

Beethoven beyond Beethoven: The orchestral works as chamber music

The arrangements of Beethoven's works (as well as of works by other composers) are often underestimated. Still, the enormous number of arrangements that can be traced proves the significance of the phenomenon. Their importance for general knowledge of Beethoven is reflected in the fact that the new Catalogue of Beethoven's Works lists the (printed) arrangements carefully, whereas the transmission of the work in manuscript copies after the publication of the original print is only rarely documented.

In a famous letter concerning *Die Entführung aus dem Serail*, Mozart discussed the situation: He underlined the financial aspect of publishing an arrangement as well as the aesthetic impact of producing it. It is not known if Mozart really completed the arrangement he is talking about. In any case, his manner of proceeding is far from the systematic approach that Beethoven and his publishers showed in his later career in producing arrangements for different scorings, alongside the original editions of the parts and the score.

The original editions of Beethoven's opp. 91, 92 and 93 were published in eight versions each. These different versions were obviously considered as a diversity of manifestations of the work in a less hierarchical manner than one could suppose. This interpretation is at least supported by the fact that title pages often mentioned neither the status of the arrangement, nor the composer who was responsible for it (sometimes Beethoven himself).

The way the pieces are adapted opens new perspectives not only on the arrangements themselves, but also on the contemporary attitudes towards the works themselves. Johann Nepomuk Hummel in his arrangement of Beethoven's "Pastoral Symphony" for flute quartet focuses on the piano, the only instrument not present in the original scoring, while preserving the prominent role the flute plays in the beginning. Alexander Brand seems to approach a transformation of genre with his string quartet arrangement of the *Egmont* overture. A comparison of different arrangements of one particular work is even more revealing: Whereas it seems unclear if the military beginning of *Wellington's Sieg* should be played in the context of its original arrangement for string quintet, or if it should only be imagined (it is printed in smaller notes), the original arrangement for piano trio exposes the percussive qualities of this entrance. In analyzing some significant examples, this paper will present the wide range of manifestations that Beethoven's orchestral works had during his lifetime.

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Technical requirements: Projector for PowerPoint presentation, perhaps Audio.