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Nos. 5231 – 5239

Breitkopf *Urtext*

Beethoven

The Nine Symphonies

Edited

by Clive Brown

Symphony No. 1 in C major op. 21
Symphony No. 2 in D major op. 37
Symphony No. 5 in C minor op. 67

and Peter Hauschild

Symphony No. 3 in E flat major op. 55 (Eroica)
Symphony No. 4 in B flat major op. 60
Symphony No. 6 in F major op. 68 (Pastorale)
Symphony No. 7 in A major op. 92
Symphony No. 8 in F major op. 93
Symphony No. 9 in D minor op. 125 (Choral Symphony)

Breitkopf

There are no meaningless details in Beethoven's music; he truly always had "the whole picture before his eyes." I first started having doubts about the traditional editions back in 1963, when I was studying the sources of the Ninth Symphony. I discovered that in the finale, Beethoven had, at a later date, expressly added a decrescendo for the entire orchestra at the famous passage "vor Gott." It was only a detail, but one that had incredible consequences!

There are many such details that must betaken seriously in the highly complex source transmission. It is not easy, but for every conductor it is an important and rewarding challenge. For the complete recording of the Beethoven symphonies, I was in the enviable position of being able to resort to the source studies of Peter Gülke and Peter Hauschild. Words are not enough to praise this exemplary edition, resulting from many years of systematic editorial work on the sources. Breitkopf's source-critical, practice-oriented edition by Clive Brown and Peter Hauschild will provide valuable new impulses in the interpretation of Beethoven's music.

Kurt Masur

“A proper, correct and permanent work”

On the completion of Breitkopf’s Urtext edition of the Beethoven symphonies

The Breitkopf Urtext edition of Beethoven’s symphonies finally comes to an end with the Ninth. Reviews comparing the editions from various publishers point out especially the performance-practical advantages of the editions of Clive Brown and Peter Hauschild who, for example, offer all the essential information on the work in a clearly arranged critical commentary in every score.

The new edition of the Ninth Symphony also does justice from every point of view to the principle of “source criticism for performance practice.” In addition to an evaluation of the sources and the determination of metronome markings, the editor questions above all the dynamic markings, which were notated quite negligently by Beethoven and his copyists. Hauschild’s prefaces to the score and the piano reduction of the choral finale offer fascinating insights into Beethoven’s creative workshop in a concentrated form. With dramaturgical subtlety, he also unfolds the history of the genesis of the symphony, which was composed practically in reverse, starting from the closing movement.

„I would like to see them printed in superior editions by your firm,” wrote Beethoven in 1810 to Breitkopf & Härtel in view of an authorized “edition of his complete works.” Lending weight to the gravity of his wish, he added: “I would examine every sheet very closely, make changes here and there; in short, I would do everything in my power to provide you with a proper, correct and permanent work.”

Indeed, Beethoven left a great body of works at his death, an oeuvre that is permanent in its impact on humanity, and visionary in its message that “all men will become brothers.” Yet at the same time, he left behind a great riddle as to what the “proper and correct” text of his symphonies actually was. It is not that he refused to collaborate; on the contrary, he corrected, emended, rejected, revised, specified and supplemented his texts, with the aim of “not being so god-like as to be above making occasional improvements in his creations.” Beethoven’s autographs – often compared with battlefields – are brilliant testimonies to this creative process. Decrypting them and deciphering their meaning had already posed a major challenge to even the most willing copyists of his circle, those who were familiar with his handwriting.

But there was more involved than simply transcribing a score as the starting point for further transmission. Beginning with the Third Symphony, Beethoven ascertainably commissioned at least two fair copies of the score: the first written from the autograph, and the second, as well as all other further copies, transcribed from the first copy. This latter copy also served as the source for the transcription of the parts, while one of the other score copies became the Stichvorlage for the printed edition. Although Beethoven attempted to “examine very closely” every note in the copies of the score, parts and proofs, meticulous proof-reading was

not his strong point. Particularly not when his mind was already on other works, for we know that Beethoven occasionally worked on several compositions simultaneously. His attentiveness often waned after a few pages, and next to one correction there would be other, conspicuous mistakes. Then again, his imagination would sometimes be ignited by a minor detail, which would then stimulate him to compose new music. This sometimes happened even years later, during rehearsals and performances, or while preparing a print. It goes without saying that these changes were entered into the autograph just as inconsistently as the various sources were subjected to an overall final editing.

It is thus not rare to find passages in the symphonies that are authorized by Beethoven, yet still remain conflictual. One famous example is the repetition in the Scherzo of the Fifth Symphony, which cannot be entirely cleared up. As to the Fourth and Seventh, there are considerable divergences resulting from the fact that there are two score sources for each of these works. In the case of the Ninth there are seven further sources next to the autograph and a list of corrections. Some of these sources are partly autographic and were revised by Beethoven, which means that they must be evaluated in the quest for a definitive version.

Beethoven's vision of an edition that would do justice to his wishes of a "proper, correct and permanent" text is thus all too understandable. This dream was not fulfilled during his lifetime. There is no Beethoven Urtext authorized by the composer. Perhaps this is better so, since some of his works would otherwise surely never have been written. Beethoven's vision thus remains a task for successive generations to realize, if only approximately.

The first "complete, critically revised collected edition" published between 1862 and 1865 was a first step in this direction and represented a landmark with respect to completeness and "superior" printing. In the incredibly short period of only three years, Breitkopf & Härtel published all the symphonies in Series I. They were prepared by "the most competent and authoritative musicians and music scholars" of the day such as Ferdinand David, Franz Espagne, Gustav Nottebohm and Otto Jahn. This first complete edition was regarded as the standard text for more than a century.

In the age of the gramophone recording, it gradually became clear that this edition would also one day no longer satisfy the demands of a new generation of musicians. It was now not only the authoritativeness of the music text that was put to the test, but critical questions were also increasingly being raised concerning comprehension: what is authentic and what do the transmitted symbols stand for? How can they be appropriately transposed today? The growing number of recordings gave rise to an urgent need for legitimation that was further heightened by the awareness for authenticity that blossomed in the wake of the Early Music renaissance. Source research had also made substantial contributions that every new edition had to take into consideration.

It is thus not surprising that one of the first impulses for a new edition was triggered by the recording of the Beethoven symphonies with Leipzig's Gewandhaus Orchestra in the 1970s. Kurt Masur had commissioned Peter Hauschild and others with the preliminary musicological groundwork, which then constituted the point of departure for an edition undertaken by C.F. Peters. The edition remained incomplete, however, for the source studies kept running up against borders that limited more than just academic research at that time.

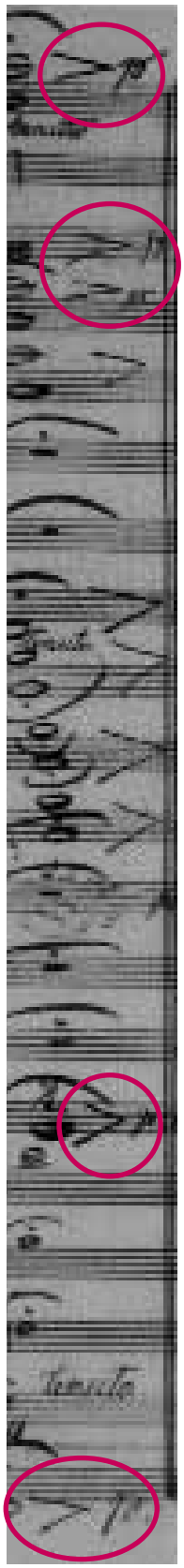
When, in the early 1990s, Breitkopf began preparing a new edition of the Beethoven symphonies based on the editorial concept of "source criticism for performance practice" – a concept developed especially for this undertaking – the publishing house was able to incorporate the valuable, years-long experiences of the "research editor" Hauschild. Joining the team was Clive Brown, an expert in the field of performance practice and a concert violinist as well, who had served as musicological adviser for recordings of the Academy of Ancient Music, the London Classical Players, the Orchestra of the Age of Enlightenment, the Orchestre Révolutionnaire et Romantique and others. These were the best prerequisites for finally being able to do justice to Beethoven's vision of a "proper and correct" edition. Nevertheless, after the publication of the Seventh Symphony in 1994, it took more than ten years before this source-critical and practice-oriented project could be brought to its crowning close with the Ninth.

Kurt Masur deserves credit for having performed all the symphonies – even before the release of the Ninth – in this new edition for the first time. His series in Paris with the Orchestre de Radio France in February 2003 was followed by a cycle with the London Philharmonic Orchestra. The first Japanese performance of the Ninth from the new Breitkopf edition took place on 29 December 2005 at the Tokyo Metropolitan Art Space, with the Tokyo New City Orchestra under the direction of Akira Naito. The conductor and orchestra have been playing from the new Breitkopf editions for years now, and have documented their performances on CDs and DVDs.

Christian Rudolf Riedel

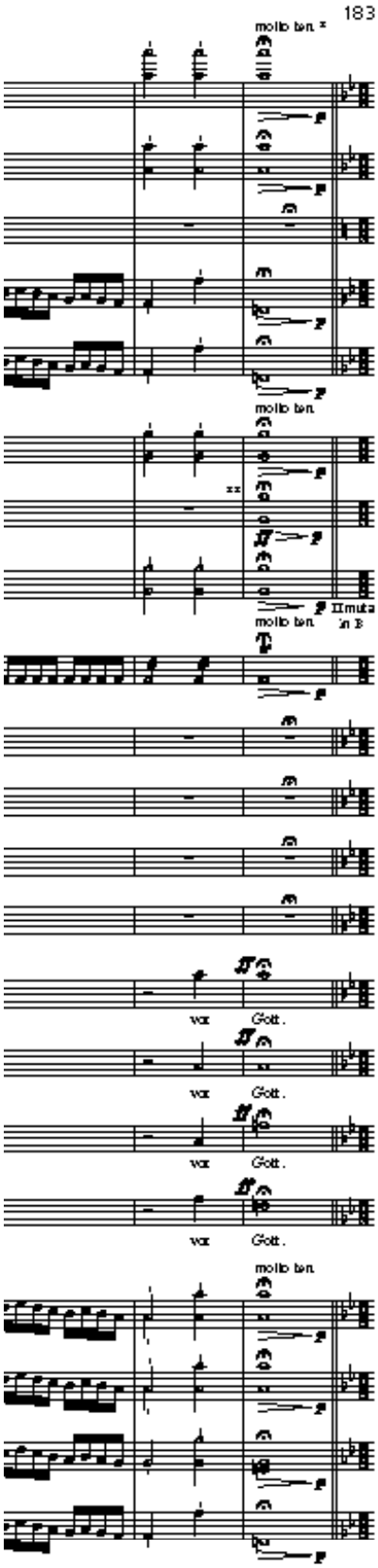
Autograph 1823/24

London 1824



Aachen 1825

Berlin 1826



The Breitkopf Urtext Edition 2005
by Peter Hauschild

Beethoven, Ninth Symphony, choral finale: "A detail that had incredible consequences!"

The decrescendo (to piano*) is still missing in the autograph, and is thus supplemented with growing importance in the relevant sources such as, for example, the copy made for the Royal Philharmonic Society in London (British Library,* RPS MS5*), which Beethoven supplied with titles in 1824; the copy prepared for the Lower Rhine Music Festival in Aachen in 1825, which Beethoven personally sent to Ries; and the dedicatory copy to the Prussian King Friedrich Wilhelm II, which Beethoven sent to Berlin with an autograph title page (*Mus. ms. autogr. Beethoven 30*).*

Reprints made with the kind permission of C. F. Peters Verlag, Frankfurt (facsimile of the autograph), the British Library Board, the Stadtarchiv Aachen and the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz.

On the whole, the fact that they were given ample time served Breitkopf & Härtel's editions well. The tour de force of satisfying both the requirements of practical music-making and those of philological accuracy has succeeded on a level that raises the bar frightfully high for future, comparable efforts. Commentaries on the work's history, analytical remarks and performance-practical information limit themselves to the essential, without any detriment to their high quality.
Moreover, the user is guided through the textual notes by the bold print that signals the comments that should be read first. Nevertheless, the reader who takes the time to read all the notes, thus sharing at least a fraction of the editor's efforts, will be rewarded with a wealth of insights and ideas of a source-critical and musical nature.

Peter Gülke

Beethoven: The Nine Symphonies

Breitkopf Urtext by Clive Brown and Peter Hauschild

Symphony No. 1 in C major op. 21

PB 5231	Score	€ 24,–
OB 5231	Wind set	€ 33,–
	Strings	€ 4,– each
PB 5341	Study score	€ 8,–

Symphony No. 2 in D major op. 36

PB 5232	Score	€ 26,–
OB 5232	Wind set	€ 36,–
	Strings	€ 4,25 each
PB 5342	Study score	€ 8,50

Symphony No. 3 in E flat major op. 55 (Eroica)

PB 5233	Score	€ 33,–
OB 5233	Wind set	€ 42,–
	Strings	€ 4,50 each
PB 5343	Study score	€ 9,50

Symphony No. 4 in B flat major op. 60

PB 5234	Score	€ 34,–
OB 5234	Wind set	€ 55,–
	Strings	€ 4,50 each
PB 5344	Study score	€ 8,50

Symphony No. 5 in C minor op. 67

PB 5235	Score	€ 42,–
OB 5235	Wind set	€ 68,–
	Strings	€ 4,50 each
PB 5345	Study score	€ 8,90

Symphony No. 6 in F major op. 68 (Pastorale)

PB 5236	Score	€ 39,–
OB 5236	Wind set	€ 58,–
	Strings	€ 4,50 each
PB 5346	Study score	€ 9,–

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PB 5237	Score	€ 41,–
OB 5237	Wind set	€ 69,–
	Strings	€ 4,50 each
PB 5347	Study score	€ 9,50

Symphony No. 8 in F major op. 93

PB 5238	Score	€ 34,–
OB 5238	Wind set	€ 40,–
	Strings	€ 4,50 each
PB 5348	Study score	€ 8,50

new (December 2005):

Symphony No. 9 in D minor op. 125 (Choral Symphony)

PB 5239	Score	€ 78,–
OB 5239	Wind set	€ 98,–
	Strings	€ 6,–
ChB 5237	Choral score	€ 2,50 each
EB 8633	Piano-vocal score	€ 8,–
PB 5349	Study score	in preparation

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Photos: Radio France / Christophe Abramowitz (Kurt Masur), Barbara Frommann (Peter Gülke), Breitkopf & Härtel (Waldmüller: Beethoven)

Printed in Germany 3/06

available through

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