

BEETHOVEN'S DEDICATIONS

STORIES BEHIND THE TRIBUTES

Artur Pereira



Beethoven's Dedications

The dedication of a piece of music is a feature generally overlooked, but it can reveal a great deal about the work, the composer, the society and the music world in which the composer lived.

This book explores the musical, biographical and sociological aspects of the practice of dedicating new compositions in the late 18th and early 19th centuries, and makes a significant contribution towards a better understanding of the impact these tributes had on Beethoven's life and work, and their function within the context of the musical, cultural and economic environments in which they appeared. As the first of its kind, this study demonstrates that, as a result of their different functions, published dedications and handwritten inscriptions are distinct from one another, and for that reason they have been classified in different categories. This book, therefore, challenges the idea of what exactly can be termed as a 'dedication', a concept which extends far beyond the dedication of musical works.

Dr Artur Pereira is a researcher based at the University of Manchester with particular interests in the music of Beethoven and the early Romantic period. He is also a pianist with an international career as a soloist and chamber musician. As a recording artist, his albums feature historically informed performances of Beethoven's piano sonatas and piano music by Portuguese composers.



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Beethoven's Dedications

Stories Behind the Tributes

Artur Pereira

First published 2021
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2021 Artur Pereira

The right of Artur Pereira to be identified as author of this work has been asserted by him in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data

A catalog record has been requested for this book

ISBN: 978-1-138-58617-8 (hbk)

ISBN: 978-0-429-50476-1 (ebk)

Typeset in Times New Roman
by Deanta Global Publishing Services, Chennai, India

For Sahar



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Contents

<i>Figures and Tables</i>	ix
<i>Abbreviations</i>	x
<i>Acknowledgements</i>	xii
I	
Introduction	1
1 The purpose of the study	3
2 Historical overview of dedications	8
<i>Britain versus continental Europe</i>	9
<i>'With permission'</i>	10
<i>'To amateurs'</i>	12
<i>Composer-to-composer</i>	13
<i>Friends, pupils and family</i>	16
<i>Memorial dedications</i>	18
<i>Unusual dedications</i>	19
<i>One work, different dedicatees</i>	20
<i>Dedicatory letters</i>	22
<i>Type of composition and dedicatees' preferences</i>	23
<i>Composer versus publisher</i>	23
II	
Background, facts and figures on groups of dedicatees	27
3 Types of work, dedicatee, and related issues	29
<i>Types of dedicatee</i>	29
<i>Dedicatees' provenance</i>	35
<i>Types of work</i>	35
<i>Multiple dedications</i>	41
<i>Genres and dedicatees' musical abilities</i>	42
<i>Transmission of dedications</i>	44

viii	<i>Contents</i>	
	<i>How far in advance?</i>	46
	<i>Permission versus surprise</i>	47
	<i>Courteousness</i>	51
4	Why dedicate?	52
	<i>Financial aspects, publicity and networking</i>	52
	<i>Response to favours</i>	56
	<i>Friendship</i>	59
	<i>Musical ability</i>	64
	<i>Admiration</i>	66
5	Intended dedications	74
	<i>Planned/changed dedications</i>	74
	<i>Suppressed dedications</i>	94
	<i>Works without dedication</i>	96
6	Beethoven's works dedicated by others	101
	<i>Individual publications</i>	101
	<i>Compilations</i>	105
	<i>Poem dedications</i>	108
	<i>Posthumous dedications</i>	111
7	Dedications to Beethoven	117
	III	
	Stories behind the tributes	127
8	Official dedications	129
9	Unofficial dedications, handwritten inscriptions, and musical gifts	224
	<i>'Dedicated to'</i>	227
	<i>Presentation messages</i>	240
	<i>Musical gifts</i>	324
	IV	
	Conclusions	353
10	Conclusions	355
	<i>Bibliography</i>	363
	<i>Beethoven's works</i>	377
	<i>Other composers' works</i>	383
	<i>General index</i>	387

Figures and Tables

Figures

1.1	Piano Sonata Op. 27 no. 2, original edition, title-page.	6
3.1	Distribution of dedications.	33
3.2	Beethoven's Viennese aristocratic benefactors.	34
5.1	Violin Concerto, Op. 61, autograph score, with an inscription to Franz Clement.	87
7.1	Léopold Aimon, String Quartet Op. 47 no. 2, title-page.	123
8.1	Seventh Symphony, Op. 92, original edition, full score, title-page, with Beethoven's inscription to Antonie Brentano.	137
8.2	Rudolph, Archduke of Austria, <i>ca.</i> 1820, lithograph based on a portrait by Franz Wolf.	207
9.1	Georg Friedrich Treitschke, <i>ca.</i> 1830, lithograph by Joseph Kriehuber.	264
9.2	Six German Dances for piano and violin, WoO 42, manuscript copy.	304
9.3	Sigmund Anton Steiner, <i>ca.</i> 1826, lithograph by Josef Teltscher.	332

Tables

3.1	Dedications and types of dedicatee	31
3.2	Types of work dedicated	36
3.3	Dedications of arrangements supervised by Beethoven	40
5.1	Beethoven's intended dedications	75
6.1	Beethoven's works dedicated by others	102
7.1	Dedications to Beethoven	118

Abbreviations

Literature:

- A** Emily Anderson, trans. and ed., *The Letters of Beethoven*, 3 vols (London: Macmillan, 1961).
- Alb** Theodore Albrecht, trans. and ed., *Letters to Beethoven and Other Correspondence*, 3 vols (Lincoln: University of Nebraska Press, 1996).
- B** Sieghard Brandenburg, ed., *Ludwig van Beethoven: Briefwechsel Gesamtausgabe*, 7 vols (Munich: Henle, 1996–1998).
- BKh** Karl-Heinz Köhler, and others, eds., *Ludwig van Beethovens Konversationshefte*, 11 vols (Leipzig: Deutscher Verlag für Musik, 1968–2001).
- Clive** Peter Clive, *Beethoven and His World: A Biographical Dictionary* (New York: Oxford University Press, 2001).
- KC** Klaus Kopitz, and Rainer Cadenbach, eds., *Beethoven aus der Sicht seiner Zeitgenossen*, 2 vols (Munich: Henle, 2009).
- KH** Georg Kinsky, *Das Werk Beethovens: Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, completed and ed. Hans Halm, (Munich: Henle, 1955).
- Köchel** Köchel, Ludwig, ed., *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts* (Wiesbaden: Breitkopf & Härtel, 1964).
- LvBWW** Kurt Dorf Müller, Norbert Gertsch, Julia Ronge, and others, eds., *Ludwig van Beethoven: thematisch-bibliographisches Werkverzeichnis*, 2 vols (Munich: Henle, 2014).
- TF** Alexander Wheelock Thayer, *Thayer's Life of Beethoven*, 2 vols, rev. and ed. Elliot Forbes (Princeton: Princeton University Press, 1964).
- WR** Franz Wegeler, and Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*, rev. A. Kalischer (Berlin: Schuster & Loeffler, 1906); English trans.: *Remembering Beethoven*, trans. Frederick Noonan (Bury St Edmunds: St Edmundsbury Press, 1988).

Library sigla:

A-Ee	Eisenstadt, Esterházy-Archiv
A-Wdo	Vienna, Zentralarchiv des Deutschen Orden
A-Wgm	Vienna, Gesellschaft der Musikfreunde
A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
CDN-On	Ottawa, National Library of Canada, Music Division
CH-Basel	Basle, Floersheim-Koch Collection
CH-Bps	Basle, Paul Sacher Stiftung, Bibliothek
CH-Bu	Basel, Öffentliche Bibliothek der Universität Basel, Musiksammlung
CH-COb	Cologny-Genève, Fondation Martin Bodmer, Bibliotheca Bodmeriana
CZ-Nlob	Prague, Lobkowitz-Musiksammlung
CZ-Pnm	Prague, Národní muzeum—Muzeum České hudby, hudební archiv
D-AD	Germany, Landgrafen Alexander Friedrich von Hessen Autographensammlung
D-B	Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung
D-Bsa	Germany, Sing-Akademie zu Berlin, Notenarchiv
D-BNba	Bonn, Beethoven-Archiv (Beethoven-Haus)
D-DS	Darmstadt, Universitäts- und Landesbibliothek
D-Dük	Düsseldorf, Goethe-Museum, Bibliothek
F-Pc	Paris, Bibliothèque du Conservatoire (in F-Pn)
F-Pn	Paris, Bibliothèque nationale de France, Département de la Musique
GB-Lbl	London, British Library
NL-Au	Amsterdam, Universiteitsbibliotheek
PL-Kc	Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
RUS-Mk	Moscow, Moskovskaya Gosudarstvennaya Konservatoriya
US-CAh	Cambridge, Harvard University, Houghton Library
US-PRu	Princeton (NJ), Princeton University, Firestone Memorial Library

Acknowledgements

I am greatly indebted to various people for their continuous support and encouragement, and without whom this project could not have been accomplished. Firstly, I would like to express my sincere gratitude to Prof. Barry Cooper for his unceasing support and for sharing his immense knowledge. A very special *thank you* to Dr Cristina Sousa for proofreading my work, for her patience, friendship and countless suggestions. This book is as much hers as it is mine. An enormous thank you to my other proofreader, Dr Richard Gillies, for his keen observations and numerous suggestions. I would like also to express my gratitude to Drs Stephan Schönlaue and Jos van de Zanden, not only for their German translations but also for their numerous recommendations. Also to be thanked are the other members of my translation team: Miranda Witvrouw, Elodie Sablé, Salvatore Plano, Susan Cooper and Dr Paolo Tricerri. My gratitude also goes to Claire Horden, from the University of Manchester Library, Dr Andrea Harrant and Mag. Mathias Böhm, from the Österreichische Nationalbibliothek, Patricia Stroh, from the Ira F. Brilliant Center for Beethoven Studies, Prof. Jeremiah McGrann, Dr Milada Jonasova and Dr James Hume.

I also would like to thank my family for their continuous encouragement, and, finally, Dr Sahar Karimi for her unremitting support, interest, inspiration and practical help throughout this project.

Artur Pereira
University of Manchester
June 2020

I

Introduction



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

1 The purpose of the study

*Book dedications: so few words, but such big stories.*¹

Lizzie Enfield's article published in the *Daily Telegraph* in January 2010 offers only a few general remarks about dedications. Yet, its title, which provides the epigraph to this introduction, encapsulates the multiplicity of factors and biographical accounts that surrounds Beethoven's dedications.

Beethoven dedicated compositions to more than sixty individuals, but little is known about the circumstances in which they occurred. This book was motivated by a desire to elucidate who his dedicatees were, what type of relationship he had with them, and what motivated him to dedicate particular works to specific people. Each dedication provides a window into the various contexts surrounding a composition, and exploring them has enabled the study of lesser-known biographical details about Beethoven, as well as the social, cultural and political environments in which he lived and worked.

When first addressing Beethoven's dedications, several questions suggest themselves: how significant were dedications to Beethoven? What types of people and situations prompted his dedications? Can they be grouped into different categories and, if so, how? What can dedicatees' names tell us about the compositions, the composer and the society in which these dedications appeared? But before delving into these issues, two fundamental questions need reflection: what is a dedication, and what is its function?

Oxford Dictionaries define 'dedication' as 'the words that are used at the beginning of a book, piece of music, a performance, etc., or when receiving an award, to offer it to somebody as a sign of thanks or respect'.² From a more technical perspective, Gérard Genette and Emily Green define dedication as a type of paratext, an inscription intrinsically linked to but not part of the work itself.³ By

1 Enfield, 'Book dedications: so few words, but such big stories', *The Daily Telegraph*, 25 January 2010, <https://www.telegraph.co.uk/>.

2 *Oxford Learner's Dictionaries*, s. v. 'Dedication', <https://www.oxfordlearnersdictionaries.com/>.

3 Green, 'Between Text and Context: Schumann, Liszt, and the Reception of Dedications', 313.

4 *The purpose of the study*

the use of a dedication, the work is symbolically offered to a particular individual without the composer losing its authorship.⁴ These seem to be the most salient characteristics of musical dedications: they associate the name of the composer to that of another person and they function in a similar way to that of a gift. At the same time the composer's authorship is preserved and the ownership of the work is therefore never fully eradicated. These characteristics are intrinsic to both published and handwritten dedications.

Literature on music dedications is scarce, with only a few works available: Emily Green's pioneering study *Dedicating Music, 1785–1850*, from 2019, an expansion and revision of her doctoral thesis;⁵ Ursula Schneewind's '*Jede Note an Dich gerichtet!*' *Musikalische Widmungsgeschichten*; the 2011 Beethoven-Haus congress report *Widmungen bei Haydn und Beethoven: Personen – Strategien – Praktiken*;⁶ thematic catalogues of Beethoven's works;⁷ and a number of articles.⁸ Green's thesis is the first comprehensive study of music dedications to date, and it contains a brief historical overview of dedications. It also includes an ample list of dedications between composers and performers.⁹ Green examines a number of pertinent issues, but her discussion of Beethoven's dedications enables substantial expansion.

Schneewind's book is a stimulating read on eight dedications by eight composers: Bach, Mozart, Beethoven, Schubert, Wagner, Mahler, Berg and Schoenberg. However, only one dedication by Beethoven is discussed in this publication.

Published by the Beethoven-Haus in 2015, *Widmungen bei Haydn und Beethoven* is arguably the most valuable publication to date on Beethoven's dedications. This collection of articles explores a wide variety of topics. Yet, given the wealth of works dedicated by Beethoven, his interesting selection of dedicatees and the circumstances surrounding them, plenty was left to be addressed in this monograph.

As to the thematic catalogues of Beethoven's works, these contain brief discussions of his dedications. Their main purpose is to provide biographical data on the dedicatees, and therefore they are not comprehensive accounts. Moreover, their aim is not to compare between the different dedications by Beethoven, nor to compare his to other composers', thus leaving untouched a number of crucial issues.

4 Ibid., 312–339.

5 Ibid., 'Dedications and the Reception of the Musical Score, 1785–1850' (PhD diss., Cornell University, 2009).

6 *Widmungen bei Haydn und Beethoven: Personen – Strategien – Praktiken*, ed. Bernhard Appel and Armin Raab (Bonn: Beethoven-Haus, 2015).

7 Kinsky/Halm, *Das Werk Beethovens* (Munich: Henle, 1955); Dorfmueller/Gertsch/Ronge, and others, eds., *Ludwig van Beethoven: thematisch-bibliographisches Werkverzeichnis* (Munich: Henle, 2014).

8 See the writings of Aldrich, Beer, Beghin, Danuser, Green, Hertrich, Leeder, Litschauer, La Rue, and Samson. Also see Green/Mayes, eds., *Consuming Music: Individuals, Institutions, Communities, 1730–1830* (Rochester: University of Rochester Press, 2017).

9 This list has been revised and expanded, and is available online: <https://music.gmu.edu/mdd/>.

The only attempt to date to systematise Beethoven's dedications can be found in the most recent catalogue of Beethoven's works,¹⁰ in which a distinction is made between printed dedications, handwritten inscriptions, and dedications made by third parties. These categorisations have allowed further exploration and have been observed in this study. The online exhibition catalogue 'Friendship or a scheme? Beethoven's dedications', issued by Beethoven-Haus in 2012,¹¹ also organises dedications in different categories. Albeit in a similar line to the present monograph, it does not address the difference between published dedications and handwritten inscriptions.

Peter Clive's biographical study *Beethoven and His World* was an invaluable resource of information on most of Beethoven's dedicatees and offered an extensive bibliography. Compared to other biographical sources, Clive's is more up-to-date and, by combining a diverse range of contexts, it presents a fuller spectrum of the relationships between Beethoven and his dedicatees. Additional research has been conducted on Beethoven's correspondence,¹² conversation books, biographies, and accounts by his contemporaries. Meticulous analysis of these data has led to conclusions relating to factors motivating him to dedicate some of his works. The present monograph therefore brings together all available information on Beethoven's dedications and reflections on their function within the context of the contemporaneous music market.

The dedications were transcribed as found in the new Kinsky/Halm thematic catalogue of Beethoven's works. Exceptions are referenced in footnotes. The examined editions are primarily original and first editions, since most of these were supervised by Beethoven and contain the original dedications that appeared and were circulated during his lifetime. A number of Beethoven's works were published in England, in editions issued with the composer's knowledge and consent. These have been studied and compiled by Alan Tyson in his monograph *The Authentic English Editions of Beethoven*. Some of these publications contain dedications and, thus, have been transcribed and discussed where relevant.

Two main categories of dedications can be discerned in Beethoven's output: published and handwritten. Other types of inscription without the wording 'dedicated to' have also been found and are addressed in detail in Chapter 9. A number of handwritten inscriptions have been classified as dedications in thematic catalogues of Beethoven's works and in the Beethoven-Haus Bonn website. But this monograph introduces a distinction. Published and handwritten inscriptions are in contrast, as they had different purposes and functions. Beethoven's associations with various individuals were publicly acknowledged in published dedications, and for that reason these are regarded here as 'official' dedications. This category includes dedications made by Beethoven which appeared during his lifetime and

10 LvBWV, vol. 2, 864–872.

11 'Friendship or a scheme? Beethoven's dedications', *Beethoven-Haus Bonn*, 2012, <https://da.beethoven.de/>.

12 Emphasis in cited correspondence is reproduced as in the original.



Figure 1.1 Piano Sonata Op. 27 no. 2, original edition, title-page.

those published shortly after his death, reflecting his wishes.¹³ As most handwritten inscriptions were not published during his life, it could be concluded that they were not intended for public display and have been categorised as ‘unofficial’ dedications. In other words, Beethoven’s dedications fall into two main categories:

- 1) Official, published dedications
- 2) Unofficial, unpublished handwritten inscriptions

Beethoven’s official dedications appear in five different languages and their respective verbal forms are in German (gewidmet, zugeeignet), French (dedié, dedies, dediée, dédiés, dédiés, dédié, dédiée, dédiées, dédiés, dédiées, dédiées), Italian (dedicata, dedicate, dedicato), Latin (dedicata) and English (dedicated).

In general, official dedications comprise three distinct elements: the title of the work, the composer’s name, and the inscription allocating the composition to a particular individual.

Figure 1.1 shows that the publisher’s name also appears on the title-page. This has various implications, such as the origin of particular dedications and market promotion, addressed throughout the book.

13 See Chapter 8, ‘Official dedications’.

The unofficial category includes three subcategories of handwritten inscriptions, two of which do not feature the descriptive ‘dedicated to’. In line with their purpose and layout, subcategories have been entitled ‘Dedicated to’, ‘Presentation messages’ or ‘Musical gifts’. Handwritten dedications were found in German (*gewidmet, zugeeignet*), French (*dediée, dédiés, dédié, dédiéee, or dédiées*), Italian (*dedicata*), and Latin (*dicata*). No handwritten dedications were found in English.

This book is divided into four parts. Part I, consisting of Chapters 1–2, comprises an introduction and a historical overview of the practice of dedicating music in Beethoven’s time and immediately before. It contextualises Beethoven’s dedications and evaluates the extent to which they are typical of contemporaneous practice.

Part II, Chapters 3–7, presents statistical data on groups of dedicatees and varied topics on Beethoven’s dedications. Chapter 3 addresses general issues relating to Beethoven’s published dedications, including types of work dedicated, types of person who received them, and how far in advance he chose a dedicatee. His motivations to dedicate are explored in Chapter 4, and the multiplicity of reasons which prevented him from publishing a number of dedications are addressed in Chapter 5. Chapter 6 scrutinises dedications of his compositions by third parties; and Chapter 7 addresses dedications to Beethoven by other composers.

The third part, consisting of two annotated lists, addresses the gamut of Beethoven’s official dedications and handwritten inscriptions. The lists are intended as a reference on Beethoven’s dedications. Dedicatees are presented alphabetically in self-contained narratives in Chapter 8, providing their biographical details and explaining their relationship with the composer. This chapter offers conclusions on the presumable reasons behind dedications. Similarly, Chapter 9 investigates Beethoven’s handwritten dedications and other types of inscriptions in autographs, manuscript copies, and published editions of his works. These are grouped according to the type of manuscript or printed edition in which they were written. As dedications are intrinsically linked to biography, Chapters 8 and 9 include extensive biographical data on dedicatees and other acquaintances.

Concluding and general remarks are presented as a separate chapter in Part IV. All dedications, stories and data presented, together with fresh interpretations on Beethoven’s tributes, should provide a clearer understanding of his relationship with dedicatees and make this book more accessible to the general reader.

2 Historical overview of dedications

In previous centuries, dedicating a piece of music was far more meaningful. Research has demonstrated that dedications could influence the choice of purchaser, contributing towards the reception and distribution of dedicated works.¹ This suggests that the central position of dedicatees' names on title pages was not merely for aesthetic reasons but deliberately intended to associate those names with the composer.

The practice of dedicating musical works existed long before Beethoven and continued afterwards. For that reason, an historical background would help contextualise his approach to dedications. Comparing other composers' dedications should help determine ways in which dedications reflect on their authors and the music markets in which they appeared. This chapter spans three centuries: from the early 16th century to *ca.* 1850, with a focus on Beethoven's lifetime.

Complementing Emily Green's impressive list of dedications to composers and performers, and Michael Kassler's compilation of music entries at Stationers' Hall, extensive research has been conducted on thematic catalogues of the following composers: Albrechtsberger, C. P. E. Bach, J. S. Bach, Boccherini, Clementi, Cramer, Gluck, Joseph Haydn, Michael Haydn, Hummel, Mozart, Neefe, Pleyel, Ries, Schubert and Woelfl. Albeit not comprehensively, these composers have been selected for closer examination for two reasons: they were relatively well known and their works fairly well-disseminated across Europe, and likely to have been seen by Beethoven; and some were near Beethoven at some point. The survey aimed to determine whether any common tropes or habits emerge in these composers' dedications, and whether they influenced Beethoven's own practice of dedicating musical works.

This study was mostly centred on composers living in London and in German-speaking countries. This choice was partly owed to the scarcity of data on dedications from other European music centres. Further research is needed. Most dedications found were in printed editions. Some were also in manuscripts, but their lower number had a negligible impact on the overall assessment. Several key categories emerged and are addressed under the following headings:

- Britain versus continental Europe (chiefly German-speaking countries)
- 'With permission'

1 See the writings of Emily Green and Axel Beer.

- ‘To amateurs’
- Composer-to-composer
- Friends, pupils and family
- Memorial dedications
- Unusual dedications
- One work, different dedicatees
- Dedicatory letters
- Type of composition and dedicatees’ preferences
- Composer versus publisher

Although these might appear diffuse, some overlap. For instance, composer-to-composer dedications are often inscribed ‘to my friend’, or are in dedicatory letters. This indicates that dedications were often instigated by more than one reason.

Britain versus continental Europe

A few discrepancies become immediately apparent when comparing dedications by British composers to others. The most striking is the number of tributes to royalty and aristocracy. In German-speaking countries, for example, most of Beethoven’s and Carl Philipp Emanuel Bach’s dedications were to royalty or prominent aristocracy.² In London, most dedications by Muzio Clementi and Johann Cramer went to untitled members of the public. Ferdinand Ries’s publications reveal an interesting pattern. Before settling in London in 1813, he dedicated a similar amount to aristocrats and non-aristocrats. During his ten years in London, he dedicated roughly five times more to non-aristocrats. After returning to Germany in 1824, he increased his dedication to high-born individuals, though maintaining the level of dedication to non-aristocrats.

Music centres in German-speaking countries, Vienna in particular, were dependent on aristocratic endorsement and patronage. Unsurprisingly, most dedications went to society’s upper echelons. Albeit later than Britain, dedications to members of the public became increasingly popular in Vienna during Beethoven’s lifetime. Through dedications, the emancipation from the old systems of patronage in Britain’s music circles can be traced to an earlier period than in Germanic countries. A driving force behind this was the establishment of powerful publishing houses. In London they date back to the early 18th century, in Paris to the mid-18th century, and in Vienna, Amsterdam and Leipzig to the end of the century.³ The spread in publishers and musical instrument manufacturing was linked to an emerging middle class with an avid appetite for music. This led to more public concerts and the rise of the international instrumental virtuoso.⁴

Changes in music patronage were also influenced by the concept of work of art autonomy, and the increasingly popular notion of ‘genius’ in the late 18th/

2 Although many C. P. E. Bach piano sonatas title-pages say *für Kenner und Liebhaber* (for connoisseurs and amateurs), most were dedicated to prominent aristocrats.

3 Green, ‘Dedications and the Reception of the Musical Score’, 62.

4 Marston, ‘Patronage and the place of the artist in society’, 67–68.

early 19th centuries.⁵ The cultivation of a ‘serious’ musical culture helped artworks to be recognised as autonomous aesthetic objects with intrinsic value, rather than merely serving a functional purpose.⁶ The ‘genius’ concept was fed by an increasing interest in psychology and elevated composers and artists to a new social-cultural rank above that of ordinary people. It made patron–composer relationships more personal, lowering social status distinctions. Exclusive bonds with individuals of exceptional ability also helped establish elite groups within the aristocratic world.⁷

Data gathered so far suggest that a significant source of income for prominent Germanic composers in Beethoven’s lifetime came from aristocratic patrons, while in Britain it came primarily from publishing, teaching and performing. As composers in Germany gradually grew less dependent on the aristocracy for their living, a growing number of dedications to non-aristocrats started emerging from the late 18th century to 1850. Dedications to friends, pupils, amateurs and fellow composers gradually became as significant as those to aristocracy. New modes of reciprocation began to gain importance as the new century unfolded, such as performances, favourable reviews, promotion and enhancement of the composer’s status.

‘With permission’

A printed dedication is, above all, a public presentation to a specific individual. Attaching a celebrity’s name to an artwork could bring credit to and promote both author and composition. However, such an association wasn’t always beneficial to or desired by the dedicatee. A dedication would imply both individuals were associated, and such compliments to public figures could be embarrassing or inappropriate if the composer’s reputation was dubious, the work was controversial, or the dedicatee had no affinity to the composer. Numerous reasons could justify declining a dedication. For instance, Austrian Empress Maria Theresa’s reluctance to accept printed dedications probably mirrors the fact that her contemporaries tended to perceive her connections to male musicians as amorous.⁸ In 1805, Berlin’s *Der Freimüthige* published an article stating that the Elector of Baden had prohibited being approached with dedications since he found this importune.⁹ As dedications to prominent individuals could potentially reflect negatively on the dedicatee’s taste or moral judgment, permission to dedicate became a requirement. Beethoven’s letter to Breitkopf & Härtel in October 1811 confirms that this

5 Ibid.; Grout/Palisca, *A History of Western Music*, 422–425; DeNora, *Beethoven and the Construction of Genius*.

6 Ibid. When exactly musical works became recognised as autonomous objects of art has led to controversy among scholars. For an overview, see Lutterman, ‘Works in Progress: J. S. Bach’s Suites for Solo Cello as Artifacts of Improvisatory Practices’, 11–106.

7 Ibid.

8 Rice, *Empress Marie Therese and Music at the Viennese Court*, 10–11, 248.

9 *Der Freimüthige*, 96 (May 14, 1805), 381.

was common practice then, and his displeasure with the publisher indicates such a lack of propriety could be insulting.¹⁰ Many dedications were published explicitly indicating approval:

Johann N. Hummel:

Three Sonatas, Op. 5 (Vienna: Hummel, 1798)

... *Composées et dédiées (avec Permission) A Son Altesse / Madame la Princesse Royal de Dänemarck.*¹¹

Ferdinand Ries:

Variations for Pianoforte and Orchestra, Op. 52 (London: Chappell & C^o., 1814)

... *Composed and with permission Dedicated to / His Royal Highness / The Duke of Sussex.*¹²

Johann B. Cramer:

Twelve New Studies for Piano, Op. 92 (London: Cramer, Addison & Beale, 1841)

... *Composed and dedicated (by permission) TO HIS ROYAL HIGHNESS / PRINCE ALBERT / BY / J. B. CRAMER.*¹³

These examples illustrate dedications that had met with the dedicatees' consent: 'by permission' or 'with permission'. The year span and range of publication sites show this was common practice during the first half of the 19th century in London and Vienna. Most dedications indicating 'permission' went to royalty or distinguished aristocracy, indicating that this was related to the prominence of the dedicatee. This practice, however, was not exclusive to high-born individuals:

Thomas Haigh:

Second Sett [sic] of Three Sonatas for the Piano Forte or Harpsichord (London: Culliford, Rolfe & Barrow, 1796)

*Composed, and humbly dedicated by permission to Dr [Joseph] Haydn.*¹⁴

Haigh's dedication shows that permission wasn't only requested from royalty or aristocracy. Haydn's international fame, however, would have played a role in Haigh's decision to seek permission when dedicating a work to such a senior composer. Permission to dedicate would also show that both composer and dedicatee had personal contact, lending added credibility to the dedication, as Haigh's

10 See Chapter 6, 'Individual publications'.

11 Zimmerschied, *Johann Nepomuk Hummel*, 24.

12 Hill, *Ferdinand Ries*, 44–45.

13 Milligan, *Johann Baptist Cramer*, 74.

14 Kassler, *Music Entries at Stationers' Hall*, 298.

12 *Historical overview of dedications*

example shows. In December 1821, Beethoven wrote to his friend Franz Brentano saying that he was dedicating a work to his daughter Maximiliane.¹⁵ Beethoven's apologetic tone shows that requesting permission was a matter of etiquette, even between friends. It also shows that permission to dedicate wasn't exclusive to royal or prominent dedicatees.

Some dedications issued with permission make no explicit reference to it. A good example is Beethoven's Ninth Symphony. Documentary evidence shows that he obtained King Friedrich Wilhelm III's approval before dedicating:¹⁶

Ludwig v. Beethoven:

Ninth Symphony, Op. 125 (Mainz and Paris: Schotts Söhne, August 1826)
*Sinfonie / mit Schluss-Chor über Schillers Ode: „An die Freude“ / ...
componirt und / SEINER MAJESTAET dem KÖNIG von PREUSSEN / ...
FRIEDRICH WILHELM III. / in tiefster Ehrfurcht zugeeignet / von / Ludwig
van Beethoven. / 125^{tes} Werk.*¹⁷

'To amateurs'

During Beethoven's time, dedications addressed to 'amateurs' became fairly popular, as illustrated below:

Johann Albrechtsberger:

Six Fugues for Piano or Organ, Op. 18 (Vienna: Cappi, 1783?)
*... dédiées aux Amateurs.*¹⁸

Ignace Pleyel:

Six Quartets for Flute, Violin, Viola and Cello, B. 387–392 (Paris: Pleyel, 1798; Amsterdam: J. J. Hummel, 1798; Augsburg: Gombart & C^o., 1798; Vienna: Artaria & C^o., 1798; Munich: Falter, 1798; Berlin: J. J. Hummel, 1798)
*Composée et Dédiée / aux / Amateurs; DÉDIÉS AUX AMATEURS.*¹⁹

William Wennington:

'The Game of Skittles' (London: Wennington, 1797)
*... to his amateurs dedicated.*²⁰

A desire to increase sales within a particular demographic may be the reason for such dedications. The growth of a middle class with a keen interest in music

15 See Chapter 3, 'Permission versus surprise'.

16 A, 1300; B, vol. 6, 225.

17 LvBWV, vol. 1, 828. For translation see Chapter 9, 'Dedications on manuscript copies'.

18 Weinmann, *Johann Georg Albrechtsberger*, 122.

19 Benton, *Ignace Pleyel*, 168–169.

20 Kessler, *Music Entries at Stationers' Hall*, 346.

encouraged this, implying a marketing strategy seeking to reassure the average consumer that music works were not reserved for virtuoso performers, but composed to explore their performing abilities.²¹ Most middle-class people were amateur musicians, and such tributes alluded that those works were not too learned or technically challenging. These examples also show that these tributes were common across western Europe, in Paris, London, Amsterdam, Munich, Berlin and Vienna.

Composer-to-composer

From the late 18th to the mid-19th century, professional musicians made it increasingly popular to dedicate works to fellow musicians.²² This practice developed astonishingly quickly in a short amount of time. Before the mid-1780s only five such dedications can be found. By the end of the 18th century, these had risen by a few dozen, and by 1850 there were over two hundred and fifty dedications to composers and performers.²³ This is linked to the awareness that dedications to prominent musicians could increase sales, as Andreas Romberg's letter to the publisher Simrock in 1801 shows:

Bernhard [Andreas's cousin] has dedicated three quartets to Haydn ... I too want to dedicate three quartets to Haydn ... Begin right away with the engraving, and leave a page free in the first violin part for the dedication ... This dedication will surely not be unappreciated by you, as it will doubtless promote the sale of the works. Now tell me if we don't understand our public – or rather, the world!²⁴

One of the earliest tributes of this kind dates from 1784 and appears on Pleyel's String Quartets Op. 2:

Ignace Pleyel:

Six String Quartets, Op. 2 (Vienna: Graeffner, 1784)

*... composti e dedicati / al celeberrimo estimatissimo fu / suo Maestro il Signore / GIUSEPPE HAYDN / in Segno di perpetua Gratitudine / da IGNAZIO PLEYEL.*²⁵

... composed and dedicated / to his former Master, / the extremely famous and respected *Signore* / JOSEPH HAYDN, / as a sign of eternal gratitude / by Ignace Pleyel.

21 Green, *Dedicating Music, 1785–1850*, 104.

22 Music Dedications Database, <https://music.gmu.edu/mdd/>.

23 Ibid.

24 Green, *Dedicating Music, 1785–1850*, 77.

25 Benton, *Ignace Pleyel*, 107.

By emphasising Haydn's reputation as a celebrated composer and Pleyel's everlasting gratitude for his tutoring, this dedication reveals multiple connections between both composers. In flattering Haydn, Pleyel flatters himself and his compositions, as his dedication implies these works are worthy of the great Joseph Haydn.²⁶ This tribute will have helped to promote Pleyel's string quartets and his reputation as a composer. His choice of composition will not have been arbitrary, as Haydn was renowned for excelling in this particular medium.²⁷ After this tribute, similar ones emerged and spread rapidly, making Pleyel a pioneer of a new trend of dedication.

On 1 September 1785, Mozart also dedicated a set of string quartets to Haydn:

Wolfgang A. Mozart:

Six String Quartets, Op. 10 (Vienna: Artaria & C^o., 1785)

... *Composti e Dedicati / al Signor / Giuseppe Haydn / Maestro di Capella di S. A. / il Principe d'Esterházy &c &c / Dal Suo Amico / W. A. Mozart.*²⁸

... composed and dedicated / to *Signor* / Joseph Haydn, / Kapellmeister of His Highness / the Prince of Esterházy etc. etc. / from his friend / W. A. Mozart.

Mozart added a new clause expressing his friendship, showing a more intimate connection to Haydn. His dedication also indirectly associates Mozart to Haydn's aristocratic patron, the illustrious Prince Esterházy.²⁹ These quartets were published with a dedicatory letter in which Mozart addressed Haydn directly:

During your most recent sojourn in this capital you yourself, my very dear friend, demonstrated to me your satisfaction with [the quartets]. – This approval of yours above all encourages me to commend them to you and makes me hope that they will not seem entirely unworthy of your favour.³⁰

This letter is addressed to 'Al mio caro Amico Haydn' (To my dear friend Haydn), and contains seven additional references to 'friend' and a further one to 'friendship'.³¹ In it, Mozart informs the world that he is Haydn's friend, showing that the respected older master liked his quartets.³² This additional reference to friendship combined with a statement alluding to the dedicatee's high opinion

26 Green, 'A Patron Among Peers', 230.

27 As Emily Green notes, most works dedicated to Haydn are piano sonatas and string quartets, genres for which he was well known and widely published.

28 Köchel, 430–432.

29 Following Mozart's tribute, other dedications to Haydn also display references to Prince Esterházy; Beethoven's and Ries's are well-known examples.

30 Green, *Dedicating Music, 1785–1850*, 184.

31 *Ibid.*

32 For a detailed analysis of Mozart's dedicatory letter see Green, *Dedicating Music, 1785–1850*, 90–92; and Webster, 'One More Time: Mozart's Dedication to Haydn', 121–138.

the works presented offered great promotion potential and opened the floodgates for similar declarations in dedications. Following Mozart's friendly dedication, other composer-to-composer dedications began displaying 'to my friend' or 'from your friend'. Pleyel's and Mozart's dedications to such a prominent elder master marked a turning point in the art of dedicating between composers.

Mozart's letter was so remarkable that five dedicatory letters to Haydn appeared in subsequent decades: Joseph Eybler's String Quartets, Op. 1; Johann Brandl's String Quartets, Op. 17; Bernhard Romberg's String Quartets, Op. 1; Andreas Romberg's String Quartets, Op. 2; and Angelo Benincori's String Quartets, Op. 8.³³ Like Mozart's and Pleyel's, all works dedicated are string quartets, and the accompanying letters express respect and admiration for Haydn. Eybler's also identifies Haydn as his friend, and Brandl's explicitly discusses Mozart's letter. Benincori's was published after Haydn's death.

Apart from Mendelssohn,³⁴ Green's research identifies Haydn as the composer who received more dedications (and dedicatory letters) from other musicians.³⁵ The list below covers the period 1784–1850 in descending order:

- Haydn: nearly 50 dedications
- Beethoven: 25 dedications
- Clementi: 15 dedications
- Cherubini:³⁶ 12 dedications
- Pleyel and Hummel: 10 dedications each
- Cramer and Moscheles: 9 dedication each

This illustrates how much admiration Haydn garnered from fellow musicians and the perceived promotional value his name commanded. Haydn's long life allowed him fame for much longer, contributing towards the higher number of dedications.³⁷ These tributes also show how far reaching his reputation was. He received dedications from composers he didn't know personally or professionally. This suggests these dedications were meant to promote the dedicated compositions, rather than show appreciation for friendship, favours or mentoring.³⁸ Ranking second shows that Beethoven was highly respected as a living composer. The volume of dedications to Haydn and Beethoven implies a shift in the concept of 'composer' and the composer's perceived role in culture and society.

33 Green, *Dedicating Music, 1785–1850*, 185–187, 189.

34 *Ibid.*, 83, 203. Maximilian Rosenthal's forthcoming study *Facetten Kompositorischer Reflexion. Die Widmungen an Felix Mendelssohn Bartholdy* reveals that almost seventy people dedicated to Mendelssohn.

35 *Ibid.*, 84–87, 89; Music Dedications Database, <https://music.gmu.edu/mdd/>.

36 Including Cramer's Quintet Op. 79. Milligan, *Johann Baptist Cramer*, 88.

37 Liszt also lived a fairly long life and was famous for a long time. This certainly contributed to the receipt of (at least) 76 dedications. 'Liszt, Franz', *IMSLP Digital Archives*, <http://imslp.org/>.

38 Green, *Dedicating Music, 1785–1850*, 83.

Friends, pupils and family

A great number of dedications reveal the relationship between composers and their dedicatees. The most frequent are those celebrating friendship.³⁹ Typically, these appear in English, French and German. A few examples are in Italian. The earliest specimens of dedications expressing friendship date from the second half of the 18th century, in Godefroy Eckard's 6 Harpsichord Sonatas Op. 1, and Mozart's String Quartets Op. 10.⁴⁰

Other frequently encountered dedications are those addressed to pupils:

Muzio Clementi:

Three Sonatas, Op. 33 (London: Longman & Broderip, 1794)

... *DEDICATED / To His Pupil / MISS THERESA JANSEN.*⁴¹

Johann B. Cramer:

Twenty-five New and Characteristic Diversions for Piano, Op. 71 (London: Cramer, Addison & Beale, 1825)

... *Composed for the / Piano Forte / and Dedicated to his / PUPILS.*⁴²

As illustrated, some are addressed to specific pupils, while others to 'pupils' in general. The former, exemplified by Clementi's dedication to Theresa Jansen, is particularly striking. This type of dedication might denote partiality for a pupil or appreciation for unexpected favours by a pupil or their family. But it was also a way for composers to promote their teaching and attract more pupils, or to be noticed by wealthy families and forge connections with potential patrons. Receiving music lessons from famous composers was a symbol of social-cultural status, translated into first-class tuition. It increased the possibility of receiving a dedication by a renowned composer, securing immortality for the family name, an enticing prospect for any affluent/respectable family.

Dedications to pupils indicate that the composer was an active music teacher and this was likely to be an important source of income. Evidence shows this type of dedication was more frequent in works by composers living in London, suggesting that first-rate composers there operated in a different social environment to those in mainland Europe.⁴³ Dedications to pupils were also used in German-speaking countries. Well-known examples are Beethoven's dedications to Barbara Kegelvic (Piano Sonata Op. 7, First Piano Concerto Op. 15, and Variations Op. 34), Julia Guicciardi (the 'Moonlight' Sonata Op. 27 no. 2) and the Brunsvik sisters (Variations for piano duet WoO 74). But these tributes make no reference to the dedicatees being his students. Beethoven's aversion to

39 Ibid., 125–129; Milligan, *Johann Baptist Cramer*, 155.

40 Music Dedications Database, <https://music.gmu.edu/mdd/>.

41 Tyson, *Thematic Catalogue of the Works of Muzio Clementi*, 72.

42 Milligan, *Johann Baptist Cramer*, 67–69.

43 DeNora, *Beethoven and the Construction of Genius*, 73–78.

teaching could justify the relative dearth of this type of dedication in his output.⁴⁴ Identifying someone as his pupil in a dedication would be counterintuitive, as teaching was not Beethoven's main occupation or something he enjoyed. Besides, most of these individuals were also his patrons. The only references to Beethoven as a teacher in dedications are Ferdinand Ries's Two Piano Sonatas Op. 1, and Archduke Rudolph's Forty Variations:

Aufgabe / von LUDWIG VAN BEETHOVEN gedichtet, / Vierzig Mahl verändert / und ihrem Verfasser gewidmet / von / seinem Schüler.⁴⁵

Theme / by LUDWIG VAN BEETHOVEN, / with forty variations / dedicated to the author / by / his pupil.

More than one dedication to the same person shows, in some instances, how a particular relationship evolved over time:

Ferdinand Ries:

Two Pianoforte Sonatas, Op. 1 (Bonn: Simrock, 1806)

... *Composés et dédiés / A / LOUIS VAN BEETHOVEN. / PAR / Son Elève / FERDINAND RIES.*⁴⁶

Symphony in C minor, Op. 80 (Bonn and Cologne: Simrock, 1818)

... *Composée & dédifiée / à son ami / Louis v. Beethoven.*⁴⁷

Johann B. Cramer:

Three Piano Sonatas, Op. 7 (London: Bland, 1792)

... *dédiée a / Muzio Clementi, / par son eleve / J. B. Cramer.*⁴⁸

Piano Sonata, Op. 20 (London: Longman, Clementi, & C^o., 1800)

... *Composed & Inscribed to his Friend / Muzio Clementi.*⁴⁹

Ries's and Cramer's dedications show how their relationships to Beethoven and Clementi, respectively, evolved from pupil to friend. This is relevant, as it elevates the former pupil to a comparable rank to the master's. As Green notes, this implied equivalence in status and comparable quality in composing.⁵⁰

Dedications to members of the composer's own family were less common, but a few examples are listed below:

44 Coldicott, 'Beethoven as pianist, conductor and teacher', 135–136.

45 LvBWV, vol. 2, 526–527.

46 Hill, *Ferdinand Ries*, 3.

47 *Ibid.*, 75.

48 Milligan, *Johann Baptist Cramer*, 13.

49 *Ibid.*, 23.

50 Green, *Dedicating Music, 1785–1850*, 122–123; 'A Patron Among Peers', 230.

Muzio Clementi:

Two Capriccios, Op. 47 (London: Clementi, Collard, Davis & Collard, 1821)
... *Composed & Dedicated to / M^{rs}. Clementi.*⁵¹

Wolfgang A. Mozart:

Fragment of a sonata movement for Piano and Violin, K. 396 (Vienna: Cappi, 1802)
... *dédié à Mad. Constanze Mozart.*⁵²

Johann B. Cramer:

Rondo (in *The Harmonicon*, supplement to vol. 1, Nov. 1823)
... *Composed purposely for the Harmonicon... / AND DEDICATED TO HIS DAUGHTER.*⁵³

This type of dedication is rather intimate and seemingly not intended for recompense from the dedicatee. Green argues this practice was a way of encouraging the public to read these dedications biographically.⁵⁴

Memorial dedications

The present study only identifies five memorial dedications:

- Thomas Butler: A dirge or pathetic rondo, ‘dedicated to the memory of the late Mrs [Elizabeth Ann, née Linley] Sheridan’ (London: Butler, 1792)⁵⁵
- William Shield, Six Trios for Violin, Tenor and Violoncello, dedicated ‘to the memory of Jacob More’ (London: Shield, 1796)⁵⁶
- Angelo Benincori: String Quartets, Op. 8, dedicated to Joseph Haydn (Paris: Naderman, 1809)⁵⁷
- Friedrich Kalkbrenner: Grand Sonata, Op. 56, ‘Dedicated to the Memory of Joseph Haydn’ (London: Chappell & Co., 1821/22)⁵⁸
- Benedict Randhartinger, *Ins stille Land*, dedicated ‘to the memory of Franz Schubert’ (Vienna: A. Pennauer, 1830)⁵⁹

Benincori’s dedication to Haydn, in the form of dedicatory letter, is of note:

Nourished on the good principles of the Celebrated Haydn, I confess that it is to him alone that I owe a talent that indulgence has sometimes honoured with

51 Tyson, *Thematic Catalogue of the Works of Muzio Clementi*, 92.

52 Köchel, 421. Fragment composed in 1782 and published as a piano piece in 1802. A manuscript copy by Maximilian Stadler reads: *a Madame Constance Mozart*. The inscription isn’t on the autograph, so it is probably Stadler’s or the publisher’s, as this copy was used for publication.

53 Milligan, *Johann Baptist Cramer*, 152.

54 Green, *Dedicating Music, 1785–1850*, 109–137.

55 Kassler, *Music Entries at Stationers’ Hall*, 180.

56 *Ibid.*, 285.

57 Green, *Dedicating Music, 1785–1850*, 87.

58 ‘Kalkbrenner, Friedrich’, *IMSLP Digital Archives*, <http://imslp.org/>.

59 ‘Ins stille Land’, *Österreichische Nationalbibliothek*, <https://search.onb.ac.at/>.

recognition. It is the admiration that I have dedicated to this Great man that inspired me to the new work that I offer to the public ... Unfortunately, the death of this Great Master pre-empted the completion of my enterprise, and discouraged me so much that I was ready to abandon a work upon which I so much desired to know his opinion. Revived by the memory of the attention and sleeplessness that it cost me, I put forth my last effort, and I publish it today, but with the sincere regret of only being able to offer it to the memory of the Author of so many Chef-d'oeuvres. Angelo Benincori.⁶⁰

Dedications to deceased individuals were extremely rare. They were unable to appreciate or reward it, and a composer would gain nothing. Yet, Haydn had become so famous that even after his death his name had lost no authority, as Benincori would have been aware. Benincori's quartets appeared in the same year as Haydn's death (1809), and the news of it will have helped promote these works.

Unusual dedications

Most dedicatees fall into categories such as patrons, friends, pupils or fellow composers. Others are more unusual owing to the work's title and/or the peculiarity of the dedicatee:

Christoph W. Gluck:

Antigono (Rome: Amidei, 1756)

Dedicato / alle Dame.⁶¹

Henry Simpson:

'An Anthem' (London: Simpson, 1796)

Respectfully dedicated to all the societies for preservation from danger and apparent death.⁶²

Joseph Haydn:

'Hymne à la Paix' (in *Journal de typographie et bibliographie*, 18 April 1803)

... *dédiée au premier Consul* [Napoleon Bonaparte].⁶³

Ignace Pleyel:

'HYMNE A LA LIBERTÉ', B. 705 (Amsterdam: Nolting, 1804?)

Dédié / AU BEAU SEXE.⁶⁴

60 Green, *Dedicating Music, 1785–1850*, 189.

61 Wotquenne, *Catalogue Thématique des Œuvres de Chr. W. v. Gluck*, 197–198.

62 Kassler, *Music Entries at Stationers' Hall*, 293.

63 Hoboken, *Joseph Haydn*, vol. 1, 673.

64 Benton, *Ignace Pleyel*, 339.

Joseph Woelfl:

Portuguese March for Piano, WoO 68 (Leipzig: Breitkopf & Härtel, 1809)
*COMPOSED, AND DEDICATED / TO / THE BISHOP OF OPORTO.*⁶⁵

Matthias Holst:

The Jubelee Rondo, for Harp or Piano Forte (London: Hodson, 1809)
*... and dedicated to the ladies of Great Britain.*⁶⁶

Johann N. Hummel:

Piano Concerto, Op. 110 (Leipzig: Peters, 1826)
*... composé et dédié / AU CONSERVATOIRE / A PARIS.*⁶⁷

Johann B. Cramer:

Variations for Piano on an Anglo-Caledonian Air (London: Chappell & C^o., 1812)
*... Composed & Dedicated to / Miss Baillie, / of Grosvenor Street.*⁶⁸

Dedications were versatile and used for many reasons. Cramer's dedication to Miss Baillie is unusual in specifying her street. A work dedicated to *the societies for preservation from danger and apparent death* was perhaps nothing out of the ordinary in 18th-century London, but today it seems peculiar. Some compositions were dedicated to institutions, as Cramer's dedication to the Paris Conservatoire. Woelfl dedicating a Portuguese march to the Bishop of Porto, a politically and ecclesiastically powerful figure in Portugal, was a fitting tribute in many ways. Notwithstanding, this work was published in Leipzig at a time when Woelfl lived and worked in London, and so this dedication would have little significance in England or Germany. Examples of works dedicated to women 'in general' also exist; these dedications are rather unusual since they are addressed to an entire gender. Originating from the publisher,⁶⁹ Haydn's 'Hymne à la Paix' dedication to Bonaparte in 1803 is intriguing. It is unknown whether the publisher was using Haydn's international reputation to appeal to Napoleon's sense of amity and friendship between nations, or simply exploiting celebrated names to increase the sales of his periodical. Whatever the reason, this dedication appeared when Napoleon was still First Consul and might carry significance given that he was then perceived as a towering example of Enlightened leadership.⁷⁰

One work, different dedicatees

Occasionally, the same composition appeared dedicated to different individuals. Haydn's dedications show that this happened when a work was reprinted. For

65 Haider-Dechant, *Joseph Woelfl*, 364.

66 Kassler, *Music Entries at Stationers' Hall*, 638.

67 Zimmerschied, *Johann Nepomuk Hummel*, 162–163.

68 Milligan, *Johann Baptist Cramer*, 97.

69 Hoboken, *Joseph Haydn*, vol. 1, 673; vol. 2, 163.

70 See Chapter 5, 'Napoleon Bonaparte and the *Eroica* Symphony'.

instance, the British publication of the Piano Sonata Hob. XVI:52 was dedicated to Teresa (Therese) Bartolozzi and the continental edition to Magdalena von Kurzböck.⁷¹

Sometimes the same work was dedicated to two persons in the same edition, as illustrated below:

Wolfgang A. Mozart:

Sonata for Piano Four Hands, K. 521 (Vienna: Hoffmeister, 1787)

... *Composée et Dediée aux Demoiselles Nanette, et Babette de Nattorp.*⁷²

Matthew Camidge:

Ten Easy Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a Violin (London: Camidge, 1794)

*Composed, and dedicated to Miss Sophia Hull and Miss H. D. Hollamby.*⁷³

Ferdinand Ries:

Variations for Pianoforte Duet, Op. 14 (Leipzig: Kühnel, 1809)

... *composées et dédiées / au Demoiselles / ELISE ET FRITZ SAUR.*⁷⁴

Johann B. Cramer:

Duet for Harp and Piano, Op. 45 (London: Birchall, 1810)

... *Composed & Dedicated to / The Misses Metcalfe.*⁷⁵

Grand Duo Brillant, piano four-hands, Op. 88 (London: Addison & Beale, 1836; Paris: Richault, 1836; Vienna: Artaria & C^o., 1836)

... *dédié / A MONSIEUR / CHARLES DE LIPHART.*⁷⁶

Albeit typical of works written for piano duet, Cramer's and Camidge's dedications show that it was not exclusive to this genre. Occasionally, duets were dedicated to one person. These tributes also suggest the dedicatees probably played the instruments whose music was inscribed to them.

Although extremely rare, the following dedications illustrate compositions with more than two dedicatees in the same publication:

Timothy Essex:

A Grand Duett for Two Performers on One Piano Forte, with accompaniments for two flutes obligato, ad libitum (London: Essex, 1805)

*Composed for, and most respectfully inscribed to the honourable Miss Winn, Miss Maria Winn, the Right Honourable Lord Headley, and the Honourable Mr Winn.*⁷⁷

71 Hoboken, *Joseph Haydn*, vol. 1, 776–780.

72 Köchel, 584–585.

73 Kessler, *Music Entries at Stationers' Hall*, 232.

74 Hill, *Ferdinand Ries*, 13–14.

75 Milligan, *Johann Baptist Cramer*, 90–91.

76 Kessler, *Music Entries at Stationers' Hall*, 91.

77 *Ibid.*, 542.

Frederick Hill:

A Favorite [sic] Quick Step, for Clarinets, French Horns and Bassoons, with a Relief for the Fife and Drum. Also adapted for the harpsichord or piano forte, with an accompaniment for the violin (London: Hill, 1795)

*Humbly inscribed to the colonel, lieutenant colonel, officers and other gentlemen of the yeomanry, cavalry and infantry in the County of Leicester.*⁷⁸

Reginald Spofforth:

Lightly on the Village Green. A favorite [sic] Masonic glee for three voices (London: Spofforth, 1799)

*Composed, and respectfully inscribed to the R[ight] W[orshipful] M[aster], officers and brethren of the Somerset House Lodge.*⁷⁹

A composition could have multiple dedicatees and be inscribed to specific persons or groups, as well as institutions.

Dedicatory letters

In addition to the dedication, several compositions were published with elegant dedicatory letters in which the composer explored at length the motivations behind the dedication or his relationship to the dedicatee, or penned a specific message.

Although dedicatory letters first appeared in the 3rd and 4th centuries CE as a literary genre, the practice became fashionable in the early 16th century.⁸⁰ The practice of writing dedicatory letters (as well as their intricacy and elegance) peaked in the 17th century and then declined, virtually disappearing altogether by the early 19th century. Its association with music started in 16th-century Italy, in madrigal compilations.⁸¹

Only a few dedicatory letters were found in works by composers in Britain, but Green provides evidence they have existed in earlier periods.⁸² Further research is needed. In continental Europe, this practice lasted (at least) until 1809. Examples of famous dedicatory letters are enclosed with Mozart's Sonatas K. 6–7, K. 8–9, and K. 10–15, addressed to 'Madame Victoire de France', 'M^{me} la Comtesse de Tessé, Dame de Madame la Dauphine', and 'Sa Majesté Charlotte Reine de la Grande Bretagne', respectively.⁸³ His final dedicatory letter was addressed to Haydn. Other well-known letters are in Haydn's Opera *L'isola disabitata*, Hob. XXVIII:9, to Prince Carlos IV of Spain (in manuscript);⁸⁴ Beethoven's Piano Sonatas WoO 47, to Elector Maximilian Friedrich; and Ries's Piano Sonatas Op. 1, to Beethoven.⁸⁵

78 *Ibid.*, 274.

79 *Ibid.*, 393.

80 Green, *Dedicating Music, 1785–1850*, 89.

81 *Ibid.*

82 *Ibid.*

83 Köchel, 8–17.

84 Hoboken, *Joseph Haydn*, vol. 2, 395; Landon, *Haydn at Eszterháza: 1766–1790*, 453.

85 See Green, *Dedicating Music, 1785–1850*, 188.

Type of composition and dedicatees' preferences

Analysing dedications also reveals the tendency of dedicating similar types of composition to one individual. For example, Zmeskall von Domanovecz received dedications of string quartets from Haydn (Hob. III:31–36) and Beethoven (Op. 95);⁸⁶ Haydn was offered numerous string quartets and piano sonatas;⁸⁷ Count Moritz von Fries predominantly received dedications of music for strings (Haydn, String Quartets Hob. III:83;⁸⁸ and Beethoven, Violin Sonatas Opp. 23 and 24, and String Quintet Op. 29);⁸⁹ King Friedrich Wilhelm II received mainly dedications of works for cello and string quartet (Pleyel's String Quartets, B. 331–333;⁹⁰ Haydn's String Quartets, Hob. III:44–49;⁹¹ Mozart's String Quartets, K. 575, 589 and 590;⁹² and Beethoven's Cello Sonatas Op. 5);⁹³ and Archduke Rudolph received dedications of music predominantly featuring the piano (nine compositions by Beethoven;⁹⁴ Ries's Piano Concerto Op. 42, Piano Quintet Op. 74, and Piano Quartet Op. 129;⁹⁵ Maximilian Stadler's Fugue in E;⁹⁶ and Schubert's Piano Sonata D. 845).⁹⁷ This shows that the works were commissioned or the composer knew the dedicatees' preferences. Archduke Rudolph's reputation as a highly gifted pianist, for instance, will explain why he received so many piano works. This also applies to tributes to Friedrich Wilhelm II, an accomplished cellist and passionate chamber musician,⁹⁸ and Zmeskall, a good cellist and composer of string quartets.⁹⁹ The volume of this dedication type shows that composers considered dedicatees' preferences when dedicating.

Composer versus publisher

Most dedications appear to originate from composers. But sometimes publishers dedicated works on their own initiative, as shown in dedications from Haydn, Boccherini and, to a lesser degree, Mozart and Pleyel.

Green notes that publishers began dedicating on their own accord, often without the composer's instructions, particularly when publishing houses gained more control over the print industry in the 18th century.¹⁰⁰ Instead of receiving royalties

86 Hoboken, *Joseph Haydn*, vol. 1, 388–393; LvBWV, vol. 1, 614.

87 Green, *Dedicating Music, 1785–1850*, 84–87; 'A Patron Among Peers', 217–219.

88 Hoboken, *Joseph Haydn*, vol. 1, 439.

89 LvBWV, vol. 1, 139, 143, 173.

90 Benton, *Ignace Pleyel*, 125–127.

91 Hoboken, *Joseph Haydn*, vol. 1, 403–409.

92 Köchel, 649–650, 672–675.

93 LvBWV, vol. 1, 30.

94 See Chapter 8, Rudolph.

95 Hill, *Ferdinand Ries*, 37, 69–70, 135.

96 'Stadler, Maximilian', *IMSLP Digital Archives*, <http://imslp.org/>.

97 Deutsch, *Franz Schubert*, 532–533.

98 Clive, *Beethoven*, 118.

99 *Ibid.*, 405.

100 Green, 'Dedications and the Reception of the Musical Score', 11.

then, composers received a single payment for a new composition.¹⁰¹ After the agreed fee, publishers were responsible for ensuring publications were financially viable. As dedications could promote sales (see Romberg's letter above),¹⁰² understandably publishers wanted to control the choice of the dedicatee. It was in their best interest for a publication to be dedicated to someone who would help increase sales.¹⁰³ Sometimes they would dedicate without composer approval, leading to displeasure and irritation among composers. Haydn, for example, regretted not specifying that his dedication of the Op. 30 Piano Sonatas (Hob. XVI:20 and 35–39) originated from him, not his publisher.¹⁰⁴ Beethoven too was particularly irked with his publisher's decision to dedicate the *Choral Fantasy* to Maximilian Joseph of Bavaria without his consent.¹⁰⁵ These notwithstanding, in general, dedications from publishers were clearly marked:

Muzio Clementi:

Sonata in F for Corri's Collection, WoO 3 (London: Corri, ca. 1789–1790)
[Name of several composers including Clementi's] ... *and Dedicated (by Permission) to Her Grace / The Dutchess of Buccleugh / BY / DOMENICO CORRI.*¹⁰⁶

Ferdinand Ries:

Six Partsongs, Op. 173 (Frankfurt: Dunst, 1834)
... *Dem / Frankfurter Liederkranz / gewidmet vom / Verleger.*¹⁰⁷

Dedicated by the publisher to the Song Circle
of Frankfurt.

At a glance, it might be assumed dedications not saying 'from' or 'by the publisher' are from the composer. However, Beethoven's *Choral Fantasy* illustrates dedications containing no evidence of provenance:

FANTASIE / ... Seiner Majestät / MAXIMILIAN JOSEPH / KOENIG VON
BAYERN &c. &c. / zugeeignet / von / L. v. Beethoven.¹⁰⁸

Fantasy / ... dedicated / to His Majesty /
MAXIMILIAN JOSEPH / KING OF BAVARIA
etc. etc. / by / L. v. Beethoven.

101 Cooper, 'First editions and publishers', 192.

102 Chapter 2, Composer-to-composer.

103 Green, 'Dedications and the Reception of the Musical Score', 63.

104 Landon, *Haydn at Eszterháza: 1766–1790*, 432.

105 A, 338; B, vol. 2, 215.

106 Tyson, *Thematic Catalogue of the Works of Muzio Clementi*, 99.

107 Hill, *Ferdinand Ries*, 179–180.

108 LvBWV, vol. 1, 501.

This layout suggests Breitkopf & Härtel may have tried to imply that the dedication was Beethoven's, but the composer's exasperation with the publisher shows this was not the case.

Some composers showed little concern over publishers dedicating on their behalf. Others were very fastidious about it. Haydn's letter to his publisher regarding the Op. 30 Sonatas reveals a slight inconvenience,¹⁰⁹ whereas Beethoven's enagement at Breitkopf & Härtel shows he was considerably more protective over his dedications. Composers' reactions to publishers' liberties reflect their personalities and show how important they deemed dedications.

109 Landon, *Haydn at Eszterháza: 1766–1790*, 432. 'Everything ... meets with my entire approval; I only regret one thing, that I cannot have the honour of dedicating these Sonatas to the *Demoiselles* von Auenbrugger myself.'



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

II

**Background, facts and figures
on groups of dedicatees**



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

3 Types of work, dedicatee, and related issues

Beethoven dedicated generously throughout his life, producing a total of one hundred and three official dedications to sixty-one individuals.¹ Close inspection of these tributes, and an emerging correlation between specific types of work and certain dedicatees, has raised a number of issues. These include establishing dedicatees' biographical details and examining the process by which Beethoven chose them, collating information about the types of works dedicated, addressing the implications of works dedicated to more than one individual, and considering Beethoven's fastidiousness over his dedications. But before delving into these, it is necessary to determine the type of person to whom Beethoven dedicated works – their financial status, social class, degree of public influence or fame, etc. – and to establish whether this influenced his choice of dedicatee.

Types of dedicatee

Beethoven's dedicatees can be roughly grouped into three categories: rulers, aristocrats, and untitled individuals. The first comprises kings, emperors, their consorts and regional rulers. Since their main occupation was to rule over a given territory, they were financially and politically powerful. Any dedication to them would have been motivated by a combination of political admiration and hope of receiving financial reward or honorific title.

In Beethoven's Vienna there were two aristocratic ranks in society. The first included princes and counts; the second, barons and individuals with surnames preceded by 'von' indicating noble lineage. This distinction follows Tia DeNora's categorisation in *Beethoven and the Construction of Genius*.² Though a fairly straightforward division, two borderline cases exist: Baron van Swieten and Archduke Rudolph. Gottfried van Swieten was only a baron, but his reputation

1 Including dedications in English editions. Several dedications weren't given by Beethoven but third parties (see Chapter 6). These have been excluded from this discussion. Arrangements of his own works with the same opus and dedicatee as the original have also been excluded from statistics (see Chapter 3, 'Types of works').

2 DeNora, *Beethoven and the Construction of Genius*, 19–20.