Beethoven's Sketch Books. Planoforte Concertos (Continued)

Author(s): J. S. Shedlock

Source: *The Musical Times and Singing Class Circular*, Vol. 33, No. 595 (Sep. 1, 1892), pp. 523-525

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3362888>

Accessed: 26-12-2015 09:06 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

as performed in the seventeenth and part of the eighteenth centuries at Munich, Vienna, Dresden, Hamburg, and Salzburg is shown. Rooms 16 and 17 are for music of the eighteenth century, and in the latter is a stringed instrument collection contributed by Herr Karl Zach, of Vienna, containing specimens of the violins of Stainer, the Amatis, Stradivarius, and Joseph Guarnerius del Gesù.

Room 17 must be one of the most interesting in the whole Exhibition, as here are the special collections devoted to Handel, the Bachs, Gluck, Haydn, Mozart, Beethoven, and Schubert—in short, the great classics of the art. The objects exhibited relating to Handel are materially supplemented in the British Section by the loans of H.M. the Queen, from Buckingham Palace and Windsor. The autograph score of "Israel in Egypt" and the harpsichord Handel left to the King in his will need only be named. In the Bach collection is the harpsichord that was John Sebastian's, lent from Berlin. By the bye, Haydn's harpsichord, made by Shudi and Broadwood, of London, with two keyboards and Venetian swell, is shown here in the collection of the Gesellschaft der Musikfreunde, without any reference to its having belonged to the great composer and subsequently to Herbeck.

In the Beethoven collection is the grand pianoforte made by John Broadwood and Sons, of London, and given to the great musician by Thomas Broadwood in 1818. This pianoforte remained with Beethoven until his death. He would allow only one man, Stumpff, to tune it. Madame Schumann's father, Friedrich Wieck, recorded Beethoven's affection for this instrument. His letter in acknowledgment of the gift has been often quoted. This pianoforte was long in the possession of Franz Liszt, who kept it at Weimar, and it was due to his being in Rome when asked to lend it for the Music Loan Collection of 1885 that it was not then exhibited in London. It now belongs to the National Museum at Budapest. Quoting from the catalogue, the name "Beethoven" is inlaid, and the wrestplank bears the following inscription: "Hoc Instrumentum est Thomæ Broadwood (Londini), donum propter ingenium illustrissimi Beethoven." This is followed by the autographs, written in ink, of Ferd. Ries, J. B. Cramer, G. G. Fe—ai (? sic), and C. Knyvett. Let us supply the illegible name. It is G. G. Ferrari, who visited Beethoven at Vienna with Thomas Broadwood.

The Romantics are located in Room 21. These are Weber, Meyerbeer, Spohr, Marschner, Mendelssohn, Schumann, Liszt, and Chopin. The Chopin collection is stated to be the beginning of a special division under the control of a Committee for Polish Art. There is shown a Pleyel pianoforte that was Chopin's from 1847 to 1849; and a pianoforte upon which he played in the salon of the Potocki family. He was in England in 1848, when he used Broadwood's pianos. It seems strange, but there is no pianoforte shown as having belonged to Liszt; but yet more strange that the name of Henselt occurs only once in this voluminous catalogue, and that is only by chance on account of his portrait happening to appear in a lithographed plate of pianists. Perhaps Russia supplies this deficiency. There appears to have been a difference of opinion as to whether Richard Wagner should appear in the music or drama division. The musical votes, however, gained the day, and the separate exhibition contained in the Hall of the Gibichungs is here catalogued, a worthy monument to this composer. It is impossible to dissect this splendid special collection, but much that belongs to the dramatic side should not pass unnoticed. The sketches for the scenery at Bayreuth, the *Maquettes* for the music-dramas made expressly for the King of

Bavaria, the studies for the costumes in "Parsifal," may be taken almost haphazard from the catalogue as provoking interest.

All the rooms throughout the Exhibition are hung with portraits and appropriate pictures. There is a special department for the Musical and Concert Societies, and also for education, presided over by the Freiherr von Weckbecker.

Unlike in this country, where the State institutions cannot lend to loan exhibitions, the Austrian and German museums and libraries are among the most important contributors. In conclusion, we have to say that the indispensable Index is here very well done, and we have observed few errors, and those are attributable to the printer. One, however, is more serious. Professor Ernst Pauer should not be classed among the deceased composers and *virtuosi* of Germany. He has been settled in London for the past forty years, and should appear, in this catalogue, among the living Austrian composers and pianists.

A. J. H.

BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

(Continued from p. 465.)

PIANOFORTE CONCERTOS.

AMONG the works composed by Beethoven during his first years in Vienna (1792-5) were the two Pianoforte Concertos in C and B flat (Op. 15 and Op. 19); and from a letter addressed by the composer to Breitkopf and Härtel (April 22, 1801) we learn that the second of the two was written first. Beethoven speaks of the B flat Concerto as "one of my first Concertos" ("eines von meinen ersten Konzerten"). He had, as a matter of fact, composed at least one work of that kind in Bonn. One is mentioned by Thayer (Vol. I., p. 128) as having been written in 1784; and an old sketch of an Adagio in D for a Concerto in A has already been published in these columns. On sheets (64 and 65) is to be found a long sketch of the Rondo theme of the B flat Concerto. It commences—

with the up-beat, thus differing from the printed version. A trace of this original form may be seen in the score (B. and H., p. 47)—

This very passage is in the sketch under notice. The phrase in G minor commences also in similar fashion—

The following gives one some idea of the master's gradual evolution of themes. In the published score (transition passage to the dominant key) we find—

but in sketch book we first meet with—

The above, of course, should be read in the treble clef. On another sheet there are further sketches for the *Finale*. The theme in the dominant key appears thus—

There are also some sketches of the 1st movement. It is, for instance, interesting to compare—

of the published score, with sketch—

The same sheet contains long sketches of the slow movement of this Concerto.

While at work on this Rondo Beethoven was sketching the three movements of the Pianoforte Sonata in E (Op. 14, No. 1; not published, however, until the end of 1799). On the page before the beginning of the Rondo sketch, we find—

which may be the germ whence sprang the middle movement (*Allegretto*) of that Sonata. It is followed immediately by the lovely bit of phrase (most probably in the key of D)—

Other sketches have been noticed in connection with the Sonata itself (see *MUSICAL TIMES* for August). On page 89 of the *Notirungsbuch* there are a few bars written out in score; it is the return to the principal theme of the first movement of the Concerto, but differs from the printed version. On the next page there are some jottings down, possibly for a *Cadenza*. The following sketch is interesting—

On the same sheet we meet with—

which is the familiar figure of the opening *Allegro* of the C major Concerto. The following may very possibly refer to the passage leading to the return of the principal theme in the same movement—

Now with regard to the two Pianoforte Concertos in C and B flat, there is some doubt as to the period of their composition and of their completion. Thayer (L. von Beethoven's "Leben," Vol. I., p. 294) tells us that the one in C was played by the composer at a Concert given in the Burgtheater on March 29, 1795, and Sir George Grove quotes that statement of Thayer's in his article "Beethoven," in the "Dictionary of Music and Musicians." G. Nottebohm, on the other hand, in his *Zweite Beethoveniana*, states as his opinion that the Concerto performed on that occasion was the one in B flat, and adds that there is no proof that the one in C was ready by that date. Our sketch book just throws a little fresh light on this matter.

On the first page of sheet 97-98 we have—

a sketch for the *Finale* with the later (commencing on the down beat) form of the principal theme. Again this later form is shown in—

written lower down on the same page.

Now at the top of the next page stands—

which is surely an early sketch of the principal theme of the opening movement of the Concerto in C; and then follows a sketch marked *2ten Theil in Es*, which bears a resemblance to the E flat section of the same movement. This would certainly seem to show that when the Concerto in B flat was well advanced, the principal theme of the one in C was, as yet, in undetermined shape. There are many other sketches on this sheet, and, so far as some of them can be

made out, they seem to refer to an early period. Does not this—

recall another early sketch (mentioned in first article on the Trios) connected with the *Finale* of the Trio in G (Op. 1, No. 2)? And this—

the *Andante* theme in the Serenade (Op. 8)?

Again, on November 22, 1795, "Zwölf Deutsche Tänze," by Beethoven, were performed in the Redoutensaal, Vienna, at a ball given by the Gesellschaft der bildenden Künstler. Now, on the first page of sheet 72 there is a long and interesting sketch of the whole of the *Coda* to these dances—

This sketch agrees exactly with the printed version, and most probably the dances were sketched and completed not long before their production. And on the other side of the page we meet with—

which recalls the opening of *Cadenza* (No. 1) written by Beethoven for his Concerto in C, while the following—

is the well-known phrase from the first movement of the same. It almost seems as if Beethoven were still at work at the Concerto late in 1795, and as if Nottebohm were correct in his supposition.

The two Concertos in C and B flat were not published until the year 1801—the former in the spring, the latter towards the close of that year. On sheet 113 there is a long sketch of the *Allegro* of the C major Concerto; it covers the whole of the first page. On the other side we find—

the theme of the *Largo*, but in a different key and time (3-4 instead of common time).

Of the Concerto in C minor there are three sketches. One—

Zum Concert in C moll.

for the first movement, and—

Rondo dahin solo.

Tutti.

pp

Solo.

Tutti.

u.s.w.

one of the *Rondo*, which, the first two notes excepted, differs entirely from the printed version.

No. 3 is apparently for the *Cadenza*—

(To be continued.)

FROM MY STUDY.

THE familiar heading of these papers is just now inapplicable. I am not writing in my study, and several weeks ago I ceased, *pro tem.*, to be a student of books, unless he is a student of books who now