

Beethoven and Goethe met in the Bohemian spa town of Teplitz in They did not get on. Goethe wrote to his wife that Beethoven had "an absolutely uncontrolled personality"; Beethoven wrote to his publisher that Goethe delighted far too much in the court atmosphere.

Revolutionaries and artists both saw visions unattainable to the ordinary mortal, and for that they were venerated as God-seers if not as gods. For Imagination for the Romantics was much more than the ability to fantasize. As Jacques Barzun writes: Scientific hypotheses perform that same office; they are products of imagination. The arts convey truths; they are imagination crystallized; and as they transport the soul they reshape the perceptions and possibly the life of the beholder. To perform this feat requires genius, because it is not a mechanical act. To be sure, all art makes use of conventions, but to obey traditional rules and follow set patterns will not achieve that fusion of idea and form which is properly creation. That faith served those who could and those could not partake of the revived creeds. To call the passion for art a religion is not a figure of speech or a way of praise. The dictum leaves no room for anything higher and this highest level is that which, for other human beings, is occupied by religion. To 19C worshippers the arts form a treasury of revelations, a body of scriptures, the makers of this spiritual testament are prophets and seers. Never before or since had poetry been so widely and so urgently read, so taken to heart and so closely studied for hidden meaning. And it was not only in search of aesthetic or emotional uplift that people did so, for the poet had assumed a new role over the past two decades. Art was no longer an amenity but a great truth that had to be revealed to mankind, and the artist was one who had been called to interpret this truth, a kind of seer. William Blake claimed that Jesus and his disciples were all artists, and that he himself was following Jesus through his art. By the s artists regularly referred to their craft as a religion, and Victor Hugo represented himself alternately as Zoroaster, Moses and Christ, somewhere between prophet and God. And yet while Goethe and Beethoven were probably the most famous artists of their age, they were not typical man-god artists. Born in the pre-revolutionary period, they displayed, to the end of their lives, the classicist, universalist and cosmopolitan traits that were typical of that more restrained period. At the same time, both were archetypal romantics in their estimate of the role of artists, and their work displayed that ecstatic, heaven-storming passion that we associate with Romanticism. When old age shall this generation waste, Thou shalt remain, in midst of other woe Than ours, a friend to man, to whom thou sayst, "Beauty is truth, truth beauty," that is all Ye know on earth, and all ye need to know. There may have been personal reasons for this: For him, Napoleon was the hero who had defeated the French Revolution and replaced anarchy with a social order which Goethe hoped would prove permanent. Again, there may have been personal motives for that: In old age, he explained why this was so to Eckermann: And, between ourselves, I never hated the French, although I thanked God when we were rid of them. How could I, to whom the only significant things are civilization [Kultur] and barbarism, hate a nation which is among the most cultivated in the world, and to which I owe a great part of my own culture? In any case this business of hatred between nations is a curious thing. You will always find it more powerful and barbarous on the lowest levels of civilization. He was not anti-religious: And he was an ecumenist, who believed in no institutional religion, but was very interested in the eastern religions. As Robertson explains, his real religion was probably a kind of nature-worship. Natural religion therefore did not require any effort of faith; it was only particular religions that did so. Hence what Faust professes to Gretchen is natural religion. As he put it: Goethe felt that moral concepts were really only one facet of the whole, a whole in which immorality and amorality are at least equally represented. The main thing is activity the surge of life, an everlasting repetition that never progresses, good never really does triumph over evil, but the movement in itself is what is important. All these contradictions are inseparable from one another and from God Himself. Still worse, Goethe wrote of both boys and girls: Goethe also defended pederasty: What culture has won from nature will not be surrendered or given up at any price. Goethe, for example, though a scientist as well as a poet, approached his science in a distinctly non-empirical way, fearing an excessively abstract approach to nature. Goethe knew little of mathematics: Although he occasionally used a microscope to

examine micro-organisms, and enjoyed looking at the moon through a telescope, Goethe generally deplored the use of instruments such as microscopes, on the grounds that they distorted the natural relation between the observer and the world. He cogently criticized the empirical method advocated early in the 17th century by Francis Bacon and practiced after by the Royal Society in London. Empirical studies need to be guided by principles, otherwise they will just lead to millions of isolated and insignificant facts. The Royal Society, though claiming to study nature without preconceptions, in fact assumed that the universe was really a great machine. Nor has he any interest in causal explanations for phenomena. After all, since everything in nature is interrelated, a causal account merely privileges one set of relationships, a historical one, at the expense of innumerable others. There is nothing behind them, nothing to be explained. The aphorism just quoted continues: Do not look for anything behind the phenomena: Even to express phenomena in words requires caution, since language is just another phenomenon; we must use language with self-awareness and irony if we are not to fall into mere abstraction. We can understand this better if we study his most famous and influential work, *Faust*: The demon Mephistopheles makes a bet with God: He suspects, however, that his attempts are failing. Faust makes an arrangement with him: Mephistopheles will do everything that Faust wants while he is here on Earth, and in exchange Faust will serve the Devil in Hell. In the end, Mephistopheles wins the argument and Faust signs the contract with a drop of his own blood. Faust has a few excursions and then meets Margaret also known as Gretchen. Gretchen discovers she is pregnant. Gretchen drowns her illegitimate child and is convicted of the murder. Faust tries to save Gretchen from death by attempting to free her from prison. The piece consists of five acts relatively isolated episodes each representing a different theme. Ultimately, Faust goes to Heaven, for he loses only half of the bet. Angels, who arrive as messengers of divine mercy, declare at the end of Act V: Just as Adam strove for deification through tasting of the tree of the knowledge of good and evil, so Faustian man strives for knowledge and power. Then, after his fall into the nets of the devil, he strives again to reach the paradise he has lost. But not through repentance and atonement. Western man strives for that which he has lost, but in the wrong way, with pride and lust, following the urgings of the devil. The problem is that in *Faust*, and especially in Part II, Goethe is moving away from authentic tragedy and from the Grecian and Shakespearean models he so admired to a superficial Origenism, in which everybody is saved in the end. When he wakes the next morning, Faust is refreshed and ready to continue his career, thanks to the healing power of nature. Now this may seem unfair, indeed morally offensive. One might feel that he should be punished. However, it seems that he has been punished enough by the agony of confronting Gretchen in prison. Thereafter his moral failure is treated as a medical problem. Not atonement, but healing, is prescribed. A spectacular act of atonement would do no good: Goethe is here moving beyond catharsis and beyond tragedy. Henceforth there would be no tragedies with a Divine, let alone a Christian dimension. Probably only Mozart and Schubert, in the last ten years of their brief lives, produced in a single decade as much that is still performed frequently all over the world as Beethoven between and By the time he reached middle age, his startling originality had made him a European musical icon, and his much-discussed intransigence and eccentricity had become a symbol of untrammled artistic freedom. Apart from the features mentioned by Sachs, we may point to his extremely high estimate of the role of art in general and music in particular, which was so typical of the romantics. Music is the electrical soil in which the spirit lives, thinks and invents. We find the same idea in Goethe, who wrote: Persecution provokes rebellion! There is a principle in us that becomes indignant at every intellectual fetter. This principle can be whipped into a furor; it can be the cause of many a crime; but it is connected to everything that is noble in our nature. It would be going beyond the evidence we have to say that Beethoven the lover of freedom, who had removed Napoleon from the dedication of his *Eroica* symphony when he became Emperor because of his despotic tendencies, had now repented of his earlier liberalism and become a reactionary. Nevertheless, there is marked return to classicism, if not in form, at any rate in spirit, in his Late Period works which seems to parallel the return to older forms of government in Europe as a whole. Only this is a revolutionary, new form of classicism which appears to combine classicism with romanticism in a unique and uniquely religious mixture. There is no choral and no orchestral writing, earlier or later, that shows a more thrilling sense of the individual colour of every chord, every position, and every doubled third or discord. And if sincere, then it

cannot, of course, be described as undogmatic, especially in the Credo. It is significant that the work was first performed in Orthodox St. Petersburg, not Catholic Vienna, under the patronage of Prince Nikolai Golitsyn, who commissioned many of his late sonatas and string quartets. In the same year of Beethoven published his most famous work, the Ninth Symphony. The first three movements constitute as it were a summing up of his Middle Period – the tragic drama in the first movement, the colossal energy in the second, the profound lyricism in the third. At first we are tempted to think that the Joy in question is some sort of nature-worship: All creatures drink Joy All the good, all the bad Follow her rose-bedecked trail. Be embraced, you millions! By this kiss for the whole world!

Chapter 2 : THE ARTIST AS GOD: GOETHE AND BEETHOVEN

A meeting of genius: Beethoven and Goethe, July 'The Incident in Teplitz' (Tully Potter Collection) I would have gone to death, yes, ten times to death for Goethe,' Beethoven told the writer and critic Friedrich Rochlitz in

The family was Flemish in origin and can be traced back to Malines. His son Johann was also a singer in the electoral choir; thus, like most 18th-century musicians, Beethoven was born into the profession. Though at first quite prosperous, the Beethoven family became steadily poorer with the death of his grandfather in and the decline of his father into alcoholism. By age 11 Beethoven had to leave school; at 18 he was the breadwinner of the family. It was not until his adolescence that Beethoven began to attract mild attention. When in Joseph II became sole ruler of the Holy Roman Empire, he appointed his brother Maximilian Francis as adjutant and successor-designate to the archbishop-elect of Cologne. A liberal Roman Catholic, he endowed Bonn with a university, limited the power of his own clergy, and opened the city to the full tide of the German literary renaissance associated with Gotthold Ephraim Lessing, Friedrich Gottlieb Klopstock, and the young Goethe and Schiller. Although somewhat limited as a musician, Neefe was nonetheless a man of high ideals and wide culture, a man of letters as well as a composer of songs and light theatrical pieces; and it was to be through Neefe that Beethoven in would have his first extant composition *Nine Variations on a March* by Dressler published at Mannheim. In he was also appointed continuo player to the Bonn opera. By he had made such progress that Maximilian Francis, archbishop-elect since, was persuaded to send him to Vienna to study with Mozart. For the next five years, Beethoven remained at Bonn. To his other court duties was added that of playing viola in the theatre orchestra; and, although the archbishop for the time being showed him no further mark of special favour, he was beginning to make valuable acquaintances. Sometime previously he had come to know the widow of the chancellor, Joseph von Breuning, and she engaged him as music teacher to two of her four children. Through Mme von Breuning, Beethoven acquired a number of wealthy pupils. His most useful social contact came in with the arrival in Bonn of Ferdinand, Graf count von Waldstein, a member of the highest Viennese aristocracy and a music lover. Waldstein became a member of the Breuning circle, where he heard Beethoven play and at once became his devoted admirer. At a fancy dress ball given in, the ballet music, according to the *Almanach de Gotha* a journal chronicling the social activities of the aristocracy, had been composed by the count, but it was generally known that Beethoven had written it for him. The same year saw the death of the emperor Joseph II. Through Waldstein again, Beethoven was invited to compose a funeral ode for soloists, chorus, and orchestra, but the scheduled performance was canceled because the wind players found certain passages too difficult. There is no record that either was ever performed until the end of the 19th century, when the manuscripts were rediscovered in Vienna and pronounced authentic by Johannes Brahms. But in another great composer had seen and admired them: The album that he took with him preserved in the Beethoven-Haus in Bonn indicates the wide circle of his acquaintances and friends in Bonn. The spirit of Mozart is mourning and weeping over the death of her beloved. With the inexhaustible Haydn she found repose but no occupation. Waldstein The compositions belonging to the years at Bonn—excluding those probably begun at Bonn but revised and completed in Vienna—are of more interest to the Beethoven student than to the ordinary music lover. They show the influences in which his art was rooted as well as the natural difficulties that he had to overcome and that his early training was inadequate to remedy. Three piano sonatas written in demonstrate that, musically, Bonn was an outpost of Mannheim, the cradle of the modern orchestra in Germany, and the nursery of a musical style that was to make a vital contribution to the classical symphony. The once famous orchestra was, in effect, dissolved after the war of between Austria and Prussia. But what was only an occasional effect for Mozart and others influenced by the Mannheim composers was to remain a fundamental element for Beethoven. Beethoven may indeed be described as the last and finest flower on the Mannheim tree. Page 1 of 6.

Chapter 3 : a Beethoven; the deeply bowing Goethe | WordReference Forums

*Goethe And Beethoven [Romain Rolland, G. A. Pfister, E. S. Kemp] on calendrierdelascience.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

Her grandmother, Sophie von La Roche , was a novelist, and her brother was Clemens Brentano, the great poet known for his lyric poems, libretti, and Singspiele. He was a mentor and protector to her and inspired her to read the poetry of the time, especially Goethe. After being educated at a Ursulines convent school in Fritzlar from to , Bettina lived for a while with her grandmother at Offenbach am Main and from to with her brother-in-law, Friedrich von Savigny , the famous jurist, at Marburg. The couple settled first at the Wiepersdorf castle, and then in Berlin. Achim died in , but Bettina maintained an active public life. Goethes Briefwechsel mit einem Kinde , which purported to be a correspondence between herself and the poet. Genuine sonnets of Goethe in it were addressed, not to her, but to Minna Herzlieb. As a work of fiction, the book has been praised. Her grave is in the Wiepersdorf churchyard. Some of the songs were later put to music by a number of composers, among them Gustav Mahler. The collection became a touchstone of the Romantic musical and poetic style. From to she studied voice, composition, and piano in Munich under Peter von Winter and Sebastian Bopp. She published her first song under the pseudonym Beans Beor, which she occasionally used later as well. Though domestic duties connected to her marriage to von Arnim diminished her productivity, several art songs from the period have been recovered and have been published in Werke und Briefe. She was a muse to the progressives of Prussia , linked to the socialist movement and an advocate for the oppressed Jewish community. She published two politically dissident works but evaded chastisement because of her friendship with the King of Prussia. After the death of her husband, Bettina continued her dedication to the creative community. She published a collection of seven songs in public support of Prussian music director Gaspare Spontini , under duress at the time. Located near the juncture of Elm Creek and the Llano River , it lasted only a year. No trace of the Bettina community survives, though two of its three founders subsequently became prominent: Gustav Schleicher , later a U. Ferdinand Ludwig Herff , who in became the first surgeon to use anesthesia in Texas.

Chapter 4 : The "h" in "Goethe" and "Beethoven" | WordReference Forums

Beethoven, who had been studying Goethe's poetry, had just finished composing several songs as well as his Egmont score, based on Goethe's play of Bettina encouraged him to write to Goethe, which he did, and he received a polite response from Goethe.

Share via Email Extravagant Romantic: Bettina Brentano "Who," asked Napoleon Bonaparte, "is that fuzzy young person? Actually, Napoleon was not among her conquests, nor was he her type. She did not jump into his lap, as she did with Goethe, or croon her name into his ear, as with Beethoven, or go for intimate walks, as with Karl Marx. Napoleon did not dedicate a battle to her, as Beethoven, Schumann and Brahms dedicated songs and the Grimms an edition of their fairy tales. But, even at a distance, Bettina Brentano drew comment. She was sister to one famous poet, wife to another and inspiration to others, but declined to write poetry. What she did write has outraged and fascinated people ever since. She was a supreme muse, a one-woman literary movement, at once among the singular and most representative figures of the Romantic century. Bettina was born in Frankfurt in to the large family of an Italian merchant. Her grandmother was an acclaimed sentimental novelist. When her mother died, Bettina, then aged eight, was dispatched to a convent. When she was 12 and living with her grandmother, a handsome young man turned up. It was her brother Clemens, whom she had not seen since she was five. He became her mentor and protector. Clemens encouraged Bettina to read Goethe. She perched on roofs; some days she would not speak and others spoke in riddles; she carried a cutlass and fought with brigands. In manner and dress, Bettina became the elfin, inexplicable Mignon. Meanwhile, for Goethe himself, she conceived a passion that would simmer until she died. He was afraid that his sister would hook up with a mad poet. Clemens knew about mad poets because he was one himself. At one point he painted his room floor to ceiling, the carpet, the curtains and his own face blue. He wrote plays and fairy tales and, with his friend Achim von Arnim and with help from Bettina, gathered the folk poems for the epochal collection *Des Knaben Wunderhorn*, a touchstone of German Romanticism. As a lyric poet, Clemens rivaled Goethe. Decades later, Bettina would publish her correspondence with her brother. We find him alternately encouraging her and trying to rein her in. If you knew that To Clemens she wrote, in terms she would echo for the rest of her life: My soul is a passionate dancer; she dances to hidden music which only I can hear Whatever police the world may prescribe to rule the soul, I refuse to obey them. Bettina would publish their letters, too. And when I come back One day she opened her dress to show Bettina the place on her breast where a knife would find her heart. Goethe used the incident in stories. Bettina was devastated but not defeated. Bettina was the sunny side. Through Bettina, Goethe would mine those stories for his autobiography. The same year Bettina finally got an introduction to Goethe: He asked what interested her. He invited her to make herself at home. She jumped into his lap, threw her arms around his neck - and went to sleep. Clemens reported that, for three hours, Bettina extolled Goethe, chastised him, revitalised him. It was through his books. What higher reality is there than dream? His replies were appreciative but stunned. In the meantime, accept my thanks, go on preaching your sermons from the heights of the Rhine and let your psalms flow down to me and the fishes. Soon Bettina was stalking the other demigod of the age, Beethoven. Music to her was, like nature, a revelation beyond language and intellect, and she sang beautifully. Beethoven knew her half-brother Franz and his wife, Antonie. One day, as the nearly deaf composer was working at the piano, he felt hands on his shoulders. He turned in anger to find an attractive young woman who spoke melodiously in his ear: Would she like to hear the song he was composing? In the next days they walked and made music. She was not; but it was through her that he met the woman who may have been the Immortal Beloved: Bettina determined to bring together Goethe and Beethoven. Those who understand [my music] will be freed by it from all the miseries the others drag about with them. Beethoven did not say things like that. In the one authentic surviving letter to Bettina, he groaned of a "bacchanalia" the night before, for which he was now suffering. She embroidered and invented. Scholars have long cried fraud. Recent admirers declare that Bettina created her own literary genre, the "epistolary novel". The jury is still out. There is another, perhaps shocking, element. So far as we know, Bettina was never physically the lover of Beethoven or Goethe. She fascinated Goethe and he liked young

women. Surely she aspired to be his mistress. But in the end she was too much for him. We should not be surprised that she stayed loyal to him. Affairs were a fraught and risky business: Romantics managed such longing partly by spiritualising desire, and Bettina was a virtuoso at that. Beethoven and Goethe finally did meet. The two men walked, talked and parted uneasily. Bettina made up the famous story that Beethoven jostled through the Imperial party on the street while Goethe stood aside and bowed. They never met again. More were to come. With Von Arnim she produced seven children and her spirit survived the domestic life she had dreaded. She still sparkled and still collected famous admirers Liszt, Schumann, Emerson. In she designed a memorial for Goethe that delighted the old man. It shows him seated on a throne, and in front is a little naked muse holding a lyre. She told him it was Mignon; he knew it was Bettina. Today her monument stands in marble in Frankfurt, but, in , an observer wondered: Who wants her trick dances, her treetop games and flowery palaces? After her husband and Goethe died, Bettina resurrected herself. Her Goethe letters made her famous. The students gave her a torchlight parade. She became a muse to beleaguered progressives; she was branded a communist before the Communist Manifesto; she campaigned against antisemitism. She got away with two extraordinary and dangerous political books entreating the Prussian throne to liberalise because she was a woman, and because the Prussian king was an admirer. In her strange last book, *Conversations with Demons*, she imagines herself as a spirit whispering of reform to the king as he sleeps. She nearly went bankrupt publishing it and nobody read it. Bettina died in her bed at 74, surrounded by her children, a bust of Goethe before her eyes. Long before, Clemens had drawn her in paradoxes: In a century rich with extravagant characters, Bettina remained unique. To echo what was said of another extravagant Romantic, Walt Whitman:

Chapter 5 : A meeting of genius: Beethoven and Goethe, July | calendrierdelascience.com

Goethe and Beethoven has 10 ratings and 2 reviews. Trudy said: The writing style is very dated and can be slow going. However, it relies a great deal in.

His first Goethe settings were produced around Beethoven announced his music to Egmont in a first letter to the poet in the spring of with the following words: Beethoven studied with a number of composers and teachers in the period "including Antonio Salieri and Johann Georg Albrechtsberger. Possibly as early as his first trip to London in , Haydn agreed to take on Beethoven as a student. There is evidence that Haydn assigned his student composition exercises based on the Fux text Gradus ad Parnassum. During the course of the year, however, the relationship between the two men soured. Beethoven, however, seems to have harbored ill-will toward Haydn during various points of his life. At the suggestion that he include the phrase "pupil of Haydn", Beethoven bristled. According to the account left by Ferdinand Ries , "Beethoven was unwilling to, because, as he said, although he had some instruction from Haydn, he had never learned anything from him. Haydn, present in the audience, is reported to have recommended against the publication of the C minor Trio Op. In his renowned biography of Beethoven, Maynard Solomon notes that, in his later years, "Beethoven unfailingly referred to his old master in terms of reverence, regarding him as the equal" of Mozart and Bach. A child prodigy and former pupil of Mozart , Hummel was renowned for his incredible virtuosity at the keyboard and legendary prowess at improvisation. Alongside Beethoven, he was widely considered the finest performer of his day. For many years, Hummel enjoyed a close friendship with Beethoven. Several incidents, however, marred their relationship. The performance did not go well, and the prince is purported to have made a barbed remark to Beethoven afterwards. Beethoven promptly left Eisenstadt and carried the grudge for years afterward. This incident, however, likely did not prompt the eventual falling-out between the two men. A more likely source of contention between them was artistic. All told, Hummel visited Beethoven three times while he was on his deathbed, the last being on 23 March , just three days before his death, and was present at his funeral. This is unlikely to be true, as Beethoven was profoundly deaf by this time. A more reasonable account of the Beethoven kiss event is reported in the reminiscences of the pianist Ilka Horovitz-Barnay: He had long before told him about me and had asked him to hear me play. But Beethoven had aversions against prodigies and for a long time refused to hear me. Finally though he was persuaded by my indefatigable teacher Czerny and said: I was somewhat embarrassed "but Czerny kindly encouraged me. Beethoven was sitting by the window at a long narrow table working. For a moment he looked at us with a serious face, said a couple of quick words to Czerny but turned silent as my dear teacher signaled to me to go to the piano. When I had finished Beethoven asked if I could play a fugue by Bach. After the finishing chord I looked up. He approached me and stroked me several times over my head with affection. Beethoven nodded with a smile. I played the first movement of his C major piano concerto [No. When I had finished Beethoven stretched out his arms, kissed me on my forehead and said in a soft voice: You are one of the lucky ones! Never did Liszt "the human being" make a greater impression on me. The flamboyant man-of-the-world, the revered artist was gone; this great moment he had experienced in his childhood still resounded in his soul. For a little while he was silent "then he said quietly: I tell this very rarely "and only to special friends. Also, at the time it is meant to have occurred Beethoven was not residing in the Schwarzschanerhaus "but when Liszt told this story he was in his latter years, and his memory may have been a little foggy, if the story itself was not a confabulation. Wolfgang Amadeus Mozart[edit] Main article: Beethoven and Mozart Wolfgang Amadeus Mozart was already an accomplished and renowned composer in Vienna when the then year-old Beethoven first visited the city in According to secondary accounts given by writer Otto Jahn , Beethoven was taken to meet Mozart and played for him. When Rossini visited Vienna, he made several attempts to meet Beethoven, who was then 51 and in failing health. Finally, Rossini was able to arrange a meeting with Beethoven through the help of Giuseppe Carpani , an Italian poet living in Vienna. When Carpani reminded Beethoven that Rossini had already composed several serious operas, Beethoven is reported to have said, "Yes, I looked at them. Opera seria serious opera is ill-suited to the Italians. You do not know how to deal

with real drama. Even though both Schubert and Beethoven resided in the same city, and Schubert held Beethoven in the highest of esteem, they moved, for the most part, in different social circles for most of that time. Their first meeting was apparently in 1815, when Schubert, accompanied by the publisher Anton Diabelli visited Beethoven. Schubert had dedicated a set of Variations on a French Song Op. 9. Schubert was apparently nervous during the interview, and nearly lost all sense of composure when the older man pointed out a minor problem in the work. This story is recounted by Anton Schindler, and is of unknown authenticity, as Schindler is known to be an unreliable biographer of Beethoven. However, Johann Friedrich Rochlitz, the publisher of the Allgemeine Musikalische Zeitung, recounts a meeting of his with Schubert, in which Schubert claims to have discussed Rochlitz with Beethoven, and described other details of a meeting. Beethoven was, according to Schindler, astonished at the quantity and quality of what he saw, claiming that "Truly in Schubert there is the divine spark. Johann Sedlatzek is the principal flautist. Johann Sedlatzek was a flute virtuoso of the 19th century born in the Silesian city of Oberglogau, now Glogowek, Poland, who spent most of his life performing in Vienna and London. In a letter directed to French violinist and composer Rudolph Kreutzer, Beethoven called Sedlatzek "In a letter presented to Luigi Cherubini, the Italian composer who lived most of his life in France, Beethoven said of Sedlatzek: Accept him with the highest assurance The young Ludwig learned the craft of music by practising on a piano once owned and played by Beethoven. The edition of the Beethoven Festival in Glogowek featured performances of several compositions by Johann Sedlatzek which had been lost for nearly years until being discovered in London archives in the Spring of

Chapter 6 : Beethoven and Goethe Confront Nobility

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It has been a while, but my excuse is my involvement in two projects -- the free speech volume and the GSA panel on the pre-Kantian sublime -- that have taken me away from Goethe. Still, he turns up in unexpected ways, in daily life, at least in my daily life. The symphonies were performed by the Tbilisi Symphony Orchestra. He also reminded me that the mid-size cities of the former Soviet Union produced orchestras that do a good job on these "war horses": It is well known that Goethe had conservative tastes in music. They met in July of at the spa Teplitz , where Beethoven had gone hoping for a cure for his growing deafness. In his novel *Immortality* Milan Kundera has memorably recreated an incident recounted by Bettina von Arnim in which Goethe and Beethoven, out for a walk, came upon the Austrian empress Maria Ludovica and her entourage. According to Bettina, who said she had the story from Beethoven himself, Goethe doffed his hat, while Beethoven pulled his own hat deeper over his face. And then, after the royals had passed, Beethoven bawled Goethe out for his subservience. Nevertheless, it is true that Goethe was very respectful when it came to the "old political order. The French Revolution had of course undermined, but not destroyed, this order, and within two years the Congress of Vienna would thwart many of the liberal impulses that inspired Beethoven and, indeed, the Romantic generation in Germany. According to the *Goethe Handbuch*, Goethe first heard an aria of Beethoven in , without, however, knowing who the composer was. Until , when E. Hoffmann a composer himself as well as a writer wrote a review of the Fifth Symphony, Beethoven was practically unknown in north or central Germany. Mostly he was known for his virtuoso piano artistry. He became a cult taste among professionals, however, and also among Romantic poets. It was in that Bettina forced her way into his presence in Vienna. The painting here of the young composer indicates why she might have been infatuated with him. Bettina encouraged him to write to Goethe, which he did, and he received a polite response from Goethe. In letters to his wife, Goethe reported of meeting Beethoven in Teplitz and of hearing him play the piano. Later he wrote to Zelter, the composer and intimate friend: Later *Egmont* was performed in Weimar, as was *Fidelio*. Still, as the *Goethe Handbuch* reports, the new instrumental music was foreign to him and also sinister *unheimlich*. This echoes his reaction to the destruction produced by the French Revolution, the descent into chaos in its attempt to recreate the world anew. Felix Mendelssohn played the first movement of the Fifth Symphony for him in *Listening to the Third and the Fifth last evening* I could recognize that Goethe would have been turned off by the driving impulse of the music. Just as Goethe was living on the cusp of a change in political history, so, too, was he present for this transition in music. Beethoven represented a great leap forward, not yet in the First and Second symphonies, which are very Haydn-like, but by the Third Symphony Beethoven could be said to have "become" Beethoven. According to Rick, the Third was long and hard for the public to appreciate, but it soon got the point, and, ever after, musicians were no longer like Mozart and Hayden, but were like Beethoven.

Chapter 7 : Goethe Etc.: Goethe and Beethoven

Of the two giants, Goethe and Beethoven, who are the subject of this book, Beethoven is probably far better known to the English-speaking public than Goethe. There are two reasons for this. Beethoven addresses the world in the language of music, a universal language, which can be understood by many.

Neue Liebe, neues Leben 2. Goethe had Egmont in tijdens zijn Italiaanse reis in Rome voltooid en de muziek al door zijn "hofcomponist" Philipp Christoph Kayser laten componeren. Beethovens compositie is echter de enige die repertoire gehouden heeft. Beethoven had de muziek echter geschreven in opdracht van het Weense Burgtheater, dat het wilde gebruiken bij een uitvoering op 24 mei. Pas bij de opvoering van 15 juni werd de Egmontmuziek van Beethoven compleet gespeeld. Over deze Egmontmuziek schreef E. Hoffmann, de beroemde Beethovenrecensent: Goethe und Beethoven in Teplitz. Deze ontmoeting, door Jochen Golz in "Meine Harmonie mit der Ihrigen verbunden" - Beethoven und Goethe Ausstellungskatalog een "Sternstunde der Menschheit" genoemd, is beschreven door Bettina von Arnim in haar boek "Goethes Briefwechsel mit einem Kinde", waaruit het volgende bekende, maar opvallende verhaal. Tijdens een wandeling kwamen Beethoven en Goethe keizerin Maria Ludovica van Oostenrijk en haar gevolg tegen, waarbij Goethe keurig opzij stapte en boog voor de aristocratie, terwijl Beethoven gewoon doorliep, waardoor de adel voor hem opzij ging. Indem kam auf dem Spaziergang ihnen entgegen mit dem ganzen Hofstaat die Kaiserin und die Herzoge. Jenseits blieb er stehen und wartete auf Goethe, der mit tiefen Verbeugungen sie hatte an sich vorbeigelassen. Jochen Golz schrijft daarover: Weliswaar schreef Beethoven op 9 augustus aan zijn uitgever: Goethe behagt die Hofluft zu sehr, mehr als es einem Dichter ziemt. Het verhaal heeft zich echter in het collectieve geheugen van de cultuurgeschiedenis genesteld, zoals blijkt uit deze ansichtkaart die gepost werd op bovengenoemd artikel van het Goethezeitportal: Der Hofmann Goethe mit Beethoven in Teplitz. Interessanter aan de ontmoeting tussen Beethoven en Goethe is dat volgens Max Unger "Ein Faustoperplan Beethovens und Goethes" tijdens deze ontmoeting sprake zou zijn geweest van een plan om een Faustopera te maken. Er verspricht mir etwas zu schreiben. Unger haalt vervolgens een tamelijk onbekende bron aan: Over de Goetheverering van Graaf Loeben schrijft het Goethe Jahrbuch, 15e jaargang op pag 59 ev. Een brief van Beethoven aan Goethe van 28 januari, een begeleidend schrijven bij de Egmontpartituur, is helaas niet bewaard gebleven, maar een half jaar later, van 19 tot en met 23 juli, moet Beethoven dus de kans hebben gehad zijn wens Faust te componeren mondeling aan Goethe voor te leggen. Een Faustopera van Beethoven! Het had zo mooi kunnen zijn, maar het is er niet van gekomen. Zoals uiteindelijk Unger zal besluiten: Op 26 juli vertrekt Beethoven uit Teplitz, tamelijk onverwacht na de euforische brief van 24 juli, "auf Anordnung seines Artzes" vlg Unger, p. Beethoven had er duidelijk op gerekend Goethe nog een keer in Teplitz te treffen en hem de drie liederen Op. Goethe bleef met de hertog in Teplitz en keerde pas op 12 augustus naar Karlsbad terug. Uiteraard stuurde Beethoven Goethe een exemplaar, maar Goethe reageerde niet. Ook op een latere brief van Beethoven, naar aanleiding van een verzoek tot bemiddeling bij de hertog voor inschrijving voor een exemplaar van de Missa Solemnis, gaf Goethe geen antwoord. Het is zeker dat Beethovens bewondering voor Goethes dichtkunst groter was dan Goethes waardering voor Beethoven en ook heeft Goethe meer invloed op Beethoven gehad dan omgekeerd. Beethoven was waarschijnlijk al iets te "modern", te romantisch voor Goethe. Goethe gaf voor zijn gedichten de voorkeur aan de toonzettingen van Zelter boven die van Schubert, en Faust had hij, zoals bekend, het liefst door Mozart laten componeren. Uit een gesprek met Eckermann van donderdag 12 februari De muziek zou het karakter van Don Juan moeten hebben; Mozart had Faust kunnen componeren. Meyerbeer zou er misschien toe in staat zijn, maar die zou zich niet met zoiets inlaten, hij gaat veel te veel op in het Italiaanse theater.

Chapter 8 : Goethe en Beethoven in Teplitz. | Johann Wolfgang Goethe ()

THE ARTIST AS GOD: GOETHE AND BEETHOVEN. Written by Vladimir Moss. THE ARTIST AS GOD: GOETHE AND BEETHOVEN The false "dogma" of the Romantic era was the moral superiority and godlike status of the artist and/or revolutionary. The political or artistic genius was truly a "genie" who, once let out of his bottle by his divine imagination, could create heaven or hell on.

Beethoven and Goethe, July A meeting of genius: How happy he made me then! Goethe " he lives and wants us all to live with him. It is for that reason that he can be composed. Yet he acknowledged him " how could he fail to? When, in , Beethoven sent Goethe a copy of the incidental music to his tragedy Egmont, the poet replied warmly, expressing the hope that they would meet. The encounter duly took place the following summer in the fashionable Bohemian spa resort of Teplitz now Teplice , just as Napoleon " a one-time hero of both poet and composer " was pursuing his hubristic Russian campaign. Beethoven, at work on that most boisterously subversive of symphonic comedies, No 8, was taking the waters on the advice of his doctor. It was she who engineered the initial meeting. Goethe reacted with mingled admiration and astonishment, writing to his wife in Weimar: Shortly afterwards Goethe penned a more qualified verdict to his musical guru Carl Zelter: Yet he must be shown forgiveness and compassion, for he is losing his hearing, something that affects the musical part of his nature less than the social. He is naturally laconic, and even more so due to his disability. For Beethoven, 21 years his junior, the only true aristocrats were artists. Goethe thought differently; he drew his hand, took off his hat and stepped aside, while Beethoven, hands in pockets, went right through the dukes and their cortege They drew aside to make way for him, saluting him in friendly fashion. Waiting for Goethe who had let the dukes pass, Beethoven told him: But scholars agree that it almost certainly never took place. Bettina was a notorious embroiderer and fabricator, and there is no corroborative evidence. Whatever his frustrations with aspects of Goethe the man " and his strictures have to be balanced with his reminiscences to Rochlitz a decade later " Beethoven never wavered in his admiration for Goethe the poet.

Chapter 9 : Full text of "Goethe and Beethoven"

Goethe seemed amenable, but once the two men returned home—Beethoven to Vienna, Goethe to Weimar, where he was an official of the court—nothing came of these tentative plans. More than likely, the artists never met again.

Bettina, a person with remarkable intellectual qualities, appreciated Beethoven from their first encounter, the feeling being mutual. She will facilitate the meeting between Beethoven and another giant of German culture—Goethe. They will meet in the summer of in the Czech resort, Teplitz. This document is known under the name of " Letter to the Immortal Beloved ". To this very day, it was impossible to establish who was the addressee of this letter and under what circumstances it got back to Beethoven. It was established that it was written in Teplitz in , while biographers dated it before that. The letter was either sent to the addressee and was later returned, or it was never sent altogether. The letter may have been addressed to Tereza Brunswick. They were linked through a yearlong friendship and affection for each other. In order to understand why the year-old composer wrote his year-old friend such a letter, one must restore the entire process of their reciprocal relations. Romain Rolland later changes his view regarding this, inclining to believe that the addressee of the letter is an unknown woman. One of the most recent theories regarding the Immortal Beloved is the one of Maynard Solomon. The biographer considers that the letters were addressed to Antonie Brentano. There are several clues that indicate this hypothesis as there are some that go against it. So the mystery remains. The atmosphere there created by the gathered aristocracy annoyed the composer. On July 14th he wrote to an acquaintance about Teplitz: That is why I live alone! On July 24th Bettina Brettano and her husband came to Teplitz. His greatest joy, however, was around July 15th when Goethe came to visit him. Goethe wrote down in his journal several meetings he had with the composer. On July 19th the poet visited him and wrote to his wife: I can only imagine how amazing he behaves with those around him. On July 21st, after his second visit to Beethoven, Goethe wrote in his journal: Two weeks after his meeting with Goethe, Beethoven wrote in a letter: His talent astonished me; nevertheless, he unfortunately has a tumultuous personality, which is not completely wrong in thinking the world repulsive, but undoubtedly he makes no effort to render it more pleasant to himself or to others. He must be shown forgiveness and compassion, for he is losing his hearing, thing that affects less his musical side, but more his social one. As laconic as he usually is, he is even more so due to his disability. Bettina Brettano tells the story of that encounter as such: So Beethoven said to Goethe: Keep walking as you did until now, holding my arm, they must make way for us, not the other way around. Goethe thought differently; he drew his hand, took off his hat and stepped aside, while Beethoven, hands in pockets, went right through the dukes and their cortege, barely miming a saluting gesture. They drew aside to make way for him, saluting him friendlyly. Waiting for Goethe who had let the dukes pass, Beethoven told him: Nevertheless, Beethoven held the highest respect for the poet, even trying to rekindle the old friendship, but his efforts were in vain.