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Beethoven, Spirituality, and Spiritualism in 20th-Century England and America

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Music historian **Michael Broyles** delves into themes of spirituality and spiritualism in J.W.N. Sullivan's vastly influential *Beethoven, His Spiritual Development*; the theosophical movement of Thomas Olcott and Helena Petrovna Blavatsky; and Corrine Heline's and David Tame's spiritual mystery monographs



Great Expectations: Beethoven's *Scottish Songs*

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Sarah Clemmens Waltz explores the famously confused reception history of Beethoven's arrangements of *Twenty-Five Scottish Songs*, Opus 108, examining what Germans really knew about Scots song and exploring critic G.W. Fink's perceptive analysis of the set

Beethoven Run Over: A Curious Traffic Accident in Early 1819

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One-line newspaper reports of a "curious traffic accident" between Beethoven and a carriage in early 1819 are uncovered by Dutch music historian **Jos van der Zanden**

Der Componiteur van Beethoven ha-
dem, seines schwachen Gehörs wegen, so
niedriggefahren und beschädigt zu werde

Beethoven in the Eyes of His Contemporaries

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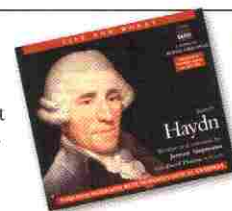


Barry Cooper heaps deserved praise on the recently published *Beethoven as Viewed by his Contemporaries in Diaries, Letters, Poems, and Reminiscences* edited by Klaus Martin Kopitz and Rainer Cadenbach

Siepmann's Haydn

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ABS President **William George** lauds Jeremy Siepmann's 4-CD set *Joseph Haydn: Narrated Biography with Numerous Musical Examples*



Recent Beethoven Publications 2009–2010

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New all (or mostly) Beethoven books from 2008-2010 are compiled and briefly described by Beethoven Center curator **Patricia Stroh**



Miscellanea

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William Meredith announces the arrival of the first edition of the instrumental parts for the Ninth Symphony and surveys the Center's and Society's fiscal year 2010-11

ON THE COVER: Frontispiece engraving of Robert Burns from volume 4 of *A Select Collection of Original Scottish Airs for the Voice*, published by G. Thomson, Edinburgh, 1820 (from the collection of the Ira F. Brilliant Center for Beethoven Studies)

Recent Beethoven Publications

CONTINUED

Saglietti, Benedetta. *Beethoven, ritratti e immagini: uno studio sull'iconografia* [Beethoven, Portraits and Pictures: an Iconographic Study]. Tesi ; 13. Torino: De Sono Associazione per la Musica; EDT, 2010. xvi, 208 pp. ISBN 978-88-6040-362-9 (paperback): €18 (\$27). In Italian. www.desono.it/tesi.asp

This new study of Beethoven iconography covers all known portraits and busts from his lifetime, beginning with the anonymous oil painting of the thirteen-year-old composer once owned by Baron Zmeskall and ending with the sketches of Beethoven on his deathbed. An introduction surveys the literature on Beethoven iconography and color plates reproduce all of the extant images, now scattered in various institutions and private collections in Europe and the United States. The book considers the portraits primarily for their historical value and describes in some detail their genesis, iconographic characteristics, provenance, and current location. Appendices provide biographical entries on the artists and other people mentioned in the text. Includes index.

Scores and Manuscript Facsimiles

Konzert in D für Klavier und Orchester nach dem Violinkonzert. Concerto in D Major for Piano and Orchestra after the Violin Concerto, op. 61. Edited by Jonathan Del Mar. Kassel: Bärenreiter, 2010. Score: ix, 91 pp. BA 9013. ISMN 979-0-006-53864-5: €37.95 (\$56); Urtext piano part, and performance part prepared by Yuriko Murakami: 53 p. each; piano reduction based on the Urtext by Martin Schelhaas: 64 pp. BA9013a. ISMN: 979-0-006-53906-2: €29.95 (\$44). www.baerenreiter.com/nc/en/

While Beethoven worked on his Violin Concerto in 1806, he also created an alternate version for solo fortepiano and orchestra at the request of his London publisher Clementi. For this new critical edition of the fortepiano version, Jonathan Del Mar prepared the solo fortepiano part primarily from the engraver's manuscript (that contains numerous corrections to the fortepiano part in Beethoven's hand), the first edition published by the Bureau d'arts et d'industrie in Vienna in 1808, and a corrected copy of that edition with a few pencil revisions in Beethoven's hand. (Other sources, including Clementi's edition that appeared in 1810, are listed in the critical report for both versions that was published by Bärenreiter in 2009; see the Winter 2009 issue of this journal, pp. 84-85). Del Mar's edition also includes the cadenza for the first movement and improvisatory introduction ("Eingang") at m. 92 in the rondo that Beethoven wrote out on manuscript leaves now preserved at the Beethoven-Haus. Accompanying the "Urtext" part is an edited version with fingerings added by the pianist Yuriko Murakami. As with the violin version, a separate volume provides the score with the orchestra reduced for piano, as prepared by Martin Schelhaas.

Sinfonie no. 9 op. 125: Autograph Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France. Commentary by Lewis Lockwood, Jonathan Del Mar, Martina Rebmann. International Musicological Society, International Association of Music Libraries, Archives and Documentation Centres. Documenta Musicologica, zweite Reihe: Handschriften-Faksimiles, Band XLIII. Kassel: Bärenreiter, 2010. 436, 40 pp. Bärenreiter Facsimiles. ISBN 978-307618-2169-5 (hardback): €698 (\$1,000). www.baerenreiter.com/nc/en/

This massive volume—16 x 15 inches and 2 inches thick—reproduces in color the entire autograph score of the Ninth Symphony. Although this is the third published facsimile of the work, it is the first to include the several leaves that were removed by Anton Schindler before he sold his

portion of the autograph to the Berlin Library in 1846. Among these are twelve pages located at the Beethoven-Haus (Mh 2, BMh 5/45, and Mh 28) and six pages at the Bibliothèque Nationale (Beeth. MS. 43). The new facsimile inserts these leaves in the two larger manuscripts located in Berlin—the one sold by Schindler (Mus. Ms. autogr. Beethoven 2) and the set of leaves first acquired by Dominico Artaria at the sale of Beethoven's papers in 1827 (Mus. Ms. autogr. Beethoven Art. 204). The large size was necessary to accommodate the twenty-three-stave paper that Beethoven used for much of the fourth movement. Additional parts include the surviving manuscripts for the contrabassoon and trombones. An index of manuscript leaves at the end of the volume provides a list by location and page number within the facsimile and an inventory by order of composition. The commentaries are provided in English, German, and Japanese. In his historical essay, Lewis Lockwood begins with the role of the "Ode to Joy" in the creation of a global Beethoven mythology. However, his purpose is to provide a perspective on the origins and context of the entire symphony with focus on the work's political and religious dimensions and compositional background. Jonathan Del Mar, who prepared the new critical edition of the Ninth published by Bärenreiter in 1996, explores in greater detail Beethoven's compositional process. He leads the reader through the autograph page by page, pointing out passages that Beethoven revised in the corrected copy used for the first edition (now located in the Juilliard Manuscript Collection). Martina Rebmann describes the fascinating history of the manuscript's journey from Beethoven's desk to the collections of Artaria and Schindler, its reassembly at the Berlin Library and disassembly during the second World War, and its ultimate reconnection in 1992 following the reunification of East and West Germany. Two passages from the last movement remain lost (mm. 650-54 and 814-21).

A Sketchbook from the Year 1821 (Artaria 197). Sketches for the Agnus Dei and Other Movements of the Missa solemnis, the Piano Sonatas op. 110 and op. 111, and the Canon WoO 182. Edited by William Drabkin. Veröffentlichungen des Beethoven-Hauses in Bonn. Neue Folge, Beethoven Skizzen und Entwürfe, Band 8. Bonn: Verlag Beethoven-Haus; Carus, 2010. Vol. 1: Facsimile (88 pp.); Vol. II: Transcription and Commentary (97 pp.). ISBN 978-3-88188-118-2 (hardback): €186 (\$272). www.carus-verlag.com

The latest volume in the Beethoven-Haus series of sketchbook publications reproduces the manuscript known as Mus. Ms. autogr. Beethoven Art. 197 located at the Staatsbibliothek zu Berlin. This is also a color facsimile although it is slightly reduced (97% of original size). In addition to the works listed in the title, the manuscript contains a few sketches for *Wellington's Victory: An die ferne Geliebte*; the Variations for Flute and Fortepiano, Opus 107, no. 8; and "Sleep'st Thou or Wak'st Thou," one of the folksong settings (WoO 158/III/3). There are also numerous scribbled ideas for keyboard works, figured bass notations, harmonizations, and even an extract from Handel's *Messiah*. William Drabkin's commentary (in English only) provides a history and overall description of the sketchbook and brief summary of the sketches for each of the major works. The sketches are then transcribed in a modern notation in the order in which they appear in the manuscript, with editorial additions of accidentals, clefs, other explanatory symbols and notes added in brackets, and a few critical notes to assist with the interpretations. Both an inventory and index help locate the works represented in both volumes.

33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op. 120. 33 Variations in C major on a Waltz by Anton Diabelli for Piano op. 120. Bonn: Verlag Beethoven-Haus; Carus, 2010. Veröffentlichung des Beethoven-Hauses Bonn. Reihe III, Ausgewählte Handschriften in Faksimile-Ausgaben, Band 19. Part 1: Facsimile of Autograph NE 294 in the Beethoven-Haus, Bonn (xiii, 86 pp.); Part 2: Facsimile of the Original Edition (Dedication Copy)