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The Etude Magazine: 1883-1957

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Volume 21, Number 04 (April 1903)

Winton J. Baltzell

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The ETUDE

VOL. XXI.

PHILADELPHIA, PA., APRIL, 1902.

NO. 4.



LUDWIG VAN BEETHOVEN

December 16 1770

By LOUIS C. ELSON

March 26, 1827

In the first place, the name is "van Beethoven," and not "van Beetoven," as it is often misquoted right in this ever name to be. It is not just the person, for the German "van" is indicative of birth, while the Dutch "van" is and always is. This error once led to the belief of a trial in which Beethoven was sentenced to the work which died with some commencing the arbitrary only. When the judge asked Beethoven for his point of writing to tell: "It is here and here!" pointing to his head and his heart. The judge promptly said the man is a lawyer court.

England.

There is some doubt about the date of Beethoven's birth, beginning varying between the 17th and 17th of December, 1770, but probably is done at the former. Beethoven himself believed that he was born in 1771, but, although he strongly maintained this, it has been thoroughly disproved. The father, Johann van Beethoven, was a lower singer in the choir of the Elector of Bonn, and was a dissipated drunk, a confirmed one. Beethoven inherited his musical qualities and his sturdy character from his grandfather on the paternal side, who was a good musician, a keen singer and a musical composer. Beethoven's mother was of low rank, the daughter of a cook, but she seems to have been a good and thrifty person, and her conservatism was the best possible counterpoise against the temptations of the life of the family.

Naturally the childhood of the lad was not of the brightest. His father had need of the pecuniary means of Leopold. His need in exhibiting the musical proficiency of an son and determined to make of his young Louis a carefully profitable prodigy. It was impossible to do this, for the young Beethoven was a plant of somewhat slow and stunted growth, but the father's obstinate efforts at forcing the boy's musical progress failed to make his younger days most miserable. The father had a fond companion named Zelter, an opera singer, and this previous pupil expatriated the earliest studies of Beethoven as a most despicable manner, sometimes during long periods of poverty, sometimes forgetting this young pupil in the joys of the tavern. Hence such circumstances lay ever in wait to take the place and to steadily deplete his mental studies.

Matters changed greatly when Van den Eiden, the

most organist, and Zelter, the eminent composer, took charge of Beethoven's musical training. Zelter, in particular, seems to have succeeded a love of art in the lad, and assisted for him the teacher of Bach. He wrote some very fine compositions in order



BEETHOVEN AS TWO MONTHS OLD. (Zelter.)

gated, under Zelter's instruction. These efforts drew the attention of the Elector toward him, and by the influence of this prince he was sent to Vienna to complete his studies. It is stated, but not fully proved, that Mozart gave him lessons, and on leaving the lad (now seventeen years old) improviser profited his young greatness with great satisfaction.

Death.

The death of his mother spared the young composer to return abruptly to Bonn, where the domestic part of his life followed. The father had gone from his

in Vienna, and that the mother's excessive influence was going to result in an utterly unpropitious issue. It was finally found necessary for the Elector to decree that part of the salary of his tutor should be paid to the son, in order that the Beethovens family might not seem to suffer starvation. In these days, however, it is almost to his twenty-second year, we find the young Beethoven carrying full responsibilities of the family upon his shoulders. More than were did he manage to get his father out of the hands of the police who had arrested him for drunkenness. At last, in 1793, this and great relief, "it is a great loss in the tax as a price," says the student in his report of the event to the Elector.

Education.

With such accidents, with such surroundings, with such responsibilities, it will be understood that Beethoven was not only not very much in his nature, if he had inherited several abilities he had also become heir to physical infirmities— from the dissipated state of his family, and the fortune of darkness which was to come to him in youth had his early years never to be less.

His education, too, was quite unprofitable outside of the fact of musical study. He had received his elementary studies, together with a little Latin, in the public school of Bonn, but nothing more than the self to come under the influence of Beethoven's own teaching, although a certain Beethoven is said to have taught him a little French and Italian in his childhood. The knowledge with the one language was the first of many which Beethoven made among the university. It speaks much for the power of Beethoven's personality that, in spite of the most unorthodox ways, with constant most unorthodox, with a temper that was setting him this arbitrary, he was yet able to hold the friendship of great persons, most of them of very high rank.

He sought at the house of the now Countess of Bonn, and the daughter, Elise, instructed him in her letters, though he has become acquainted with the names of Goethe and French poetry.

It is a pity that Shakespeare seems not to have been included in this course, for we believe that Beethoven would have given the world the greatest musical actings of the English poet.

In Bonn Beethoven also made the acquaintance, and soon was the friendship of Count Waldstein, who assisted him in many ways. It was probably Count Waldstein who was the moving force toward the second journey to Vienna, the Elector seems to have prevented the step, but it is not likely that he was moved to it by his own will. In the second visit, which really proved to be a permanent change

of which were Beethoven's early attempts to blend his compositions with the style of Haydn.

It was not until the days long after his death that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized.

His Friends

There were many who loved and admired Beethoven, but it was not until the genius was recognized that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized.

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An analysis of the character of Beethoven would naturally lead to the question, what was it that made him so great? It was not until the genius was recognized that his compositions were discovered and his genius was recognized.

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Beethoven as Born of a Great Era

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label given. The great Frenchman (Rohan) has a title of nobility, the Duke of the 5th rank, etc. He is a nobleman, but he is not a nobleman.

Beethoven's Youth

Beethoven was born in Bonn. His father was a musician, and his mother was a singer. He was not until the genius was recognized that his compositions were discovered and his genius was recognized.

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THE MAN BEETHOVEN

By EMERY V. FINCH

It was not until the genius was recognized that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized.

Personal Appearance

In stature Beethoven was below the middle height; dark eyes, few teeth. He was strongly built, rugged and muscular. His hair, being gray hair, always in a state of disorder, gave a certain wildness to his appearance. His complexion had the rosy color of health. His forehead was broad and high, his nose was long and straight, his eyes were deep and clear, his mouth was full and firm, his chin was prominent, his ears were large and prominent, his hands were large and powerful, his feet were large and powerful.

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many within the time. "February 1810, the letters would have been sent to him, but he did not receive them until long after his death. He was not until the genius was recognized that his compositions were discovered and his genius was recognized. It was not until the genius was recognized that his compositions were discovered and his genius was recognized.

His Friends

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FROM A COPY OF BEETHOVEN'S PORTRAIT BY MARIANI

Beethoven as Born of a Great Era

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His Friends

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BEETHOVEN THE PROPHET

By CONSTANTIN VON STERNBERG

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

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BEETHOVEN AS STUDENT OF KLARICH—FROM YOUNG

BEETHOVEN—The Development of an Idea

By ARTHUR FARWELL

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE FIDELITY OF HIS PERIOD OF DEVELOPMENT

THE SONATAS OF BEETHOVEN

By W. S. B. MATHEWS

If you will consider the Sonata No. 1 in its entirety... I can not consider the Sonata No. 1 in its entirety...

Then I come to the particular thing which had kept me... The Sonata No. 1 in its entirety...



BEETHOVEN'S KEY-TECHNIQUE.

In Mozart's Sonata of C major, the first part of which... This is a most interesting study...

then, young players, or amateurs. The model being... This is a most interesting study...

then, young players, or amateurs. The model being... This is a most interesting study...

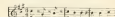
then, young players, or amateurs. The model being... This is a most interesting study...

HOW BEETHOVEN WORKED

Weekly notes by THE ETUDE

By CARL HENKICH

AN old English proverb says "If for an hour you will to do your work, you will do it better than for a day."



What job did Vignani do on this?

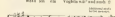
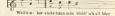
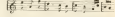


Fig. 1. A. 20

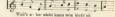
Consider the notation just given. The first notation was a mere sketch of the song, written with pen and pencil...



What's a bit extra taken into consideration of the

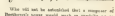


What's a bit extra taken into consideration of the



What's a bit extra taken into consideration of the

It is a very common belief among musicians as well as the lay public that the process of composition rests on and is carried on without variations of kind...



What will not be established that a composer of Beethoven's power would work so methodically as a wood-cut engraver?

What will not be established that a composer of Beethoven's power would work so methodically as a wood-cut engraver?

The present writer has his possession a few of the original sketches of Beethoven, which he has been able to study...

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LEAVING THE BAKERSHIP... (Continued from page 181) In my personal relations, in his own name...

And against this may be held a good objection... But against this may be held a good objection...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

RENAL PROGRAM

Principles of the... (Continued from page 181) In my personal relations, in his own name...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

On his death bed he expressed a regret... On his death bed he expressed a regret...

Have been known to be... (Continued from page 181) In my personal relations, in his own name...

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Glide Mazurka or Three-Step.

H. W. PETRIE.

Tempo di Mazurka. (Slow) M. M. ♩ = 112.

p
Ped. simile

mf

p
Ped. simile

mf

f *Fine.*

mf p mf

f mf

p cresc. f

Trio.

p

f mf

mf f

mf f

f mf

mf f

f mf D.C.

MENUETTO.

FROM SEPTET, OPUS 20.

SECONDO.

L. van Beethoven.

Tempo di Menuetto. M.M. $\text{♩} = 120$.

Musical score for the second movement of the Minuet from Septet, Op. 20, by Beethoven. The score is in 3/4 time and consists of 12 systems. It features piano and trio parts. The piano part includes dynamics such as *p*, *cresc.*, *f*, and *fine*. The trio part includes dynamics such as *pp*, *f*, and *D.C.* The score is written in a key signature of two flats and a common time signature of 3/4.

MENUETTO.

FROM SEPTET, OPUS 20.

PRIMO.

L. van Beethoven.

Tempo di Menuetto. M.M. $\text{♩} = 120$.

Musical score for the first movement of the Minuet from Septet, Op. 20, by Beethoven. The score is in 3/4 time and consists of 12 systems. It features piano and trio parts. The piano part includes dynamics such as *p*, *cresc.*, *f*, and *fine*. The trio part includes dynamics such as *pp*, *f*, and *D.C.* The score is written in a key signature of two flats and a common time signature of 3/4.

RUSTLE OF SPRING.

FRÜHLINGSRAUSCHEN.

Edited and fingered by Maurice Leefson
Agitato, M.M. 4 - 104

Christian Sinding, Op. 32, No 3

The first system of the musical score consists of five staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is in 3/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The first staff begins with a *pp* dynamic and includes the instruction *leggero*. The piece is marked *Agitato* with a metronome marking of 104 M.M.

The second system of the musical score consists of five staves, continuing the piece from the first system. It maintains the same complex rhythmic texture. The dynamics progress from *pp* to *cresc.* (crescendo), *cresc.*, and finally *molto cresc.* (molto crescendo). The system concludes with a *ff* (fortissimo) dynamic and a double asterisk (**). The number 4059 is printed at the bottom left of the page.

Musical score for page 8, featuring six systems of piano music. The score includes various musical notations such as slurs, dynamics (ff, f), and articulation marks. The first system includes the instruction *sempre ff*. The final system includes the instruction *ff*.

Musical score for page 9, featuring five systems of piano music. The score includes various musical notations such as slurs, dynamics (ff), and articulation marks. The section is labeled **CODA.** The final system includes the instruction *Fed. sin Fine.*

At the Village Blacksmith's.

In der Dorfschmiede.

Allegro moderato. H. M. J. 188.

H. LANGE.

The first system of the musical score consists of six staves. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first four staves contain the main melody and accompaniment, with various articulations and dynamics like *mf* and *ff*. The fifth and sixth staves show a change in texture, with the bass line becoming more active and the treble line more melodic. The system concludes with a *f* dynamic marking.

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The second system of the musical score consists of six staves, continuing from the first system. It maintains the same key signature and time signature. The melody continues with various rhythmic patterns and rests. The accompaniment provides a steady rhythmic foundation. Dynamics range from *f* to *ff*. The system ends with a *ff* dynamic marking and a fermata over the final note.

4105 *

THEME
FROM THE EMPEROR CONCERTO.

BEETHOVEN, Op.73

Adagio un poco moto, M.M. $\text{♩} = 66$

MELODY

FROM THE VIOLIN SONATA IN C MINOR.

BEETHOVEN, Op.80, No.2.

Adagio cant. M.M. $\text{♩} = 69$

Flirtation.
Frôleuse.

Air de Ballet.

Edited by Preston Ware Grem.

RODOLPHE BERGER.

Tempo di Valse, M.M. $\text{♩} = 66$.

Musical score for the left page, consisting of seven systems of piano accompaniment. The music is written in treble and bass clefs with a key signature of one sharp (F#). The score includes various dynamics such as *pp* (pianissimo) and *f* (forte). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes articulation marks like slurs and accents. The final system includes the instruction *p lottiero*.

15

Musical score for the right page, consisting of seven systems of piano accompaniment. The music is written in treble and bass clefs with a key signature of one sharp (F#). The score includes various dynamics such as *pp* (pianissimo) and *sf* (sforzando). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes articulation marks like slurs and accents. The score includes tempo markings: *stringendo* and *Presto*.

Adagio Cantabile

Edited by Hvon Bilson, from SONATA PATHETIQUE Op. 13.

Adagio cantabile. And^o

BEETHOVEN.

M.T. Signifies Main Theme. S.T. Signifies Second Theme.

a) No one, to the best of our knowledge, has yet pointed out the striking similarity between this movement and that of one of the greatest Adagios from the Master's last period, namely, the Adagio from the 31st. Symphony, composed a quarter of a century later. The interpretation of both demands an equally inspired mood; the performer should strive to "make his fingers sing" and may perhaps, require a more frequent use of the pedal than is here indicated, which must however be dictat-

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ed by the sensitiveness of the musical ear.

b) This first middle section of the Sonata, for such is the form of this Adagio, may be taken somewhat more Adante, i. e., "going" but no more than is necessary to avoid dragging and therefore only in a few places.

c) The turn in this, and the following, measure, should not begin with the sixteenth note of the bar but immediately after.

thus: and:

a) A tasteful execution of this ornament is not possible in strict time. The shortening of the first two main notes C and B flat is just as impracticable as shifting the inverted mordant into the preceding measure as an unaccented Apoggiatura; the measure must be extended by the additional thirty-second note.

b) In the repetition of the theme at this place the left

hand may be allowed the more expressive part, and on the whole, a somewhat brighter shade of the melody in contrast with the following more gloomy middle section.

c) The ascending and diminished fifth in this case may be regarded as a question to which the succeeding bass figure is the answer.

brillante.
tranquillo

sfz. *ff*

pp *leg.*

leg. *sf* *ritenuto* *al tempo* *ff* *sfz.*

leg. *sf* *ritenuto* *al tempo* *ff* *sfz.*

molto espres. *dim.*

a Little hastening in this and the following measure, is advisable, also to retard in the third, the former on account of the interruption of the harmony and the latter on account of the varied modulation, which is quite free from everything indicating agitation or haste.

b The triplet should be brought out quite distinct, though quite subordinated to the melody.

c Exactness in playing the thirty-second notes of the melody in this case would detract the first, therefore it is quite proper that they be played with the last note of the triplet.

pp *pp* *pp* *dim.*

sfz. *pp* *espres.* **CLT**

a *b*

sf *pp*

a Eye-note similar to a triplet



b The shading in this passage in the original is not the same as in the two measures before. The Diminuendo starts with C and not A flat as marked here. The latter shading extension of the Crescendo is

CLT Signifies Closing Theme

more tenderly pronounced than Richard Wagner marks in his interpretation of Beethoven.

c Mark clearly the slurring in this figure and the following measures the six notes together would sound trivial.

The Huntsman's Return. *Good*

Des Jägers Heimkehr.

PAUL HILLER, Op. 103, N°1.

Allegro risoluto. M. M. ♩ = 120.

Musical score for piano accompaniment, consisting of seven systems of music. The tempo is marked "Allegro risoluto" with a metronome marking of 120. The score includes various dynamic markings (f, mf, p, cresc.) and tempo changes ("a tempo", "rit."). The music is in 2/4 time and G major.

Continuation of the musical score for piano accompaniment, consisting of seven systems of music. The tempo remains "Allegro risoluto". The score includes various dynamic markings (p, f, cresc., p) and continues the melodic and harmonic development from the previous page.

FAITHFU' JOHNNIE.

L. van BEETHOVEN

Andantino semplice amoro so teneramente.

VIOLIN

VOLON
CELLO

When will you come a gain, my faith-ful' John-nie, When will you
Then win-ter's wind will blow, my faith-ful' John-nie, Then win-ter's
Then will you meet me here, my faith-ful' John-nie, Then will you
O come na by the muir, my faith-ful' John-nie, O come na
And shall we part a gain, my faith-ful' John-nie, Shall we then

come a gain?
wind will blow,
meet me here?
by the muir.
part a gain?

When the corn is ga-ther'd, And the leaves are
Though the day be dark wif drift, That I can not
Though the night were Hal-low-e'en, When the fear-ful
Though the wraiths were glist'ning white, By the dim elf-
No lang's my eye can see, Jean, That face so dear to

wi-ther'd, I will come a gain, my sweet and hon-ny, I will come a-
see the lift, I will come a gain, my sweet and hon-ny, I will come a-
sights are seen, I would meet thee here, my sweet and hon-ny, I would meet the-
can die's light, I would come to thee, my sweet and hon-ny, I would come to-
me, Jean, We shall not part a gain, my sweet and hon-ny, We shall not part a-

gain.
gain.
here,
there,
gain.

CODA

CODA

SHADOW PICTURE.

SCHATTENBILD.

SILHOUETTE.

Hugo Reinhold, Op. 58, No. 2

Volante. M.M. ♩ = 120.

The musical score is written for piano and treble clef. It begins with a tempo marking of "Volante. M.M. ♩ = 120." and a dynamic marking of "p". The first system shows the piano accompaniment with a steady eighth-note pattern in the right hand and chords in the left hand. The second system introduces a melodic line in the treble clef, with a dynamic marking of "p sempre". The third system features a more complex piano texture with a "cresc." marking. The fourth system continues the melodic development in the treble clef, with a dynamic marking of "p". The fifth system concludes the piece with a final melodic flourish in the treble clef and a piano accompaniment.