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Unusual Beethoven Items from the Krasner Collection

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Unusual Beethoven Items from the Krasner Collection

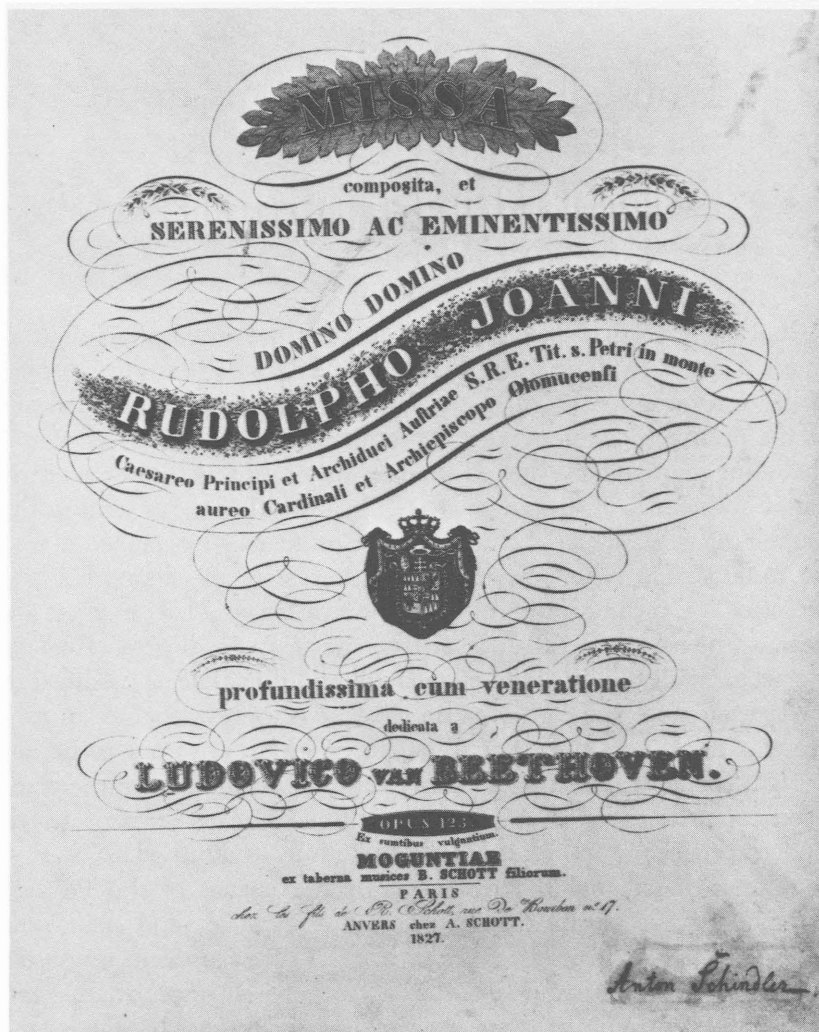
BY DONALD SEIBERT

In 1982 Professor Emeritus Louis Krasner presented a large gift of musical scores to the Syracuse University Libraries from his personal collection. Among the early and rare editions from the seventeenth to the twentieth centuries are a significant number of Beethoven items, including four valuable first editions. In this category the score of the *Missa Solemnis* is of special interest. On the title page is written the name Anton Schindler. Schindler was Beethoven's biographer as well as, to quote *The New Grove Dictionary*, his "secretary, errand boy and factotum". On the caption of the *Benedictus* (page 213), in what appears to be the same hand, is written the tempo indication *Andante con moto*, with the *con moto* crossed out and the *Andante* modified to *molto cantabile e non troppo mosso*, in which form it appears in subsequent editions of the work. This emendation may prove to be important, possibly reflecting a change of mind on the part of the composer. Schindler's signature will have to be verified and other research undertaken before its significance can be fully established.

Also included are first editions in score format of the Pastoral Symphony, five of the String Quartets of Op. 18, and the Triple Concerto. The instrumental layout of the Triple Concerto is unusual when compared to the standardized modern sequence. In the first edition the timpani are at the top, followed by brass, woodwinds, and strings, with the soloists at the bottom. In modern editions the order is: woodwinds, brass, timpani, soloists, and strings.

Professor Krasner has long been an ardent advocate and practitioner of the performance of chamber music, so it is not surprising to find many chamber works represented among his Beethoven holdings. What is surprising and of particular interest is the substantial number of contemporary arrangements.

During the Viennese classical period, the time of Haydn, Mozart, Beethoven, and Schubert, there was a great vogue for the home per-



The title page from the first edition of Beethoven's *Missa Solemnis*, Op. 123. The handwritten *Anton Schindler* had at one time been pasted over by a subsequent owner's name.

formance of works for small ensembles by dedicated and often quite skilled amateurs. String quartets and quintets seem to have been especially popular. Though original works for four or five stringed instruments were plentiful, nevertheless, piano sonatas, piano trios, and other works with piano were often arranged for strings.

Beethoven himself, opposed in general to this practice, declared in a letter of 13 July 1802 to the publishers Breitkopf and Härtel:

The unnatural rage now prevalent to transplant even pianoforte pieces to stringed instruments, instruments so utterly opposite to each other in all respects, ought to come to an end. I insist stoutly that only Mozart could arrange his pianoforte pieces for other instruments, and also Haydn—and, without wishing to put myself in the class of these great men, I assert the same touching my pianoforte sonatas also, since not only would whole passages have to be omitted and changed, but also—things would have to be added, and here lies the obstacle, to overcome which one must either be the master himself or at least have the same skill and inventive power.—I have transcribed only one of my sonatas for string quartet, yielding to great persuasion, and I certainly know that it would not be an easy matter for another to do as well.¹

The sonata to which he refers is Op. 14, no. 1, in E major, which he transcribed for string quartet in F, a half-tone higher.

Not much attention was paid to Beethoven's wishes by the printing trade, at least where money was to be made. A certain Austrian music publisher named Joseph Czerny (no relation to Beethoven's famous pupil Karl) even ventured to arrange the other sonata from Op. 14, the one in G major, for string quartet. This version, which was published in parts around 1815 (well within Beethoven's lifetime), is included in the Krasner collection, which also contains quartet arrangements of the Sonatas Op. 2, 22, 26, and 28, and a string quintet version of the *Sonata Pathétique*. The transcriber of the Sonata, Op. 2, no. 1, even went so far as to substitute a different slow movement, picking the *Andante più tosto Allegretto* from the Violin Sonata, Op. 12, no. 2, as being musically more appropriate or perhaps better suited to a string ensemble than the original.

On 20 October 1802 (the same year as the letter quoted above), Beethoven published a protest in the *Wiener Zeitung* relating to two string quintets which had recently appeared in print:

1. Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, revised and edited by Elliot Forbes (Princeton: Princeton Univ. Press, 1967), 301.

I believe that I owe it to the public and to myself to announce publicly that the two Quintets in C major and E-flat major, of which the first (taken from a symphony of mine [the First]) has been published by Mr. Mollo in Vienna, and the second (taken from my familiar Septet, op. 20), by Mr. Hoffmeister in Leipzig, are not original quintets but transcriptions prepared by the publishers. The making of transcription at the best is a matter against which (in this prolific day of such things) an author must protest in vain; but it is possible at least to demand of the publishers that they indicate the fact on the title page, so that the honor of the author may not be lessened and the public be not deceived. This much to hinder such things in the future. . . .²

The First Symphony and the Septet had been extremely well received by the German public, with the Septet remaining by far Beethoven's most popular instrumental work during his lifetime, a fact which eventually became a source of annoyance to the composer. Of course, the temptation to issue lucrative transcriptions was more than the publishing trade could resist, and the Septet in particular appeared in many arrangements. The very string quintet version against which Beethoven protested is included in Krasner's gift, although in a later issue with the same plate number by C. F. Peters, Hoffmeister's successor. It is worth noting that Beethoven himself subsequently arranged this septet for piano, clarinet or violin, and cello, as his Op. 38, and suggested to Hoffmeister at one time the possibility of issuing the work in an arrangement for seven strings,³ and, at another, as a quintet for flute and strings. Regarding the flute quintet the composer wrote: "This would help the amateur flautists, who have already approached me on the subject, and they would swarm around and feed on it like hungry insects."⁴

The Krasner Collection also includes a string quintet arrangement of the First Symphony, although this seems to be a different version from the one which drew Beethoven's ire. Krasner's was published in a large collection of Beethoven chamber music for strings by Pacini

2. Thayer, *Life of Beethoven*, 302.

3. *Ibid.*, 260.

4. *Ibid.*, 273.

in Paris. A handwritten note in the Pacini edition identifies the arranger as A. Bloudeau.

The gift comprises two other symphony arrangements: a string quintet version of the Fourth and a piano-trio version of the Seventh. It is interesting to learn that Beethoven himself once made a piano-trio transcription of his Second Symphony.

Professor Krasner has also given to Syracuse University four other arrangements for string quintet. There is the Piano Trio, Op. 1, no. 3, in C minor, arranged by Beethoven himself and issued as his Op. 104. And there are transcriptions by Charles Khyrn of Op. 1, no. 1, as well as Op. 11 and Op. 16.

Considerable curiosity and interest attach to these various arrangements for the *Haus-Musik* trade, made mostly during Beethoven's lifetime. It seems likely that none of them has been played since the early nineteenth century. Home music-making has largely vanished, having been replaced by the ubiquitous phonograph and radio. Nevertheless, it seems quite likely that these transcriptions are enjoyable to perform and pleasing to listen to. It would be wonderful to think of ensembles, whether professional or merely enthusiastic, seeking to play them again.



In the list below, an effort has been made to provide a fairly accurate "mirror" of the title pages in Krasner's Beethoven gift. Capitalization and punctuation follow those in the scores, and line endings are indicated with slashes. Data appearing out of sequence in the lower corners of title pages are preceded in the list by [l.:] for left or [r.:] for right. However, it has not been deemed necessary to reproduce such typographic niceties as italics and superscript letters.

Most of the supplied dates are from Georg Kinsky, *Das Werk Beethovens: thematisch-bibliographisches Verzeichnis* (Munich, 1955). Also used as dating tools were Otto Erich Deutsch, *Musikverlags Nummern* (Berlin, 1961); Cecil Hopkinson, *A Dictionary of Parisian Music Publishers 1700-1950* (London, 1954); and three studies by Alexander

Weinmann: 1) "Vollständiges Verlagsverzeichnis der Musikalien des Kunst- und Industrie Comptoirs in Wien, 1801-1819" (in *Studien zur Musikwissenschaft* 22, 1955); 2) *Vollständiges Verlagsverzeichnis Artaria & Comp.* 2 ergänzte Aufl. (Vienna, 1978); and 3) *Verlagsverzeichnis Johann Traeg (und Sohn)*. 2. vermehrte und verbesserte Aufl. (Vienna, 1973).

Opus 1

early
edition

TROIS TRIOS / pour / Le Piano-Forté / Violon et
Violoncelle / composés par / L. VAN BEETHOVEN.
/ Oeuvre l. liv 1[-3] / . . . / A BONN chez N. Sim-
rock. / No. 37.

3 parts (51, 21, 17p.) 25x34cm.

1797

Opus 1,

No. 1

arr.
string
quintet

QUINTOUR / pour / 2 Violons, 2 Violes & Violon-
cello / arrangé d'après [sic] un Trio p. le P. F. V. &
Basse in Es / de / LOUIS van BEETHOVEN / par /
Charles Khym / À Vienne & Pest / Au Magazin de J.
Riedl. / [l.:] 761.

5 parts (9, 7, 4, 5, 5p.) 33cm.

1815 (Weinmann 1)

Opus 4

arr.
piano
trio

GRANDE SONATE / pour le Forte-Piano / avec
Violon et Basse obligé / tiré [sic] du grand Quintetto
op. 4. / composée / par / LOUIS van BEETHOVEN /
à Vienna / chez Artaria et Comp. / [l.:] 1818.

3 parts (22, 8, 7p.) 26x34cm.

1806 (Weinmann 2)

Opus 11

arr.
string
quintet

QUINTETTO / pour / 2 Violons, 2 Altos et Violon-
cello / arrangé d'après un Trio / de / Louis van Bee-
thoven / par / CHARLES KHYM. / À VIENNE et
PEST / au Bureau d'Industrie. / [l.:] 672.

5 parts (8, [6], 5, 4, 5p.) 33cm.

1810 or 1811

Opus 13

early
edition

Grande Sonate / PATHÉTIQUE / pour le / Clavecin
ou Pianoforte / composée et dédiée / À SON AL-

TESSE MONS^r LE PRINCE / CHARLES DE LICH-
NOWSKY / par / LOUIS VAN BEETHOVEN / Op.
13. / Vienne / Au Magasin de l'imprimerie chimique
I. R. priv. sur le Graben. / No. 953. . . .
15p. 26x36cm.
ca. 1810 (Deutsch)

Opus 13
arr.
string
quintet

QUINTETTO / pour / 2 Violons, 2 Altos, / et Vio-
loncelle / composé / par / LOUIS VAN BEE-
THOVEN / arrangé d'après [sic] la Sonate path: /
Oeuvre XIII. / à Vienne chez Hoffmeister. / [l.:] 340
5 parts (7, 4, 4, 4, 4p.) 33cm.
1805

Opus 14,
No. 2
arr.
string
quartet

QUATOUR / pour / Deux Violons, Alto & Violon-
celle / arrangé / d'après une SONATE de l'Oeuvre 14
/ de L. v. BEETHOVEN / et dédié / à Monsieur
Théodore Müller / par / Joseph Czerny / Vienne,
chez Jean Traeg. / [l.:] 574.
4 parts (5, 4, 4, 4p.) 34cm.
1813 (Weinmann 3)

Opus 16
arr.
string
quintet

Quintour / pour / 2. Violons 2. Altos & Violoncelle
/ arrangé d'après [sic] le Grande Quintour / pour le
Clavecin / & / quatre Instruments à Vent / de / Louis
van Beethoven / par / Charles Khym / à Vienne chez
Louis Maisch / [l.:] No. 416.
5 parts (7, 5, 5, 4, 5p.) 33cm.
1813

Opus 18
first
edition
in score
format

PARTITIONS / des / 6 premiers Quatours / (Oeuvre
18.) / pour / deux Violons, / Alto et Violoncelle, /
composés par / L. VAN BEETHOVEN. / No 2.
[-No 6.] / [thematic incipit] / [l.:] No 5263. [-5267.]
[r.:] Prix f.1. / A Offenbach s/m, chez Jean André.
5 scores (26, 28, 27, 27, 27p.) 25cm.
1829
No. 1 is lacking.

- Opus 20
arr.
string
quintet
- QUINTETTO / pour / 2 Violons, 2 Violes et Violoncelle / composée / par / L. v. BEETHOVEN. / Oeuv. 20. No 1. [-2.] . . . / LEIPZIG, / au Bureau de Musique de C. F. Peters.
2 sets of 5 parts (No. 1: 7, 4, 4, 4, 3p.; No. 2: 7, 4, 4, 3, 3p.) 34cm.
Pl. no. 110, 111. First issued in 1802 by Hoffmeister; this is a reissue by Hoffmeister's successor, dating from after 1814, with only the title page changed.
- Opus 56
first
edition
in score
format
- Grand / Concerto / CONCERTANT / pour / Piano Violon et Violoncelle / avec accompagnement d'Orchestre / composé et dédié / A Son Altesse Sérénissime / le Prince de Lobkowitz / PAR / L. VAN BEETHOVEN / Oeuvre 56 / PARTITION / (ou Pianoforte Seul.) / [l.:] No 383 [r.:] Priz de Suscription fl: 3. / [r.:] ou 1 Th: 16ggr. / Francfort s/M / chez Fr: Ph: Dunst.
score (123p.) 34cm.
Pl. no. 413. 1836
Cover title: Collection Complète / des / CONCERTES / L. v. Beethoven / Partitions / No 4. / Francfort s/m chez Fr: Ph: Dunst.
- Opus 60
arr.
string
quintet
- QUINTETTO / pour / 2. Violons, 2. Altos. & Violoncello / arrangé d'après la / IVme SINFONIE / de / L. van Beethoven / No 2 / À VIENNE ET PESTH / au Magazin de J. Riedl / [l.:] 609.
5 parts (12, 11, 11, 11, 11p.) 34 cm.
First issued in 1809 by Kunst- und Industriekontor (Kinsky); this is a reissue by Riedl, who continued the firm's publishing activities between 1814 and 1819. Most likely, only the title page is changed.
- Opus 68
first
edition
in score
format
- Sixième / SINFONIE / PASTORALE / in fa majeur: / F DUR / de / Louis van Beethoven. / Oeuvre 68. / Partition. / Propriété des Editeurs / Prix 3 Thlr. / à _

Leipsic, / Chez Breitkopf & Härtel.
score (188p.) 26cm.
Pl. no. 4311. 1826

Opus 92
arr.
piano
trio

Siebente / GROSSE SINFONIE / in A dur / von /
Ludwig VAN Beethoven / 92tes Werk. / Für das
Piano-Forte, Violine und Violonzello eingerichtet. /
Eigenthum des Verlegers. / WIEN / im Verlag bei
Tobias Haslinger. / so wie auch zu haben: / in Leipzig
bey Breitkopf und Härtel—C. F. Peters—Fr. Hoff-
meister, / . . . / [l.:] No 2565.
3 parts (piano: 36p. 25x34cm.; violin and cello:
each 13p. 33cm.)
1817 (Deutsch)

Opus 104
early
issue
from first
edition
plates

QUINTET / für / 2 Violinen, 2 Bratschen / und
Violonzell / von / Ludwig van Beethoven / nach
einem seiner schönsten Trios fürs Piano-Forte /
von ihm, selbst frey bearbeitet, und neu eingerich-
tet. / Eigenthum der Verleger. / Wien bey Artaria
und Comp. / [l.:] No 2573
5 parts (11, 9, 7, 7, 7p.) 33cm.
First edition issued in 1819; this is a reissue from
the following year with only the title page
changed.

Opus 123
first
edition

MISSA / composita, et / SERENISSIMO AC EMI-
NENTISSIMO / DOMINO DOMINO / RUDOL-
PHO JOANNI / Caesareo Principi et Archiduci Aus-
triae S.R.E. Tit. s. Petri in monte / aureo Cardinali
et Archiepiscopo Olomucensi / [coat of arms] / pro-
fundissima cum veneratione / dedicata a / LUDOV-
ICO VAN BEETHOVEN. / OPUS 123. / Ex sumti-
bus vulgantium. / MOGUNTIAE / ex taberna
musices B. SCHOTT filiorum. / PARIS / chez les fils
de B. Schott, rue De Bourbon no. 17. / ANVERS
chez A. Schott. / 1827.
score (299p.) 33cm.
Pl. no. 2346

Opus 125

early
issue
from
first
edition
plates

Sinfonie / mit Schluss-Chor über Schillers Ode: "An die Freude" / für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, / componirt und / SEINER MAJESTÄET dem KÖNIG von PREUSSEN / [coat of arms] / FRIEDRICH WILHELM III. / in tiefster Ehrfurcht zugeeignet / von / Ludwig van Beethoven. / 125tes Werk. / Eigenthum der Verleger. / Mainz und Paris, / bey B. Schotts Söhnen. Antwerpen, bey A. Schott.

score (226p.) 34cm.

Pl. no. 2322. First edition issued in August 1826; this is a later issue without the list of subscribers.

The plate number assigned this work was originally 2321. Evidence of this may be noted at the foot of many pages, where the "1" has been engraved over with a "2".

string
trios,
quartets,
quintets,
original
and arr.

COLLECTION / Complète / ET TRÈS SOIGNÉE / des OEuvres / de / BEETHOVEN / Savoir: 7 TRIOS, 18 QUATOURS & 5 QUINTETTI. / Pour Violon, Viola et Violoncelle / Na. Chaque morceau de musique portera les mouvems. métronome indiqués par l'Auteur. / [l.:] Marquerie fils - fecit. / [r.:] PRIX 120f. / à Paris / au Magasin de Musique de Pacini, Boulevard Italien, No. 11. / 2000

5 parts (247, 169, 209, 38, 196p.) 34cm.

Pl. nos. 2001-2006. Published between 1820 (ca.) and 1846 (Hopkinson). Includes thematic catalogue and portrait of Beethoven. Contains the Trios for Violin, Viola and Cello, Op. 3 and 9, and the Serenade, Op. 8, plus arrangements for string trio of the Sonata for Violin and Piano, Op. 24, and the Trio for 2 Oboes and English Horn, Op. 87; the String Quartets Op. 18, 59, 74, and 95 plus arrangements for string quartet of the Piano Sonatas Op. 2, 22, 26, and 28, and the Sonata for Violin and Piano, Op. 24; the String

Quintets Op. 4, 29 and 104, plus arrangements for string quintet of the Symphony No. 1 and the Septet, Op. 20.

In the quartet arrangement of the Piano Sonata, Op. 2, no. 1, the *Andante* has been replaced by the *Andante più tosto Allegretto* movement of the Sonata for Violin and Piano, Op. 12, no. 2.

A handwritten note attached to the verso of the title page in the first violin part states that the quartet arrangements of the piano sonatas and the quintet arrangement of the symphony are by A. Bloudeau.