

*Claudine von Villa Bella*, Schauspiel mit Gesang (Vienna, June 13, 1780); *Die Jubelhochzeit*, comic opera (Mannheim, June 9, 1782); *Die Weinlese*, Singspiel (Mannheim, Dec. 10, 1782); *Don Quixotte*, Singspiel (1784); *List gegen List* or *Die Glocke*, Singspiel (c. 1785); *Das Herz behält seine Rechte*, Singspiel (Mainz, 1790); *Nina*, Singspiel (Aschaffenburg, 1790); *Die zerstörte Hirtenfeier*, pastorale (Aschaffenburg, 1790). **ORCH.:** 21 syms.; 3 concertante syms.; 24 keyboard concertos; 2 serenades; 3 wind partitas. **CHAMBER:** Piano Sextet; Piano Quintet; Quintet for Flute, Oboe, Violin, Viola, and Cello; 15 string quartets; 6 quartets for Flute, Violin, Viola, and Bass; 6 string trios; Piano Trio; 4 duos for Violin and Harpsichord; keyboard pieces, including about 25 piano sonatas and 6 harpsichord sonatas. **VOCAL:** *Die Auferstehung*, oratorio (Vienna, 1794); Requiem; 2 masses; about 16 cantatas; songs.

**BIBL.:** F. Munter, *I. v. B. (1733–1803) und seine Instrumentalkompositionen* (diss., Univ. of Munich, 1921); F. Little, *The String Quartet at the Oettingen-Wallerstein Court: I. v. B. and His Contemporaries* (2 vols., N.Y., 1989).—NS/LK/DM

**Beecroft, Norma (Marian)**, Canadian composer; b. Oshawa, Ontario, April 11, 1934. She studied piano with Gordon Hallett and Weldon Kilburn at the Royal Cons. of Music of Toronto (1952–58), during which period she also studied composition with Weinzeig; following composition training from Copland and Foss at the Berkshire Music Center in Tanglewood (summer 1958), she went to Rome to continue studies with Petrassi at the Accademia di Santa Cecilia (1959–62); she also attended Maderna's classes in Darmstadt (summers 1960–61), and then Schaeffer's electronic music classes at the Univ. of Toronto (1962–63) before working with Davidovsky at the Columbia-Princeton Electronic Music Center (1964). She was active as a producer, host, and commentator for the CBC. With Robert Aitken, she founded the New Music Concerts in Toronto in 1971, which she oversaw until 1989. In her music, Beecroft has followed along modernistic paths. In a number of her works, she has effectively utilized 12-tone techniques and electronics.

**WORKS: DRAMATIC:** *Undersea Fantasy*, puppet show (1967); *Hedda*, ballet (1982); *The Dissipation of Purely Sound*, radiophonic opera (1988). **ORCH.:** *Fantasy* for Strings (1958); 2 *Movements* (1958); *Improvvisazioni Concertanti No. 1* for Flute and Orch. (1961), *No. 2* (1971), and *No. 3* for Flute and Orch. (1973); *Piece Concertante No. 1* (1966); *Jeu de Bach* for Oboe, Piccolo, Trumpet, Strings, and Tape (1985). **CHAMBER:** *Tre Pezzi Brevi* for Flute and Harp, or Guitar, or Piano (1960–61); *Contrasts* for Oboe, Viola, Xylorimba, Vibraphone, Percussion, and Harp (1962); *Rasas I* for Flute, Harp, String Trio, Percussion, and Piano (1968); *II and 7 for 5+* for Brass Quintet and Tape (1975); *Piece for Bob* for Flute and Tape (1975); *Collage '76* for Chamber Ensemble and Tape (1976); *Consequences for 5* for Piano, Synthesizer, and Live Electronics (1977); *Collage '78* for Bassoon, Piano, 2 Percussion, and Tape (1978); *Quaprice* for Horn, Percussion, and Tape (1980); *Cantorum Vitae* for Flute, Cello, 2 Pianos, Percussion, and Tape (1981); *Troissonts* for Viola and 2 Percussion (1981); *Jeu II* for Flute, Viola, and Tape (1985), *III* for Viola and Tape (1987), and *IV (Mozart)* for Fortepiano, Flute, Clarinet, Trumpet, Trombone, Horn, String Quintet, and Tape (1991); *Images* for Wind Quintet (1986); *Accordion Play* for Accordion and 2 Percussion (1989); *Hemispherics* for 9 Instruments (1990). **VOCAL:** *The Hollow Men* for Chorus (1956); *From Dreams of Brass* for Soprano, Narrator, Chorus, Orch., and Tape (1963–64);

*Elegy and 2 Went to Sleep* for Soprano, Percussion or Piano, and Tape (1967); *The Living Flame of Love* for Chorus (1968); 3 *Impressions* for Chorus (1973); *Rasas II* (1973; rev. 1975) and *III* (1974) for Voice, Chamber Ensemble, and Tape; *Requiem Mass* for Soloists, Chorus, and Orch. (1989–90). **ELECTROACOUSTIC:** *Evocations: Images of Canada* (1991).—NS/LK/DM

**Beer, Johann**, Austrian-born German music theorist and polemicist; b. St. Georg, Upper Austria, Feb. 28, 1655; d. (accidentally shot while watching a shooting contest) Weissenfels, Aug. 6, 1700. He studied music at the Benedictine monastery in Lambach, then attended classes at Reichersberg, Passau, and the Gymnasium Poeticum in Regensburg. In 1676 he became a student in theology at the Univ. of Leipzig. In 1685 he was appointed Konzertmeister of the court orch. in Weissenfels. His writings are of interest as a curiosity reflecting the musical mores of his time; he publ. polemical pamphlets directed against contemporary writers who deprecated music as dangerous for morals. In such pamphlets he used the pseudonym *Ursus*, Latin for the German *Bär* (which is a homonym of his real name, Beer), i.e., Bear, the ursine animal. One such publication opens with the words "Ursus murmurat" ("The Bear growls"), and another, "Ursus vulpinatur," i.e., "Bear leads a fox hunt." Both assail a certain Gottfried Vockerodt, who claimed that the depravity of Nero and Caligula was the result of their immoderate love of music. Beer also publ. *Bellum musicum* (Nuremberg, 1719).

**BIBL.:** R. Alewyn, J. B.: *Studien zum Roman des 17. Jahrhunderts* (Leipzig, 1932).—NS/LK/DM

**Beer, (Johann) Joseph**, Bohemian clarinetist and composer; b. Grünewald, May 18, 1744; d. Berlin, Oct. 28, 1812. He began his career as a trumpeter. From 1767 to 1777 he was in the service of the Duke of Orléans as a clarinetist. After touring Europe extensively as a virtuoso from 1779, he was active as a chamber musician at the courts in St. Petersburg (1782–92) and Berlin (from 1792). Beer improved the clarinet by adding a fifth key. He also wrote various works for the instrument.—NS/LK/DM

**Beer-Walbrunn, Anton**, German composer; b. Kohlberg, Bavaria, June 29, 1864; d. Munich, March 22, 1929. He was a pupil of Rheinberger, Bussmeyer, and Abel at the Akademie der Tonkunst in Munich. From 1901 he was an instructor there, and from 1908 prof. He wrote the operas *Die Sühne* (Lübeck, Feb. 16, 1894), *Don Quijote* (Munich, Jan. 1, 1908), *Das Ungeheuer* (Karlsruhe, April 25, 1914), and *Der Sturm* (1914; after Shakespeare), as well as incidental music to *Hamlet* (1909), two syms., *Mahomet's Gesang* for Chorus and Orch., *Lustspielouvertüre*, Violin Concerto, Piano Quintet, church music, and many compositions for various instruments. He also supervised new eds. of works of Wilhelm Friedemann Bach.—NS/LK/DM

**Beethoven, Ludwig van**, great German composer whose unsurpassed genius, expressed with supreme mastery in his syms., chamber music, concertos,

and piano sonatas, revealing an extraordinary power of invention, marked a historic turn in the art of composition; b. Bonn, Dec. 15 or 16 (baptized, Dec. 17), 1770; d. Vienna, March 26, 1827. (Beethoven himself maintained, against all evidence, that he was born in 1772, and that the 1770 date referred to his older brother, deceased in infancy, whose forename was also Ludwig.) The family was of Dutch extraction (the surname Beethoven meant "beet garden" in Dutch). Beethoven's grandfather, Ludwig van Beethoven (b. Mechelen, Belgium, Jan. 5, 1712; d. Bonn, Dec. 24, 1773), served as choir director of the church of St. Pierre in Louvain in 1731; in 1732 he went to Liège, where he sang bass in the cathedral choir of St. Lambert; in 1733 he became a member of the choir in Bonn; there he married Maria Poll. Prevalent infant mortality took its statistically predictable tribute; the couple's only surviving child was Johann van Beethoven; he married a young widow, Maria Magdalena Leym (née Keverich), daughter of the chief overseer of the kitchen at the palace in Ehrenbreitstein; they were the composer's parents. Beethoven firmly believed that the nobiliary particle "van" in the family name betokened a nobility; in his demeaning litigation with his brother's widow over the guardianship of Beethoven's nephew Karl, he argued before the Vienna magistrate that as a nobleman he should be given preference over his sister-in-law, a commoner, but the court rejected his contention on the ground that "van" lacked the elevated connotation of its German counterpart, "von." Beethoven could never provide a weightier claim of noble descent. In private, he even tolerated without forceful denial the fantastic rumor that he was a natural son of royalty, a love child of Friedrich Wilhelm II, or even of Frederick the Great.

Beethoven's father gave him rudimentary instruction in music; he learned to play both the violin and the piano; Tobias Friedrich Pfeiffer, a local musician, gave him formal piano lessons; the court organist in Bonn, Gilles van Eeden, instructed him in keyboard playing and in music theory; Franz Rovantini gave him violin lessons; another violinist who taught Beethoven was Franz Ries. Beethoven also learned to play the horn, under the guidance of the professional musician Nikolaus Simrock. Beethoven's academic training was meager; he was, however, briefly enrolled at the Univ. of Bonn in 1789. His first important teacher of composition was Christian Gottlob Neefe, a thorough musician who seemed to understand his pupil's great potential even in his early youth. He guided Beethoven in the study of Bach and encouraged him in keyboard improvisation. At the age of 12, in 1782, Beethoven composed *Nine Variations for Piano on a March of Dressler*, his first work to be publ. In 1783 he played the cembalo in the Court Orch. in Bonn; in 1784 the Elector Maximilian Franz officially appointed him to the post of deputy court organist, a position he retained until 1792; from 1788 to 1792 Beethoven also served as a violist in theater orchs. In 1787 the Elector sent him to Vienna, where he stayed for a short time; the report that he played for Mozart and that Mozart pronounced him a future great composer seems to be a figment of somebody's eager imagination. After a few weeks in Vienna Beethoven went to Bonn when he received news that his mother

was gravely ill; she died on July 17, 1787. He was obliged to provide sustenance for his two younger brothers; his father, who took to drink in excess, could not meet his obligations. Beethoven earned some money by giving piano lessons to the children of Helene von Breuning, the widow of a court councillor. He also met important wealthy admirers, among them Count Ferdinand von Waldstein, who was to be immortalized by Beethoven's dedication to him of a piano sonata bearing his name. Beethoven continued to compose; some of his works of the period were written in homage to royalty, as a cantata on the death of the Emperor Joseph II and another on the accession of Emperor Leopold II; other pieces were designed for performance at aristocratic gatherings.

In 1790 an event of importance took place in Beethoven's life when Haydn was honored in Bonn by the Elector on his way to London; it is likely that Beethoven was introduced to him, and that Haydn encouraged him to come to Vienna to study with him. However that might be, Beethoven went to Vienna in Nov. 1792, and began his studies with Haydn. Not very prudently, Beethoven approached the notable teacher Johann Schenk to help him write the mandatory exercises prior to delivering them to Haydn for final appraisal. In the meantime, Haydn had to go to London again, and Beethoven's lessons with him were discontinued. Instead, Beethoven began a formal study of counterpoint with Johann Georg Albrechtsberger, a learned musician and knowledgeable pedagogue; these studies continued for about a year, until 1795. Furthermore, Beethoven took lessons in vocal composition with the illustrious Italian composer Salieri, who served as Imperial Kapellmeister at the Austrian court. Beethoven was fortunate to find a generous benefactor in Prince Karl Lichnowsky, who awarded him, beginning about 1800, an annual stipend of 600 florins; he was amply repaid for this bounty by entering the pantheon of music history through Beethoven's dedication to him of the *Sonate pathétique* and other works, as well as his first opus number, a set of three piano trios. Among other aristocrats of Vienna who were introduced into the gates of permanence through Beethoven's dedications was Prince Franz Joseph Lobkowitz, whose name adorns the title pages of the six String Quartets, op.18; the *Eroica Symphony* (after Beethoven unsuccessfully tried to dedicate it to Napoleon); the Triple Concerto, op.56; and (in conjunction with Prince Razumovsky) the fifth and sixth syms.—a glorious florilegium of great music. Prince Razumovsky, the Russian ambassador to Vienna, played an important role in Beethoven's life. From 1808 to 1816 he maintained in his residence a string quartet in which he himself played the second violin (the leader was Beethoven's friend Schuppanzigh). It was to Razumovsky that Beethoven dedicated his three string quartets that became known as the Razumovsky quartets, in which Beethoven made use of authentic Russian folk themes. Razumovsky also shared with Lobkowitz the dedications of Beethoven's fifth and sixth syms. Another Russian patron was Prince Golitzyn, for whom Beethoven wrote his great string quartets opp. 127, 130, and 132.

Beethoven made his first public appearance in Vienna on March 29, 1795, as soloist in one of his piano concertos (probably the B-flat major Concerto, op.19). In 1796 he played in Prague, Dresden, Leipzig, and Berlin. He also participated in "competitions," fashionable at the time, with other pianists, which were usually held in aristocratic salons. In 1799 he competed with Joseph Wölfl and in 1800 with Daniel Steibelt. On April 2, 1800, he presented a concert of his works in the Burgtheater in Vienna, at which his First Sym., in C major, and the Septet in E-flat major were performed for the first time. Other compositions at the threshold of the century were the Piano Sonata in C minor, op.13, the *Pathétique*; the C-major Piano Concerto, op.15; "sonata quasi una fantasia" for Piano in C-sharp minor, op.27, celebrated under the nickname *Moonlight Sonata* (so described by a romantically inclined critic but not specifically accepted by Beethoven); the D-major Piano Sonata known as *Pastoral*; eight violin sonatas; three piano trios; five string trios; six string quartets; several sets of variations; and a number of songs.

Fétis was the first to suggest the division of Beethoven's compositions into three stylistic periods. It was left to Wilhelm von Lenz to fully elucidate this view in his *Beethoven et ses trois styles* (two vols., St. Petersburg, 1852). Despite this arbitrary chronological division, the work became firmly established in Beethoven literature. According to Lenz, the first period embraced Beethoven's works from his early years to the end of the 18<sup>th</sup> century, marked by a style closely related to the formal methods of Haydn. The second period, covering the years 1801–14, was signaled by a more personal, quasi-Romantic mood, beginning with the *Moonlight Sonata*; the last period, extending from 1814 to Beethoven's death in 1827, comprised the most individual, the most unconventional, the most innovative works, such as his last string quartets and the Ninth Sym., with its extraordinary choral finale.

Beethoven's early career in Vienna was marked by fine success; he was popular not only as a virtuoso pianist and a composer, but also as a social figure who was welcome in the aristocratic circles of Vienna; Beethoven's students included society ladies and even royal personages, such as Archduke Rudolf of Austria, to whom Beethoven dedicated the so-called Archduke Trio, op.97. But Beethoven's progress was fatefully affected by a mysteriously growing deafness, which reached a crisis in 1802. On Oct. 8 and 10, 1802, he wrote a poignant document known as the "Heiligenstadt Testament," for it was drawn in the village of Heiligenstadt, where he resided at the time. The document, not discovered until after Beethoven's death, voiced his despair at the realization that the most important sense of his being, the sense of hearing, was inexorably failing. He implored his brothers, in case of his early death, to consult his physician, Dr. Schmidt, who knew the secret of his "lasting malady" contracted six years before he wrote the Testament, i.e., in 1796. The etiology of his illness leaves little doubt that the malady was the dreaded "lues," with symptoms including painful intestinal disturbances, enormous enlargement of the pancreas, cirrhosis of the liver, and, most ominously, the porous degeneration of the roof of the cranium, observ-

able in the life mask of 1812 and clearly shown in the photograph of Beethoven's skull taken when his body was exhumed in 1863. However, the impairment of his hearing may have had an independent cause: an otosclerosis, resulting in the shriveling of the auditory nerves and concomitant dilation of the accompanying arteries. Externally, there were signs of tinnitus, a constant buzzing in the ears, about which Beethoven complained. His reverential biographer A.W. Thayer states plainly in a letter dated Oct. 29, 1880, that it was known to several friends of Beethoven that the cause of his combined ailments was syphilis.

To the end of his life Beethoven hoped to find a remedy for his deafness among the latest "scientific" medications. His *Konversationshefte* bear a pathetic testimony to these hopes; in one, dated 1819, he notes down the address of a Dr. Mayer, who treated deafness by "sulphur vapor" and a vibration machine. By tragic irony, Beethoven's deafness greatly contributed to the study of his personality, thanks to the existence of the "conversation books" in which his interlocutors wrote down their questions and Beethoven replied, a method of communication which became a rule in his life after 1818. Unfortunately, Beethoven's friend and amanuensis, Anton Schindler, altered or deleted many of these; it seems also likely that he destroyed Beethoven's correspondence with his doctors, as well as the recipes which apparently contained indications of treatment by mercury, the universal medication against venereal and other diseases at the time.

It is remarkable that under these conditions Beethoven was able to continue his creative work with his usual energy; there were few periods of interruption in the chronology of his list of works, and similarly there is no apparent influence of his moods of depression on the content of his music; tragic and joyful musical passages had equal shares in his inexhaustible flow of varied works. On April 5, 1803, Beethoven presented a concert of his compositions in Vienna at which he was soloist in his Third Piano Concerto; the program also contained performances of his Second Sym. and of the oratorio *Christus am Oelberge*. On May 24, 1803, he played in Vienna the piano part of his Violin Sonata, op.47, known as the *Kreutzer Sonata*, although Kreutzer himself did not introduce it; in his place the violin part was taken over by the mulatto artist George Bridgetower. During the years 1803 and 1804 Beethoven composed his great Sym. No. 3, in E-flat major, op.55, the *Eroica*. It has an interesting history. Beethoven's disciple Ferdinand Ries relates that Beethoven tore off the title page of the MS of the score orig. dedicated to Napoleon, after learning of his proclamation as Emperor of France in 1804, and supposedly exclaimed, "So he is a tyrant like all the others after all!" Ries reported this story shortly before his death, some 34 years after the composition of the *Eroica*, which throws great doubt on its credibility. Indeed, in a letter to the publishing firm of Breitkopf & Härtel, dated Aug. 26, 1804, long after Napoleon's proclamation of Empire, Beethoven still refers to the title of the work as "really Bonaparte." His own copy of the score shows that he crossed out the designation "Intitulata Bonaparte," but allowed the words written in pencil, in German, "Geschrieben auf

Bonaparte" to stand. In Oct. 1806, when the first ed. of the orch. parts was publ. in Vienna, the sym. received the title "Sinfonia eroica composta per festeggiare il sovvenire d'un grand' uomo" ("heroic sym., composed to celebrate the memory of a great man"). But who was the great man whose memory was being celebrated in Beethoven's masterpiece? Napoleon was very much alive and was still leading his Grande Armee to new conquests, so the title would not apply. Yet, the famous funeral march in the score expressed a sense of loss and mourning. The mystery remains. There is evidence that Beethoven continued to have admiration for Napoleon. He once remarked that had he been a military man he could have matched Napoleon's greatness on the battlefield. Beethoven and Napoleon were close contemporaries; Napoleon was a little more than a year older than Beethoven.

In 1803 Emanuel Schikaneder, manager of the Theater an der Wien, asked Beethoven to compose an opera to a libretto he had prepared under the title *Vestas Feuer*, but he soon lost interest in the project and instead began work on another opera, based on J.N. Bouilly's *Leonore, ou L'Amour conjugal*. The completed opera was named *Fidelio*, which was the heroine's assumed name in her successful efforts to save her imprisoned husband. The opera was given at the Theater an der Wien on Nov. 20, 1805, under difficult circumstances, a few days after the French army entered Vienna. There were only three performances before the opera was rescheduled for March 29 and April 10, 1806; after another long hiatus a greatly revised version of *Fidelio* was produced on May 23, 1814. Beethoven wrote three versions of the *Overture for Leonore*; for another performance, on May 26, 1814, he revised the *Overture* once more, and this time it was performed under the title *Fidelio Overture*.

An extraordinary profusion of creative masterpieces marked the years 1802–08 in Beethoven's life. During these years he brought out the three String Quartets, op.59, dedicated to Count Razumovsky; the fourth, fifth, and sixth syms.; the Violin Concerto; the Fourth Piano Concerto; the Triple Concerto; the *Coriolan Overture*; and a number of piano sonatas, including the D minor, op.31; No. 2, the *Tempest*; the C major, op.53, the *Waldstein*; and the F minor, op.57, the *Appassionata*. On Dec. 22, 1808, his fifth and sixth syms. were heard for the first time at a concert in Vienna; the concert lasted some four hours. Still, financial difficulties beset Beethoven. The various annuities from patrons were uncertain, and the devaluation of the Austrian currency played havoc with his calculations. In Oct. 1808, King Jerome Bonaparte of Westphalia offered the composer the post of Kapellmeister of Kassel at a substantial salary, but Beethoven decided to remain in Vienna. Between 1809 and 1812, Beethoven wrote his Fifth Piano Concerto; the String Quartet in E-flat major, op.74; the incidental music to Goethe's drama *Egmont*; the seventh and eighth syms.; and his Piano Sonata in E-flat major, op.81a, whimsically subtitled "Das Lebewohl, Abwesenheit und Wiedersehen," also known by its French subtitle, "Les Adieux, l'absence, et le retour." He also added a specific description to the work, "Sonate caractéristique." This explicit characterization was rare with Beethoven; he usually avoided programmatic de-

scriptions, preferring to have his music stand by itself. Even in his Sixth Sym., the *Pastoral*, which bore specific subtitles for each movement and had the famous imitations of birds singing and the realistic portrayal of a storm, Beethoven decided to append a cautionary phrase: "More as an expression of one's feelings than a picture." He specifically denied that the famous introductory call in the Fifth Sym. represented the knock of Fate at his door, but the symbolic association was too powerful to be removed from the legend; yet the characteristic iambic tetrameter was anticipated in several of Beethoven's works, among them the *Appassionata* and the Fourth Piano Concerto. Czerny, who was close to Beethoven in Vienna, claimed that the theme was derived by Beethoven from the cry of the songbird Emberiza, or Emmerling, a species to which the common European goldfinch belongs, which Beethoven may have heard during his walks in the Vienna woods, a cry that is piercing enough to compensate for Beethoven's loss of aural acuity. However that may be, the four-note motif became inexorably connected with the voice of doom for enemies and the exultation of the victor in battle. It was used as a victory call by the Allies in World War II; the circumstance that three short beats followed by one long beat spelled V for Victory in Morse code reinforced its effectiveness. The Germans could not very well jail people for whistling a Beethoven tune, so they took it over themselves as the first letter of the archaic German word "Viktoria," and trumpeted it blithely over their radios. Another famous nicknamed work by Beethoven was the *Emperor Concerto*, a label attached to the Fifth Piano Concerto, op.73. He wrote it in 1809, when Napoleon's star was still high in the European firmament, and some publicist decided that the martial strains of the music, with its sonorous fanfares, must have been a tribute to the Emperor of the French. Patriotic reasons seemed to underlie Beethoven's designation of his Piano Sonata, op.106, as the *Hammerklavier Sonata*, that is, a work written for a hammer keyboard, or fortepiano, as distinct from harpsichord. But all of Beethoven's piano sonatas were for fortepiano; moreover, he assigned the title *Hammerklavier* to each of the 4 sonatas, namely opp. 101, 106, 109, and 110, using the old German word for fortepiano; by so doing, he desired to express his patriotic consciousness of being a German.

Like many professional musicians, Beethoven was occasionally called upon to write a work glorifying an important event or a famous personage. Pieces of this kind seldom achieve validity, and usually produce bombast. Such a work was Beethoven's *Wellingtons Sieg oder Die Schlacht bei Vittoria*, celebrating the British victory over Joseph Bonaparte, Napoleon's brother who temporarily sat on the Spanish throne. In 1814 Beethoven wrote a cantata entitled *Der glorreiche Augenblick*, intended to mark the "glorious moment" of the fall of his erstwhile idol, Napoleon.

Personal misfortunes, chronic ailments, and intermittent quarrels with friends and relatives preoccupied Beethoven's entire life. He ardently called for peace among men, but he never achieved peace with himself. Yet he could afford to disdain the attacks in the press; on the margin of a critical but justified review of his

*Wellington's Victory*, he wrote, addressing the writer: "You wretched scoundrel! What I excrete [he used the vulgar German word *scheisse*] is better than anything you could ever think up!"

Beethoven was overly suspicious; he even accused the faithful Schindler of dishonestly mishandling the receipts from the sale of tickets at the first performance of the Ninth Sym. He exaggerated his poverty; he possessed some shares and bonds which he kept in a secret drawer. He was untidy in personal habits: he often used preliminary drafts of his compositions to cover the soup and even the chamber pot, leaving telltale circles on the MS. He was strangely naive; he studiously examined the winning numbers of the Austrian government lottery, hoping to find a numerological clue to a fortune for himself. His handwriting was all but indecipherable. An earnest Beethoveniac spent time with a microscope trying to figure out what kind of soap Beethoven wanted his housekeeper to purchase for him; the scholar's efforts were crowned with triumphant success: the indecipherable word was *gelbe*—Beethoven wanted a piece of yellow soap. Q.E.D. The copying of his MSS presented difficulties; not only were the notes smudged, but sometimes Beethoven even failed to mark a crucial accidental. A copyist said that he would rather copy 20 pages of Rossini than a single page of Beethoven. On the other hand, Beethoven's sketchbooks, containing many alternative drafts, are extremely valuable, for they introduce a scholar into the inner sanctum of Beethoven's creative process.

Beethoven had many devoted friends and admirers in Vienna, but he spent most of his life in solitude. Carl Czerny reports in his diary that Beethoven once asked him to let him lodge in his house, but Czerny declined, explaining that his aged parents lived with him and he had no room for Beethoven. Deprived of the pleasures and comforts of family life, Beethoven sought to find a surrogate in his nephew Karl, son of Caspar Carl Beethoven, who died in 1815. Beethoven regarded his sister-in-law as an unfit mother; he went to court to gain sole guardianship over the boy; in his private letters, and even in his legal depositions, he poured torrents of vilification upon the woman, implying even that she was engaged in prostitution. In his letters to Karl he often signed himself as the true father of the boy. In 1826 Karl attempted suicide; it would be unfair to ascribe this act to Beethoven's stifling avuncular affection; Karl later went into the army and enjoyed a normal life.

Gallons of ink have been unnecessarily expended on the crucial question of Beethoven's relationships with women. That Beethoven dreamed of an ideal life companion is clear from his numerous utterances and candid letters to friends, in some of which he asked them to find a suitable bride for him. But there is no inkling that he kept company with any particular woman in Vienna. Beethoven lacked social graces; he could not dance; he was unable to carry on a light conversation about trivia; and behind it all there was the dreadful reality of his deafness. He could speak, but could not always understand when he was spoken to. With close friends he used an unwieldy ear trumpet; but such contrivances were obviously unsuitable in a social

gathering. There were several objects of his secret passions, among his pupils or the society ladies to whom he dedicated his works. But somehow he never actually proposed marriage, and they usually married less hesitant suitors. There remains the famous letter Beethoven addressed to an "unsterbliche Geliebte," the "Immortal Beloved," but her identity remains a matter of much controversy among Beethoven scholars. See G. Altman, *Beethoven: Man of His World: Undisclosed Evidence for His Immortal Beloved* (Tallahassee, 1996).

The so-called third style of Beethoven was assigned by biographers to the last 10 or 15 years of his life. It included the composition of his monumental Ninth Sym., completed in 1824 and first performed in Vienna on May 7, 1824; the program also included excerpts from the *Missa Solemnis* and *Die Weihe des Hauses*. It was reported that Caroline Unger, the contralto soloist in the *Missa Solemnis*, had to pull Beethoven by the sleeve at the end of the performance so that he would acknowledge the applause he could not hear. With the Ninth Sym., Beethoven completed the evolution of the symphonic form as he envisioned it. Its choral finale was his manifesto addressed to the world at large, to the text from Schiller's ode *An die Freude*. In it, Beethoven, through Schiller, appealed to all humanity to unite in universal love. Here a musical work, for the first time, served a political ideal. Beethoven's last string quartets, opp. 127, 130, 131, and 132, served as counterparts of his last sym. in their striking innovations, dramatic pauses, and novel instrumental tone colors.

In Dec. 1826, on his way back to Vienna from a visit in Gneixendorf, Beethoven was stricken with a fever that developed into a mortal pleurisy; dropsy and jaundice supervened to this condition; surgery to relieve the accumulated fluid in his organism was unsuccessful, and he died on the afternoon of March 26, 1827. It was widely reported that an electric storm struck Vienna as Beethoven lay dying; its occurrence was indeed confirmed by the contemporary records in the Vienna weather bureau, but the story that he raised his clenched fist aloft as a gesture of defiance to an overbearing Heaven must be relegated to fantasy; he was far too feeble either to clench his fist or to raise his arm. The funeral of Beethoven was held in all solemnity.

Beethoven was memorialized in festive observations of the centennial and bicentennial of his birth, and of the centennial and sesquicentennial of his death. The house where he was born in Bonn was declared a museum. Monuments were erected to him in many cities. Commemorative postage stamps bearing his image were issued not only in Germany and Austria, but in Russia and other countries. Streets were named after him in many cities of the civilized world, including even Los Angeles.

Beethoven's music marks a division between the Classical period of the 18<sup>th</sup> century, exemplified by the great names of Mozart and Haydn, and the new spirit of Romantic music that characterized the entire course of the 19<sup>th</sup> century. There are certain purely external factors that distinguish these two periods of musical evolution; one of them pertains to sartorial matters. Music before Beethoven was *Zopfmusik*, pigtail music. Haydn and

Mozart are familiar to us by portraits in which their heads are crowned by elaborate wigs; Beethoven's hair was by contrast luxuriant in its unkempt splendor. The music of the 18<sup>th</sup> century possessed the magnitude of mass production. The accepted number of Haydn's sym., according to his own count, is 104, but even in his own catalogue Haydn allowed a duplication of one of his symphonic works. Mozart wrote about 40 sym. during his short lifetime. Haydn's sym. were constructed according to an easily defined formal structure; while Mozart's last sym. show greater depth of penetration, they do not depart from the Classical convention. Besides, both Haydn and Mozart wrote instrumental works variously entitled cassations, serenades, divertimentos, and suites, which were basically synonymous with sym. Beethoven's sym. were few in number and mutually different. The first and second sym. may still be classified as *Zopfmusik*, but with the Third Sym. he entered a new world of music. No sym. written before had contained a clearly defined funeral march. Although the Fifth Sym. had no designated program, it lent itself easily to programmatic interpretation. Wagner attached a bombastic label, "Apotheosis of the Dance," to Beethoven's Seventh Sym. The Eighth Sym. Beethoven called his "little sym.," and the Ninth is usually known as the *Choral* sym. With the advent of Beethoven, the manufacture of sym. en masse had ceased; Schumann, Brahms, Tchaikovsky, and their contemporaries wrote but a few sym. each, and each had a distinctive physiognomy. Beethoven had forever destroyed *Zopfmusik*, and opened the floodgates of the Romantic era. His music was individual; it was emotionally charged; his *Kreutzer Sonata* served as a symbol for Tolstoy's celebrated moralistic tale of that name, in which the last movement of the sonata leads the woman pianist into the receptive arms of the concupiscent violinist. But technically the sonata is very difficult for amateurs to master, and Tolstoy's sinners were an ordinary couple in old Russia.

Similarly novel were Beethoven's string quartets; a musical abyss separated his last string quartets from his early essays in the same form. Trios, violin sonatas, cello sonatas, and the 32 great piano sonatas also represent evolutionary concepts. Yet Beethoven's melody and harmony did not diverge from the sacrosanct laws of euphony and tonality. The famous dissonant chord introducing the last movement of the Ninth Sym. resolves naturally into the tonic, giving only a moment's pause to the ear. Beethoven's favorite device of pairing the melody in the high treble with triadic chords in close harmony in the deep bass was a peculiarity of his style but not necessarily an infringement of the Classical rules. Yet contemporary critics found some of these practices repugnant and described Beethoven as an eccentric bent on creating unconventional sonorities. Equally strange to the untutored ear were pregnant pauses and sudden modulations in his instrumental works. Beethoven was not a contrapuntist by taste or skill. With the exception of his monumental *Grosse Fuge*, composed as the finale of the String Quartet, op.133, his fugal movements were usually free canonic imitations. There is only a single instance in Beethoven's music of the crab movement, a variation achieved by running the

theme in reverse. But he was a master of instrumental variation, deriving extraordinary transformations through melodic and rhythmic alterations of a given theme. His op.120, 33 variations for piano on a waltz theme by the Viennese publisher Diabelli, represents one of the greatest achievements in the art.

When Hans von Bülow was asked which was his favorite key signature, he replied that it was E-flat major, the tonality of the *Eroica*, for it had three flats: one for Bach, one for Beethoven, and one for Brahms. Beethoven became forever the second B in popular music books.

The literature on Beethoven is immense. The basic catalogues are those by G. Kinsky and H. Halm, *Das Werk Beethovens: Thematisch-Bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, publ. in Munich and Duisburg in 1955, and by W. Hess, *Verzeichnis der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens*, publ. in Wiesbaden in 1957. Beethoven attached opus numbers to most of his works, and they are essential in a catalogue of his works.

**WORKS: ORCH.:** 9 sym.: No. 1, in C major, op.21 (Vienna, April 2, 1800), No. 2, in D major, op.36 (1801–02; Vienna, April 5, 1803), No. 3, in E-flat major, op.55, *Eroica* (1803–04; Vienna, April 7, 1805), No. 4, in B-flat major, op.60 (1806; Vienna, March 5, 1807), No. 5, in C minor, op.67 (sketches from 1803; 1807–08; Vienna, Dec. 22, 1808), No. 6, in F major, op.68, *Pastoral* (sketches from 1803; 1808; Vienna, Dec. 22, 1808), No. 7, in A major, op.92 (1811–12; Vienna, Dec. 8, 1813), No. 8, in F major, op.93 (1812; Vienna, Feb. 27, 1814), and No. 9, in D minor, op.125, *Choral* (sketches from 1815–18; 1822–24; Vienna, May 7, 1824); also a fragment of a Sym. in C minor, Hess 298 from the Bonn period. Sketches for the 1<sup>st</sup> movement of a projected 10<sup>th</sup> Sym. were realized by Barry Cooper and performed under the auspices of the Royal Phil. Soc. in London on Oct. 18, 1988.

**INCIDENTAL MUSIC:** Overture to Collin's *Coriolan*, in C minor, op.62 (1807; Vienna, March 1807); *Egmont*, op.84, to Goethe's drama (with overture; 1809–10; Vienna, June 15, 1810); *Die Ruinen von Athen*, op.113, to Kotzebue's drama (with overture; 1811; Pest, Feb. 10, 1812); *König Stephan*, op.117, to Kotzebue's drama (with overture; 1811; Pest, Feb. 10, 1812); *Triumphal March* in C major for Kuffner's *Tarpeja* (March 26, 1813); music to Duncker's drama *Leonore Prohaska* (1815); Overture in C major, op.124, to Meisl's drama *Die Weihe des Hauses* (Vienna, Oct. 3, 1822).—Further overtures: 4 overtures written for the opera *Leonore*, later named *Fidelio*: *Leonore* No. 1, in C major, op.138 (1806–07; Feb. 7, 1828), *Leonore* No. 2, op.72a (1804–05; Vienna, Nov. 20, 1805), *Leonore* No. 3, op.72b (1805–06; Vienna, March 29, 1806), and *Fidelio*, op.72c (Vienna, May 26, 1814); *Namensfeier* in C major, op.115 (1814–15; Vienna, Dec. 25, 1815).

**OTHER WORKS FOR ORCH. OR WIND BAND:** 12 Minuets, WoO 7 (1795); 12 German Dances (1795); 12 Contredances (1802?); March "für die böhmische Landwehr" in F major (1809); March in F major (1810); Polonaise in D major, WoO 21 (1810); Écossaise in D major (1810); Écossaise in G major (1810); *Wellingtons Sieg oder Die Schlacht bei Vittoria* (also known as the *Battle sym.*), op.91 (1813; Vienna, Dec. 8, 1813); March in D major (1816); *Gratulations-Menuet* in E-flat major, WoO 3 (Nov. 3, 1822); March with Trio in C major (1822?).

**BALLET:** *Ritterballett* (1790–91; Bonn, March 6, 1791); *Die Geschöpfe des Prometheus*, op.43 (overture, introduction, and 16

numbers; 1800–01; Vienna, March 28, 1801). **WORKS FOR SOLO INSTRUMENTS AND ORCH.:** Piano Concerto in E-flat major (1784); *Romance* in E minor for Piano, Flute, Bassoon, and Orch., Hess 13 (1786; only a fragment extant); Violin Concerto in C major (1790–92; only a portion of the 1<sup>st</sup> movement extant); Oboe Concerto in F major, Hess 12 (1792?–93?; not extant; only a few sketches survive); Rondo in B-flat major for Piano and Orch. (1793; solo part finished by Czerny); Piano Concerto No. 2, in B-flat major, op.19 (probably begun during the Bonn period, perhaps as early as 1785; rev. 1794–95 and 1798; Vienna, March 29, 1795; when publ. in Leipzig in 1801, it was listed as “No. 2.”); Piano Concerto No. 1, in C major, op.15 (1795; rev. 1800; Vienna, Dec. 18, 1795; when publ. in Vienna in 1801, it was listed as “No. 1.”); *Romance* in F major for Violin and Orch., op.50 (1798?; Nov. 1798?); Piano Concerto No. 3, in C minor, op.37 (1800?; Vienna, April 5, 1803); *Romance* in G major for Violin and Orch., op.40 (1801?–02); Triple Concerto in C major for Piano, Violin, Cello, and Orch., op.56 (1803–04; Vienna, May 1808); Piano Concerto No. 4, in G major, op.58 (1805–06; Vienna, March 1807); Violin Concerto in D major, op.61 (Vienna, Dec. 23, 1806; cadenza for the 1<sup>st</sup> movement and 3 cadenzas for the finale; also arranged as a piano concerto in 1807); *Fantasia* in C minor for Piano, Chorus, and Orch., op.80, Choral Fantasy (Vienna, Dec. 22, 1808); Piano Concerto No. 5, in E-flat major, op.73, “Emperor” (1809; Leipzig, 1810; 1<sup>st</sup> Vienna-perf., Nov. 28, 1811); also 11 cadenzas for piano concertos nos. 1–4, and 2 for Mozart’s Piano Concerto No. 20, in D minor, K. 466. **CHAMBER:** 3 piano quartets: E-flat major, D major, and C major (1785); Trio in G major for Piano, Flute, and Bassoon, WoO 37 (1786); Minuet in A-flat major for String Quartet, Hess 33 (1790); Piano Trio in E-flat major (1791); *Allegretto* in E-flat major for Piano Trio, Hess 48 (1790–92); Violin Sonata in A major, Hess 46 (1790–92; only a fragment is extant); *Allegro and Minuet* in G major for 2 Flutes (1792); Octet in E-flat major for 2 Oboes, 2 Clarinets, 2 Horns, and 2 Bassoons, op.103 (1792–93); Variations in F major on Mozart’s “Se vuol ballare” from *Le nozze di Figaro* for Piano and Violin (1792–93); *Rondino* in E-flat major for 2 Oboes, 2 Clarinets, 2 Horns, and 2 Bassoons (1793); Quintet in E-flat major for Oboe, 3 Horns, and Bassoon, Hess 19 (1793); *Rondo* in G major for Piano and Violin (1793–94); String Trio in E-flat major, op.3 (1793; also arranged for Cello and Piano, op.64); 3 piano trios: E-flat major, G major, and C minor, op.1 (1794–95); Trio in C major for 2 Oboes and English Horn, op.87 (1795); String Quintet in E-flat major, op.4 (1795; an arrangement of the Octet, op.103); Variations in C major on Mozart’s “La ci darem la mano” from *Don Giovanni* for 2 Oboes and English Horn (1795); Sextet in E-flat major for 2 Horns, 2 Violins, Viola, and Cello, op.81b (1795); Sextet in E-flat major for 2 Clarinets, 2 Horns, and 2 Bassoons, op.71 (1796); Sonatina in C minor for Piano and Mandolin (1796); *Adagio* in E-flat major for Piano and Mandolin (1796); Sonatina in C major for Piano and Mandolin (1796); *Andante and Variations* in D major for Piano and Mandolin (1796); 6 German Dances for Piano and Violin (1796); 2 cello sonatas: F major and G minor, op.5 (1796); Variations in G major on Handel’s “See the Conquering Hero Comes” from *Judas Maccabaeus* for Piano and Cello (1796); Variations in F major on Mozart’s “Ein Mädchen oder Weibchen” from *Die Zauberflöte* for Piano and Cello, op.66 (1796); Quintet in E-flat major for Piano, Oboe, Clarinet, Horn, and Bassoon, op.16 (1796–97; also arranged for Piano and String Trio); Duet in E-flat major for Viola and Cello (1796–97); Serenade in D major for String Trio, op.8 (1796–97); Trio in B-flat major for Piano, Clarinet or Violin, and Cello, op.11 (1797); 3 string trios: G major, D major, and C minor, op.9 (1797–98); 3

violin sonatas: D major, A major, and E-flat major, op.12 (1797–98); March in B-flat major for 2 Clarinets, 2 Horns, and 2 Bassoons (1798); 6 string quartets: F major, G major, D major, C minor, A major, and B-flat major, op.18 (1798–1800); Septet in E-flat major for Clarinet, Horn, Bassoon, Violin, Viola, Cello, and Double Bass, op.20 (1799–1800); Horn (or Cello) Sonata in F major, op.17 (Vienna, April 18, 1800); Violin Sonata in A minor, op.23 (1800–01); Violin Sonata in F major, op.24, Spring (1800–01); Variations in E-flat major on Mozart’s “Bei Männern, welche Liebe fühlen” from *Die Zauberflöte* for Piano and Cello (1801); Serenade in D major for Flute, Violin, and Viola, op.25 (1801); String Quintet in C major, op.29 (1801); String Quartet in F major, Hess 34 (an arrangement of the Piano Sonata No. 9, in E major, op.14, No. 1; 1801–02); 3 violin sonatas: A major, C minor, and G major, op.30 (1801–02); 14 Variations in E-flat major for Piano, Violin, and Cello, op.44 (sketches from 1792; 1802?); Violin Sonata in A major, op.47, *Kreutzer* (1802–03; Vienna, May 24, 1803); Trio in E-flat major for Piano, Clarinet or Violin, and Cello, op.38 (an arrangement of the Septet, op.20; 1803); Variations in G major on Müller’s “Ich bin der Schneider Kakadu” for Piano, Violin, and Cello, op.121a (1803?; rev. 1816); Serenade in D major for Piano, and Flute or Violin, op.41 (an arrangement of the Serenade in D major, op.25; 1803); *Notturmo* in D major for Piano and Viola, op.42 (an arrangement of the Serenade in D major, op.8; 1803); 3 string quartets: F major, E minor, and C major, op.59, *Razumovsky* (1805–06); Cello Sonata in A major, op.69 (1807–08); 2 piano trios: D major and E-flat major, op.70 (1808); String Quartet in E-flat major, op.74, *Harp* (1809); String Quartet in F minor, op.95, *Serioso* (1810); Piano Trio in B-flat major, op.97, *Archduke* (1810–11); Violin Sonata in G major, op.96 (1812); *Allegretto* in B-flat major for Piano Trio (1812); 3 *equali* for 4 Trombones: D minor, D major, and B-flat major (1812); 2 cello sonatas: C major and D major, op.102 (1815); String Quintet in C minor, op.104 (an arrangement of the Piano Trio, op.1, No. 3; 1817); Prelude in D minor for String Quintet, Hess 40 (1817?); Fugue in D major for String Quintet, op.137 (1817); Movement from an unfinished string quartet (Nov. 28, 1817); 6 National Airs with Variations for Piano, and Flute or Violin, op.105 (1818?); 10 National Airs with Variations for Piano, and Flute or Violin, op.107 (1818); Duet in A major for 2 Violins (1822); String Quartet in E-flat major, op.127 (1824–25); String Quartet in A minor, op.132 (1825); String Quartet in B-flat major, op.130 (with the *Grosse Fuge* as the finale, 1825; *Rondo* finale, 1826); *Grosse Fuge* in B-flat major for String Quartet, op.133 (1825); String Quartet in C-sharp minor, op.131 (1825–26); String Quartet in F major, op.135 (1826); String Quintet in C major, Hess 41 (1826; extant fragment in piano transcription only). **P I A N O S O N A T A S :** E-flat major, F minor, and D major, *Kurfürstensonaten* (1783); F major (1792); No. 1, in F minor, op.2, No. 1 (1793–95); No. 2, in A major, op.2, No. 2 (1794–95); No. 3, in C major, op.2, No. 3 (1794–95); No. 19, in G minor, op.49, No. 1 (1797); No. 20, in G major, op.49, No. 2 (1795–96); No. 4, in E-flat major, op.7 (1796–97); No. 5, in C minor, op.10, No. 1 (1795–97); No. 6, in F major, op.10, No. 2 (1796–97); No. 7, in D major, op.10, No. 3 (1797–98); C major, WoO 51 (fragment; 1797–98); No. 8, in C minor, op.13, *Pathétique* (1798–99); No. 9, in E major, op.14, No. 1 (1798); No. 10, in G major, op.14, No. 2 (1799); No. 11, in B-flat major, op.22 (1800); No. 12, in A-flat major, op.26, Funeral March (1800–01); No. 13, in E-flat major, op.27, No. 1, “quasi una fantasia” (1800–01); No. 14, in C-sharp minor, op.27, No. 2, “quasi una fantasia,” *Moonlight* (1801); No. 15, in D major, op.28, *Pastoral* (1801); No. 16, in G major, op.31, No. 1 (1801–02); No. 17, in D minor, op.31, No. 2, *Tempest* (1801–02); No. 18, in E-flat major, op.31, No. 3

(1801–02); No. 21, in C major, op.53, *Waldstein* (1803–04); No. 22, in F major, op.54 (1803–04); No. 23, in F minor, op.57, *Appassionata* (1804–05); No. 24, in F-sharp minor, op.78 (1809); No. 25, in G major, op.79 (1809); No. 26, in E-flat major, op.81a, “Das Lebewohl, Abwesenheit und Wiedersehen”, also known by its French subtitle, “Les Adieux, l’absence, et le retour” (1809); No. 27, in E minor, op.90 (1814); No. 28, in A major, op.101 (1816); No. 29, in B-flat major, op.106, *Hammerklavier* (1817–18); No. 30, in E major, op.109 (1820); No. 31, in A-flat major, op.110 (1821); No. 32, in C minor, op.111 (1821–22). **Variations For Piano:** 9 Variations in C minor on a March by Dressler (1782); 24 Variations in D major on Righini’s Arietta “Venni amore” (1790–91); 13 Variations in A major on the Arietta “Es war einmal ein alter Mann” from Dittersdorf’s *Das rote Käppchen* (1792); 6 Variations in F major on a Swiss Song (1792?; also for Harp); 12 Variations on the “Menuet à la Viganò” from Haibel’s *Le nozze disturbate* in C major (1795); 9 Variations in A major on the Aria “Quant’ è più bello” from Paisiello’s *La molinara* (1795); 6 Variations in G major on the Duet “Nel cor più non mi sento” from Paisiello’s *La molinara* (1795); 8 Variations in C major on the Romance “Une Fièvre brûlante” from Grétry’s *Richard Coeur de Lion* (1795?); 12 Variations in A major on a Russian Dance from Wranitzky’s *Das Waldmädchen* (1796–97); 10 Variations in B-flat major on the Duet “La stessa, la stessissima” from Salieri’s *Falstaff* (1799); 7 Variations in F major on the Quartet “Kind, willst du ruhig schlafen” from Winter’s *Das unterbrochene Opferfest* (1799); 6 Variations in F major on the Trio “Tandeln und Scherzen” from Süßmayr’s *Soliman II* (1799); 6 Variations in G major on an Original Theme (1800); 6 Variations in F major on an Original Theme, op.34 (1802); 15 Variations and a Fugue in E-flat major on an Original Theme, op.35, *Eroica* (1802); 7 Variations in C major on “God Save the King” (1803); 5 Variations in D major on “Rule Britannia” (1803); 32 Variations in C minor on an Original Theme (1806); 6 Variations in D major on an Original Theme, op.76 (1809); 33 Variations in C major on a Waltz by Diabelli, op.120 (1819; 1823). **Other Works For Piano:** Rondo in C major (1783); Rondo in A major (1783); 2 Preludes through All 12 Major Keys, op.39 (1789; also for Organ); *Allemande* in A major (1793); *Rondo a capriccio* in G major, op.129, “Rage over a Lost Penny” (1795); Fugue in C major, Hess 64 (1795); *Presto* in C minor (1795?); *Allegretto* in C minor (1796–97); *Allegretto* in C minor, Hess 69 (1796–97); Rondo in C major, op.51, No. 1 (1796?–97?); Rondo in G major, op.51, No. 2 (1798?); 7 Bagatelles: E-flat major, C major, F major, A major, C major, D major, and A-flat major, op.33 (1801–02); Bagatelle “Lustig-Traurig” in C major, WoO 54 (1802); *Allegretto* in C major (1803); Andante in F major, “Andante favori” (1803); Prelude in F minor (1804); Minuet in E-flat major (1804); Fantasia in G minor/B-flat major, op.77 (1809); Bagatelle “Für Elise” in A minor (1810); Polonaise in C major, op.89 (1814); Bagatelle in B-flat major (1818); Concert Finale in C major, Hess 65 (1820–21); *Allegretto* in B minor (1821); 11 Bagatelles: G minor, C major, D major, A major, C minor, G major, C major, C major, A minor, A major, and B-flat major, op.119 (1820–22); 6 Bagatelles: G major, G minor, E-flat major, B minor, G major, and E-flat major, op.126 (1823–24); Waltz in E-flat major (1824); *Allegretto quasi andante* in G minor (1825); Waltz in D major (1825); *Écossaise* in E-flat major (1825).—For Piano, 4-Hands: 8 Variations in C major on a Theme by Count Waldstein (1792); Sonata in D major, op.6 (1796–97); 6 Variations in D major on “Ich denke dein” (by Beethoven) (1799–1803); 3 Marches: C major, E-flat major, and D major, op.45 (1803?); an arrangement

of the *Grosse Fuge*, op.133, as op.134 (1826). **VOCAL: Opera:** *Fidelio*, op.72 (1<sup>st</sup> version, 1804–05; Theater an der Wien, Vienna, Nov. 20, 1805; 2<sup>nd</sup> version, 1805–06; Theater an der Wien, March 29, 1806; final version, Kärnthnertheater, Vienna, May 23, 1814); also a fragment from the unfinished opera *Vestas Feuer*, Hess 115 (1803). **Singspiels:** “Germania,” the finale of the pasticcio *Die gute Nachricht* (Kärnthnertheater, April 11, 1814), and “Es ist vollbracht,” the finale of the pasticcio *Die Ehrenpforten* (Kärnthnertheater, July 15, 1815). **Choral:** *Cantate auf den Tod Kaiser Joseph des Zweiten* (1790); *Cantate auf die Erhebung Leopold des Zweiten zur Kaiserwürde* (1790); oratorio, *Christus am Oelberge*, op.85 (Vienna, April 5, 1803; rev. 1804 and 1811); Mass in C major, op.86 (Eisenstadt, Sept. 13, 1807); *Chor auf die verbündeten Fürsten “Ihr weisen Gründer”* (1814); cantata, *Der glorreiche Augenblick*, op.136 (Vienna, Nov. 29, 1814); *Meeresstille und glückliche Fahrt*, op.112, after Goethe (1814–15; Vienna, Dec. 25, 1815); Mass in D major, op.123, *Missa Solemnis* (1819–23; St. Petersburg, April 7, 1824); Opferlied, “Die Flamme lodert” (1822; 2<sup>nd</sup> version, op.121b, 1823–24); Bundeslied, “In allen guten Stunden,” op.122, after Goethe (1823–24); Abschiedsgesang, “Die Stunde schlägt” (1814); Cantata campestre, “Un lieto brindisi” (1814); Gesang der Mönche, “Rasch tritt der Tod,” from Schiller’s *Wilhelm Tell* (1817); Hochzeitslied, “Auf Freunde, singt dem Gott der Ehen” (2 versions; 1819); Birthday Cantata for Prince Lobkowitz, “Es lebe unser theurer Fürst” (1823). **Solo Voices and Orchestral:** Prüfung des Küssens “Meine weise Mutter spricht” for Bass (1790–92); “Mit Mädeln sich vertragen” from Goethe’s *Claudine von Villa Bella* for Bass (1790?–92); Primo amore, scena and aria for Soprano (1790–92); 2 arias: “O welch’ ein Leben” for Tenor and “Soll ein Schuh nicht drücken” for Soprano, for Umlauf’s Singspiel *Die schöne Schusterin* (1795–96); *Ah, perfido!*, scena and aria for Soprano from Metastasio’s *Achille in Sciro*, op.65 (1795–96); *No, non turbarti*, scena and aria for Soprano from Metastasio’s *La tempesta* (1801–02); “Ne’ giorni tuoi felici,” duet for Soprano and Tenor from Metastasio’s *Olimpiade* (1802–03); *Tremate, empi, tremate* for Soprano, Tenor, and Bass, op.116 (1801–02; 1814); *Elegischer Gesang: “Sanft wie du lebstest”* for Soprano, Alto, Tenor, Bass, and String Quartet or Piano, op.118 (1814). **Songs:** More than 80, including the following: *O care selve* (1794); *Opferlied* (1794; rev. 1801–02); *Adelaide*, op.46 (1794–95); 6 Songs, op.48, after Gellert (1802); 8 Songs, op.52 (1790–96); *An die Hoffnung*, op.32 (1805); 6 Songs, op.75 (1809); 4 Ariettas and a Duet for Soprano and Tenor, op.82 (1809); 3 Songs, op.83, after Goethe (1810); *Merkenstein*, op.100 (1814–15); *An die Hoffnung*, op.94 (1815); 6 Songs: *An die ferne Geliebte*, op.98 (1815–16); *Der Mann von Wort*, op.99 (1816); *Der Kuss*, op.128 (1822); arrangements of English, Scottish, Irish, Welsh, Italian, and other folk songs for voice, piano, violin, and cello; numerous canons; etc.

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The standard thematic and bibliographic index of all of Beethoven’s completed publ. works is to be found in G. Kinsky and H. Halm, *Das Werk B.s: Thematisch-*

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**Beffara, Louis-François**, French writer on music; b. Nonancourt, Eure, Aug. 23, 1751; d. Paris, Feb. 2,

1838. He was Commissaire de Police in Paris from 1792 to 1816. He left his rare collection of books and MSS to the city of Paris. Practically all of these were burned during the Commune in 1871, but a few are preserved in the Opéra library and at the Bibliothèque Nationale. He wrote a *Dictionnaire de l'Académie royale de Musique* (seven vols.) and seven vols. of rules and regulations of the Académie (Grand Opéra); also a *Dictionnaire alphabétique des acteurs*, etc. (three vols.), *Tableau chronologique des représentations journalières*, etc. (from 1671), *Dictionnaire alphabétique des tragédies lyriques...non représentées à l'Académie*, etc. (five vols.), and *Dramaturgie lyrique étrangère* (17 vols.).—NS/LK/DM

**Beffroy de Reigny, Louis-Abel**, French dramatist and composer who used the pseudonym *Cousin Jacques*; b. Lâon, Nov. 6, 1757; d. Paris, Dec. 17, 1811. He was one of the principal dramatists during the era of the French Revolution. He wrote many popular stage pieces, including the enormously successful *Nicodemus dans la lune* (Paris, 1790).

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**Beglarian, Eve**, American composer, performer, and audio producer, daughter of **Grant Beglarian**; b. Ann Arbor, July 22, 1958. She studied music at Princeton Univ. (B.A., 1980) and composition at Columbia Univ. (M.A., 1983), and also had private training in conducting with Jacques Louis Monod in N.Y. (1981–84). She began her career as an "uptown" N.Y. composer, but her shift in the mid-1980s to postminimalist practices and the use of vernacular sources moved her more comfortably "downtown" by the early 1990s. With keyboard player Kathleen Supové she performs in the duo twisted tutu, which blends theater with technology. Among her awards are a Rockefeller Foundation Bellagio Center Residency (1995), the Ford Foundation's Asian-Pacific Performance Exchange APPEX Fellowship (1996–97), and a Rockefeller MAP Grant (1998); from 1985 she has also received annual ASCAP Special Awards. Beglarian currently directs and produces audio books of such authors as Stephen King and Anne Rice for Random House and Simon & Schuster. In 2000 she commenced work on her first opera, *The Man in the Black Suit*, to a libretto by the composer and Grethe Barrett Holby after Stephen King.

**WORKS: DRAMATIC: Opera:** *The Man in the Black Suit*, after Stephen King (2001). **Music Theater:** *Medea*, 7 odes for Chorus (N.Y., Oct. 17, 1985); *Maiden Songs: Sappho & Alkman* for Voices, Barbitos, and Clarinet (N.Y., May 14, 1987); *Lupie Montana's Shooting Script* (N.Y., Feb. 28, 1993); *typOpera* for Voices and Electronics, after Kurt Schwitters's *Ur Sonata* (Phoenix, April 30, 1994); *No. You Are Not Alone* for Voices, Keyboard, Guitar, Bass, Drums, and Electronics (N.Y., May 23, 1994); Music for *The Bacchae* for Men's Chorus and Chinese Instrumental Ensemble (Beijing, March 14, 1996); *Hildegurles, or The Order of the Virtues* for 4 Singers and Electronics (1996; rev. 1998; N.Y., July 22, 1998); *Open Secrets* for Architectural Space, Homemade Instruments, and Toy Piano (Troy, N.Y., Nov. 18, 1998); *Animal Magnetism* for Voices, Violin, Reeds, and Electronics (1997–2000; Minneapolis, April 7, 2000); *Forgiveness* for Voices, Pipa, Piri, Percussion, and Electronics (1998–2000;