head. This seems to be the ensemble which the painter Klöber describes in 1816 although Klöber found his clothing *negligée*.

Nevertheless, at the first meeting with Weber in 1823 Beethoven received the composer of *Der Freischütz* in a shabby jacket with torn sleeves, and during the time he was working on the *Missa Solemnis* he was picked up and jailed as a beggar, because "Beethoven doesn't look like this."

Possibly the best description is the one based on Gerhard von Breuning's account from the last years of Beethoven's life. At this time he wore white stockings, light trousers and waistcoat, a white neckcloth and flowing, blue frockcoat, the pockets of which were over-laden with notebooks, ear trumpets, pencils, etc. The frockcoat was frequently covered

with a green or blue walking coat. He wore a low top hat with a curling brim, which was always crammed on the back of his head. Lyser's sketch gives a very good representation of his hat and great-coat. Gerhard von Breuning further mentions the frequent unbrushed appearance of his clothing, although his linen was always white and clean. This latter is in direct contradiction to Ludwig Cramolini's account of his mother upbraiding Beethoven for having received a Count Montecuccoli in dirty and torn linen which brought from Beethoven a request that she have a dozen shirts made for him.

All things considered, Beethoven appears to have been decidedly democratic in matters of dress; frequently, in moments of private relaxation or in the throes of composition somewhat careless about his appearance, although, upon occasion he could dress in the ruling fashion of the day.

Appleby, Samuel

One of Beethoven's English admirers who told Thayer a number of anecdotes about Cramer, Dragonetti, Bridgetower and others. Appleby owned some letters of Count Dietrichstein addressed to Bridgetower. Thomas Appleby, his father, was the authority on music for the Musical Society in Manchester (cf. Th.-R.II).

Arnim, Bettina

See Entry: Brentano.

Artaria

Publishing company, the founders of which were Cesare (1706-1785), Domenico (1715-1784), and Giovanni Casimiro

(1725-1797). The three brothers came from Blevio on the Lake of Como, running a traveling art business. Giovanni with his nephews Carlo (son of Cesare), and Francesco (son of Domenico) established the firm of Giovanni Artaria and Co. in Mainz. The two nephews left the firm in 1766 and founded the firm Artaria and Co. in Vienna (1770). In 1776 the two firms were united under the name of Artaria and Co., Vienna and Mainz. After 1789 the Vienna firm was located at Kohlmarkt 9 (Zum Englischen Gruss). In 1793 Domenico took over the business in Mainz, moving it to Mannheim where it was merged with Mathias Fontaine (1819) as Artaria and Fontaine. In 1793 Tranquillo Mollo and Giovanni Cappi joined the Vienna firm. Mollo left the firm in 1796, establishing a business of his own. In 1803 the three associates of the firm separated. Carlo kept the old firm on the Kohlmarkt, Domenico joined Tranquillo Mollo, and Giovanni Cappi opened an art business on the Michaeler Platz. At the time of Beethoven, Carlo (1747-1808) son of Cesare, married to Maria Cappi, and Domenico (1775-1842), grandson of the founder Domenico, dominated the scene.

Artaria was Beethoven's first publisher. They printed his Piano Trios Op. 1 on a subscription basis. An argument about the Quintet Op. 29 became almost a serious incident. Originally Breitkopf and Härtel had published the work, but at the same time Artaria appeared upon the scene with copies of a "reprint" edition.

"Beethoven tried to placate Breitkopf and Härtel with a letter fulminating against Artaria. The Quintet had been bought by Count Moritz Fries for private use until a certain date, according to cus-

tom, after which the ownership, for publication, reverted to the author. The rogue Artaria, so said Beethoven, obtained the Count's private copy through oily misrepresentation, and promptly engraved it. All that Beethoven felt able to put upon Artaria was a restraint of delay, eased by the bribe of a new composition. He took the further dubious expedient of asking for the fifty copies which had come from the press of Artaria, for correction, and instructing Ries to make the corrections with such heavy pen strokes that they would be spoiled for sale. He further sought to protect the Leipzig firm by a public statement to the effect that the edition of 'Messrs. Artaria and Mollo' had no connection with him and was moreover 'faulty, incorrect, and utterly useless to players.' The result was legal action by Artaria, whom Beethoven had given a certain technical sanction by his corrections, and by Mollo, who had had no actual part in the affair, and so considered himself libeled. Beethoven countered that he had made only a partial revision—out of spite to Artaria. He had supposed that Artaria and Mollo were really one firm, describing them to Breitkopf and Härtel as a whole family of rascals. Spiteful half-revisions and false suppositions did not help him in the eyes of the law. The Polizei Oberdirection decided in favor of both firms, and Beethoven had to publish a retraction, exonerating Mollo." (Burk: *Life and Works of Beethoven*.)

The records of that law suit are extensively published by Th.-R. appendix II. For the second couplet of the *rondo* from the C Major Piano Concerto Op. 15 with the "Artaria-motif," see Entry: Concertos. (Cf. Th.-R., Dr. Ernest Gross: "Ar-

taria u. Co.," *Neue Freie Presse*, Nov. 16, 1920.)

Aschaffenburg

City in Lower-Franconia, visited by Beethoven and a group of Bonn musicians (September 3, 1791) during his visit to Mergentheim. Aschaffenburg was the summer residence of the Electors of Mainz, and it was there that Sterkel admired Beethoven's piano playing. (Cf. Entries: Sterkel; Mergentheim; Schiedermair: *Der junge Beethoven*.)

Atterbohm, Peter Daniel Amadeus

b. Asbo (Östergötland) 1790, d. Upsala 1855. Famous Swedish poet and philosopher. Main representative of romanticism in Sweden. From 1817 to 1819 he traveled in Germany and Italy. Under the title *Minnen från Tyskland och Italien*, he speaks about Beethoven, whom he saw in a private concert. He described him as a short and stocky man with melancholic eyes, a powerful forehead and a face lacking every expression of joy of life. According to Thayer the above-mentioned concert took place January 17, 1819. The *Prometheus Overture* and the *Seventh Symphony* were on the program. In 1826 Atterbohm visited Vienna again and was introduced to Beethoven by Ignaz Jeitteles. The deaf Master lived at that time in the Schwarzspanierhaus and did not even notice the incoming visitors, who left him quietly in order not to disturb his composing. (Cf. Nielsson: *Svensk Romantik*, 1916 and Th.-R. IV, V.)

Augarten

Park with restaurant north of Vienna, originally in the possession of the Court. Joseph II donated it to the Vienna public in 1775. In Beethoven's time Ignaz Jahn

AUGSBURG

was "Hof-Traiteur" (Caterer) of the Augarten hall, where the Master's first five symphonies were performed. (Cf. Entry: Jahn; Hanslick: *Geschichte des Konzertwesens in Wien*.)

Augsburg

City of southern Bavaria, visited by Beethoven on his return trip from Vienna to Bonn (1787). There Beethoven met the keyboard manufacturer Johann Andreas Stein and Stein's daughter Nanette, later married to Johann Andreas Streicher (cf. Th.-R. I, p. 211, and Entry: Streicher).

Autographs in America

See United States.

AVERDONC

Averdonc, Johanna Helene

b. 1760, d. 1789. Contralto in Bonn and acquainted with Beethoven's family. She was godmother to one of Beethoven's brothers, born 1781. In 1778 she performed in the same concert in which young Beethoven played (cf. Th.-R. I, p. 65, 130; Schiedermaier).

Averdonc, Severin Anton

b. 1768-(?). Possibly a relative of Johanna Helene Averdonc, author of the text to the Emperor Cantatas (Death of Joseph II, Enthronisation of Leopold II) (cf. Entry: Cantatas, Th.-R. I, p. 296, and Schiedermaier).

B

Bach, Johann Baptist von

b. 1779, d. 1847. Lawyer in Vienna. He was Beethoven's consultant in many matters of law from 1816 on, particularly in the difficult matter of his nephew's tutelage. In 1827 (January 3rd), Beethoven handed him his will for final execution. (Cf. Frimmel: *Beethoven Handbuch* I, p. 26; Conversation-book 1820, May 1st-14th, where Bernard mentions Bach as a rich man; Schünemann: *Konversationshefte* Vol. II, p. 107.)

Bach, Johann Sebastian

Highly esteemed by Beethoven. According to Schindler, Beethoven owned among other works the *Well Tempered Clavier*, the Inventions and the Toccatas in D minor. Hoffmeister in Leipzig intended to publish the works of Bach. Beethoven welcomed that project wholeheartedly. When the Silesian organist Carl Gottlieb Freudenberg visited Beethoven, the Master mentioned that Bach should not be called by his own name (brook), but "Meer" (Ocean). Philip Emanuel Bach was likewise esteemed by Beethoven and when Carl Czerny began to study with him, Beethoven suggested to Czerny's father Wenzel, that the boy bring along Philip Emanuel Bach's "Ver-

such über die wahre Art das Clavier zu spielen." The latter was also in high esteem with Neefe. The influence of Philip Emanuel Bach's Sonata in F minor on Beethoven's Sonata Op. 2 No. 1 speaks for itself.

Baden bei Wien

Beethoven visited this resort in 1817, 1821, 1822, 1824, and 1825.

Bagatelles

Short, lyrically conceived piano pieces by Beethoven. Among the seven Bagatelles Op. 33 Nos. 6 and 7 were composed in 1801 and 1802, the others before that time. The first edition of that collection was published in the Wiener Kunst-und Industrie-Comptoir. The original manuscript bears the inscription: "Des Bagatelles par Louis van Beethoven 1782." However, it is certain that not all of these five bagatelles were composed at that early date, if that date should be authentic at all. According to Nottebohm the manuscript belongs to a later period. Op. 119 contains 11 new bagatelles. The autograph of the first six bears the inscription "Kleinigkeiten—1822 November." The sketch of No. 5 (Risoluta) was written already in 1802,

Nos. 7-11 are found in the third section of F. Starke's "Wiener Pianoforte-Schule" under the title "Kleinigkeiten von Ludwig van Beethoven." Nos. 1-11 were published first in Paris by Schlesinger in 1823, then in May 1824 under the title "Nouvelles Bagatelles faciles et agréables pour le Pianoforte par Louis van Beethoven. Oeuvre 112 Vienne Publié par Sauer et Leidesdorf." No. 12 was added in 1828 by Diabelli. It was originally a song entitled "An Laura."

In 1825 Beethoven published 6 other bagatelles as Op. 126. The autograph bears the inscription "Kleinigkeiten von L. v. Btv." It was published under the title "Six Bagatelles pour le Piano-Forte composées par Louis van Beethoven. Oeuvre 126. Propriété des Editeurs. Mayence, chez B. Schott fils etc." In Nottebohm's *Zweite Beethoveniana* the short piece "Für Elise," written in 1810, is also called "Bagatelle."

Bathing

According to Schindler washing and bathing were among Beethoven's most indispensable habits. Like Richard Wagner he believed in the curative power of cold water (cf. Entries: Teplitz, Karlsbad and Franzensbad).

"Battle" Symphony

See Entry: Wellington's Victory.

Becking, Gustav

Musicologist, 1894-1945, wrote a dissertation "Studien zu Beethovens Personalstil: Das Scherzothema," Leipzig 1921.

Berlin

Beethoven spent several months in the Prussian capital in 1796. Ries mentions that Beethoven played several times at

the court of King Friedrich Wilhelm II. Op. 5, the two Sonatas for Cello and Piano, dedicated to the King, were played by the first cellist Duport and himself. As a reward Beethoven received a golden box filled with louis d'or. Beethoven also played twice in the "Singakademie" the Director of which was Karl Fasch whose *Davidiana* gave impetus to an elaborate improvisation. Other connections made in Berlin were: Zelter, Prinz Radziwill, Himmel and Prinz Louis Ferdinand (cf. Kalischer: *Beethoven und Berlin*).

Bernadotte, Johann Baptiste Julius

b. 1764, d. 1844. Son of a jurist in Pau, France. Began his military career in 1780 and gained fame in Italy in 1797 under Bonaparte. After the peace of Campoformio, October 1797, he became French Ambassador in Vienna: he left the capital as a consequence of having raised the French tricolor on top of the Embassy. In 1806 he became Prince of Pontecorvo, won the battle of Wagram in 1809 and was adopted in 1818 by Charles XIII of Sweden and Norway with the purpose of becoming his successor. As a music lover he was attended in Vienna by Rodolphe Kreutzer. He became acquainted with Beethoven and was responsible for Beethoven's intention to write a heroic symphony on Bonaparte (Schindler's story on page 55 of the 1st edition of his Biography). In 1823 in a letter to Bernadotte, at that time already King of Sweden, Beethoven refers to the old times, thanks Bernadotte for having conferred on him membership in the Swedish Academy of Music and asks him to purchase a copy of the *Missa Solemnis* (cf. Masson: *Les*