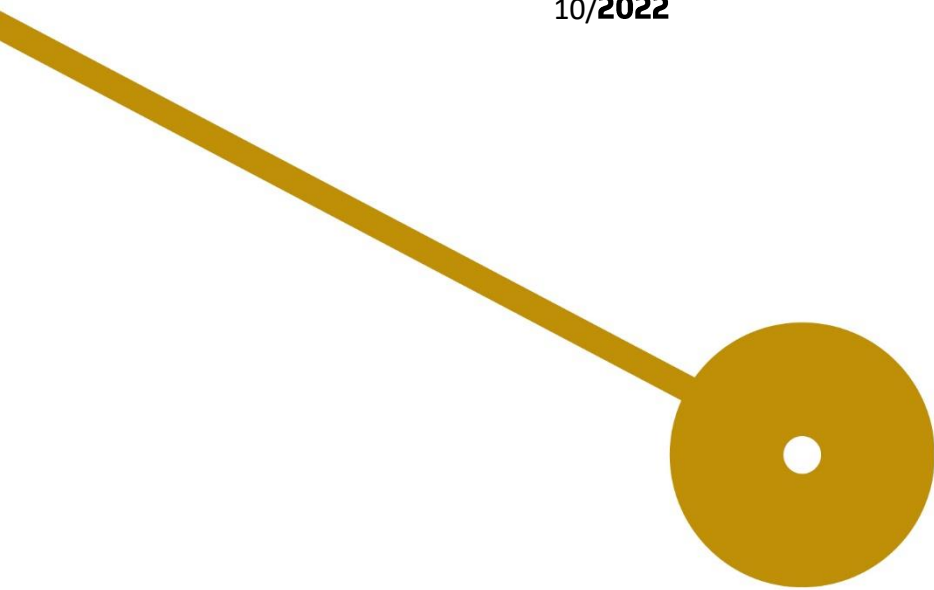




Invisible audibility in the  
obviousness of Count  
Razumovsky  
*in L. v. Beethoven's*  
*String Quartet Cycle Op. 59*  
Nikolai Gimaletdinov

10/2022



**M** MESTRADO  
MÚSICA – INTERPRETAÇÃO ARTÍSTICA  
Cordas – Violoncelo

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Dissertação apresentada à Escola Superior de Música e Artes  
do Espetáculo como requisito parcial para obtenção do grau de  
Mestre em Música – Interpretação Artística, especialização  
Cordas, *violoncelo*

Professor(es) Orientador(es)  
Eugénio Manuel de Amorim Resende

In loving memory of my grandfather Nikolai.

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## Abstract

The thesis' investigation will approach to unveil Count Andrei Kirillovich Razumovsky as very typical aristocrat of his time, even though one of the most powerful, following a certain agenda, becoming essential in the upcoming Russian national consciousness (which was mainly copied from the German Idealism, based on the philosophies of Kant, Herder and Fichte). Count Razumovsky, having started his Anti-Napoleonic mission estimated in 1803, commissioned therefor the most famous architect of his time, Louis Montoyer, to build a palace in Vienna's nearby, furthermore the most famous composer of his time, Ludwig van Beethoven, for to compose a cycle of three string quartets, the thesis' main objects: op. 59.

The comparison of both masterworks, the palace and the string-quartet-compositions, unveil a thrilling accordance following the count's ideals and picture on the highest level of art and culture imaginable during that specific time under observance. Following a certain path of analysis and hermeneutics, it becomes an exposure of the count himself expressed by Ludwig van Beethoven's music, inspiring, impressive, but also sinister.

All visible and audible in Beethoven's op. 59, the thesis presents the deep unbreakable connection between politics and art at the turn of 18th to 19th century, namely in Beethoven's Vienna during the Napoleonic era, furthermore, presenting an analysis-

tool based on tonalities and finds of interpretational paths. The usage of the first edition of the quartets besides other highly valuable material out of the private archive of Gregor Razumovsky, Grand-grand-nephew of Count Andrei Kirillovich Razumovsky, son of the legendary Zaporizhian Cossacks' Hetman Count Kirill Grigoryevich Razumovsky, gives certainty of the commissioned compositions of Ludwig van Beethoven about the involvement of songs from the Cossacks, entitled "Thème russe".

Not only to enlighten the background of their embedding in the compositions, also to come close to their deeper meaning might give a glimpse of the nowadays tragically warfare in old Count Razumovsky's former empire, as the Napoleonic warfare obviously hasn't been the last one.

**Keywords**

Razumovsky; Beethoven; String Quartet; Op. 59; Folk; Solmization; Cossacks; Napoleon

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# 1. Introduction

## 1.1. Why to find Razumovsky

### 1.1.1 Motivation

I have spent many years of my life in Vienna, Austria (2004 – 2012), where I had the opportunity to meet and work with many interesting artists, musicians and intellectuals.

I am grateful to my teachers in that time, especially to Herwig Tachezi, former principal Cellist of Nikolaus Harnoncourt's "Concentus Musicus" orchestra, and of course, Nikolaus Harnoncourt himself, since he has given me the closer look onto details in interpretation out of the composer's time and con-textual contents, as he also gave me the great privilege joining his orchestra in a leading position for many of my Viennese years. His, so to call it, "performing archaeological finds" (for example, in the works of J. Haydn or L. v. Beethoven) are in no way different in their vitality and accuracy as any direct share within the contact between a performer and any contemporary composer (i.e., M. Rostropovich or V. Berlinsky with D. Shostakovich or S. Prokofiev).

During this time, I was cellist of a professional string quartet. This experience resulted, as expected, in a deep involvement with the specific literature and performance-issues, which soon became, what I would call, an "obsession of the genre". My main sources of inspiration have been the Quatuor Mosaiques (Erich Höbarth and Christophe Coin), the Alban Berg Quartet (Valentin Erben), Artis Quartet (Othmar Müller) and the Borodin Quartet (Valentin Berlinsky and Dmitry Shebalin). Among all these personalities, my close contact and friendship with Gregor Razumovsky, Grand-grand-nephew of Andrei Kirillovich Razumovsky (dedicatee of the Beethoven's quartets Op. 59) made a lasting impression on me, particularly with him I was privileged to share innumerable musical conversations and performances in his Salon in the heart of Vienna. Already during those days, I decided to write my master thesis about Beethoven's so called "Razumovsky" quartets op. 59, and I am grateful for to finally reach this opportunity.

## **1.2. Where to find Razumovsky**

### **1.2.1 Objects**

#### **1.2.1.1 Louis Montoyer's Palace**

Razumovsky's Viennese Palais is centralized by three impressive halls, which represent, including the adjoined garden, four different views onto and into the idea of an updated cosmic order: "These three spaces formed an enfilade designed to direct one's attention and movement from the entry hall (with its four Tuscan columns embellishing the entry stair and half-columns set into the walls) through the cupola room (with its hall, the palace's focal point). Just beyond that was the garden, creating a fourfold psychological-architectural progression not unlike the topical sequence of movements in a symphony or string quartet: the entry hall served to announce the palace's neoclassical theme, the cupola room to invite quiet contemplation, the ceremonial hall to facilitate dancing and socializing, and the garden to immerse guests in nature [...]."<sup>1</sup>

The relief friezes on the walls, the palace is fulfilled with, portraying Razumovsky-referring scenes from Greek mythology, as well as the L-shaped main wing, with its north-east Transdanubian-oriented positioning in opposite but fairly opened to the Cisdanubian St. Petersburg, show a certain attitude of Razumovsky to Russia, the Tsar and the Danube, which is going to be a key issue in the following stories concerning not only Beethoven's portrait of Razumovsky in his Opus 59 string quartets...

#### **1.2.1.2 Ludwig van Beethoven's op. 59**

Object of study is Ludwig van Beethoven's oeuvre 59, written for the chamber-musical genre of string-quartet in 1806, dedicated to Count Andrei Kirillovich Razumovsky, former Russian ambassador in Vienna.

Op. 59 includes three intersectional string quartets: op. 59/1, 59/2 and 59/3.

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<sup>1</sup> Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, 2016, Vol. 97, Issue 3, p. 394.

Each of them containing four movements, 12 movements overall, fully handed down in

- Manuskript
- partly Beethoven's initial compositional sketches
- first prints edited by the composer himself

Based on certain analyses tools, the string quartet cycle op. 59 will be investigated for its contextual quality i.e., form and content, aiming for convincing proof of the thesis of the visibility of Count Razumovsky inside the tailored compositions done by Beethoven as well as the certain intention for Razumovsky's assignment to Beethoven in comparison with musical, historical, scientific and philosophical sources and their meaning for the time in enquiry (1803-1810).

- Analyses of the tonality-structures of all three string quartets op. 59 considering the idea of tonality-characteristics in Beethoven's time, their contextual reference to Count Razumovsky and general meanings of the time's paradigm.
- Analyses of the formal structures of all three string quartets op. 59 considering neoclassicistic references and their meaning out of the time's paradigmatic context.
- Identification of the sociological, historical and political context of Count Razumovsky's assignment to Beethoven.
- Revelation of Count Razumovsky inside the compositions, representing certain typical characteristics of his time and social position in comparison to his same-time-built Palace in Vienna (1806).
- Identification of the op. 59 used folk-tunes, their translations and connotations focusing on the historical romantic usage of Russia's Cossacks by Count Razumovsky following the idea of German nationalism and idealism.
- Comparison of German and Russian National Idealism in philosophy, literature and music in the time of the Napoleonic Wars exemplary on the string quartets op. 59.
- Reference to Count Razumovsky's Anti-Napoleonic-conspiring-group's agenda and the op. 59 string-quartet's embedded interior position.

## 2. Factis. Op. 59/3

### 2.1. Cupola Hall. Absolutism



Figure 1: Cupola hall. Look into the vault with a free-standing column. Vienna, 1900

Plato took up the idea of the harmony of spheres in the tenth book of his dialogue *Politeia*,<sup>2</sup> describing the story of a Pamphylian warrior “Er”, who, in the context of an afterlife experience, perceives the harmony of the celestial bodies. According to him, the souls of the just are sent to heaven, those of the unjust to a subterranean realm of the dead, where they fare badly. The souls ascending to Heaven arrive at the Spindle of Necessity, a gigantic instrument that rotates uniformly. The spindle keeps all the celestial spheres turning around the earth, the centre of the universe. The three Moiras, the fate goddesses Klotho, Lachesis and Atropos, are also seated there.<sup>3</sup>

Plato and his idea of the harmony of the spheres is deeply inspired by the Pythagoreans. They assumed a central fire in the middle of the universe there, invisible from the inhabited part of the earth, which is orbited by all celestial bodies including the earth.

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<sup>2</sup> Cf. Plato: *Politeia* (<https://www.gutenberg.org/files/1497/1497-h/1497-h.htm>, called 20.07.2022).

<sup>3</sup> Cf. *ibid.*

Plato takes up this idea in his two dialogues *Politeia* and *Timaeus*. Its harmony of the spheres is based on eight tones, proceed from the seven planetary spheres and the fixed star sphere.

He arranges the “planets” Moon, Sun, Mars, Venus, Mercury, Jupiter and Saturn; he considers Saturn to be the slowest planet because of its proximity to the fixed stars, which rotate in opposite directions. In contrast to the Pythagoreans, Plato does not state the movements of the celestial bodies as the physical cause of the celestial sounds. Rather, in the tenth book of the “*Politeia*” he creates the idea, with the help of “Er”, the Pamphylian narrator already mentioned, the originators of the harmony of the spheres are eight sirens, mythical figures who are assigned to the eight spheres and rotate with them.<sup>4</sup> According to the narrator, each of the sirens constantly emits a single sound; together they create a scale of eight notes, the consonance of which results in harmony. Beethoven met them in the cupola-hall of Razumovsky's Palais in 1806, each of them coroneted with elliptic niches, representing each single-note-sound in elliptic frequency; potentially still visible nowadays.<sup>5</sup>

In Plato, the harmony of the spheres does not have a physical origin, but a mythical one, as it obviously had also for Razumovsky (and Beethoven!), provable by following fact: Razumovsky's drafts for his Palais dated 1803, included an elliptic Cupola Hall, which “[...] was cancelled in the version carried out (second draft) and finally the cupola hall got its nowadays niche-extended circular form”.<sup>6</sup> Under the described circumstances, the first draft has to be seen as a “scientific” concession to Kepler, but Razumovsky obviously failed with his idea in the hall's construction, returning to perfect circular form, so to the mythical origin of the harmony of the spheres, which perfectly correlates in all directions with the final realization of the palace as we know it still nowadays.

Beethoven's and Razumovsky's fascination with Antiquity, especially with Greek and Roman philosophy, must have been worrying, known out of the one's handed down statements as well as the other's handed down Palais, written and eyewitnesses' reports,

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<sup>4</sup> Cf. Plato: *Politeia* (<https://www.gutenberg.org/files/1497/1497-h/1497-h.htm>, called 20.07.2022).

<sup>5</sup> Unfortunately, no public visitors allowed, remark N. G.

<sup>6</sup> “[...] Im ausgeführten Zustand (zweite Entwurfsphase) wurde die Idee eines elliptischen Raumes fallengelassen und der Kuppelsaal bekam die heutige kreisrunde, durch Nischen erweiterte Form.“ In: Hajos, Geza: *Das Palais Rasumofsky in Wien*, p. 16, ([https://hauspublikationen.mak.at/viewer/image/1368685503490\\_0001/18/](https://hauspublikationen.mak.at/viewer/image/1368685503490_0001/18/), called 13.08.2022).

and of course, Beethoven's compositions. Beethoven, dominated in this case by a major inferiority complex, rooted in his impression of lacking education comparing to Razumovsky, avoided to use terms as "Platonism", "Stoa" or "Stoicism", if not in a teasing way with his nephew, submitted by the *Konversationshefte*, such as Karl remarks: "[He says] you're an Epicurist",<sup>7</sup> or he refers to the "great Aristotle"<sup>8</sup> (he may have known Aristotle's popular definition of virtue as a "condition intermediate between two extremes"<sup>9</sup>), or to the "holy Socrates"<sup>10</sup> (Beethoven joined the typically Socratic conviction that only virtue brings about happiness). He acknowledged, though, that he was not beyond learning and was prepared to modify views, in compliance with what his close friend Schreyvogel contemplated: "Only now do I begin to take full advantage of the real benefit of the acquaintance with good writers and great men from Antiquity".<sup>11</sup>

Both men, Razumovsky and Beethoven, were driven by their mission of achieving personal improvement via common improvements, as Schreyvogel quotes Beethoven: "How poor are the moderns in philosophical minds compared with Antiquity! - And the ancients demonstrated their philosophy in life, not just in school".<sup>12</sup>

Platonism and Stoicism were the main currents in Beethoven's philosophical reading, as supposed also in Razumovsky's. Lewis Lockwood held that "affirmations of stoicism run through it [...]"<sup>13</sup> and Maynard Solomon concluded that for Beethoven generally "Stoical acquiescence in the designs of fate is thus a central topic",<sup>14</sup> obviously already for young Beethoven in 1803, the initial year of Razumovsky's and Beethoven's cooperation for entrepreneurial, personal and social improvement: Beethoven evidently realized that he should not let run free Putarch's "unreasoned parts of the soul" (described

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<sup>7</sup> Köhler, Karl-Heinz: Ludwig van Beethovens *Konversationshefte*, vol. IV, p.115

<sup>8</sup> Brandenburg, Sieghard: Ludwig van Beethoven: *Briefwechsel Gesamtausgabe*, 1996-98, p. 1286.

<sup>9</sup> AMZ (1814), pp. 109-116.

<sup>10</sup> Brandenburg, Sieghard: Ludwig van Beethoven: *Briefwechsel Gesamtausgabe*, 1996-98, p. 545.

<sup>11</sup> Glossy, Karl: *Josef Schreyvogels Tagebücher 1810 - 1823*, 1903, vol. 1, p.106, transl. N.G.

<sup>12</sup> "Wie arm sind die Neueren an philosophischen Köpfen mit dem Alterthum verglichen! – Und die Alten dewiesen ihre Philosophie im Leben, nicht bloß in der Schule." *Ibid.*, p.76. transl. N. G.

<sup>13</sup> Lockwood, Lewis: *Beethoven: The Music and the Life*, 2005, p. 121.

<sup>14</sup> Solomon, Maynard: *Late Beethoven*, 2003, p. 167.

in the Tagebuch as “the frailties of nature”<sup>15</sup>), as well as personal requests: “To study the lives of great artists is often a positive hindrance to the understanding of their works; for it is usually the study of what they have not mastered, and thus it undermines their authority in the things they have mastered.”<sup>16</sup>

Even though not impressive for himself, his collected wisdom impressed others, “[...] elevated position towards the ordinary [...]”, another opined that “[...] all he says is worthwhile [...]”.<sup>17</sup>

Razumovsky's occurrence in this concern must have been thrilling for his contemporaries; for sure it was for Beethoven, who took advantage of the offered privilege of the use of Razumovsky's library intensively, enabled also by Razumovsky's 1804 hired librarian Paul Bigot de Morogues, husband of Marie Bigot de Morogues, brilliant pianist of her time, Beethoven's pupil and interpreter of his works. It must have been him, who showed, translated (he spoke fluently Russian; himself of aristocratic French origin, he was part of Napoleon's 1812 campaign, obviously for whatever reason having switched side in 1809 after Napoleon's second Viennese invasion) and handed to Beethoven on Count Razumovsky's order the Lvov-Prach Collection from 1790,<sup>18</sup> the anthology from which Beethoven borrowed several titled “Russian” folksongs: the thesis' smoking gun in question.

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<sup>15</sup> Taken by Beethoven from: Seume, Johann Gottlieb: Spaziergang nach Syrakus im Jahre 1802 (‘The frailties of nature are intrinsic to nature itself, and it is incumbent on the ruler Reason to guide and alleviate them through its strength’); see Strässner, Matthias: *Et lector*, 2016, pp. 164-165.

<sup>16</sup> Tovey, Donald Francis: *Beethoven*, 1944, p. 1

<sup>17</sup> Kopitz, Klaus Martin and Cadenbach, Rainer: *Beethoven aus der Sicht seiner Zeitgenossen in Tagebüchern, Briefen, Gedichten und Erinnerungen*, München, 2009, p. 98 and p. 316.

<sup>18</sup> Cf. Schwarz-Danuser, Monika: *Wie kam das Autograph der „Appassionata“ nach Paris? Annäherungen an die Pianistin und Komponistin Marie Bigot de Morogues*, 2001, pp. 86-105.



Figure 2: Palais Razumovsky, Library, Chamber insight. Vienna, 1943

Needless to say, Count Razumovsky was more than an admirer of music, he himself was a capable violinist and composer, having enjoyed the privilege of a high aristocratic musical education in tradition of the Ancient Regime, in succession of Plato and the Antiquity. As is written in Plato's Republic, "Mousiké" is in central position, able to form a noble distinguished character, decisive in the construction of an ideal state since the state himself is made of the sum of his highly-educated inhabitants, as described in the second book, entitled Education: "Out of this reason, my Glaukon, as I said, is the art of music in education most important: since rhythm and tonality reach the soul's deepest interior, touching it strongest, bring and make it form in case someone is rightly educated – in case not, of course the opposite."<sup>19</sup> Even Republic's legislation is seen as a ritual, dedicated to Apollo as God of sophisticated music, insofar music became most important subject in philosophical discussions as well as school-education.

Consequently, music soon was a useful political tool for rulers out of the pure rite, visible in the use of term "Nomos". "A good example of the proximity of the state and state

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<sup>19</sup> „Aus diesem Grunde, mein Glaukon, sagte ich, ist doch auch die musische Kunst bei der Erziehung am wichtigsten: weil Rhythmus und Tonart am tiefsten in das Innere der Seele dringen, sie am stärksten ergreifen, ihr Wohlgestalt bringen und sie wohlgestaltet machen, sofern einer richtig erzogen wird – sonst freilich das Gegenteil.“ In: Platon: Politeia, vol. III., 401d, in: Kubatzki, Jana: Die Rolle der Musik in antiken griechischen Prozeptionen. 2012, p. 23, transl. N.G.

music is the term “Nomos”, which means law, as well as the designation for a song form.”<sup>20</sup> In this context has to be seen the use of dance in combination with choirs, rooted in the rituals. Someone only could reach the polis via chorus “membership”, which enabled the democratic process via singing and dancing. Being unmusical meant being unable to dance the Polis' rules. Plato called those individuals *achoreutos* (ἀχόρευτος), those, not part of the chorus: “Athens, so, an uneducated for us is the one who lacks understanding of chorus, whereas as well-educated human we should consider someone, who took capably part of the choirs?”<sup>21</sup> Cicero writes: “The Greek were of the opinion, that highest education is rooted in string playing and vocal music. [...] Insofar musicians enjoyed highest reputation and all citizens studied music. The one unskilled in it was seen as simply uneducated.”<sup>22</sup>

Razumovsky studied music theory and quartet composition with the eminent theorist Emanuel Aloys Förster, recommended to him by Beethoven himself. Förster's son recalled that “[T]he Count's carriage used to come at the appointed hour two or three times a week to take my father to the Palace in the Landstrasse suburb. The evening hours had been chosen [for these lessons] [...]” Frau Förster often made use of the carriage and visited her friend Frau Weiss, the wife of [Razumovsky-quartet's, n. N.G.] viola player, while their husbands were busy with Razumovsky.<sup>23</sup> Already in the 1790s he took violin lessons with Joseph Haydn since he was a gifted player, having had violin lessons since his early childhood. As Schindler admits, the Count – “the person most dedicated to the carrying on of the Haydn tradition of the quartet” - contributed his “fine sensitivity to those particular qualities in [Beethoven's] quartets and symphonies that, because they could not be grasped superficially nor conveyed through the usual musical symbols, had escaped other artists.”<sup>24</sup>

Razumovsky and Beethoven, the elderly Aristocrat and the young ambitious Composer, can be easily located in their common interests. Both rooted in their period, Neoclassicism, upcoming new ideas, nowadays commonly known as Age of

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<sup>20</sup> „Ein guter Beleg für die Nähe von Staat und staatlicher Musik ist der Begriff ‚Nomos‘, der sowohl Gesetz bedeutet, als auch die Bezeichnung für eine Liedform ist.“, in: Kubatzki, Jana: Die Rolle der Musik in antiken griechischen Prozessionen. 2012, p. 24, transl. N.G.

<sup>21</sup> „Athener: Also wird für uns ein Mensch ohne Erziehung derjenige sein, der von den Chören nichts versteht dagegen unter einem wohlherzogenen Menschen haben wir uns einen solchen zu denken, der bei den Chören tüchtig mitgemacht hat?“ In: Platon: Nomoi, vol. II., 653d – 654a, in: Kubatzki, Jana: Die Rolle der Musik in antiken griechischen Prozessionen. 2012, p. 24, transl. N.G.

<sup>22</sup> „Die Griechen waren der Auffassung, die höchste Bildung beruhe auf dem Saitenspiel und der Vokalmusik. [...] Daher standen also in Griechenland die Musiker in hohem Ansehen und alle lernten die Musik. Wer sie aber nicht beherrschte, galt als nicht genügend gebildet.“ In: Cicero: Tusculan Disputationis I 4., in: Kubatzki, Jana: Die Rolle der Musik in antiken griechischen Prozessionen. 2012, pp. 24 - 25, transl. N.G.

<sup>23</sup> Robbins-Landon, H. C.: Beethoven. A Documentary Study, 1970, pp. 136f.

<sup>24</sup> Schindler, Anton F.: Beethoven as I Knew Him, 1996, p. 59.

Romanticism, culminating in Beethoven's legendary: "[...] Away with all rules.",<sup>25</sup> both on the edge of Nationalism, fragments of Enlightened Scientism, slight Anti-clericalism, certain leftover of baroque Cartesianism, captivated in Newton's absolute physics as well as a certain amount of Astrology, what is nowadays called superstition but was seen for quite a long period of human mankind as serious science.

Beethoven's library is a brilliant example therefor, useful also for to locate Razumovsky, even though Razumovsky's library was one of the richest in Europe, especially following his Palais' completion in 1807. Beethoven's collection must have been poorly in comparison, as far as known he was a regular visitor of the shop of bookseller and publisher Franz Haas, located at "under the Tuchlauben, opposite the Schönbrunner house".<sup>26</sup>

He owned a 1781 edition of Homer's *Odyssey* bound in leather, full of drops of coffee and wax, probably he mostly liked reading it in the darkness of the night. Nevertheless someone is puzzled by one of Beethoven's typical paradoxes, since whilst reading Homer he had a certain weakness for an author named Christoph Christian Sturm, an average writer, a north German Protestant preacher man, making assumptions about God's natural oeuvres and destiny, delivering daily sermon, a mixture of scientific facts and religious edification with such themes as "electric fire", "comparison of human's and animal's senses", "Nature as a school for your heart" and "Bee's harmony and patriotism", whereas having always the same conclusion, which is, God the almighty brought all in right order. Beethoven's great enthusiasm about Sturm blessed all his surrounding, even catholic priests he met in small villages of Vienna's outskirts whilst his extended hiking tours in the Viennese Woods. One of them, as Schindler reports, the local priest of Mödling, replied, that "Our people need to know nothing more of celestial phenomena than that the sun, the moon, and the stars rise and set".<sup>27</sup>

A man owning the Bible in French and Latin, the Apocrypha, *Iliad* and *Odyssey*, La Fontaine's fables, Thomas à Kempis' editions of Goethe, Schiller, Klopstock, Herder and Shakespeare, Plutarch's biographies, Cicero's letters (in Latin!), works by Euripides, Ovid, Horace, Aristotle (Politics), Plato (Republic), Quintilian, Tacitus, Lucian, Xenophon and Kant was impressed by a common preacherman's platitudes, sometimes naïve, taken for a ride by simple swindlers and nasty pranks. But was Beethoven religious? He was born and died as a catholic Christian, that's for sure. He was rarely

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<sup>25</sup> "[...] Fort mit allen Regeln.", In: Brandenburg, Sieghard: Ludwig van Beethoven: Briefwechsel Gesamtausgabe, München 1998, vol. VI, letter - nr. 2003, Note 9, p. 98, transl. N.G.

<sup>26</sup> "unter der Tuchlauben, dem Schönbrunner-Hause gegenüber", In: Frank, Peter R. and Frimmel, Johannes: Buchwesen in Wien 1750-1850, pp. 70-71.

<sup>27</sup> Marek, George R.: Beethoven; biography of a genius, 1969, p. 178.

seen in churches, never seen making confession, whereas sending his nephew, therefore. Some statements are passed on, such as: "Religion and Figured Bass are certain things, no one should have any discourse about."

Schindler also reports, that "his religious views were not so much based on church doctrine as on a sort of deism. Though he never elaborated a specific theory, he acknowledged God revealed in the world as well as the world in God."<sup>28</sup> Influenced by Herder, he had strong belief of God's cosmic order the same as Rousseau's Pantheism, as God is represented in all things. It is a belief rooted in mysticism, whereas in an often paradox form, as usual for Beethoven. Once his pupil Ignaz Moscheles added at the end of a transcription "Ended with the help of God!", Beethoven responded, writing down under it: "Man, help thyself!"<sup>29</sup>

It's a pity we have no absolute scientific certainty of Beethoven's library (even though Bonn's Beethoven-Haus is on the way of a serious and scientific reconstruction), nevertheless, there is some certainty of his view on the world based on his friendship with Baron Gottfried van Swieten, a renowned scientist and head of the Austrian Emperor's library. It was him, who introduced Beethoven into the scientific state of the art, also considering what is the common sense of the 18<sup>th</sup> century's society concerning their view onto the cosmos. Ludwig van Beethoven gave an obviously brilliant performance in his early Viennese years: not only as a pianist, his compositional gift and boisterously character made him become man of the moment. Not by chance he was chosen in Mozart's succession by Baron van Swieten himself already after his arrival in Vienna. It was van Swieten who made young Beethoven becoming the later known *homme-de-lettres*, giving him a thorough education in science and philosophy on the profound collection of Vienna's court library, built by him and his father, Baron Gerard van Swieten, empress Maria Theresia's former personal physician and legendary alchemist. It was his son, Gottfried van Swieten, who opened Beethoven the universe of knowledge about the Antiquity, diverse sociocultural techniques and introduced him into Viennese society.<sup>30</sup> As Schindler describes Beethoven "found his guide in this Maecenas,

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<sup>28</sup> Marek, George R.: *Beethoven; biography of a genius*, 1969, p. 179.

<sup>29</sup> "Fine mit Gottes Hülfe" - "Mensch, hilf Dir selber!" Ibid. transl. N. G.

<sup>30</sup> cf. Bernhardt, Reinhold: *Aus der Umwelt der Wiener Klassiker: Freiherr Gottfried van Swieten*, Leipzig 1930, p. 153.

who soon knew, how to fix him onto him personally and to his house".<sup>31</sup> At those societies Beethoven "had to stay for longest, since this old gentleman was a musical glutton. Regularly Beethoven was released late since forced to perform numbers of Johann Sebastian Bach's Fugues for evening prayer ".<sup>32</sup> "An undated note commanded him to certain intimate inner circles such as regularly Wednesdays, at 8.30 pm including the must-have of a nightcap in sack".<sup>33</sup>

One should not forget, that until Einstein's relativity-theory, the cosmic order was seen as absolute, given and stabile, like a clockwork, deeply responsible for a human's life and destiny. Beethoven's time was dominated in a physical and philosophical way by Isaak Newton and Rene Descartes, who was the philosophical reference to the idea of a mechanical cosmic order, based on mathematical works amongst others by Copernicus and Kepler.

For a man like Beethoven, as for any mortal in his age, this cosmic order was more fact than fiction, all his surroundings, including himself, all systems, including music, were part and element of the undoubtedly cosmic order. Tonality was seen as being structured as such, Kepler himself described it in his famous astrological oeuvre "Harmonice mundi", the world's order, referring absolute frequencies, absolute notes, to the seven wandering celestial bodies (in reference to the Antiquity).

Newton found similar structures in his experiments with light, also referring the seven scaled light-frequencies to the seven-scaled tonality. Even though it might sound superstitious nowadays, the cosmic system as seen in the 18<sup>th</sup> and mostly 19<sup>th</sup> century was still dominated by ancient ideas of the planet's influence on human beings concerning their character and destiny.

It became even stronger in Beethoven's times since the forcing back of religion in the following of the age of enlightenment promoted an enormous comeback of ideas of the

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<sup>31</sup> „in diesem Kunstmäzen einen Cicerone" fand, der ihn „bald an seine Person, wie auch an sein Haus zu fesseln verstand“, Ibid., transl. N.G.

<sup>32</sup> „Bei den Gesellschaften“, hören wir weiter, hatte nun „Beethoven am längsten auszuhalten, denn der alte Herr war ein musikalischer Nimmersatt.“ So kam es, dass „er Beethoven in der Regel spät fortließ, weil dieser sich bequemen mußte, noch eine Anzahl Fugen von Seb. Bach zum Abendsegen vorzutragen“, Ibid., transl. N.G.

<sup>33</sup> Ein undatiertes Billett deutet auch auf intimeren Verkehr in kleinen Kreisen, wofür der Mittwoch reserviert war, wobei er „um ½ 9 Uhr abends mit der Schlafhaube im Sack" erscheinen sollte. Ibid., transl. N.G.

Antiquity, called Neoclassicism. Altogether it must be considered as a fact, that Haydn, Mozart and Beethoven found themselves in an absolute form of key-characteristics based on a mixture of ancient's mythology, baroque Cartesianism and Enlightened Newtonism, which brings the essence of an attempt of localization in an all-related key-characteristic's system of Beethoven's time, which works surprisingly well and convincing. In Plato's final image of "Republic" all necessities of global occurrence, same as human destiny are illustrated by the already mentioned cosmic, astral figure of "Er", closely related to the course of the planets.<sup>34</sup>

Astrology was still reality in Beethoven's and Razumovsky's time; it even had a period of resurrection after having faced difficult times under the rule of enlightenment. Early 1800s it followed primarily Anglophile's wake, referring to for example Cicero's words in Pythagorean tradition: "In the sky there is neither coincidence, nor estimation, no mistake or vanity, in opposite just order, truth, reason and endurance."<sup>35</sup> It represents a sea change in western philosophy, a theory of an early Greek movement, called Orphic movement, telling from the soul's resurrection and its destiny after death, becoming fundamental for Pythagoras' astronomy as well as his astrology, representing prayer to visible Gods, as stars are named now on. Western philosophy discovered at that moment the sky with its Gods as the soul's spiritual homeland, origin and return to the stars in expression of eternal beauty and celestial perfection. Pythagoras insofar can be seen as founder of western astrology, having such prominent descendants as Copernicus, Tycho Brahe, Galileo Galilei, Johannes Kepler and Johann Wolfgang von Goethe beside many others, who seriously and scientifically proceeded astrology. Not only in "Faust" Goethe shows his profound knowledge, also Stendhal having created with Fabrizio, his main protagonist in "Carthusian of Parma", a figure of Renaissance, who shares with his contemporaries not only belief into stars, but furthermore hates everyone who jokes about or even denies the belief into them. Especially in the German Romantic Period Astrology had a strong Impact, prominent names are furthermore Novalis, August and Friedrich Wilhelm Schlegel. Leibniz as president of Prussian Academy still accepted weather forecast by the planets' positions and his institute's running for high incomes by casting

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<sup>34</sup> Cf. Boll, Franz: Sternglaube und Sterndeutung. Die Geschichte und das Wesen der Astrologie, 1926, pp 19 - 21.

<sup>35</sup> "Es gibt am Himmel nicht Zufall noch ungefähr noch Irrweg noch Eitelkeit, im Gegenteil durchaus nur Ordnung, Wahrheit, Vernunft und Dauer", Ibid., transl. N.G.

monarchs' horoscopes.<sup>36</sup>

Countless numbers of journals, scientific periodicals and composures were published since then primarily in England and Germany - an industry of prophecy until early modern age, for example, legendary French Pythia, Madame de Thebes, who startled many Parisians with her prophecies on the threshold to First World War, not to forget Theodor Däubler's aesthetics of expressionism, making expressionism become "classic" by relating main colours in reference to Newton's system with the planetary orbits in 1918.

Goethe wrote Schiller concerning astrology in a letter dated December 1798 referring to Wallenstein's character: "Astrological superstition is rooted in a vague sense of a terrible holism. Experience tells us, closer celestial bodies contain decisive influence on weather and vegetation and so on; someone is only allowed rising gradually, not knowing where it all ends. As far as an astronomer reveals steady interruptions in-between celestial bodies, the philosopher inclines, if not is forced to, assume an effect even to the remotest. A human being is only able to move slightly forward in steady presentiment of his own, enlarging the impact onto moral, fortune and misfortune. This one or any comparable delusion I would not even name superstition but faith because it's closer to our own nature than any belief."<sup>37</sup>

There is rarely better description of the mental and psychical condition, the reasoning of faith and belief into astrology of Beethoven's and Razumovsky's lifetime, than Goethe did. Still perceptible, the geocentrically perception of human existence from Ptolemais' and Aristotle's view, out of the described mental reason: The world in focus, the one and only stable stove of the universe, any occurrence refers to it.

Earth as centre of spheres, just imagined, not taken for real: the sphere's order, having three planets above and three planets underneath the solar sphere. Closest cycling the

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<sup>36</sup> Cf. *ibid.*, p. 43.

<sup>37</sup> „Der astrologische Aberglaube ruht auf dem dunklen Gefühl eines ungeheuren Weltganzen. Die Erfahrung spricht, daß die nächsten Gestirne einen entschiedenen Einfluß auf Witterung, Vegetation usw. haben; man darf nur stufenweise immer aufwärtssteigen und es läßt sich nicht sagen, wo diese Wirkung aufhört. Findet doch der Astronom überall Störungen eines Gestirns durch andere; ist doch der Philosoph geneigt, ja genötigt, eine Wirkung auf das Entfernteste anzunehmen. So darf der Mensch im Vorgefühl seiner selbst nur immer etwas weiterschreiten und diese Einwirkung aufs Sittliche, auf Glück und Unglück ausdehnen. Diesen und ähnlichen Wahn möchte ich nicht einmal Aberglauben nennen, er liegt unserer Natur so nahe, ist so leidlich und läßlich als irgendein Glaube.“ In: <https://www.friedrich-schiller-archiv.de/briefwechsel-von-schiller-und-goethe/1798/546-an-schiller-8-dezember-1798/>, called 19.07.2022, transl. N.G.

Moon, catching the Earth's dusts, sending them back to Earth, above two followers Mars, fiery and risky, and Venus, mighty and white like the Sun, Mercury, small and shabby in comparison, generous Jupiter, mildly beaming, whereas Saturn, dull-yellow, hazy, and unclear, mysterious.<sup>38</sup>

It's Shakespeare, who blames his protagonist Jacques in "As you like it" for the bitter character of "strange eventful history",<sup>39</sup> expressing human life in seven scenes within second act, clearly showing its dependency and destiny caused by the planets. Schopenhauer reflects in "Parerga and Paralipomena" seriously the old traditional astrological theory, Goethe diagnoses in "Poetry and Truth" about himself: "It was fortunate constellation; the Sun was in Virgo, culminating for the day; Jupiter and Venus looked at her kindly, Mercury not disgustingly; Saturn and Mars behaved indifferently: only the moon, who had just become full, exercised the power of his counter-glow all the more since his planetary hour had also arrived. He therefore opposed my birth, which could not take place until this hour had passed. These good aspects, which the astrologers later held in high regard for me, may well have been the reason for my preservation; caused by the clumsiness of the midwife I was assumed born dead [...]"<sup>40</sup>

Adorno's main conflict concerning his view on Beethoven can be localized exactly in this area of tension called Astrology; as far as there is anything suspect of destiny, as he suspects society- or culture-technics generally for it (he calls them *Zeitgeist*), he starts struggling: "[...] Music reaches truth and substance even in society the further it keeps distance from *Zeitgeist*, in case of Beethoven's epoch *Zeitgeist* was more represented by Rossini than him. Society is Object of the thing itself, not similarity to the wishes of the establishment; therein agree arts and knowledge [...]. Communication between music and society becomes evident in its technique. [...] Beethoven expressed it with dignified truth by his inexhaustible sentence, lots, attributed to the Genius of the composer is

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<sup>38</sup> Cf. Boll, Franz: *Stern Glaube und Sterne Deutung. Die Geschichte und das Wesen der Astrologie*. 1926, p. 45.

<sup>39</sup> Shakespeare, William: *As you like it*, Act 2, Scene 7,  
(<http://shakespeare.mit.edu/asyoulikeit/asyoulikeit.2.7.html>, called 19.07.2022)

<sup>40</sup> „Die Konstellation war glücklich; die Sonne stand im Zeichen der Jungfrau und kulminierte für den Tag; Jupiter und Venus blickten sie freundlich an, Merkur nicht widerwärtig; Saturn und Mars verhielten sich gleichgültig: nur der Mond, der soeben voll ward, übte die Kraft seines Gegenseins umso mehr, als zugleich seine Planetenstunde eingetreten war. Er widersetzte sich daher meiner Geburt, die nicht eher erfolgen konnte als bis diese Stunde vorübergegangen. Diese guten Aspekte, welche mir die Astrologen in der Folgezeit hoch anzurechnen wüssten, mögen wohl Ursache an meiner Erhaltung gewesen sein; denn durch die Ungeschicklichkeit der Hebamme kam ich für tot auf die Welt [...].“ In: Goethe, Johann Wolfgang von: *Aus meinem Leben: Dichtung und Wahrheit*, 1811, vol. I, p. 3, transl. N.G.

thanks to nothing else than the skilful use of the diminished seventh chord. [...]”<sup>41</sup>

### 2.1.1 Key-characteristics - from Plato to Kepler and back

Carl Czerny, Beethoven's pupil, handed down, that Beethoven wrote the second movement of op. 59/2 in course of “observing the starry sky, thinking of the Sphere's harmony”.<sup>42</sup> It is also Johannes Kepler's belief that music reflects the celestial harmonies described by the movements of the planets. In attempting to demonstrate these ideas, Kepler uses both mathematical proportions and cosmic observations.

Kepler's principal source was a copy of Ptolemy's “Harmonica” in the translation of Antonius Gogavinus.<sup>43</sup> All intervals used in the music of Ptolemy's time correspond to simple mathematical proportions, such as 2:1 - that would be the octave, 3:2 - that would be the fifth or 4:3 - the fourth. In examining the positions and movements of the planets, Kepler discovered practically the same proportions. It is nowadays known that Kepler's conjectures and physical reality are surprisingly close.

As a follower of Neoplatonic philosophy, like later Beethoven and Razumovsky, beside Hegel and many others, Kepler is therefore convinced, that God created the world according to harmonious principles that man can understand by applying geometric rules. He further argues that, given the infinity of time, each planet can have all sorts of relationships with the other planets, giving rise to all the harmonies found in music. But this music moves extremely slowly— it takes billions, if not trillions, of years before the occurrence of a cadenza. By creating polyphonic music, particularly six-voiced works, where the voices correspond to the six planets known to humans, man creates these celestial relationships and cadences within a human lifespan of time - according to Johannes Kepler.

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<sup>41</sup> „[...] Musik wird auch gesellschaftlich umso wahrer und substanzieller, je weiter sie vom offiziellen Zeitgeist sich entfernt; der von Beethovens Epoche repräsentierte sich eher in Rossini als in ihm. Gesellschaftlich ist die Objektivität der Sache selbst, nicht ihre Affinität zu den Wünschen der jeweils etablierten Gesellschaft; darin sind Kunst und Erkenntnis einig [...]. Evident wird die Vermittlung von Musik und Gesellschaft in der Technik. [...] Beethoven hat das mit einer Wahrheit, die seiner würdig ist, in dem unerschöpflichen Satz ausgesprochen, vieles, was dem Originalgenie des Komponisten zugeschrieben werde, sei dem geschickten Gebrauch des verminderten Septimakkords zu verdanken. [...]“ In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 79, transl. N.G.

<sup>42</sup> „[...] als er einst den gestirnten Himmel beobachtete und an die Harmonie der Sphären dachte.“ In: Schünemann, Georg: Czernys Erinnerungen an Beethoven, in: Neues Beethoven-Jahrbuch 9, 1939, p. 60, transl. N.G.

<sup>43</sup> Cf. Ptolemy, Claudius: Harmonica, 1562.

Another of Kepler's sources of inspiration is Plato's tenth book of the *Politeia*,<sup>44</sup> which deals with the musical harmony of the universe in the sense of *musica mundana* and *musica humana*. These terms only appear much later, approx. 510 AD., with the Roman scholar Boethius,<sup>45</sup> who describes three different types of music: audible music (*musica instrumentalis*) that is set up in certain instruments, human music (*musica humana*), with which he means musical harmony in the soul and body of man, and world music (*musica mundana*), by which he understands the music of the spheres produced by the celestial bodies and inaudible to man. All three types of music are said to be based on mathematically expressible harmony.

In opposite, the idea of celestial harmony according to the Pythagoreans has a physical background: Initial point is the experience, that rapid movements of large bodies on earth are associated with noise; the Pythagoreans therefore assumed, that movements of much larger and faster celestial bodies must cause much louder noises, so each planet produces a certain sound with certain loudness. This led them to the assumption, that pitches depend on speed and distance to the cosmic centre, the earth.

The distances between the planetary orbits should then result in those proportions whose acoustically result is musical harmony. The starting point for these considerations are observations on the monochord, meaning that musical harmonies can be expressed as mathematical proportions,<sup>46</sup> by analogy, this also applies to properties and phenomena in the distances between the planetary orbits. The Pythagoreans attached great importance to this mathematical correspondence between the musical and the cosmic harmony, since the numbers and their proportions to one another played a central role in their world view.

Major inspiration on that issue was given to Kepler by Vincenzo Galilei, a student of Giosello Zarlino, who himself was the first who defined the nature of consonant harmony (Major and minor chord).<sup>47</sup> Unlike Zarlino, Vincenzo Galilei, as a member of the

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<sup>44</sup> Cf. Plato: *Politeia*, <https://www.gutenberg.org/files/1497/1497-h/1497-h.htm>, called 18.07.2022

<sup>45</sup> Cf. Boethius, Anicius Manlius Severinus: *De Institutione Musica*, ed. Gottfried Friedlein, 1867, ([http://vmirror.imslp.org/files/imglnks/usimg/2/22/IMSLP42669-PMLP92474-Boethius\\_-\\_De\\_Institutione\\_Musica.pdf](http://vmirror.imslp.org/files/imglnks/usimg/2/22/IMSLP42669-PMLP92474-Boethius_-_De_Institutione_Musica.pdf), called 20.07.2022).

<sup>46</sup> Instrument with an adjustable bridge, allegedly invented by Pythagoras. It can be used to show how the pitch of a vibrating string depends on its length, for example, if the string is halved, it vibrates at twice the frequency, which corresponds to the interval of the octave [n. N.G.].

<sup>47</sup> Cf. Zarlino, Giosello: *Le Istitutioni Harmoniche*, Venice 1558, (<http://vmirror.imslp.org/files/imglnks/usimg/6/6c/IMSLP317594-PMLP156553-leistitutionihar00zarl.pdf>, called 20.07.2022).

Florentine Camerata, campaigned for a revival of ancient monody with his work "Dialogo della musica antica e della moderna" from 1581.<sup>48</sup> There he also took the view that the lute should be tuned by equal temperament: he gives the string proportion 18:17 as a very convincing approximation of the equal tempered semitone.

Kepler studied Vincenzo Galilei's treatise whilst traveling from Linz to Württemberg to assist his mother in the witch trials against her. With the help of Galilei's dialogue, he tried to better understand the theory of harmony - not least regarding to the harmonic relationships he suspected between the planetary movements. Although he did not agree with the music-theoretical approaches, especially the tempered mood (it would assume perfect circular orbits of the planets), he still appreciated the wealth of information he found there and wrote about it: "Although I found it difficult to read because of the unfamiliar language (Italian), I read three quarters of the book with great pleasure. In it I found an excellent treasure of ancient knowledge." In a polemic by Vincenzo Galilei from 1589, "Discorso intorno all'opere di messer Gioseffo Zarlino",<sup>49</sup> it is all primarily about the non-linear connection between pitch and tension of a string - a subject his son Galileo will also take up later on, changing the pitch of a string either by varying its length or by varying the tension of the string.

In his polemic, Galilei refutes the then-current view that the ratio of the tension of strings which are one octave apart in tuning, is the same as for the length, namely 2:1. By attaching weights, he proves that this is the 4:1 ratio. This quantitative description of the physical conditions on vibrating strings was then examined more closely in the 17th century by Vincenzo's son Galileo, but also by Marin Mersenne. This very specialized and skilled knowledge has made Italian string makers worldwide the best in this subject, making gut strings highly valued until nowadays,<sup>50</sup> but especially in Beethoven's and Razumovsky's time: "[...] a 1795 letter from Razumovsky to Count Platon Zubov, a favourite of Catherine the Great. The Empress had commissioned Razumovsky (in Vienna) to acquire new musical scores and good Italian violin strings (the latter

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<sup>48</sup> Cf. Galilei, Vincenzo: *Della musica antica, et della moderna*, 1581, ([http://vmirror.imslp.org/files/imglnks/usimg/7/7a/IMSLP91211-PMLP187468-Galilei\\_-\\_Dialogo\\_della\\_musica.pdf](http://vmirror.imslp.org/files/imglnks/usimg/7/7a/IMSLP91211-PMLP187468-Galilei_-_Dialogo_della_musica.pdf), called 05.05.2022).

<sup>49</sup> Cf. Galilei, Vincenzo: *Discorso intorno all'opere di messer Gioseffo Zarlino*, Firenze 1589, ([http://vmirror.imslp.org/files/imglnks/usimg/d/d2/IMSLP391078-PMLP632856-galilei\\_discoro\\_intorno\\_alloperedi\\_gioseffo\\_zarlino\\_D-WRz\\_copy.pdf](http://vmirror.imslp.org/files/imglnks/usimg/d/d2/IMSLP391078-PMLP632856-galilei_discoro_intorno_alloperedi_gioseffo_zarlino_D-WRz_copy.pdf), called 05.05.2022).

<sup>50</sup> See: *Aquila Corde armoniche* (<https://ricerche.aquilacorde.com/i-nostri-lavori/44/dialogo/>, called 20.07.2022).

apparently being difficult to procure in St Petersburg).”<sup>51</sup>

In a footnote in the seventh chapter of the fifth book of his *Harmonices Mundi* Kepler writes, of course in Latin: “Shall I have committed a crime if I ask the single composers of this generation for some artistic motet instead of this epigraph? The Royal Psalter and the other Holy Books can supply a text suited for this. But alas for you! No more than six are in concord in the heavens. For the moon sings here monody separately, like a dog sitting on the Earth. Compose the melody; I, in order that the book may progress, promise that I will watch carefully over the six parts. To him who more properly expresses the celestial music described in this work, Clio will give a garland, and Urania will betroth Venus his bride.”<sup>52</sup>

Not unlikely to Beethoven and Razumovsky he finds a free interpretation of the Bible, seeking to identify biblical and mythological stories of the origin of music. In this certain excerpt of the book of Genesis he projects the mythological contest of Apollo, God of poetry and music, and Pan, the god of flocks and shepherds, who is usually depicted carrying a pipe of seven reeds called the syrinx, directly into it, achieving a breath-taking result comparing Jubal with Apollo, Jabel with Pan, and Tubalcain with Vulcan just by shifting the letter:<sup>53</sup>

“This antiquity of melody is apparent from the first book of Genesis. For great must the delight in the melody of the human voice have been (when I say delight, I mean the harmonious and melodic intervals) which moved Jubal, eighth in line from Adam, to learn and teach how to imitate the melodies of men with inanimate instruments. Unless I am mistaken, this Jubal is the Apollo, by a slight change of letters, who defeated his brother Jabel, the originator of cattle breeding, whose joy was in the shepherd's pipe (and who was believed by the Greeks to be the god Pan), by the clear ringing of the lyre which he had invented, having borrowed the material for the strings from his brother Tubalcain (and let him be Vulcan for us, by a play on the name). Yet however ancient be the pattern of human melody, made up of consonant or melodic intervals, yet the causes of the intervals have remained unknown to men-so much so that before Pythagoras they were not even sought; and after they have been sought for two thousand years, I shall be the

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<sup>51</sup> Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, pp. 402f.

<sup>52</sup> Kepler, Johannes: *Harmonice Mundi*. 1619, transl. Charles Glenn Wallis, 1939, p. 51.

<sup>53</sup> Cf. Barker, Eileen: *Of Gods and Men: New Religious Movements in the West*, 1984, p. 46.

first, unless I am mistaken, to reveal them with such accuracy.”<sup>54</sup>

According to the mythology, Apollo won, using the kithara, for which Vulcan supplied the strings. According to the music theorists, however, Jabel was not connected with the shepherd's pipe, but it was Jubal who invented both string and wind instruments.<sup>55</sup>

Obviously also Mozart was well informed by Baron van Swieten in his Vienna-based years, otherwise the surveillance of listeners wouldn't be that convincing. Kurt Pahlen about the Finale of Mozart's "Jupiter"-Symphony: "Mozart himself could appear as God, who creates, combines and governs star constellations in the eternity of space. The magnificence of this movement no listener is able to escape from; whereas the deeper understanding exploits only to a chosen few, able to follow a perfect, polyphonic wickerwork of lines and themes.”<sup>56</sup>

### **2.1.2 Inside & Outside. Major & minor view**

It is an old philosophical question, the difference between myself and my surrounding, the inside and the outside, the inner and the outer world, the look onto some- "thing" and the look out of some- "one", the object and the subject, the bipolar world, as is. The first existing globes did not show the earth as impossibly seen in that time, but the imagined cosmos, since the cosmic view was representing God's own view, overlooking not only the world, but of course all the cosmos. It is the "Major objective overview", whereas in contrary, the individual's human view has to be the one in a painful "subjective minor" way, such as if the humans' feelings themselves are represented in the small third's painful character, which is also in music named "minor". In the condition of observance, also human beings are able to switch into a "God-equal-position", an objective view, an emotional and personal distance onto situations, other beings or even in their self-reflection, which is a "Major"-position, close to God himself.

Even Theodor Adorno admits that there might be some- "thing", especially in Beethoven's forms, concerning the Romantic period in general: "It is to show at the first

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<sup>54</sup> Kepler, Johannes: Genesis 4: 20-22, in New Astronomy, transl. William H. Donahue, 1992, p. 59.

<sup>55</sup> Cf. Dickreiter, Michael: Der Musiktheoretiker Johannes Kepler, 1973, p. 148.

<sup>56</sup> „Hier kann uns Mozart selbst als Gott erscheinen, der nach freiem Willen Sternbilder in der Unendlichkeit des Weltraums schafft, zusammenfügt und lenkt. Die Großartigkeit dieses Satzes entgeht keinem Hörer; aber sein volles Verständnis erschließt sich nur den Eingeweihten, die diesem vollendeten, polyphonen Geflecht, den Stimmen und Themen folgen können." In: Pahlen, Kurt: Sinfonie der Welt, 1978, Preface 1966.

movement of op. 27/2 how much Beethoven and Hegelian all Romantic period has to be seen in it, not only in its atmosphere but in its cosmic form – inside of it for to abolish it [the atmosphere; n. N.G.]. E.g., also the romantic momentum of twilight shadowing (interchange of d-sharp to d); the kept atmosphere; the mixture of instrumental form with the Lied; the missing of contrast (steady triplets) as reduction to Subjectivism. Only Schönberg was able to release a once-caught-opportunity in such a genius way. [...]"<sup>57</sup>

### 2.1.3 Absolute Solmization

Combining Plato's and Kepler's orbital planetary-system with the ancient astrological characterization of the celestial bodies (which was, as proven, still in charge until the end of 19th century and moreover), it is really compelling to find the full names of all of the celestial bodies signified by the Italian solmization, which came in use in its final form in northern European countries just by mid 1700s:<sup>58</sup> "The modern tonic sol-fa system used today (do re mi fa so la si do) was known to scholars such as John Pell through Kepler's *Harmonices mundi* (1630) and Alsted's *Encyclopaedia* (1630), but English musicians did not apparently use the method."<sup>59</sup>

Adorno is indecisive as usual, unable to accept technical tools and aspects of ancient imaginations. Since he is the most difficult to convince (especially himself), it is the most convincing, arguing with his arguments, observing his step-by-step concession. It all starts with certain of Adorno's thoughts about Beethoven's tonality, trying to argue facts metaphysically, being soon knocked down by struggling in and with his own arguments: "Concerning the theory on tonality of Beethoven it has to be recorded, that the form of his tonality is the form of communication with the collective, so it is inside his compositions as far as the collective is able to understand [the form; n. N.G.]. All is built

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<sup>57</sup> „Es ist am I. Satz von op. 27, No. 2 zu zeigen wie Beethoven, Hegelisch, die ganze Romantik nicht bloß ihre 'Stimmung' sondern ihren Formkosmos - in sich hat, um sie aufzuheben. Z.B. auch das romantische Moment der zwielichtigen Schattierung (der Wechsel des dis und d); die festgehaltene 'Stimmung'; die Mischform instrumentaler Form mit dem Lied; die Kontrastlosigkeit (Triolen durchgehalten) als Reduktion auf Subjektivität. So genial hat nur noch Schönberg einmal ergriffene Möglichkeiten liegen lassen können. [...]" In: Adorno, Theodor W.: *Beethoven, Philosophie der Musik; Fragmente und Texte*, 1993, pp. 73f., transl. N.G.

<sup>58</sup> Cf. Kellner, Herbert Anton: *Kepler, Bach, and Gauss: The Celestial Harmony of the Earth's Motion*, Ohio 1994, pp. 46-56.

<sup>59</sup> Gouk, Penelope: *Music, Science and Natural Magic in Seventeenth-Century England*, Yale 1999, p. 129.

out of. Understanding Beethoven means understanding his tonality.”<sup>60</sup> Already now Adorno admits, there is some structure, something he calls “communication” and “collective”, so there is something existing called “common sense”, that is, what he starts looking for, unclear for himself what it is, what it means, if it is really Beethoven or the opposite. Or – is Beethoven the opposite of the opposite? “[...] his music unveils the secret of tonality, and the limitations set by tonality are his as well – and the same time they are the motors of his productivity. (Casual remark: what ‘is not’ in Beethoven’s melodic, might be said, is tonality).”<sup>61</sup> Adorno’s try to take the bull by the horns via playing down the facts; it is ridiculous, reducing Beethoven’s compositional talent to melodies; in opposite, a composer works in a virtuous way with components (also with social ones, such as Astrology used to be, if not even called destiny?!), that’s where the job-title comes from.

“[...] - The connectivity at Beethoven is always materializing, whilst each form depicts the realization of the tonality [...]. But the same time tonality depicts Beethoven’s social content. Tonality are the bourgeois primary rocks. The whole work has to be done about the tonality.”<sup>62</sup>

Here he goes, tonality as a social system accepted, although seen as immoral, or tool of repression. No doubt, belief is always related to its misuse, also in Beethoven’s case. But it wouldn’t be Adorno if not he offers immediately an exit strategy: “Beethoven reproduced the meaning of tonality out of subjective freedom. [Which is the; n. N.G.] Philosophy of contemporary music.”<sup>63</sup> Well done! With this argument, everyone can live with what’s coming next, without losing personal trust in Beethoven:

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<sup>60</sup> „Es ist zur Theorie der Tonalität bei Beethoven vor allem festzuhalten, daß die Kommunikation mit dem Kollektiv ihm in Gestalt der Tonalität vorgegeben, daß es seine eigenen Werke vermöge der Allgemeinheit des Tonalen immanent ist. Alles baut sich darauf. Beethoven verstehen heißt die Tonalität verstehen.“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 82, transl. N.G.

<sup>61</sup> „[...] seine Musik spricht das Geheimnis der Tonalität aus, und die mit der Tonalität gesetzten Beschränkungen sind seine - und zugleich die Motoren seiner Produktivität. (NB das ‘Nichtige’ an Beethovens Melodik läßt sich so aussprechen daß sie die Tonalität ist).“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 82, transl. N.G.

<sup>62</sup> [...] - Der Zusammenhang bei Beethoven kommt immer dadurch zustande, daß der jeweilige Formteil die Tonalität verwirklicht, darstellt [...] Zugleich aber umschreibt die Tonalität und ihre Darstellung den gesellschaftlichen Gehalt Beethovens. Sie ist das bürgerliche Urgestein. Die ganze Arbeit muß eine über die Tonalität werden.“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 82, transl. N.G.

<sup>63</sup> „Beethoven hat den Sinn von Tonalität aus subjektiver Freiheit reproduziert. Philosophie der neuen Musik.“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 120, transl. N.G.

### 2.1.3.1 Do

Do - Jupiter - Dominus - God

Glorious Jupiter, who was seen as everything, who sustains by his own virtue, and so he was believed to be in all places and to fill everything with himself. "World" in view of the ancients meant "Cosmos", as Virgil says: "[...] eternal sovereignty over men and over all the world".<sup>64</sup> And Orpheus said likewise that Jupiter is first and last of all things: it was before all times that the anointed have been and will be after all those, that will come.

Mozart gives a most clear and powerful tip in having named the first absolute note after the most prominent one; his Major symphony in C-Major "Jupiter":<sup>65</sup> "In here Jupiter is the world's and the worlds' lord, creator of absolute beauty, symbol of symmetry and completion."<sup>66</sup>

### 2.1.3.2 Re

Re - Mercury - Rex - King

Mercury's ambiguous nature is only determined more closely by the society in which he falls: he is always weak and in need of connection, whereby he is not lacking in good aspects, namely his god, Hermes, with the Greeks the spiritual life, the speech and arithmetic, as also presides over the ring school.<sup>67</sup> Insofar he represents the symbol of earthly sovereignty. In the signifying words of philosopher Bazon Brock: "[...] when Kings in succession of Alexander's [the Great; n. N.G.] empire were enforced hiking every year Syrian Mount Hermon, for to guarantee from the mountain's peak the attendance to the world in a way, that guarantees the world's safety in unity with their overlooking view by turning once around their axis. It was their task to keep the whole world in unity, not that it falls apart; to give guarantee therefor, this was the literal sense

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<sup>64</sup> Virgil: *The Aeneid*, Rome 19 B.C., transl. John Dryden (<https://www.gutenberg.org/files/228/228-h/228-h.htm#chap10>, called 23.07.2022).

<sup>65</sup> Cf. Hertz, Daniel: *Mozart, Haydn and Early Beethoven 1781–1802*, 2009, pp. 210, 458, 474.

<sup>66</sup> „Hier ist Jupiter Gebieter über Welt und Welten, Schöpfer der absoluten Schönheit, Symbol von Gleichmaß und Vollendung.“ In: Pahlen, Kurt: *Sinfonie der Welt*, 1978, Preface 1966, transl. N.G.

<sup>67</sup> Cf. Boll, Franz: *Stern Glaube und Sterndeutung. Die Geschichte und das Wesen der Astrologie*, 1926, p. 48.

of the Panoramic Overview, of perception and the development of nature.”<sup>68</sup>

### 2.1.3.3 Mi

Mi - Venus - Maioritas - Majority (c.q. power)

Venus, the star of joy, to the Roman mythology adopted from Greek Aphrodite, born from foam, she presents the female principle as presented in the Roman's polymath Marcus Terentius Varro's theology: essential for the balance of life, insofar nothing less than having the true Majority over the earth and all existing creatures. Mars is her male counterpart in the Roman Pantheon, but she's the one, tempering male essences, uniting male and female, giving success (not so-called "fortune", as Mars predicts) in Sex, Prosperity and military affairs.<sup>69</sup> Following men's journey through life, she is strongest proven in in their youth whilst achieving their highest masculinity combined with a bolt for freedom.

### 2.1.3.4 Fa

Fa - Mars - Fortuna - fortune

The dominion of red Mars brings the turn to battles, the ones of love and of warfare. Fortune hereby is a misleading term in platonic sense since there is the fact of existing destiny, which doesn't allow anything called fortune or misfortune. In case, someone is complaining about something, the postal address refers to c-minor, as the station for destiny's affairs. It's Mozart, who is leading us to the path of illusion concerning this issue; it wouldn't be him if not the idea of fortune, since inexistant, wouldn't be turned into the opposite with his incomparable humour: In his operas "Le nozze di Figaro" and "Cosi fan tutte" are two arias written in f minor, the 5th aria from Don Alfonso and

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<sup>68</sup> „[...] als Könige in der Nachfolge des Alexander-Reiches gezwungen waren, jedes Jahr auf den Mount Hermon in Syrien zu steigen, um von der Spitze des Berges herum den Weltbeistand dadurch zu garantieren, dass der Herrscher sich einmal um seine Achse drehte und mit diesem Blick die Sicherheit der Welt als eine geschlossene Einheit garantieren konnte. Es war die Aufgabe der Herrscher, die Welt als eine Einheit, die nicht in Stücke zerfällt, zu garantieren und das war der Sinn des panoramatischen Sehens, Wahrnehmens und natürlichen Gestaltens.” In: Brock, Bazon: Memorial Ground Zero: Im Nullpunkt liegt ein Anfang, (<https://youtu.be/Di5uViZG238>, timecode 1:30 called 29.08.2022), transl. N.G.

<sup>69</sup> Cf. Staples, Ariadne: From Good Goddess to Vestal Virgins: Sex and category in Roman religion, 1998.

Barbarina's legendary Cavatina: "As Barbarina in the 'Nozze' is searching for her needle it is the choice of the tonality, f-minor, which represents the comedic character: the trouble of a naive – even though not any more too naive – girl."<sup>70</sup> So describing the lack of fortune via fortune in its opposite is not less than a bold trick of a genius, even more, as in case of Don Alfonso's aria, where his wording of misfortune is not only an ostensible catastrophe, as in Barbarina's case, but a simple lie. Nothing else needed than Mozart's genius as a proof of the inexistence of fortune as fortune is commonly known nowadays thanks to Albert Einstein (not Alfred) and his theory of relativity.

### 2.1.3.5 Sol

Sol - Sun - Sol - Sun

The influence of the sun must have been felt everywhere, but by no means only as beneficial. Even the great Egyptian hymn to the sun of the time of Amenhotep IV (in the 14th century BC) derives all life and joy in animals and humans from the sun, which created heaven, earth and the seasons, filled with her beauty. In the Hellenistic period its outstanding position among the planets, which it attracts and repels through its overpowering mass, is recognized more and more irrefutably. King Helios becomes the ruler of the world, and Neoplatonic philosophy links the soul to the sun as the body to the moon (which must have been compelling for both, Beethoven and Razumovsky). The extinction of the dear light of the sun and the moon, which was ascribed to evil demons in the form of dragons or wolves or evil sorcerers all over the world, gives rise to fears of bad things even without any interpretation of the stars, stunted growth, frost and flooding, arising of war and riot. The wrath of the gods seems to be revealed in such a horror in the sky, and the death of great, "shining" men, Romulus and Caesar as well as Christ, coincided with an eclipse of the sun.<sup>71</sup> Understandably G flat minor/Major describe the damnation, besides G minor/Major the redemption: the Christian idea of God, become flesh in Jesus Christ, is of course taken from "Sol Invictus", the "Invincible

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<sup>70</sup> „Wenn, in den 'Nozze', Barbarina ihre verlorene Nadel sucht, so gibt schon die Wahl der Tonart der winzigen Cavatina ihre Komik: f-moll, die Tonart dunkelgefärbter Pathetik, angewandt auf ein Nichts, den Kummer eines naiven – wenn auch nicht mehr allzu naiven – Mädchens.“ In: Einstein, Alfred: Mozart. Sein Charakter, sein Werk, 1953, p. 196, transl. N.G.

<sup>71</sup> Cf. Boll, Franz: Sternglaube und Sterndeutung. Die Geschichte und das Wesen der Astrologie, 1926, p. 47.

Sun God", deeply rooted in ancient mythology.<sup>72</sup>

### 2.1.3.6 La

La - Moon - Luna - Moon

Sun and Moon, the two big celestial eyes, are essential for the origin of belief in a spherical influence to the earth, especially the Moon's daily intense transformation. Some of his influence has always been believed in by any of globe's inhabitants ever lived. Kepler even repeated all of this as unsuspectingly as the ancients, so even for a more rigorous examination there remained an undisputable fact, the movement of the ebb and flow of the sea; in Beethoven's and Razumovsky's time also influences of the moon on somnambulism and epilepsy and on the periodic processes in female sexual life were taken as proven facts. After that it was almost a matter of course that one should also pay attention to the course of the moon during the critical days of every illness and follow it in everything that should lead to growth and prosperity. The refreshing and fertilizing dew also falls most plentifully on bright moonlit nights and thus once again points to the connection between the moon and fertility. Moon is generally a friendly planet, but one must not forget that it belongs to the night and is therefore connected with all magical and ghostly beings, and that "the chaste Luna is whimsical",<sup>73</sup> as Mephisto blows into the astrologer's words in "Faust".<sup>74</sup> Therefor moonlight is a symbol for hope, A Major, whereas A flat Major, no moonlight, deepest darkness, of course signifies hopelessness.

### 2.1.3.7 Si

Si - Saturn - Spiritus - Spirit

A person born under Saturn continued to have a sinister connotation. The analogy between Saturn and melancholy was based on that contrast between the greatest possibilities of good and evil. Beethoven clears up any doubts, by naming the final movement of his string quartet op. 18/6 "La Malinconia" combined with tonality B-flat Major: Non-spirito. Ungeist. Demon. It's the clearest proof and explanation of his cosmic

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<sup>72</sup> Cf. Gordon, Richard L.: Sol I, In: Der Neue Pauly, vol. 11, 2001, p. 692ff.

<sup>73</sup> Goethe, Johann Wolfgang von: Faust. Der Tragödie zweiter Teil, 1832, p. 18, transl. N.G. ([https://www.deutschestextarchiv.de/book/view/goethe\\_faust02\\_1832?p=30](https://www.deutschestextarchiv.de/book/view/goethe_faust02_1832?p=30), called 23.07.2022).

<sup>74</sup> Cf. Boll, Franz: Sternglaube und Sterndeutung. Die Geschichte und das Wesen der Astrologie, 1926, p. 47.

view and inner system, as this title in combination with this specific tonality is a clear dedication of it coming from planet Saturn, being the “spirit”, so, “inspiration”, in B Major/minor.

“In addition to melancholy, Saturn, the demon of opposites, endowed the soul with both slowness and stupidity just as well as the capacity for intelligence and contemplation.”<sup>75</sup>

To quote Ficino, Saturn “rarely indicates a human type and destiny of a common nature, rather a man isolated from others, divine or bestial, blessed or oppressed by the deepest misery.”<sup>76</sup>

### 2.1.4 Idea & Death

Starting with the thing called purgatory, a very Christian invention, so better to think of a condition between life and death, Orpheus way getting back his Eurydice, interesting as is, Adorno refers in this sense to the function of the Recapitulation in Sonata form, comparable with Orpheus' return from hereafter but quoting therefor from Goethe's Faust I.: “Tears flow, I'm taken back to Earth!”<sup>77</sup> using it for to describe the philosophy of modern music which exceeds beyond intentions of sense and subjectivity, for to characterize the metaphysical character of music in general: Music is not coming out of the expectation of the waiting ones but out of the gesture of those, who returned from hereafter (or purgatory, or even hell?).<sup>78</sup> It's Beethoven who describes those paths in between life and death always referring them to the absolute destiny, very often in a very Platonic way and a certain heroic gesture, same Odysseus or Plutarch in Beethoven's sense:

The concept of “Resignation” was interpreted from a Christian perspective by Schmitz

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<sup>75</sup> Klibansky, Raymond, Panofsky, Erwin, Saxl, Fritz: Saturn und Melancholie, 1992, p. 245, transl. N.G.

<sup>76</sup> Ibid. P. 245, transl. N. G.

<sup>77</sup> “Die Thräne quillt, die Erde hat mich wieder!”, In: Goethe, Johann Wolfgang von: Faust. Eine Tragödie. Tübingen 1808, p. 55, transl. N.G.

<sup>78</sup> Cf. „Das gleiche Zitat, aber vervollständigt, dient in der Philosophie der neuen Musik, um zu umschreiben, worin Musik hinausgreift übers Reich der Intentionen, das von Sinn und Subjektivität; um das Verhalten von Musik überhaupt zu charakterisieren: ‘Die Träne quillt, die Erde hat mich wieder’ - danach verhält sich die Musik. So hat die Erde Eurydiken wieder. Die Geste der Zurückkehrenden, nicht das Gefühl der Wartenden beschreibt den Ausdruck aller Musik und wäre es auch in der todeswürdigen Welt.“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 297.

in "Zur Frage nach Beethovens Weltanschauung und ihrem musikalischen Ausdruck".<sup>79</sup>  
This concept was indeed brought up by Plutarch a few times, but such withdrawal - much like suicide - was only justified under circumstances of a total loss of dignity and morality.

In all other cases man should endure "heat and cold, happiness and misfortune" (Life of Aemilius Paulus). It strains belief that Beethoven really had withdrawing from society in mind, which was after all a quintessential Epicurean attitude. The lesson of Plutarch was, that great-ness was no guarantee against the buffetings of fate, which should be faced with dignity and undemonstratively. Beethoven was bowing to the inevitable, without loss of dignity. However, resisting fate was not completely pointless for Plutarch. But it required very careful consideration and should never be the result of giving rein to unreasoned parts of the soul. In the Life of Sertorius, he wrote: "In my view no Fate in the world is capable to alter founded virtue into vice",<sup>80</sup> a view that came close to that of the Stoics. He noted with satisfaction that a man like Cleomenes did not succumb to Fate - translated by Schirach with "sich vom Schicksale nicht niederdrücken", which was close to Beethoven's: "I will seize Fate by the throat, it will surely not break me completely."<sup>81</sup><sup>82</sup>

But there is not only c minor representing destiny, but there is also certain prayer, which might be located in C Major, the cosmic view onto God(s), which Adorno locates in the music as being far beyond language: "Comparing to the ever meaning language, music is completely different. It includes a theological aspect. The expression of music is the same moment a certain as a secret vision. Its idea is the figure of naming God. Music is demythologized prayer, liberated from spiritual absorption; it's the whatever useless attempt for calling the name itself, not telling just meaning".<sup>83</sup>

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<sup>79</sup> Schmitz, Arnold: Zur Frage nach Beethovens Weltanschauung und ihrem musikalischen Ausdruck, in: Beethoven und die Gegenwart, Bonn 1937, p. 271.

<sup>80</sup> „Und nach meinem Urtheile ist auch kein Schicksal in der Welt fähig eine vollkommene und auf Grundsätze gebaute Tugend in Laster zu verwandeln.“ In: Schirach, Gottlob Benedict von: Biographien des Plutarchs, 1777, vol. 5, pp. 200f.

<sup>81</sup> "Ich will dem Schicksaal in den Rachen greifen, ganz niederbeugen soll es mich gewiss nicht." In: Brandenburg, Sieghard: Ludwig van Beethoven: Briefwechsel Gesamtausgabe, 1998, p. 70.

<sup>82</sup> Zanden, Jos van der: Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music, 2020, pp. 132-134.

<sup>83</sup> „Gegenüber der meinenden Sprache ist Musik eine von ganz anderem Typus. In ihm liegt ihr theologischer Aspekt. Was sie sagt, ist als Erscheinendes bestimmt zugleich und verborgen. Ihre Idee ist die Gestalt des göttlichen Namens. Sie ist entmythologisiertes Gebet, befreit von der Magie des Einwirkens; der wie immer auch

## 2.2. Introduzione: Andante con moto – Allegro vivace.

### Dominus a Maiore

The 3rd Quartet of the cycle looks more intimate and modest in comparison with the first and second. However, it should not be underestimated. Here too, Beethoven is faithful to the poetics of *musica reservata*, which manifests itself from the very first bars of the Introduction, in which it is extremely difficult to grasp tonality. Almost all chords are dissonant and unstable, and the connection between them is almost speculative, although in fact there is a chain of dissonances flowing into each other, based on a long descending chromaticism in the bass line. If the cello could go beyond its range, then the last B would have to be played an octave lower. It would be possible by using the *Scordatura*,<sup>84</sup> as Robert Schumann did in the end of the third movement in his Piano Quartet op. 47 in E-flat Major almost 40 years later, tuning the C string one full tone lower to B-flat, as a result, having received a remarkable resonance of overtones.



Figure 3: Op. 59/3, Leipzig: Breitkopf & Härtel, No.271/272, n.d.[1886], cello part

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vergebliche Versuch, den Namen selber zu nennen, nicht Bedeutungen mitzuteilen.“In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 351, transl. N.G.

<sup>84</sup> **Scordatura** ([skorda'tu:ra]; literally, Italian for "discord", or "mistuning") is a tuning of a string instrument that is different from the normal, standard tuning. In: Grove Music Online, Scordatura, David D. Boyden/Robin Stowel.

<sup>85</sup> It typically attempts to allow special effects or unusual chords or timbre, or to make certain passages easier to play. In: The Harvard Dictionary of Music, second edition, "Scordatura", Willy Apel



\*) Hier stimmt der Spieler das  nach  342

Figure 4: R. Schumann, Piano Quartet Op. 47, Leipzig: Friedrich Whistling, n.d.[1845], III mvt.

But considering the practical possibility of using this technique, of course it would be extremely radical to apply Scordatura right at the very beginning of the work. Maybe Beethoven took as an example the extremely daring harmony used by Mozart in the Introduction of the first movement of his String Quartet in C Major Nr. 19, KV 465, from those dedicated to Haydn, nicknamed as "Dissonance" Quartet. Nevertheless, the notation of the descending chromatic line is known as "Passus duriusculus",<sup>86</sup> which was already used in Madrigals of the 16th Century. Hartmut Krones writes: "One of the most common figures is the "Pathopoiia" (greek.). The word translates as "excitement of passions" (or of suffering), the figure consists of the introduction of semitones that are alien to the harmony or tonality, so generally speaking of chromatic leads, which can certainly be coupled with dissonances. A close relationship naturally exists with Passus duriusculus and Parrhesia. They mostly represent "negative", especially "complaining" affects [...] That "harmonization" of chromatic bass lines in Beethoven and Schubert (as example in the fourth verse of *Der Wegweiser* from *Winterreise*) certainly still conscious from the "Pathopoiia" – sphere comes, according to Erich Schenk as well as Elmar Seidel, clearly worked out. That is why all pieces that work with such models are painful, elegiac

<sup>86</sup> "Passus duriusculus" (lat.) means "a little harder passage", meaning chromatic steps. The more these also have harmonic effects, the stronger the expressiveness of the figure. In: In: Krones, Hartmut – Schollum, Robert: "Vokale und allgemeine aufführungspraxis", 1983, p. 53 transl. N. G.

or at least have a “pathetic effect.”<sup>87</sup>

But, going back to comparison, Mozart, despite the harshness of the harmony, had a fairly clear rhythm and melodic pattern. Beethoven has neither one nor the other. There is kind of a harmonious "cloud", out of which the main Theme suddenly arises, seemingly careless and captivatingly simple, as simple as a whistle on stroll, comparable with the Introduction movement of Haydn's "Creation". However, the composition opened with such an Introduction, cannot be simple at all. The game doesn't happen on the level of Themes but of motives, even sub-motives. The Theme of Transition-part with its charming light "stuttering" is entirely derived from the main one, the second Theme, in turn, follows from Transition, and the Final catches small elements from each of them. This, almost combinatorial, way of constructing an Exposition is fundamentally different from dramatic thinking with vivid Theme-characters, characteristic for mid-Period-Beethoven. In Development, Beethoven masterfully combines all the motivational elements of the Exposition, working out one and another, after-wards combining both. The end of the Coda not only confirms the kinship of all themes, but also demonstrates the possibility of their origin out of the athematic material of the Introduction: in the final bars of the first movement, the 1st violin's part, there is a long ascending chromatic scale, seen as a symbol of hope and thereby intensifies the emotional tension of the initial descending movement of the cello.

Tonalties	Applied Tonalties
<p><b>Introduction</b> in 3 phrases:</p> <ul style="list-style-type: none"> <li>• Phrase 1 begins on F# diminished 7th chord and seeks the tonic over a long sometimes chromatic fall in the bass line</li> <li>• Phrase 2 of Introduction, harmonized falling bass line continues</li> </ul>	<p>Introduction starts with a view into eternal damnation (purgatory or hell?), falling via baseline into the <b>Exposition</b> of Heaven in Theme 1, to</p>

<sup>87</sup> “Eine der häufigsten Figuren ist schließlich die “Pathopoiia” (griech.). Das Wort heißt übersetzt “Erregung von Leidenschaften” (oder von Leid), die Figur besteht in der Einführung harmoniefremder bzw. tonartenfremder Halbtöne, also allgemein gesprochen von chromatischen Führungen, die durchaus mit Dissonanzen gekoppelt sein können. Eine enge Verwandtschaft besteht naturgemäß mit Passus duriusculus und Parrhesia. Dargestellt werden durch sie meist „negative“, insbesondere „beschwerende“ Affekte [...] Daß „Harmonisierungen“ von chromatischen Baß-Linien gerade bei Beethoven und Schubert (z. B. in der vierten Strophe von Der Wegweiser aus der Winterreise) sicher noch bewußt aus der „Pathopoiia“ – Sphäre kommen, hat nach Erich Schenk auch noch Elmar Seidel deutlich herausgearbeitet. Denn alle Stücke, die mit solchen Modellen arbeiten, sind schmerzlich, elegisch oder doch zumindest von „pathetischer Wirkung.“, Ibid., pp. 55 – 56, transl. N. G.

<ul style="list-style-type: none"><li>• Phrase 3 introduction, search for harmonic toehold continues</li></ul> <p><b>Exposition</b></p> <ul style="list-style-type: none"><li>• Theme 1, C Major, antecedent paragraph, antecedent phrase 1, harmonically closed. antecedent phrase 2, harmonically unresolved. Consequent paragraph of Theme 1, Closing Theme 1, C Major. Transition C Major =&gt; G Major.</li><li>• Theme 2a, G Major</li><li>• Theme 2b, G Major, prolongs dominant</li><li>• Closing Theme, G Major, antecedent phrase. consequent phrase of closing theme.</li><li>• Bridge to Exposition repeat, G Major =&gt; C Major</li></ul> <p><b>Exposition repeat</b></p> <ul style="list-style-type: none"><li>• Theme 1, C Major antecedent paragraph. Consequent paragraph of Theme 1. Closing of Theme 1, C Major. Transition C Major =&gt; G Major.</li><li>• Theme 2a, G Major</li><li>• Theme 2b, G Major</li><li>• Closing Theme G Major.</li><li>• Bridge to Development 1, G Major (V/C Major) =&gt; B Major (V/E flat Major)</li></ul> <p><b>Development 1</b> treats Theme 1's antecedent paragraph E flat Major =&gt; f minor</p> <p><b>Development 2</b> Bridge-like C Major (V/f minor) =&gt; e minor, into F Major!</p> <p><b>Development 3</b> treats closing of Theme 1 in F Major</p> <p><b>Development 4</b> begins in d minor and begins to modulate to darker regions.</p> <ul style="list-style-type: none"><li>• Canon in thirds at the octave. the music reaches the Neapolitan key, D flat Major and goes in an aimless sounding search for the tonic in pp. Retransition.</li></ul> <p><b>Recapitulation</b></p> <ul style="list-style-type: none"><li>• Theme 1, C Major untested and paragraph as earlier but decorated, consequent paragraph of Theme 1, also much decorated, the Theme's former closing its omitted and the rewritten Transition begins forthwith, it will not modulate this time.</li><li>• Theme 2a, C Major</li><li>• Theme 2b, C Major</li><li>• Closing Theme, C Major</li></ul> <p><b>Coda</b></p> <ul style="list-style-type: none"><li>• Part 1, C Major</li><li>• Part 2, C Major (Coda ultima)</li></ul>	<p>Redemption-prophecy in Theme 2, bridging into <b>Repetition</b> of both as confirmation of truth bridging directly to <b>Development 1</b> already turning in all the flats as non Maioritas, non-superior into fortunate, destiny-based way to cosmic view in <b>Development 2</b> finding female superiority in observance of male fortune in relation to Theme 1 (Heaven) in <b>Development 3</b> into a reign sovereignty out of subjective view in <b>Development 4</b> into a Canon, so the remembrance of the birth of a child (which child?) in unsovereign condition, research of the tonic completely lost in translation, far away back home in <b>Recapitulation</b> to God's own heavenly property, heavenly observance, directly heading for perfect cosmic glory in the <b>Coda</b>, but – as a prophecy of the perfect third world in Plato's sense.</p>
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### **2.3. Andante con moto quasi Allegretto. Luna a minori. River Danube**

This music captivates with its gloomy gentle and very restrained melancholy. However, cordiality and touchiness do not mean here artlessness and simplicity. Andante is written in a very bizarre Sonata form with the reverse order of the Themes in the Reprise and with the corresponding "anomalous" tonal plan as a - C, A - a.<sup>88</sup> This Andante is written in a very whimsical form – sonata with the reverse order of the Themes in the Reprise and with the corresponding "anomalous" tonal plan (a - C, A - a). As is often the case in classical slow movements, the main Theme is composed in a simple two-part form with repetitions of sections, which are written out in the Reprise, but its song character is combined with a non-trivial motivational-metric structure. The motives are so dispersed among the voices that the feeling of the original squareness is getting lost. It gets even more interesting by imagining following: the first 5 bars are notated as 3/8 measures, which correspond to half of the original 6/8 measure, the Theme would begin from an upbeat, in this case it will be a classical 8 measure verse, which than has to be seen as a very simple folk song verse. The subdominant bias and the dense imitation of the middle part are also atypical for song forms, and in order to balance this clot of tension, an addition to the end of the main Theme was required. Perhaps the composer's need to complete the Andante with this plaintively lamentable incantation caused a rearrangement of Themes in the Reprise. The a-minor tonality, which has always had the semantics of hope and mystics, here turns out to be no less complex and rich in shades than the initially "white" C Major in the 1st movement. In the Exposition the path from a minor to C Major of the Development turns through f minor. The Development starts with the departure into the darkest flat spheres, and even in the Reprise between the A Major of the 2nd Theme and a minor of the main Theme, an alien Tritone E flat Major is wedged in. Of course, no song or ballad in the folk spirit could have such a form or such a tonal plan. But it is equally obvious that the composer's goal here was not at all to pile up difficulties. All these distant deviations, deep dark colors, sudden echoes, booming pizzicatos and ethereal diminuendos create a special atmosphere of an aching mystery.

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<sup>88</sup> *German* key notation, see:

[https://en.wikipedia.org/wiki/Key\\_signature\\_names\\_and\\_translations#:~:text=The%20German%20key%20notation%20differs,for%20flats%2C%20except%20that%20\(as, called 27.09.2022](https://en.wikipedia.org/wiki/Key_signature_names_and_translations#:~:text=The%20German%20key%20notation%20differs,for%20flats%2C%20except%20that%20(as, called 27.09.2022)

Tonalties	Applied Tonalties
<p><b>Exposition</b></p> <ul style="list-style-type: none"> <li>• Theme 1, in two repeated strains, a minor <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> strain harmonically closed. Repeat of theme 1's first strain</li> <li>○ 2<sup>nd</sup> strain, visits F Major and d minor then returns to a minor to finish. Repeat of 1<sup>st</sup> theme's 2<sup>nd</sup> strain F Major (V/C Major) =&gt; a minor</li> <li>○ Closing of Theme 1, a minor. Transition a minor =&gt; C Major.</li> </ul> </li> <li>• Theme 2, C Major</li> <li>• Closing of Exposition, C Major</li> </ul> <p><b>Development 1</b> begins in f minor, the foregoing in e flat minor</p> <p><b>Development 2</b> begins in e flat minor, a tritone away from the home key. The music journeys back to the tonic clockwise around the circle of fifths: b flat minor, f minor, and accelerating c minor, g minor and d minor. Retransition.</p> <p><b>Recapitulation</b></p> <ul style="list-style-type: none"> <li>• Theme 2, A Major. Closing, thwarted. The music makes a detour into E flat Major for a restatement of Theme 2 in a key as far away from home as possible: B Major, E flat Major, chromatically back to the tonic. Recapitulation continues,</li> <li>• Theme 1 in two, written out, repeated strains, a minor <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> strain. Repeat of 1<sup>st</sup> Theme, 1<sup>st</sup> strain</li> <li>○ 2<sup>nd</sup> strain F =&gt; d =&gt; a. Repeat of Theme 1's 2<sup>nd</sup> strain</li> <li>○ Closing of 1<sup>st</sup> Theme</li> </ul> </li> </ul> <p><b>Coda</b></p> <ul style="list-style-type: none"> <li>• Part 1, a minor, harmonically off-centre</li> <li>• Part 2, a minor, harmonically stable</li> <li>• Part 3, coda ultima, a minor</li> </ul>	<p><b>Exposition's</b> two views expose the twilight of a lunar night, firstly as an acceptance, close to the belief in destiny, secondly as a turn in fortune and active sovereignty with hope into God and fortune, ending, or keeping, in the symbol of hope itself, the dimmed light inside a lunar night, with the closing hope in the help and care of God.</p> <p>The <b>Development</b> sees the subjective view of the finally unlucky man since having lost the luck into the loss of power, far away from home, Odysseus on a long journey, suffering different subjective impressions like insanity, trust in God, salvation and sovereignty back into the distanced observation of the own destiny of lunar nights, insanity and helpless (non-powerful) condition into the subjective feeling of hope of the surrounding low-moonlighted night, again turning into fortune and active sovereignty with hope into God and fortune, ending, in the <b>Coda</b> as the final symbol of hope itself: the dimmed light inside a lunar night, symbol of death.</p>

### 2.3.1 Hidden Russian Theme & River Danube

"Has it yet been determined whether the theme of the Romance in the 3<sup>rd</sup> Razumovsky Quartet, a Minor, op. 59, is really Russian or was invented by Beethoven?"<sup>89</sup> Beethoven's pupil Carl Czerny is asking, since op. 59/3 lacks the official title "Thème russe", which is seen as a mystery. But - Beethoven's usage of the Theme in 2<sup>nd</sup> movement, has a high similarity with the usage in Beethoven's op. 107, 7<sup>th</sup> Theme, 5<sup>th</sup> Variation, named "Air Russe". These are Variations about the renown Cossacks' song "The Cossack rode over the Danube", better known in Germany as "Schöne Minka" (most probably imported to Germany after the Cossacks' stay in Schleswig-Holstein in the following of the Napoleonic War in 1813/14, being part of General Bennigsen's troops). The song in original form is included in N. Lvov and I. Prach's edition. River Danube is a mystical place in the Cossacks' tradition, separation and border between life and death, crossing the Danube means to die, drinking the river's water lets one forget everything (especially unfortune in love):

Їхав козак за Дунай,  
сказав: "Дівчино,  
прощай!  
Ти, конику  
вороненький,  
неси та гуляй!  
"Постій, постій мій  
козаче,  
твоя дівчина плаче,  
Як ти ж мене  
покидаєш,  
тільки подумай!"

Ikhav kozak za Dunaj,  
Skazav: "Divchyno,  
proschchay! Ty,  
konyku voronen'kyu,  
nesy ta hulyay!"  
"Postiy, postiy, miy  
kozache, Tvoya  
divchyna plache,  
Yak ty zh mene  
pokydayesh  
– til'ky podumay!"

The Cossack rode over the  
Danube, He said: "farewell,  
my sweetheart"  
You, my black horse,  
Lead on and march!  
"Wait, wait, my Cossack,  
your girl is crying,  
How can you leave me,  
Just think about it!"

Приспів:  
|: Лучше було б,  
лучше було б не  
ходить,  
Лучше було б,  
лучше було б не  
любить,  
Лучше було б,  
лучше було б та й не  
знать,  
Чим тепер, чим  
тепер забувать. :|  
Вийшла, руки  
заломивши  
І тяженько

Pryspiv:  
|: Luchshe bulo b,  
luchshe bulo b ne  
khodyt'  
Luchshe bulo b,  
luchshe bulo b ne  
lyubyt'  
Luchshe bulo b,  
luchshe bulo b ta y ne  
znat'  
Chym teper, chym  
teper zabuvat' :|  
Vyyshla, ruky  
zalomavshy  
i tyazhen'ko

Refrain:  
|: Maybe, maybe it would  
have been better not to leave,  
Maybe, maybe it would have  
been better not to love,  
Maybe, maybe it would have  
been better to not know her  
And now, and now is time to  
forget. :|  
She came out, covering face  
with hands in despair,  
And with a little cry:  
"How can you leave me,  
Just think about it."  
"Don't cover your face with

<sup>89</sup> Ferraguto, Mark: Beethoven 1806, pp. 105f

заплакавши: "Як ти ж мене покидаєш, тільки подумай!" "Білих ручок не ламай, ясних очей не стирай, Мене з війни із славою к собі очідай".	zaplakavshy: "Yak ty zh mene pokydayesh - til'ky podumay!" "Bilykh ruchok ne lamay, yasnykh ochok ne styray; Mene z viyny iz slavoyu k sobi dozhyday".	your white hands, Don't rub your bright eyes, Coming from war in glory I shall meet you again"
Приспів "Не хочу я нікого, тільки тебе одного, Ти здоров будь, мій миленький, а все пропадай". Свиснув козак на коня: "Оставайся здорова! Як не згину, то вернуся через три года!"	Pryspiv "Ne khochu ya nichoho, til'ky tebe odnoho; Ty zdorov bud', miy milen'kyu, a vse propaday". Svysnuv kozak na konya: "Ostavaysya zdorova! Yak ne z·hynu, to vernusya cherez try hoda!"	Refrain "I do not want anyone Except for only you, Take care, my sweetheart, nothing else matters." The Cossack whistled on a horse: "You must take care! If I won't die, I will return In three years' time!"

Gerhard Friedrich Müller (1705-1783) for sure was, what Germans call, "ein rechtschaffener Mann", an honourable man and early scientist, whatever "science" in those days of enlightenment meant. He for sure did best he could, nevertheless his trips to Russia produced something with tremendous impact to Russian history and to Russia (and Ukraine) until nowadays: the so called "Norman controversy". To make long, short, it's a scientifically until today unproven theory, interpreting the Cossack's roots in a crazy boat trip of Normans down the Dnepr dated approximately in 11<sup>th</sup> century AD, supposed, in Müller's mind, to become the early Cossacks in (nowadays) Ukraine, who in the following founded and Christianised Russia. So far Mr. Müller's theory. The politically useful part of this theory is, of course, to bring Russia historically closer to Germany and to the West, which is an uninterrupted discourse until now, shifting Russian and Ukrainian policy and identity here and there, forwards and backwards, finally killing lots of people, as it was also in the times of Napoleonic Wars. In those times it was a useful tool for Russia's imperialistic-aristocratic transethnic state model, represented by Katharina II. and her loyal last Hetman of the Zaporizhian Cossacks, Kirill Grigoryevich Razumovsky, Andrei Kirillovich Razmovsky's father, who hired Mr. Müller as a teacher

for his boys,<sup>90</sup> so they got already early aged embossed with the very new idea of national identity, very important for young Andrei Kirillovich's upcoming career, since not only giving him orientation in his personal family's roots, the Razumovskies descent from the Cossack Jakiv Rozum<sup>91</sup>, but furthermore declaring young Count Razumovsky in the German Aristocrat's tradition, shipping his mind far to the Western spheres, straight over the river Danube, where he finally settled down against his father's will, who already opposed his marriage with Countess Thun. It also explains Razumovsky's adoration for German Idealism and his Copy-and paste activities insofar by using it for to support the creation of a Russian National identity close to Herder and Fichte.<sup>92</sup>



Figure 5: Palais Razumovsky with the Bridge on the right behind trees. Mössmer, Joseph: Im Prater, Vienna, 1810

As mentioned, river Danube is a mystic place in Cossacks' tradition and it meant a lot, that Razumovsky constructed and built a bridge already in 1797 from his Viennese property to the Prater, the Emperor's hunting ground, in this way crossing the Danube - with the tremendous privilege for him, as the one and only Cossack in the world,

having had the irresistible opportunity of riding over the Danube whenever desired.

Crossing spheres, not less than that since river Danube also used to be the line of demarcation between Russian and Austrian Empire, negotiated by Empress Maria Theresia and Katharina II., ending with agreement, that Cossacks will not ever cross the Danube. In Razumovsky's famous Portrait<sup>93</sup> by Johann Baptist Lampi he points with his finger onto a certain point of the

<sup>90</sup> Cf. Rogger, Hans: National Consciousness in Eighteen-Century Russia, 1960, p. 218.

<sup>91</sup> Cf. Kappeler, Andreas: Ungleiche Brüder, 2017, p. 69.

<sup>92</sup> Cf. Ibid., pp. 87-110.

<sup>93</sup> See: Wikipedia:

[https://de.wikipedia.org/wiki/Andrei\\_Kirillowitsch\\_Rasumowski#/media/Datei:Andrei\\_Razumovski.jpg](https://de.wikipedia.org/wiki/Andrei_Kirillowitsch_Rasumowski#/media/Datei:Andrei_Razumovski.jpg)

unwrapped plans of his Palais and Garden: so to say, he himself is already seated northern of river Danube, whilst his hand is already crossing the (on the map invisible) river, pointing to the neoclassicistic reconstruction of an open-air theatre, named "Theatre pour la fleur", "Theatre for the flowers",<sup>94</sup> in the very centre of his English Garden, as saying: Look, I crossed the Danube with the power of Arts and the snipping of a finger. I'm a man steadily moving in-between life and death.

Razumovsky rode a risky course all his life, and he was, not surprising for a Cossack, a tremendous rider, owning a beautiful riding school in his new Palais, named "Le Manège" (it became quite useful also as a ceremonial space during the Congress of Vienna in 1814).<sup>95</sup> In opposite to Napoleon, who was, as reported, regularly unseated from his saddle (except from his favourite horse "Marengo", that's why he favoured it).



Figure 6: The skeleton of Napoleon's horse Marengo on display at the National Army Museum in London.

Also politically Razumovsky risked a lot since having been involved in the crashing defeat of Austerlitz, being in political opposition to the Tsar's in 1807, and again behind the curtains in the tragical knock-out defeat in 1809, to survive it all until his glorious comeback in 1814 at Viennese Congress, it all shows him as a highly skilled rider and gambler, who finally became a Roman-Catholic, Austrian Citizen and Austrian Count,<sup>96</sup> being called names as "Latin", part of "Austrian Intrigue", "Mazepist" and many more someone like Razumovsky could be accused of from Russian side in those times, he finally succeeded in many ways. Risky, but obviously

<sup>94</sup> Girardi, Margarete: *Das Palais Rasumofsky: Geschichte und Schicksale eines Alt-Wiener Palastes*, Wien 1937, p. 16.

<sup>95</sup> Cf. Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, p. 394.

<sup>96</sup> Razumovsky was created Austrian Prince in 1815, his obituary in 1836 declared: "Prince Razumovsky has effectively become a native of this imperial city." In: *Wiener Zeitung*, October 3, 1836, quoted in: Razumovsky, Maria: *Die Rasumovskys*, 1998, p. 296, note 13, transl. Mark Ferraguto in: Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, p. 384.

not risky enough for him as a self-declared Cossack in his time's romanticised idealism of fighting for freedom, risking whatever it costs. Not to forget: For serious crime, especially political ones, the Don-Cossacks used drowning to death as penalty, naming it officially "to be set into the water".<sup>97</sup>

Beethoven for sure knew about those stories, he was more than a regular guest in Razumovsky's house and the later built Palais, having had intensive talks to not only Razumovsky and his wife but furthermore close contact to his librarian, Count Paul Bigot de Morogues and his wife Marie, who was, as mentioned, a brilliant pianist and close friend to Beethoven from mid-1804 until 1809.

## 2.4. Menuetto: Grazioso. Dominus a Maiore

It's a real Scherzo, that Beethoven wrote a real Menuetto in Rococo-style. It's like his comment against the French Garden of Castle Schönbrunn, Austrian Emperor's Summer Castle in Vienna, comparing the shrubs with the elaborated hoop-skirts of the Ancient Regime-oriented Aristocracy, seemingly Beethoven was quite well versed in horticultural questions: "All artifice, pruned like those old farthingales. I only feel well when I'm surrounded by wild scenery."<sup>98</sup>

It's clearly visible, that the new aesthetics, like fashionable English Gardens, were an important and successful anti-Napoleonic tool of the Ancient Regime's followers, somewhat also Beethoven's Compositions must be located in. His oeuvre was simply fashionable in those days, even though some years later fashion switched over to Rossini, letting Beethoven free to extend for new compositional and artistic horizons. Under those circumstances someone might see Beethoven as a deserter of the Ancient Regime in the years after op. 95, maybe already earlier, which might be already 1810.

Already now, in his op. 59, Beethoven is looking for a way to get along with his mighty and wealthy customer, exactly visible in the use of the form of ancient Menuetto, setting it into good father Haydn's Sonata form. Modern analysts as Adorno saw in this the roaring proof of legendary German sociologist Max Weber's Sociomusicology - thesis of the "progressive Rationalism": single elements are no longer simply positioned next to each other but ferment into one another, rushing like a snowball in falling mood, becoming a runner. It is a Major

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<sup>97</sup> Cf. Die Geschichte der Kosaken, <https://www.kosaken.de/geschichte/kosaken.html>, called 28.08.2022.

<sup>98</sup> Richards, Annette: *The Free Fantasia and the Musical Picturesque*, 2001, p. 213 (translation emended), original: Breuning, Gerhard von: *Aus dem Schwarzspanierhause: Erinnerungen an L. van Beethoven aus meiner Jugendzeit*, 1874, p. 74.

question of the function of the Reprise in the Sonata form as a symbol of stability in a dramatically developing surrounding. As is in his case the Menuetto: “He tries to save the disempowered core of form, as Kant tried to save the categories by once more reducing them out of the newly emerged freedom. [...] In this justification [of the old form, n. N.G.] he handed down, what already grew far beyond itself. But its presence [...] cooperates with the historical moment of a social class, which lifts a static order, without trusting the new dynamics, if not lifting themselves completely; [...]”<sup>99</sup> What a clear and genius idea to put old Menuetto exactly in the final quartet. What an insult to those conservative inhuman acting protagonists without recognizing it. It's like a baroque cut shrub in the middle of Razumovsky's modern English Garden.

Tonality	Applied Tonality
<p><b>Menuetto</b> in two repeated strains, C Major</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> strain, harmonically closed. Repeat of Menuetto's 1<sup>st</sup> strain, written out to accommodate change of register</li> <li>• 2<sup>nd</sup> strain of Menuetto, begins by prolonging the dominant G Major</li> <li>• Internal reprise and closing of Menuetto.</li> <li>• Repeat of Menuetto's 2<sup>nd</sup> strain, G Major (V/C =&gt; I)</li> </ul> <p><b>Trio</b> in two repeated strains, F Major</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> strain, F Major I =&gt; V, C Major. Repeat of trio's 1<sup>st</sup> strain.</li> <li>• 2<sup>nd</sup> strain of Trio, A Major (VI/C Major alternated), d minor, e minor, C Major V/F Major =&gt; I/F Major. Repeat of Trio's 2<sup>nd</sup> strain</li> <li>• Bridge to Menuetto da capo</li> </ul> <p><b>Reprise of Menuetto</b>, C Major</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> strain. Repeat of Menuetto's 1<sup>st</sup> strain as earlier</li> <li>• 2<sup>nd</sup> strain of Menuetto, not repeated this time</li> </ul>	<p>View onto God, after showing the clear implantation in the tonic relation, supported by the repeat, switching over to the dominant, creating the full view onto salvation, again supported by repeating, as if creating the message, only Ancient Regime and faith in God, all represented in form of the ancient <b>Menuetto</b>, can deliver human beings' final salvation, repeated twice, leading to the <b>Trio</b>, showing pure fortune in the turn to God, presenting in 2<sup>nd</sup> strain a path of hope through the twilight of the lunatic night, the own sovereignty and powerful life in the steady view and relation to God, as repeated without returning to the real-live fortune but heading directly to God's own Menuetto (<b>Menuetto da capo</b>) and salvation, like as if it is the finalization of all promised becomes true in eternity. Eternal dancing into the reminiscences in the upcoming final movement in the <b>Coda</b> via life's ideas, own</p>

<sup>99</sup> „Er trachtet, den entmächtigten objektiven Formkanon zu erretten, wie Kant die Kategorien, indem er ihn aus der befreiten Subjektivität nochmals deduziert. [...] In dieser Rechtfertigung hat er tradiert, was dann unaufhaltsam über ihn selbst hinaustrieb. Der Einstand des dynamischen und statischen Moments aber koinzidiert mit dem geschichtlichen Augenblick einer Klasse, welche die statische Ordnung aufhebt, ohne doch selbst der eigenen Dynamik fessellos sich überlassen zu können, wenn sie nicht sich selbst aufheben will; [...]“  
In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, pp.75-78, transl. N.G.

<ul style="list-style-type: none"> <li>• <b>Coda</b> as a bridge to movement 4, c minor, f minor, d minor, B flat Major, E flat Major, f minor, d minor, g minor, c minor, G Major (V<sup>7</sup>/C Major)</li> </ul>	<p>former feeling of fortune and sovereignty, view onto weak moments in life of madness and lack of sovereignty, returning clearly back from physical subjective feelings in minor keys, onto the observance of salvation and again God himself. Bridging over to movement 4...</p>
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## 2.5. Allegro molto. Dominus a Maiore

The form of Finale, not the Fugue itself, but that special type of classical sonata, where the main motive is built like a Fugato, the whole palette is filled with polyphonic techniques, but the sonata patterns still dominate. This Finale is, of course, much simpler than the Finale of Mozart's Symphony No. 41 (Jupiter), but it is thrilling comparable. However, the differences are also remarkable. In the 18th century, Finals of this kind were composed mostly based on the cantus planus motif. Despite this, Mozart's Finals are optimistically alive, even cheerful. Finale of the Quartet, op. 59 No. 3 does not contain any relation to the Western Christianity but to Platonism, and all the traditional signs of musica reservata serve to create an image of unbridled fun. Unlike all the other movements of the Quartets Op. 59, there are less semantic and emotional implications here, but the virtuosity of the music almost reaches its apogee.

Tonalties	Applied Tonalties
<p><b>Exposition</b></p> <ul style="list-style-type: none"> <li>• Theme 1, 4 voice Fugue in C Major <ul style="list-style-type: none"> <li>○ Answer 1, G Major</li> <li>○ Answer 2, C Major</li> <li>○ Answer 3, C Major</li> <li>○ Closing of fugue. Transition C Major =&gt; G Major</li> </ul> </li> <li>• Theme 2, G Major, antecedent paragraph. Consequent paragraph of Theme 2. Closing, Bridge to Development, G Major =&gt; E flat Major</li> </ul> <p><b>Development 1</b>, development of Fugue-subject, including inversions, beginning in E flat Major. Development 1 continues in f minor. The music has reached D flat Major (Neapolitan key) and shifts immediately into c sharp minor to begin</p> <p><b>Development 2</b> (treats transition material). The music claws its way into d minor. Development 2 continues with a brief Fugato in d minor</p> <p><b>Development 3</b>, 4 una corda solos</p> <ul style="list-style-type: none"> <li>• Solo 1, d minor =&gt; B flat Major</li> </ul>	<p><b>Exposition</b> using the question for God(s) in cosmic view in fugal form for being answered with the redemption, further questions always being answered with God himself, therefore as a conclusion presenting the way to redemption with a course into <b>Development 1</b> via non-Maioritas, non-female-non-superior path to the way of fortune (destiny) in love (or warfare) to the visibility of non-reign, perspective to unsovereign, shifting into personal experience of this condition via enharmonic exchange into c sharp, which is d flat, minor view, but turning whilst</p>

- Solo 2, B flat Major => f minor
- Solo 3, f minor => c minor
- Solo 4, c minor

**Development 4** begins with D Major (V<sup>7</sup>/G minor) proceeds through G Major (V<sup>7</sup>/c minor) to C Major (V<sup>7</sup>/f minor, minor subdominant key). The music returns quickly to c minor, the movements parallel key. Free transition, prolongation of G Major (V/c minor) with c minor (I).

**Recapitulation:**

- Theme 1, C Major, now as a double fugue
  - Answer 1, G Major
  - Answer 2, C Major
  - Answer 3, C Major
  - Closing of Fugue as earlier, C Major
  - Transition, remains in the tonic key this time
- Theme 2, C Major, antecedent paragraph. Consequent paragraph of Theme 2. Closing, Bridge to Coda, C Major => A flat Major

**Coda**

- Part 1, introductory, begins in A flat Major, analogous to beginning of Development. The music moves through f minor to return to C Major for the prolongation of its dominant G Major
- Part 2, C Major, antecedent paragraph. Consequent paragraph of Part 2 of Coda
- Part 3, C Major. Part 3 of coda comes to a crashing halt, veers into the supertonic d minor and regroups G Major. Part 3 of the Coda resumes as though nothing untoward had happened, goes charging for the finish line C Major
- Coda ultima, C Major

**Development 2** with Beethoven's legendary half-tone shifting to clear d minor, the sovereign view in fully responsibility for the world's balance in the whole, struggling in **Development 3** whilst seeing insanity defeating with fortune into destiny by God's own idea, into **Development 4** representing hidden redemption by pretended observance of sovereignty, after unveiling redemption and referring it to the God(s) but again referring those to the existence in fortune, like setting of a question mark over existence of God by referring it to fortune but immediately getting destiny as an answer and the prediction of redemption, returning home via free transition into again doubtless observance of the God(s) in the **Recapitulation**, showing the pure ideal stability of a cosmic system as the one and only way of reaching redemption but having right before the **Coda** the threatening of eternal damnation, successfully making the observer turning back to the save cosmic redemption, keeping until the very end of the quartet and all the op. 59 series in the save cosmic heaven of God(s).

### 3. Extendere. Op. 59/2

#### 3.1. Canova-Hall. Nature of Art

Beethoven's second Razumovsky-Quartet can be located as well musically as architecturally in the former Canova-Hall, which tragically burnt down completely in New Year's Eve 1814/1815 in course of the festivities of the Viennese Congress after a faulty French under-floor heating system caught fire, deteriorating not only the hall and its surroundings but furthermore one of the most remarkable art-collections of its time. The hall included between 1809 and 1812 the legendary sculpture of Razumovsky's in 1806 deceased wife Countess Elisabeth von Thun created by the famous sculptor Antonio Canova, nowadays known as the "Dancer with Cymbals" in its very centre, having been eponymous for the Palais' most beautiful hall in extension to the impressive English Garden.

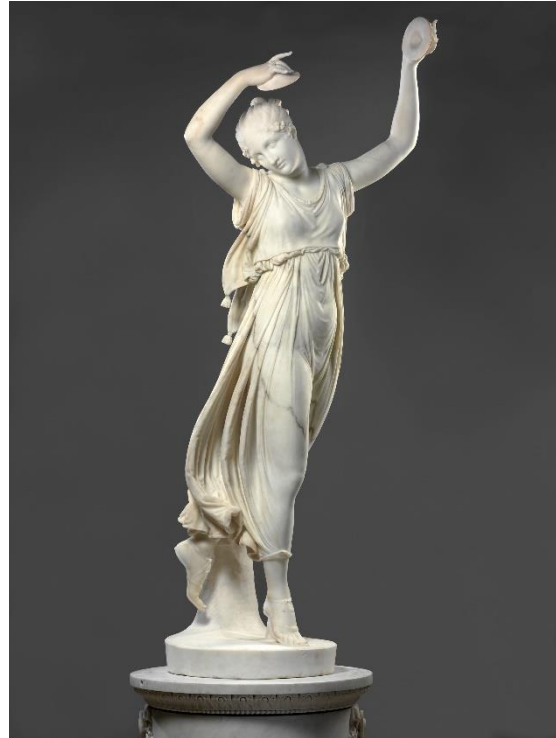


Figure 7: "The dancer with cymbals", Antonio Canova  
1809/1812

Razumovsky presented his anglophilism in form of an English Garden already in the early planning stage of his Palais, perceptible in a letter dated 1803 to Razumovsky from his chargé d'affaires Ivan Ossipovich Anstett: It pertains changes that his garden's architect Rosenthal had proposed to the garden's design plan: "What I have just explained to Y[our] E[xcellency] is quite clear to me, who have observed on site the truth of Rosenthal's plan, his results for the harmony of the ensemble and the optical accord; but will it be equally so for you, Mr Ambassador? I have been the instrumental interpreter; it's for the creator to decide." Likening the garden's construction to performance, Anstett implies that individual elements within the landscape should create not only a sense of visual "accord" but also a kind of "harmony". While Rosenthal is charged with achieving this harmony,

Razumovsky has final say in the garden's design as its “creator” or composer.<sup>100</sup> Remarkable wording, since the use of musical terms in horticulture already demonstrates the tightly knitted plan of a construction deeply rooted in harmonic musical structures, if not already delivering proof of Razumovsky's hidden masterplan.

The Palais' representative “Garden wing”, named by its direct following to the English Garden, included an especially for regular concerts constructed hall, the so-called “Canova-Hall” (after 1815 dubbed “White-Hall”), central hall in the palace's garden wing. It was a square-shaped hall originally situated between the Count's winter and summer offices, described in the 1806 plan as “Salon Claire seen from above, containing a figure of Canova in the middle”.<sup>101</sup> It was the so-called Canova-Saal, confirmed by Razumovsky's description of the hall in an 1812 letter (the later built White Hall, with its cross-shaped layout and Tuscan columns, was not part of the original design by architect Louis Montoyer but from Joseph Meissl, who reconstructed the garden wing after an disastrous fire in 1815).<sup>102</sup> The plan depicted in Lampi's famous portrait of Razumovsky shows the garden wing in its original layout including the originally planned hall in a much bigger and elliptic size, but finally became a beautiful chamber music hall, which is probably imaginable nowadays in comparison with Prince Esterházy's (named “Haydn-Saal”) smaller-sized but exquisite music hall in Fertöd, Hungary.

The so called “Canova-Hall” was not only presenting the surely impressive sculpture but was furthermore the main hall for chamber music performances, so the birthplace of the Razumovsky-quartets, performed by the Razumovsky-Quartet with Stradivari's Razumovsky-Quartet in their hands, presenting Count Razumovsky in several performances as their Secondist in charge. Having his wife tragically lost in December 1806, the hall and the quartet in *e minor*, referring to Planet Venus, became a place of mental contemplation, in remembrance of his wife, in adoration of Art in reference to the feminine truly superior reign of the world.

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<sup>100</sup> “Ce que je viens d'exposer à V. E. est bien clair pour moi qui ai observé sur la place la vérité du plan de Rosenthal, ses résultats pour l'harmonie de l'ensemble et l'accord optique; mais le sera-t-il également pour vous, m-r l'ambassadeur? J'ai été l'interprète de l'instrument: c'est au créateur de prononcer.” In: Wassiltchikow, Alexandre: *Les Razoumowski*, 1894, pt. II/4, p. 101, trans. Alexandre Brückner in: Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, p. 387.

<sup>101</sup> „Salon Claire du haut, ou vien[t] une figure de Canova au milieu” in Österreichische Nationalbibliothek, Kartensammlung und Globenmuseum Wien, ALB Port 14a,2, transl. N.G.

<sup>102</sup> Cf. Pancheri, Roberto: *Una Danzatrice per l'ambasciatore: trionfo e fine di un sogno canoviano*, in: Guderzo, Mario: *Canova e la danza. Catalogo della mostra*, 2012, pp. 183-191.

Venus as planet of Femininity symbolizes not only fertility and life as such but also the individual unity of the whole, having a dolphinfish as constant companion, representing love and philanthropism in general. Philanthropism includes the man's ability of refinement of nature, which concludes a binary opposition between nature and art as its refinement. It is a synthetic concept of art, represented by Herder and Schiller, so also by Beethoven. Since folk songs were seen representing the nature, its inclusion into the art songs, insofar becoming "Material for poetic art", was a sea change for whatever reason it became useful later on.<sup>103</sup> The Palais' scenery with an English Garden leading into a Hall full of masterworks of highest Art, representing the world's real Majoritas of femininity in combination with Nature represented by the English horticulture, must have been truly breath-taking. The second Razumovsky quartet by Beethoven describes musically the content, this scenery represented. So, this quartet can be clearly assigned to the Canova-Hall in all its purposes.

### 3.1.1 Nature of Femininity

It has to be seen as a fact, that both, Razumovsky and Beethoven met each other in the years of the mid-1790s in Vienna's society's very centre: The Salon of Countess von Thun, Count Razumovsky's following mother-in-law.

Razumovsky even met Mozart in this ambience - out of his reference letter to Prince Potemkin, dated September 15, 1791: "It took me no trouble, my Prince, to [arrange to] send you the first pianist and one of the ablest composers in Germany-the one named Mozart. Being unhappy here, he would be willing to undertake the voyage. He is in Bohemia now but will be back soon. Should Your Highness so authorize me, I will engage him, not for the long term, but simply so that you might hear him and then decide whether or not to employ him."<sup>104</sup> As a pity Potemkin died in October 1791, Mozart right after him, December 5<sup>th</sup>, 1791 - Baron van Swieten not only lost his protégé and a close friend but also an ally – exactly that day he was released from all his official positions and suffered an extensive loss of power. His previous society, named "Gesellschaft der assoziierten Kavalliere", "Society of associated Chevaliers", founded in 1786 under van Swieten's guidance, with Mozart as a genius propellant, was shut down in 1792, for to be re-established in 1799, just right in time for Beethoven's initial career, named, as mentioned, "Gesellschaft der Assoziierten", "Society of Associated", again under van

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<sup>103</sup> Cf. Gelbart, Matthew: Invention of "Folk Music" and "Art Music," 198, in Ferraguto, Mark: Beethoven à la moujik: Russianness and Learned Style in the "Razumovsky" String Quartets, 2014, Vol. 67, Issue 1, p. 102.

<sup>104</sup> Wassiltchikow, Alexandre: Les Razoumowski, vol. 2, 1894, pp. 133f.

Swieten's guidance until his death in 1803.<sup>105</sup>

The interim period from 1792 until 1799 was covered by Countess von Thun's Salon, as a result, both societies melted together in Vienna's High-Society under the lead of Razumovsky and his wife, Countess Elisabeth von Thun, in the following Lady Razumovsky.

The price, Razumovsky paid to Beethoven for the three-part series of string quartets op. 59, can be estimated by an earlier correspondence regarding an arrangement between Joseph Haydn and Count Apponyi. It's in a 1795 letter from Razumovsky to Count Platon Zubov, updating the Russian court on goings-on in the Austrian capital by forwarding Haydn's newest string quartet compositions: "As regards music, I have not taken but 14 florins' worth from the different good composers of this city, being that which is the newest for the moment, and knowing besides that the music shops of St Petersburg are well stocked in every genre. [...]"<sup>106</sup> The quartets meant were almost certainly Haydn's Op. 71/74, a set of six quartets composed in 1793 and dedicated to Count Apponyi. Apponyi paid 100 ducats for the privilege of owning the rights to the quartets for the first year, after which they were sold, Beethoven would negotiate a similar deal with Razumovsky for the rights to the Op. 59 quartets.<sup>107</sup>

After the completion in 1806, the Oeuvre was kept for the full year 1807 in the private property of the count himself, having the privilege of exclusive performances, which perfectly fitted into the completion of the palais and the establishing of society's construction right before the effective publication and public concert staging in 1808.

Music was the very heart and centre of Razumovsky's musical society; the Palace, and the society's involved members, not only out of philosophical but also of political reasons. Parallel of contracting the most famous architect and one of the leading composers of his time, the worldwide first resident string quartet got hired: "[...] around 1808 the ambassador established a resident string quartet, led by the virtuoso Ignaz Schuppanzigh, and arranged for weekly

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<sup>105</sup> Cf. Antonicek, Theophil: Vergangenheit muß unsre Zukunft bilden. Die patriotische Musikbewegung in Wien und ihr Vorkämpfer Ignaz von Mosel, 1972, Vol. 26/27, p. 38f.

<sup>106</sup> Wassiltchikow, Alexandre: Les Razoumowski, 1894, pt. II/4, p. 26, trans. Alexandre Brückner in: Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, 2016, Vol. 97, Issue 3, p. 403.

<sup>107</sup> Cf. Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, 2016, Vol. 97, Issue 3, pp. 402f.

concerts in his new palace.”<sup>108</sup> Having Ignaz Schuppanzigh as first violinist and Joseph Linke as quartet's cellist, Count Razumovsky sometimes himself played second violin, alternating with violinist Louis Sina, giving the ensemble not only his name but regular payments until 1816 plus a full set of exquisite instruments by Antonio Stradivari, still known nowadays as the “Razumovsky-Quartet” at the player's free disposal, furthermore accommodating violist Franz Weiss and his family on the palace grounds,<sup>109</sup> showing remarkable generosity even post-mortal; even though the quartet disbanded in 1816, two of its members - Schuppanzigh and Weiss-continued receiving substantial pensions for the rest of their lives: Of the fourteen pensioned individuals named in Razumovsky's legacy (“Verlassenschaft”), only three (the gardener Rosenthal, the secretary of the chancellery, and the chambermaid) received monthly pensions larger than those of the two musicians.<sup>110</sup>

“Razumovsky lived in Vienna like a prince, encouraging art and science, surrounded by a luxurious library and other collections and admired and envied by all”.<sup>111</sup> “It suited his taste to have the first string quartet of Europe in his service”,<sup>112</sup> and “Rasumovsky's quartet,” Schindler remembers, “became Beethoven's quartet; the musicians were put entirely at his disposal just as if they had been hired expressly for his use.”<sup>113</sup> Ignaz von Seyfried, who lived close to Beethoven after 1806, tells us that “[...] as is known Beethoven was, as it were, cock of the walk in the princely establishment; everything that he composed was rehearsed hot from the griddle and performed to the nicety of a hair.”<sup>114</sup>

Friedrich Reichardt was eyewitness of one of these weekly concerts in Razumovsky's palace: “Last Thursday we heard [the Schuppanzigh Quartet] for the first time; there was not a particularly large company there; however, it consisted entirely of very keen and attentive friends of music, and that is just the right audience for this finest and most comfortable of all

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<sup>108</sup> Cf. Wassiltchikow, Alexandre: *Les Razoumowski*, 1894, pt. II/2, pp. 81-84.

<sup>109</sup> Cf. Gingerich, John M.: *Ignaz Schuppanzigh and Beethoven's Late Quartets: The Musical Quarterly*, Volume 93, Issue 3-4, 2010, pp. 450-513.

<sup>110</sup> Cf. Winter, Robert: *Performing the Beethoven Quartets in their first century*, in Winter, Robert and Martin, Robert: *The Beethoven Quartet Companion*, 1994, pp 34-41.

<sup>111</sup> Thayer, Alexander W.: *The life of Ludwig van Beethoven*, ed. Eliot Forbes, 1970, p. 401.

<sup>112</sup> *Ibid.* p. 444

<sup>113</sup> Schindler, Anton F.: *Beethoven as I Knew Him*, 1996, p. 60.

<sup>114</sup> *Ibid.*, p. 60, in: Thayer, Alexander W.: *The life of Ludwig van Beethoven*, ed. Eliot Forbes, 1970, p 444.

music societies.”<sup>115</sup>

### 3.2. Allegro. Maioritas a minori

The two chords opening the **Exposition** are perceived as a pathetic question, reinforced by a rhetorical pause. The second element (which is the main one) is endowed with an “*appassionato*” harmonic tension (the same deviation into the Neapolitan subdominant, as in the Sonata op. 57), and almost romantic lyricism: a melody anticipating Brahms's intonations, consists of soft thirds and sixths, the rhythm conceals a waltz movement, which becomes more pronounced when solid sixteenths appear in the texture (Bars 13-14). It captures a non-classicist conflict of “duty” and “feelings”, expressed in the struggle of ideas and the clarity of gestures, but the complex inner world of the individual, the integrity of which does not exclude inconsistency. This conflict is reflected in the tonal plan of the first movement. Its structure is the traditional ratio of Exposition (e – G)<sup>116</sup> and Reprise (e - E / e), however, the significant deviation in F Major within the main part generates further deepening into the flat sphere. So, in the transition part, the way to G Major lies through C Major, c minor and g minor, this sequence is logical, but very unusual. The **Development** begins with a sharp transition to E flat Major, and its first section contains modulation into a triton minor (b minor): Es - H - c - As - b, the way out of which is almost violent shift to b minor. The second section of the Development revolves in a circle of closer tonalities, creating the subdominant zone, necessary for the balance. But here also it is not without weirdness, as the main tonality of E minor, returns earlier than the main theme, so the line between development and reprise is almost indistinguishable. Unlike the first movement of the F Major Quartet, where the fluidity of thematic and harmonic development led to the cancellation of the usual repetitions of sections, in the Allegro of the e minor Quartet **repetitions** of both **Exposition and Development** with a **Reprise** are prescribed, followed by a **Coda**. This means that the composer thought of the drama of this Quartet differently than in the previous work. The repetition of the sections, on one hand gives to the “lyrical disorder” of the sonata allegro a classical structure, but on the other hand turns into the “magical circle”, from where having taken just one step, you can

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<sup>115</sup> „Den vorigen Donnerstag hörten wir es zum ersten Mahl; es war noch eben keine große Gesellschaft da, sie bestand aber aus lauter sehr eifrigen aufmerksamen Musikfreunden, und das ist eben das rechte Publikum für diese feinste und gemüthlichste alle Musikvereine.“ In: Reichardt, Johann Friedrich: Vertraute Briefe geschrieben auf einer Reise nach Wien und den Oesterreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809, pt. I, p. 204.

<sup>116</sup> German key notation

suddenly find yourself extremely far from the already visible end of the path. This happens, in particular, on the verge of the end of the reprise and the return of the development, where after already established E Major, the music slides into E flat Major. Even after completing the second round of events getting back into the main key is not easy task. In the coda flickers a number of tonal traps: C - c - gis - a, and as if only by chance the last of them turns out to be a subdominant of the desired e minor. Something similar is felt in the ending of the first movement of Beethoven's "Appassionata", but in this case the colours are not so exaggerated that it would make it possible to talk about deep tragedy, as well as the abundance of Major spots significantly illuminates the overall palette.

<b>Tonalities</b>	<b>Applied Tonalities</b>
<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, e minor, antecedent paragraph. Consequent paragraph of Theme 1. Transition, e minor -&gt; G Major via c minor and g minor.</li> <li>• Theme 2a, G Major. Theme 2b, G Major. Closing of exposition G Major/Bridge to Exposition-repeat.</li> </ul> <p><b>Exposition repeat:</b></p> <ul style="list-style-type: none"> <li>• theme 1, e minor, antecedent paragraph. Consequent paragraph of theme 1. Transition e minor -&gt; G Major via are some dark chromatic harmonies.</li> <li>• Theme 2a, G Major. Theme 2b, G Major. Closing: G Major/Bridge to Development.</li> </ul> <p><b>Development:</b></p> <ul style="list-style-type: none"> <li>• Development 1 begins in b minor and passes through c minor on its way to A flat Major. The music moves into D flat Major as a way into b flat minor.</li> <li>• Development 2 begins in b flat minor and rises a half step to return to b minor. A second attempt at half step higher conveys this part of the Development to C Major.</li> <li>• Development 3 begins in C Major and continues in a minor. The harmony becomes unmoored, and a great wash of semiquavers conveys the music to B flat Major.</li> <li>• Developments 4 begins in B flat Major and rises by whole steps until it reaches e minor. Retransition.</li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, e minor, antecedent paragraph. Consequent paragraph of Theme 1. The</li> </ul>	<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1: view of female herself onto another's redemption via idea (God's idea, meaning destiny),</li> <li>• Theme 2 view of the redeemed, view onto the redeemed</li> </ul> <p><b>Exposition repeat</b></p> <p><b>Development:</b></p> <ul style="list-style-type: none"> <li>• Development 1: being inspired by destiny but facing eternal damnation, seeing someone losing his own sovereignty into own insanity</li> <li>• Development 2: coming out of insanity into inspired condition back to celestial view</li> <li>• Development 3: celestial view leads to hopeful perceptions into an unmoored observance of insanity</li> <li>• Development 4: retransation from insanity to female dominant superiority</li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>• Theme 1: Switching from female own view outside into its observance in</li> <li>• Theme 2, bridging</li> </ul> <p><b>Coda</b></p>

<p>music takes a different path from before and an expanded transition conveys as to E Major not G Major as earlier.</p> <ul style="list-style-type: none"><li>• Theme 2a, E Major. Theme 2b, E Major. Closing E Major/Bridge to Coda.</li></ul> <p><b>Coda</b></p> <ul style="list-style-type: none"><li>• Coda part 1 begins in C Major shifts into c minor and gropes chromatic way back to e minor.</li><li>• Coda Part 2 prolongs V9 of e minor.</li><li>• Coda Part 3 set securely in e minor.</li><li>• Coda ultima, e minor.</li></ul>	<ul style="list-style-type: none"><li>• Part 1: observing Cosmos, being touched by destiny, switching back to</li><li>• Part 2: view of female Major ruling dominance with view on inspiring moments returning in</li><li>• Part 3 to natural female dominant view and staying in</li><li>• Coda ultima in this certain condition.</li></ul>
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“Act only according to that maxim whereby you can, at the same time, will that it should become a universal law.”<sup>117</sup> No doubt, Kant's Categorical imperative was Beethoven's moral leitmotif, born in an instable fragmented part of Europe, Germany was deeply varied and therefor helplessly confronted with the changings in society and politics in the following of the French Revolution. Certainly, violence was constant companion of young Beethoven, a great thinker as Kant was able to offer those who somehow understood him kind of orientation in a disoriented surrounding. Beethoven adored Kant all his life, as he wrote in his “Konversationsheft”: “The law of morality inside of us and the celestial sky above us. Kant!!!”<sup>118</sup>

It is a quotation out of Kant's “Critique of Practical Reason” published in 1788, found in Beethoven's library. But there was not only Kant found, another philosopher, who should be called Beethoven's ghost, since they never met each other even though born the same year, 1770, quite close to each other – Hegel. It is a miracle, how close both of them were acting in their thinking and writing. It is Adorno who always refers to this phenomenon of those two geniuses working parallel, without any proven influence onto each other. For example, at the very beginning of Hegel's “Logic” he puts “pure being” and “pure nothing” equally, expressing truth as the “motion of the immediate disappearance of the one in the other”, calling it the “Creation”.<sup>119</sup>

There's more contrast in e minor Quartet prevailing over conflict, both within each part and at

<sup>117</sup> Kant, Immanuel: Groundwork of the Metaphysic of Morals, transl. James W. Ellington, 1993, p. 30

<sup>118</sup> „Das moralische Gesetz in uns und der bestirnte Himmel über uns. Kant!!!“ In: Marek, George R.: Beethoven; biography of a Genius. New York, 1969, p. 25.

<sup>119</sup> Cf. Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 281.

the level of ratio in-between them. Major-minor dualism as a result of the Quartet, dominated by two “kinds” of one tone: e-Moll and E-Dur<sup>120</sup> (e minor and E Major), interpreted as next antipodes of its kind.

<b>I mvt.</b>	<b>II mvt.</b>	<b>III mvt.</b>	<b>IV mvt.</b>
e	E	e – E – e - E - e	e

In Adornos thoughts, the very special relation between Hegel's system to Beethoven's system is rooted in the unity of the whole, which has to be understood simply as “vermittelnd”, “conciliatory”: “[...] Beethoven's unity is in opposite [to the folk song; n. N.G.] moving in paradoxes, meaning, its single moments seem to contradict with each other. [...] Analyses of the 1. Movement of e minor quartet [op. 59,2] as the story of the exposing fifth, more common: the proof of the conciliating identity of first and second theme. [...] Only as a whole it shows their identity: as singularities those themes are as contradictory, as the Individual against the oppositional Society. [...] perceptible out of the contradiction from Tutti and Solo as the origin of the Themes' Dualism, meaning the Sonata Form, so far also origin of Beethoven's Themes' Dualism. [...]”<sup>121</sup>

### **3.3. Molto Adagio. Si tratta questo pezzo con molto di sentimento.**

#### **Maioritas a Maiore**

Molto Adagio is written in Sonata Form, the essence of which is understood here not as the embodiment of conflict and drama, but as a reflection of the intrinsically complex nature of spiritual processes. The philosophical character of this music is not emphasized only with allusions to chorale, but also with references to J. S. Bach, who at that time no longer simply symbolized “scientific” baroque but was one of the deified heroes of the new musical pantheon. Beethoven himself called him an immortal God of harmony. The Molto Adagio Theme contains an e dis fis e cruciform motif, which in development turns into a meaningful quote of the BACH monogram (Bar 63–64 in cello). The harmonious development of the movement precisely in this place reaches the most distant point – B flat Major (triton tonality in relation to the main E Major). Therefore, the BACH monogram does not arise here by chance. The reprise of the main Theme also reminds of Bach, since it begins with a Stretta, similar to the Reprise of the E-Major

<sup>120</sup> German key notation

<sup>121</sup> Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 35.

fugue.<sup>122</sup> These allusions are designed for sophisticated connoisseurs, as is usually characteristic of compositions in the style of *musica reservata*.

Tonalties	Applied Tonalties
<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, E Major, first statement antecedent phrase. Consequent phrase of theme 1. Second statement of Theme 1, with first violin countermelody. Transition: E Major -&gt; B Major via c-sharp minor.</li> <li>• Theme 2a, B Major. Theme 2b, antecedent phrase prolongs V/B. Consequent paragraph of Theme 2b beginning with moving bass line. Closing of exposition, B Major.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• Development 1: begins in B Major. Development 1 continues in b minor which soon proves away into D Major.</li> <li>• Development 2 begins in D Major but soon moves into the parallel d minor which furnishes a way into B flat Major: a Tritone away from the tonic key of the movement.</li> <li>• Development 3 begins in B flat Major and climbs by whole steps to f sharp minor to begin</li> <li>• Development 4: The music is rich in Neapolitan chords, inverted G Major chords, which lends it a special quality of darkness. The dominant of e minor is prolonged with the assistance of some scalding inverted subdominant chords. Retransition prolongation of V/e minor.</li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, E Major with cello countermelody, just one statement this time. Transition: begins at the phrase elision this time and contrives to remain in E Major.</li> <li>• Theme 2a, E Major. Theme 2b, E Major, antecedent phrase. Consequent paragraph of Theme 2b.</li> </ul> <p><b>Coda</b></p> <ul style="list-style-type: none"> <li>• Coda part 1, E Major with touches of e minor.</li> </ul>	<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1: view onto female ruling over the world, transition to inspiration via own loss of personal sovereignty</li> <li>• Theme 2: enlengthened view on inspired condition, obviously inspiring a male person (bass line)</li> </ul> <p><b>Development:</b></p> <ul style="list-style-type: none"> <li>• Development 1: Going on with inspired male observance, switching position into his inspiration, seeing controlled self-sovereignty</li> <li>• Development 2: starts with the observance of male self-sovereignty, switching into this feeling if himself in this condition but seeing soon insanity, a tritone (symbol of bad influences) away from female powerful ruling (someone enters their relationship?) Development 3: comes from dreadful condition into absolute damnation in own experience, must be the hell itself</li> <li>• Development 4: observance of redemption via inspiration/help of female power.</li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>• Seeing female Major power, Cello's (man's) countermelody, remaining in this situation under different points of view and references to former situations, switching</li> </ul>

<sup>122</sup> Bach, Johann Sebastian: The Well-tempered Clavier, vol. 2, Prelude and Fugue E major BWV 878.

- Coda part 2: grand peroration in E Major.
- Coda Part 3, E Major, subdominant emphasis.
- Coda ultima E Major.

- points of view once more in the beginning of the
- **Coda**, but staying in a certain female and powerful condition until the end of the movement. Female is also another chiffre for Nature. So the natural dominance of the female.

### 3.4. Alegretto – Maggiore. Thème russe. Maioritas a minori

#### 3.4.1 Thème russe. Maioritas a minori

Уж как слава Тебе Боже на  
небеси слава

Uzh kak slava Tebe Bozhe  
na nebesi slava

Just as there is glory to  
thee, O God on high<sup>123</sup>

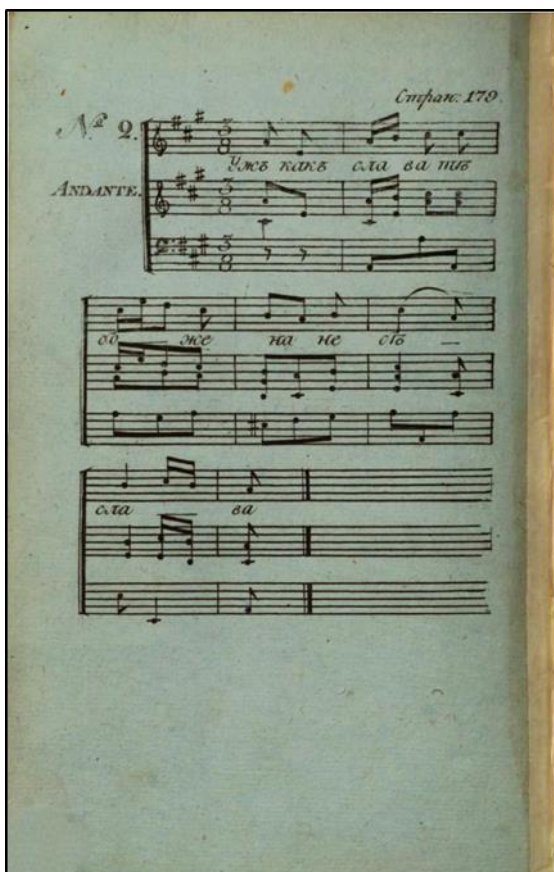


Figure 8: Pratch, Iwan: Collection of Russian folk songs with their voices. St. Petersburg 1790

The movement's trio is based on the originally fortune-telling-song turned Tsarist hymn of praise "Uzh kak slava Tebe Bozhe", but Beethoven ignored the Tsar and all combined tradition of the song, referring back to the very meaning of the text, asking the question, who has the reign over the world via E-Major, playing the question of who is responsible for hope and inspiration in the Trio, becoming answered: Venus, E-Major (original song in A-Major, so Beethoven is shifting it for this purpose), femininity and all combined with the process of reproduction, its origin and process, having the female view onto the world in minor in the Scherzo in form of a valse, repeating it not twice, as the Trio, but three times - a strong statement of the very true assumption of the assignment of the process of human reproduction in accordance to the law of nature.

<sup>123</sup> Transl. Ferraguto, Mark: Beethoven à la moujik: Russianness and Learned Style in the "Razumovsky" String Quartets, 2014, Vol. 67, Issue 1, p.92.

Mussorgsky brings the song in "Boris Godunov"<sup>124</sup> into a completely different function and meaning, taking a text in glory to the sun and the Tsar, in C-Major, which shows even more Beethoven's clear and differently meant connotation, done with clear intention. Just to show the difference, since there is always some equal comparison in concert programs' texts, even though there is no in their presented meaning, as proved.

Tonality	Applied Tonality
<p><b>Scherzo:</b> 2 repeated strains, e-minor,</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> strain e: I -&gt; V (b minor) /III (G Major).</li> <li>• Repeat of Scherzo's 1<sup>st</sup> strain.</li> <li>• 2<sup>nd</sup> strain of Scherzo: Development, part 1 (G Major -&gt; a minor). Development continues in F Major (Neapolitan of e minor). V9/e minor, return to tonic. 2<sup>nd</sup> statement of the foregoing. Internal reprise, closing of Scherzo, e minor.</li> <li>• Repeat of Scherzo's 2<sup>nd</sup> strain (like Development + Recap).</li> </ul> <p><b>Trio</b> (E Major):</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> double fugue on "Slava", E Major <ul style="list-style-type: none"> <li>○ Answer 1, B Major.</li> <li>○ Answer 2, E Major.</li> <li>○ Answer 3, B Major. Closing of fugue 1.</li> </ul> </li> <li>• 2<sup>nd</sup> double fugue "Slava", E Major. <ul style="list-style-type: none"> <li>○ Answer 1, B Major.</li> <li>○ Answer 2, E Major.</li> <li>○ Answer 3 B Major. Closing of fugue 2, pandiatonic pileup in E Major!</li> </ul> </li> </ul> <p>Closing of Trio/Bridge to Da Capo. Reprise of <b>Scherzo</b>, E Major -&gt; e minor. 1<sup>st</sup> Da Capo Reprise of Scherzo: e minor, strains not repeated.</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> strain of Scherzo.</li> <li>• 2<sup>nd</sup> strain of Scherzo.</li> </ul> <p>2<sup>nd</sup> statement of <b>Trio</b>, E Major:</p> <ul style="list-style-type: none"> <li>• double fugues 1 on "Slava".</li> <li>• double fugues 2 on "Slava". Closing of 2<sup>nd</sup> fugue.</li> </ul>	<p><b>Scherzo.</b> 1<sup>st</sup> strain: female superior view, being inspired heading for redemption, being repeated. 2<sup>nd</sup> strain: from viewing redemption to the hopeful and inspired condition, back to female superior viewing, repeated.</p> <p><b>Trio.</b> 1<sup>st</sup> fugue relates following of the observance of inspiration and hope to feminine superiority, back in interchanging form in relation to the "Thème russe", bringing the folk song and its textual content into a different meaningful connotation, also by letting both interfere in fugal form, so question and answer, asking for femininity, answering with inspiration; also 2<sup>nd</sup> fugue in the same form, letting have female Majority the final statement, sounding slightly like having fallen in love.</p> <p>Reprise of <b>Scherzo</b> jumping back into female position via Bridge to Da Capo into 1<sup>st</sup> Da Capo without repetitions. 2<sup>nd</sup> statement of <b>Trio</b>, again switching into the question-answer-observation between hope, female superiority and back to hope, all in surveillance, in variant with 2<sup>nd</sup> fugue, all without repetition, again bridging back to the minor female view of the 2<sup>nd</sup> <b>Scherzo</b>'s repeat, and, once more, for to provoke an insisting meaning repeating the <b>Trio</b> with its already said reinterpretation of the meaning of the "Thème russe" in a fugal form, and finally bridging back to female Maioritas in the 2<sup>nd</sup> and last repetition of the <b>Scherzo</b>. In classical time to say something not twice but three times meant a certain insisting on things meant absolutely serious. Not to misunderstand the movement's title of a</p>

<sup>124</sup> Mussorgskij, Modest: Boris Godunov, Coronation-Scene: "Už kak na nebe solncu krasnomu slava, slava! Už i kak na Rusi carju Borisu slava, slava!" ("As the red sun in the sky, glory, glory! So Tsar Boris in the land of Russia, glory, glory!" Transl. N.G.)

<p>Closing of Trio/Bridge to 2<sup>nd</sup> Da Capo Reprise of <b>Scherzo</b>, E Major/minor. 2<sup>nd</sup> Da Capo Reprise of Scherzo (finishing Movement 3 in e minor).</p>	<p>“Scherzo”, perhaps a reference to human’s circle of reproduction, which is repeated as long as human mankind exists, depending to the natural superiority of women. Brilliant idea, both, musically as well as philosophically. It’s all about sex...</p>
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### 3.5. Finale: Presto. Maioritas a minori

The Finale surprises with a completely unexpected key in the initial bars. The main Theme promises C Major for, but suddenly turns into e minor. The Finale is written in a sonata-rondo-form with a highly skilled Development-part and the reverse sequence of Themes in the Reprise. In **Exposition**, the C - E ratio sounds four times in a row: before the Development - three times, in the Recapitulation - twice in a row and once more in the Coda. The second Theme does not show any real significance, whereas things happening in the Development are quite more important, since they all refer to the main Theme by deep motivational, polyphonic and tonal transformations. The **Development** opens with a Fugato on an unnaturally broken Theme since its counterpoint is a main Theme’s broken element. This Fugato modulates to B Major, where the initial motive of the main Theme appears on the crest of the Development, followed by another imitation section, gradually returning the tonal movement to its original key: d - g - c - C - a. All this sounds as very harsh linear music, lacking melodies, beauty, or even pathetic expression. Therefore, after such a Development, it is no longer possible to return to C Major, and the **Recapitulation** begins directly with its second Theme in e minor. By the end of the Finale, the dramatic element is not weakening but even expanding: an energetically racing rhythm, which permeates almost the entire Finale, and the dominance of a powerful volitional impulse emanating out of the main Theme. As a result, the balance of power changes at the level of the entire cycle. The **Coda** turns out to be a decisive and, in many respects, can be seen as the last culmination level of the former Development.

Tonalties	Applied Tonalties
<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1 (in two written out repeated strains, also serves as a refrain in Rondo form terms) <ul style="list-style-type: none"> <li>○ First strain of Theme 1: C Major (submediant of e!), but e minor VI -&gt; I.</li> <li>○ Repeat of Theme 1 first strain.</li> </ul> </li> </ul>	<p><b>Exposition:</b></p> <p>View onto cosmic God(s) as an illusion, since it is the superior female view onto the world,</p>

<ul style="list-style-type: none"> <li>○ Second strain of Theme 1, E Major V/VI/I.</li> <li>○ Repeat the Theme 1 second strain.</li> <li>○ Closing of Theme 1, e, minor. Transition e minor -&gt; b minor.</li> <li>● Theme 2, b minor             <ul style="list-style-type: none"> <li>○ statement 1.</li> <li>○ statement 2, partial.</li> <li>○ Closing of Theme 2, b minor. Bridge to apparent Exposition repeat.</li> </ul> </li> </ul> <p>Apparent <b>Exposition repeat</b> (to launch Development, including canonical treatment in second statement of second strain: first return of Refrain in Rondo terms).</p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>● Development 1 begins in C Major and modulates towards F Major in passage rich in invertible counterpoint. Formal stretto: F Major serves as V/B flat.</li> <li>● Development 2 begins in B flat Major a tritone away from the tonic and retraces its journey home to e minor.</li> <li>● Development 3, e minor. Retransition: prolongation of V/e minor.</li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>● Theme 2             <ul style="list-style-type: none"> <li>○ statement 1 of Theme 2, e minor.</li> <li>○ statement 2 of Theme 2. Further working out of Theme 2 including Neapolitan harmonies.</li> <li>○ Closing of Theme 2, e minor. Bridge to return of Theme 1. Recapitulation of</li> </ul> </li> <li>● Theme 1,             <ul style="list-style-type: none"> <li>○ partial, submediant emphases as before plus canonical treatment: This is the second return of the refrain in rondo terms.</li> <li>○ Closing of theme 1, e minor. Bridge to</li> </ul> </li> </ul> <p><b>Coda</b></p> <ul style="list-style-type: none"> <li>● Coda part 1, e minor, held largely off centre.</li> <li>● Coda part 2, prolongation of dominant with Neapolitan cries of outrage.</li> <li>● Coda Part 3, e minor.</li> <li>● Coda part 4: final return of refrain goes sour almost immediately.</li> <li>● Coda ultima: e minor the canter becomes a headlong gallop to the finish line.</li> </ul>	<p>switching into the position of an observer, switching back again, transiting to inspired condition, staying in this positively inspiring condition all second Theme.</p> <p><b>Exposition repeat.</b></p> <p>Again <b>Development</b> catches the illusion to visible fortune (destiny) but turning into its reference, seeing lunacy out of it. Catching the image of insanity, a tritone away from e minor, symbolizing the evil distance, but somehow finding her way home to female perception, keeping different variants of being in this perception.</p> <p><b>Recapitulation</b> stays in this state of body and mind, even in the first Theme's recapitulation, via the <b>Coda</b> in its full, being until the end in the full superior feminine sovereignty of a woman herself.</p>
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## 4. Famam. Op. 59/1

### 4.1. Ceremony Hall. Hedonism & Demonism

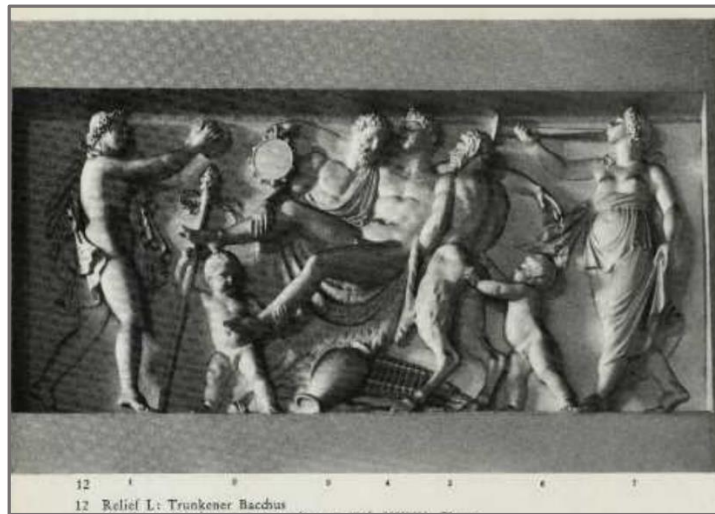


Figure 9: Hajos, Geza: Razumovsky Palace in Vienna

It was Bacchus of all Gods, the cognomen of God Dionysus, God of wine, intoxication, madness and ecstasy in ancient Greek's mythology, who crossed Beethoven's path regularly, which seemingly did not really please him, nevertheless: "In 1818, Beethoven showed plans for embedding Bacchus festivities in a projected symphony. This is testified by verbal instructions in a sketch leaf.<sup>125</sup> While composing the second movement of his Piano Sonata Opus 106 he jotted down much-debated words about a vocal finale for a 'second symphony' for the Philharmonic Society in London:

*Adagio canticle - Pious song in a symphony in the old modes - Lord God we praise Thee - alleluia - either by itself alone or as introduction to a fugue. Perhaps the whole second symphony to be characterized in this manner, where then in the last part or already in the Adagio the singing voices enter. The orchestra, violins, etc., are increased tenfold in the last part. Or the Adagio is some way repeated in the last part, whereby then for the first time the singing voices gradually enter - in the Adagio, text of Greek myth Ecclesiastical canticle - in the Allegro, festival of Bacchus.*<sup>126</sup>

*Adagio Cantique / Frommer Gesang / in einer Sinfonie / in den alten Tonarten / entweder*

<sup>125</sup> Beethoven Haus Bonn, BSk 8, in: Zanden, Jos van der: Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music, 2020, p.165.

<sup>126</sup> Transl. Max Unger, 'From Beethoven's Workshop', in MQ xxiv (1938), 323-40, at 327, note 6, in: Zanden, Jos van der: Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music, 2020, p. 165.

*/ fuer sich allein / oder als Einleitung / in eine Fuge / "Herrgott dich loben wir / alleluja"  
/ Vielleicht auf diese Weise die / ganze 2te Sinfonie charakterisiert, wo alsdann im letzten  
/ Stück oder schon im adagio / die Singstimmen eintreten / Die orchester Violinen etc.  
werden beym letzten Stücke verzehnfacht. / oder das adagio wird auf gewisse Weise im  
letzten / Stück wiederholt wobey alsdann erst die Singstimmen / nach und nach eintreten  
- im adagio Text /griechischer Mithos Cantique Ecclesiastique / im Allegro Feyer des  
Bachus.<sup>127</sup>*

Of central concern here are the phrases 'In the adagio the text of a Greek myth Ecclesiastical canticle - in the Allegro, festival of Bacchus'<sup>128</sup>. Modern commentators have contemplated that a fusion of the Christian and the pagan was envisaged here, just like the Ninth Symphony's finale 'mixes phrases from the classicizing apostrophe to the daughter of Elysium with phrases from the Christianizing injunction to be embraced by the world-kiss and seek the transcendental father'<sup>129</sup>. By incorporating a Bacchus festivity, Beethoven aimed to link ancient and modern religions: 'The mix of classical and Christian theology is characteristic and allusive and, together with the Turkish music, breaks religious exclusivity decisively open' - although when adapting Schiller's ode he 'reduced the text and its contents by over half, cutting out entirely the Bacchanalian element'.<sup>130</sup>

But why all this Bacchanalian input? Because the Ceremony Hall itself is a pure reconstruction of an ancient temple, consecrated to Bacchus and Dionysus, fully overcrowded with Bacchanalian reliefs containing scenes of bacchanalian contents, ancient ritual sacrifices and ritual processions with all details even with images of ancient musical instruments. Grotesque sceneries full of wine orgies, intoxication, madness and ecstasy, furthermore sceneries of rites, music and dance, representation of archaic round dances and mythical procession. It is a hall of mystic madness, sacrificial victims,

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<sup>127</sup> Misch, Ludwig: Eine problematische Aufzeichnung Beethovens, in *Beethoven-Jahrbuch V* (1966), 80-4, at 80-1, in: Zanden, Jos van der: *Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music*, 2020, p. 165.

<sup>128</sup> About this time, the Bacchusfest, consisting of 'lyrical declamations of the deeds of Bacchus', was generally conceived as the origin of Greek tragedy. See ZEW (1818), 886, in: Zanden, Jos van der: *Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music*, 2020, p. 165.

<sup>129</sup> Kramer, 'Harem', 80, in: Zanden, Jos van der: *Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music*, 2020, p. 166.

<sup>130</sup> Zanden, Jos van der: *Beethoven's Interest in Greco-Roman Antiquity and its Impact on his Life and Music*, 2020, pp. 165f.

unrestrained orgies and lots of demons, Beethoven obviously was quite familiar with. He became not less than the missing link between this ancient madness and its romantic reinterpretation.

It was the famous Russian neoclassical Architect Nikolai Lvov himself, creator of some of the most exquisite buildings and palaces of St. Petersburg, who featured a lengthy preface on the alleged relationship between Russian folksong and ancient Greek odes in the Prach` collection (the one, also handed to Beethoven for the Cossacks` songs), hoping, that his anthology contributes to the “recreation of Byzantium's former grandeur under the sceptre of the Russian tsar”<sup>131</sup> to associate modern Russia with Ancient Greece: The ideological birthplace of the Russian Nation.

Beethoven is helping Count Razumovsky giving birth to an idea he is already pregnant with long time before 1803, useful in the defeat of Napoleon and recreation of Aristocrat's imperial wealth and power, seriously endangered by French Revolution and Napoleonic troops.

It has to be admitted, it was not his idea: originally it came from Peter the Great, who followed a common Aristocratic rule in claiming a higher legitimacy of their dominion by the usage of Ancient Greece and Rome as models (as did the Avant-garde of western leaders already some hundreds of years before him), visible in astonishing palaces mainly in the time of Catherine the Great, being “[...] a stage set on which the triumph, confidence, and enlightened ideals of the Catherinian era could be paraded”<sup>132</sup> paralleled throughout Russian Empire in the city- and country-estates, so also, more or less as an unspoken command, to Count Razumovsky, materializing his thoughts, ideals and cosmic overview into a gigantic palace on Vienna's quay of river Danube:<sup>133</sup>

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<sup>131</sup> Brown, Malcolm H.: Foreword to: A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach, facsimile edn. by Ann Arbor, 1987, p. 27.

<sup>132</sup> Roosevelt, Priscilla: Life on the Russian Country Estate, 1995, p. 39, in: Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, Vol. 97, Issue 3, p. 393.

<sup>133</sup> „Der später in den Fürstenstand erhobene russische Gesandte in Wien Graf Andreas Kirillowitsch Rasumofsky erwarb einen größeren Grund in der reizvollen Aulandschaft zwischen der Landstraße und dem Donaukanal und ersuchte im Jahre 1803 beim Wiener Magistrat um die Erteilung des Baukonsensels. [...] mit den Entwürfen und konkreten Bauplänen im Jahre 1803 begonnen wurde und daß der Abschluß der wichtigsten Arbeiten am Palais in das Jahr 1807 fällt. In diesen vier Jahren entstand in Wien ein monumentales Palais mit einem großen Garten im englischen Stil, das mit seinem schweren und streng gegliederten Baublock bis dahin hier noch keine Parallele hatte. [...]“ in: Hajos, Geza: Das Palais Rasumofsky in Wien, [https://hauspublikationen.mak.at/viewer/image/1368685503490\\_0001/17/LOG\\_0009/](https://hauspublikationen.mak.at/viewer/image/1368685503490_0001/17/LOG_0009/), called 13.07.2022, transl. N.G.

“Soon the incredibly luxurious interiors of his new Palace became common speech in all-Vienna's society, even the so called “secret chambers” became part of public interest, since accommodating even small libraries besides silver fittings and well-fragranced air conditioners. His legendary Balls ended regularly not earlier than next day's noon.”<sup>134</sup> In the memory of composer Johann Friedrich Reichardt, Vienna 1808: “Here, towards the end of Carnival, the pleasure of dancing intensifies to a rage... A grand ball, given by Princess Lubomirska, lasted until ten o'clock the next morning. An equally brilliant ball of Count Razumovsky, which followed immediately afterward, continued until noon the next day. This one, during the beautiful spring weather that we had for a while, made for a pleasant and fantastic event, after which we danced in his great, beautiful locale in a hall with one open side, and had the view of a beautiful and brilliantly illuminated part of the garden.”<sup>135</sup>

Parallel to the planning stage of the Palais in 1803, further useful tools were estimated and put in implementation: an anti-Napoleonic Coalition, sealed by the United Kingdom of Great Britain and Ireland, Prussia, the Russian and the Austrian Empire under the lead of Count Johann Philipp von Stadion, furthermore the inheritance of a musical society in the succession of the recently deceased Freiherr Baron Gottfried van Swieten under the command of Counts Lobkowitz, Lichnowsky and Razumovsky with the dubious name “Gesellschaft der Associierten”, “Society of Associated”, a carefully proven tool of conspiracy and certain distinction.

Van Swieten, Beethoven and Razumovsky (and, not to forget, their friend Stadion)<sup>136</sup> joined not only their passion for the Antiquity, but furthermore an intense Anglophilia besides a chronic Francophobia: Anglophilia in those days was underpinned with

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<sup>134</sup> „Der unerhörte Luxus der Ausstattung seines neuen Palais war bald Tagesgespräch von Wien. Sogar die „geheimen Gemächern“, wie man damals die WC-Anlagen vornehm umschrieb, waren mit Silbergeräten, Wohlgerüche ausstrahlenden Blasbälgen und einer kleinen Bibliothek ausgestattet. Seine Ballveranstaltungen waren legendär. Sie dauerten stets bis zum Mittag des nächsten Tages.“ In: Palais Rasumofsky (<http://www.burgen-austria.com/article-month.php?id=1342>, called: 12.07.2022)

<sup>135</sup> „Die Tanzlust steigt jetzt hier gegen Ende des Faschings bis zur Tanzwut.... Ein großer Ball, den die Fürstin Lubomirska gab, dauerte bis zehn Uhr des anderen Morgens. Ein ebenso glänzender Ball des Grafen Rasumowski, der gleich darauffolgte, währte bis zum anderen Mittag. Dieser hatte noch dazu bei dem schönen Frühlingswetter, das wir eine Zeitlang wieder gehabt, eine angenehme, phantastische Veranstaltung dazu getroffen, nach welcher man in seiner großen schönen Lokaler in einem Saale tanzte, dessen eine Seite offen ist und den Blick nach einer schönen Gartenpartie hat, die glänzend erleuchtet war.“ Reichardt, Johann Friedrich: Vertraute Briefe, vol. I, pp. 322-323 in Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, 2016, Vol. 97, Issue 3, p. 398.

<sup>136</sup> Cf. Rössler, Hellmuth: Graf Johann Philipp Stadion, Vol. 1, 1966, p. 152.

evidence caused by the trendy Freemasonry, all of them were holders of membership, whereas it's supposed Beethoven just in his youth, and if, then more out of solidarity with a group of friends than principles: "He was not a joiner. He did not belong to any organization, though the Viennese loved to form this or that *Verein*. When he was quite young, he probably was a Freemason. He composed a choral piece in Bonn in 1791 or 1792 to the words, 'Who is a free man?' He revised this in 1795, under the title *Maurerfragen (Mason's Questions)*, and still later made a third version to words by Wegeler, 'What is the goal of a Mason?' He might have become a Freemason because it was the fashionable thing for a young liberal to do. He was in distinguished company: Mozart had been one, his friend Wegeler was one, Schikaneder, and so were Goethe and George Washington. But even that adherence to a 'club' he soon ignored. He could not belong to a group. He was a man alone. He was a man alone, even before 'a cruel stroke of fate' forced him to be one."<sup>137</sup>

Nevertheless, the group's adoration for Shakespeare's plays, the compositions by Purcell and the many oratorios by Händel, besides the all-dominant physical system by Sir Isaac Newton and, of course, the many stays of Joseph Haydn in London made them closely connected with the British way of life and thinking, Razumovsky joined his naval officer training as a young man in England as well as best diplomatic contacts since then. Altogether the flowery descriptions of England made Beethoven himself dreaming about it, even though his dreams seem not to have come even close to reality, as reported by eyewitnesses: "[...] Beethoven sat surrounded by several of his friends, foreigners to me. He seemed to be happy. [...] It was not a real conversation he held, in opposite more of a monologue, quite persistently, luckily out of the blue. The surrounding friends slightly admitted, laughing or nodding approval. He politicized, philosophized, all in his very special way. He spoke about England and the English, as he had them in mind in incomparable magnificence – seeming partly quite strange. Later on, he told stories about the French of the two times occupation of Vienna. Those he obviously disliked. All presented carelessly without any reservation; spiced with curious judgements and sweet ideas. He seemed to me as a man of rich pressing spirit, boundless, endless phantasy, who would have, with all he experienced and learned as a grown up, gifted boy, been abandoned on a deserted island, where he concocted and hatched all the substance until

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<sup>137</sup> Marek, George R.: Beethoven; biography of a genius, 1969, pp. 187-188

fragments built the whole, until his imaginations became convictions, which he currently confidently and trustingly could call out into the world.”<sup>138</sup>

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<sup>138</sup> „[...] Beethoven saß umgeben von Mehrern seiner Bekannten, die mir fremd waren. Er schien wirklich froh zu sein. [...] Es war nicht eigentlich ein Gespräch, das er führte, sondern er sprach allein, und meistens ziemlich anhaltend, wie auf gut Glück in's Blaue hinaus. Die ihn Umgebenden setzten wenig hinzu, lachten bloß oder nickten ihm Beifall zu. Er - philosophirte, politisirte auch wohl, in seiner Art. Er sprach von England und den Engländern, wie er nämlich Beide in unvergleichlicher Herrlichkeit sich dachte - was zum Theil wunderlich genug herauskam. Dann brachte er mancherlei Geschichten von Franzosen aus der Zeit der zweimaligen Einnahme Wiens. Diesen war er gar nicht grün. Alles das trug er vor in größter Sorglosigkeit und ohne den mindesten Rückhalt; Alles auch gewürzt mit höchst originellen, naiven Urtheilen oder possirlichen Einfällen. Er kam mir dabei vor, wie ein Mann von reichem, vordringendem Geist, unbeschränkter, nimmer rastender Phantasie, der als heranreifender, höchstfähiger Knabe, mit dem, was er bis dahin erlebt und erlernt hätte, oder was an Kenntnissen ihm sonst angefliegen wäre, auf eine wüste Insel wäre ausgesetzt worden, und dort über jenen Stoff gesonnen und gebrütet hätte, bis ihm seine Fragmente zu Ganzen, seine Einbildungen zu Ueberzeugungen geworden, welche er nun getrost und zutraulich in die Welt hinausriefte.“ In: Rochlitz, Friedrich: Für Freunde der Tonkunst, vol. 4, 1832, pp. 552f, transl. N.G.

#### 4.1.1 Opus 59 - Header-page

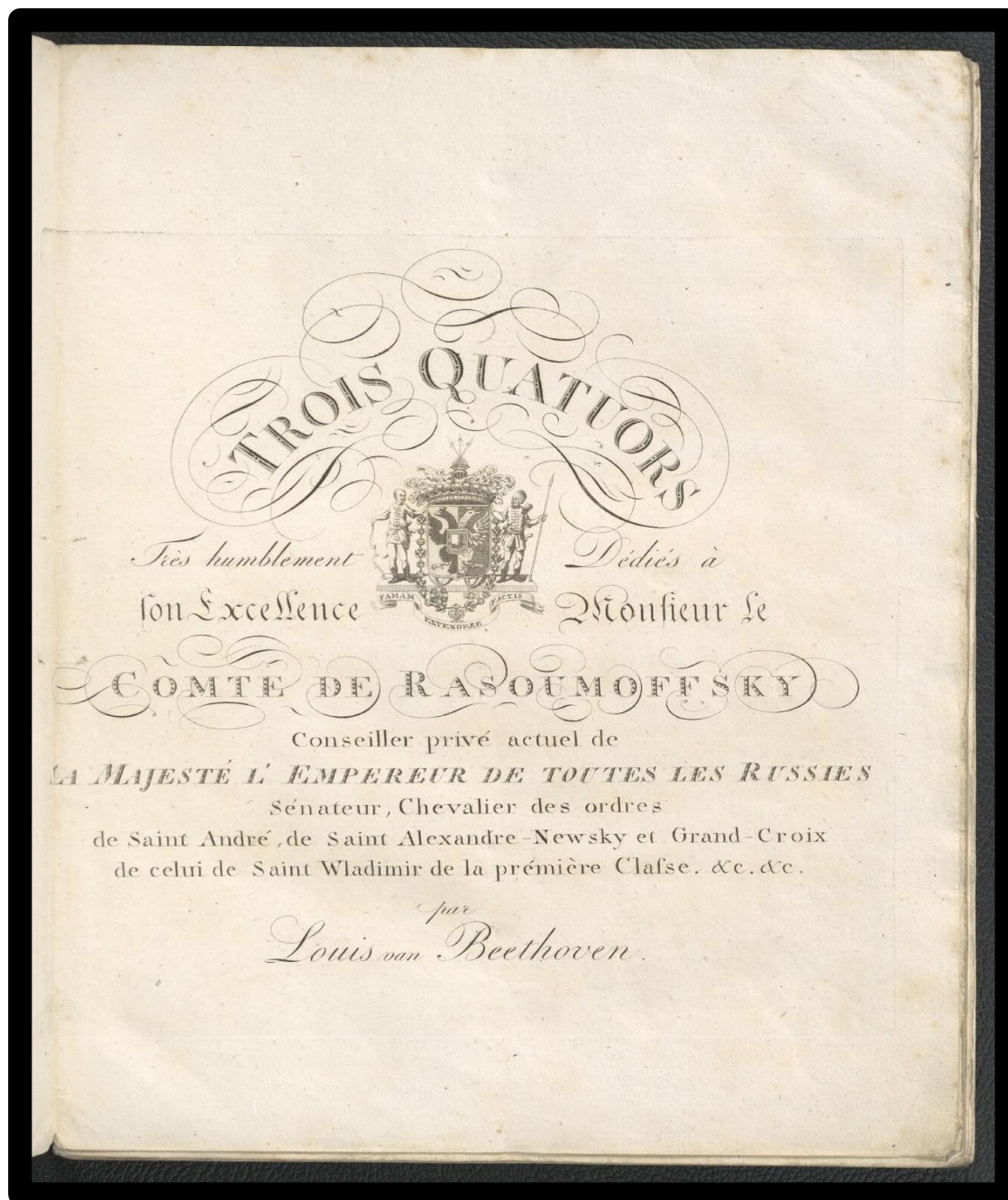


Figure 10: Beethoven, Ludwig van: String quartets op. 59, First print, Individual parts, Kunst- und Industrie-Comptoir, Vienna, 1807.

“Famam extendere factis”, “To extend one’s fame by deeds”: it is the motto in the icon of Razumovsky’s coat of arms, which was prominently mounted on top of the northern portico of the 1807 finalized Viennese Palais. Lost nowadays, a small, Razumovsky commemorating plaque is currently fixed at the right side of the western entry portal in the Rasumofskygasse, also containing the icon with the motto.

Fame is related to fortune, Fa, so related to planet Mars, so related to sound F, so F Major, the main key tonality of op. 59/1. Extension is related to Planet Venus, so Mi, so to sound E, following e minor, so the main key tonality of op. 59/2. Finally, Deeds are God's own, so related to Planet Jupiter, so Do, sound C, consistently C Major, the main key tonality of op. 59/3. The motto itself is a clear reference to Virgil's Aeneid, one of the prominent books in Razumovsky's library.<sup>139</sup>

Furthermore the Header's page includes, besides identifying Razumovsky as knight of Russia's highest Orders, his localisation in Peter the Great's Table of Ranks from 1722, where he is listed in the rank of an Active Privy Councillor, 1st class,<sup>140</sup> the highest position achievable in the civil governmental ranks, comparable with Navy's General Admiral, mentioned on the Header's page as "Conseiller privé actuel de SA MAJESTÉ L'EMPEREUR DE TOUTES LES RUSSIES [...]", clearly referring to Razumovsky's service to Tsar Alexander I.

A closer look to some of the Orders, identifying Razumovsky as their knight, makes clear his personal struggle: The "Ordre de Saint Alexandre-Newsky" refers to Prince Alexander Nevskij (1220-1263), being seen in Russian historical memory as the defeater of Russia against the West (!) after his victory against Swedish army and the German Order, in cooperation and under the guidance of the Mongols. Since than Alexander Nevskij is seen as a defeater of the Russian Orthodoxy against the Roman Christianity, calling them the "Latins".<sup>141</sup>

Furthermore, Razumovsky's dependence and/or loyalty to the Russian empire shows his personal bond to the Holy Wladimir via the "Grand Croix de la première Classe", since the myth of Holy Wladimir is a main part of Russian imperial narrative, especially concerning his family's territory, namely "Ukraine", southern border-lands, in those, Razumovsky's, times named "Malorossija", "Little Russia", describing the short tour ("mala Rus'", "kleine Rus'") from Constantinople to Kiev, making a clear statement of the eastern oriented view as an All-Russian-doctrine.<sup>142</sup> The only way to escape out of it

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<sup>139</sup> Cf. Ferraguto, Mark: Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815, 2016, Vol. 97, Issue 3, pp. 400f.

<sup>140</sup> Russian: *действительный тайный советник первого класса*, *deystvitelnyi taynyi sovetnik pervogo klassa*, in: Wikipedia: Active Privy Councillor, 1st class ([https://en.wikipedia.org/wiki/Active\\_Privy\\_Councillor,\\_1st\\_class](https://en.wikipedia.org/wiki/Active_Privy_Councillor,_1st_class), called 25.07.2022).

<sup>141</sup> Kappeler, Andreas: *Ungleiche Brüder, Russen und Ukrainer*, 2017, p. 40.

<sup>142</sup> *Ibid.*, pp. 23, 28.

was the declaration of Napoleon as “Anti-Christ”, legitimating the coalition with western countries as a united-Christianity-defensive-action against the Evil. Which obviously worked out properly from Razumovsky's point of view. *Famam extendere factis*.

Op. 59/1 is outstanding in the way all four movements are kept in modified sonata form: Especially the second movement's, “*Allegretto vivace e sempre scherzando*”, B-flat Major, sonata form is presented rather freely, since the atmosphere of cynic jokes and evil pranks prevails here. *Adagio molto e mesto* does not sound like an exquisite bel canto of Italian arias, but has elegiac romance intonation, generated by a very special culture of feelings that arose at the end of the 18<sup>th</sup> century under the all-encompassing sign of, in German, “*Empfindsamkeit*” (“sensitivity”), which was considered as the fate of „selected” natures, poets and thinkers, and did not contradict with the concept of the spiritual greatness. Amazingly enough same was told in the preface to the publication of the „Set of Russian folk songs with their voices” by N. Lvov and I. Prach: “From the minor tones of most of the lingering songs [...] philosophy will, of course, see the tenderness, sensitivity of the Russian people and that disposition of the soul to melancholy, which produces great people in all kinds.”<sup>143</sup>

*Adagio* bridges *attacca* to the final *Allegro*, whereas the main theme, the “*Thème russe*”, appears quite organically: The Cossack-soldiers' song “Ah, Whether It's My Luck, Such Luck”.<sup>144</sup> According to the Beethoven-given tempo of *Allegro* and lively, albeit slightly capricious character in opposite to Prach, who has indicated the tempo of *molto Andante*, and Lvov, who put it in the drawn-out songs section.<sup>145</sup> This reinterpretation of Beethoven puts the old Cossack soldier's song into a certain rebellious contextual meaning. The Theme of the song refers to the first Theme of the quartet, now understandable as an inversion, also Cello solo, but now with a certain text, which gives deeper meanings and better understanding of all the composition, closing the whole quartet in a fully logical manner.

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<sup>143</sup> “По минорным тонам большей части протяжных песен [...] философия усмотрит, конечно, нежность, чувствительность Русского народа, и то расположение души к меланхолии, которое производит великих людей во всех родах.” In: Prach, Iwan: *Sobranie narodnykh russkikh pessen s ich golossami*. 1790, edition 1955, pp. 47 – 48, transl. N.G.

<sup>144</sup> “Ах, талант ли мой, талант такой, Или участь моя горькая”, In: Prach, Iwan: *Sobranie narodnykh russkikh pessen s ich golossami*. 1790, p. 17f. transl. N.G.

<sup>145</sup> *Ibid.*, p. 17.

### 4.1.2 Love & War

If it's all about fortune in Beethoven's time, in general it means "fortune" in love and warfare, but actually meaning destiny. Especially for Aristocrats, since it meant the same fortune (or misfortune) not only for to them privately or as state's representatives, but directly also for their subjects. Both forms of luck are main Themes of the Cossack's song quoted, clearly audible in the final movement. As being chosen by Razumovsky and/or Beethoven, it represents the two main purposes in Aristocrat's life: finding the right partner for male progenies and being successful in warfare.

Razumovsky was no exception in the way of struggling between his Russian upbringing and so-called European acculturation, as Orlando Figes observed.<sup>146</sup> It is clear, that the expression and described situations are referring to Razumovsky's own life and conditions, being in Service as a diplomat, which is seen during that time as warfare with different means, as well as being married with Countess Elisabeth von Thun, which he considered as fortune marriage, since she introduced him into Viennese society, guaranteeing his success as Russian ambassador. His planned marriage with Countess Elisabeth von Thun in 1788 made him on the one hand easily entering Viennese society but on the other hand brought him into serious conflict with his father, the Zaporizhian Cossacks' last Hetman Kirill Grigoryevich Razumovsky. Kirill Razumovsky to his son Andrei Razumovsky, probably written spring 1786: "To enter into Austrian service, to forsake your fatherland, to become Austrian and cease to be Russian, to destroy your inheritance . . . all this is not merely difficult, but impossible and ruinous to your reputation; neither I, nor your family, can condone such a decision."<sup>147</sup>

Even though his father finally consented to his son's marriage, it made him struggling even more in his doubts concerning his migration, which let him mention in front of his wife, that he had "no fatherland",<sup>148</sup> something that obviously made him think about his personal identity, probably finding it rooted in the romantic idea of the Cossacks.

But concerning his professional career, there was nothing to complain for now, since Razumovsky and his wife were perfect co-workers in their personal matter: The musical

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<sup>146</sup> Cf. Figes, Orlando: *Natasha's Dance*, 2003, p. 44.

<sup>147</sup> Wassiltchikow, Alexandre: *Les Razoumowski*, vol. 1, 1894, p. 231. Translated with reference to Razumovsky, Maria: *Die Rasumovskys*, 1998, p. 127, in Ferraguto, Mark: *Beethoven 1806*, 2019, p. 102.

<sup>148</sup> Razumovsky, Maria: *Die Rasumovskys*, 1998, p. 123, in Ferraguto, Mark: *Beethoven 1806*, 2019, p. 102.

salon the Countess inherited from her mother after her death in 1800 stayed the musical and social hotspot it has been before, furthermore the Countess served her husband as a useful informant of political secret news, traveling in missions classified as private in all Italy in 1804, using her privileged status as ambassadress: "I have passed effortlessly through all the republics without being inconvenienced by customs, thanks to the passport you sent me [...]."149

She delivered reliable information directly from the upper societies' sources concerning troop movements, general state of affairs or even the Queen's health, besides the newest developments in the arts, especially music, theatre, archaeology, and architecture (considering the starting of the construction of their Viennese dominion), rarely even reports of natural phenomena such as the eruptions of the Vesuvius: "[...] what I saw of it from afar struck me as the most astonishing and majestic thing that exists. As beautiful as it all is, still he is a nasty and disturbing neighbour."150

The society's status of 18th century's Aristocrats still contains their responsibility in warfare as officers and financiers. The representation in the course of warfare, risking their lives, in case of Razumovsky, for God, Tsar and service the Tsar's empire. It is a deep question of honour, rooted in the tradition of the Ancient Regime, the one Count Razumovsky felt fully obligated with, facing those challenges under steady demand since the beginning of Napoleonic War, representing the Russian corps diplomatique in Vienna from 1799 until 1807. He was not only involved in difficult negotiations with the highly representatives of the United Kingdom and Prussia, moreover he pursued on behalf of Alexander I in the face of a stolid and often somnolent Austrian cabinet, intensified by his own personal animus toward Napoleon, which he expressed both privately and in the salons held at his home. Among the Razumovskys' regular guests at this time were three radical anti-Bonapartists, Friedrich von Gentz, Pozzo di Borgo, and Gustaf Armfeldt. Gentz recalls that in 1803: "[...] Armfeldt, Pozzo and I formed a kind of political three-leaf clover [...]"151 Razumovsky dispatched the memoirs of Gentz and Pozzo to Prince Czartoryski with his enthusiastic recommendation. Despite his dedication to the Russian

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<sup>149</sup> Wassiltchikow, Alexandre: *Les Razoumowski*, III/2, 1894, p. 177.

<sup>150</sup> Wassiltchikow, Alexandre: *Les Razoumowski*, III/2, 1894, p. 196, transl. N.G.

<sup>151</sup> "[...]Armfeldt, Pozzo und ich eine Art von politischem Kleeblatt bildeten [...]" In Gentz, Friedrich von: *Tagebücher*, 1861, p. 36, transl. Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, p. 405.

cause, his intimacy with the Viennese frequently raised suspicions. Czartoryski complained that the Count's "intimate relations" with "various prominent personages at Vienna" often resulted in "inaccuracies" in his reports, stemming from his desire to remain on good terms with the Viennese government.<sup>152</sup> His hammering out of an anti-Napoleonic coalition failed dramatically in the Battle of Austerlitz in 1805 as yet, obviously bringing up even more his impression of the necessity of a more effective, better planned, differently handled and more destructive strategy against his declared opponent Napoleon, pushing on his plans concerning his Palais and conspiratorial musical salon with a certain fanatic increase.<sup>153</sup>

Nevertheless, not having been in reign position himself but under the Russian Tsar's reign, he lacked sovereignty, even in private life, since under the Tsar's command in holding the ambassador's rank, the fulfilling of representation and commands must have been seen as an externally controlled life plan, as maiden subject of discussion in the quoted Cossack's song ("Thème russe").

Already audible in the oeuvre's course, it was more than a prediction of further upcoming: Seen out of the op. 59 string quartets, Razumovsky's choice to resign from his position as Russian Ambassador in 1807 is not surprising at all after difference of opinion with Tsar Alexander I. concerning his dealings with Napoleon in the Treaties of Tilsit, even though the tragical loss of his wife in December 1806 was surely unpredictable (both situations Razumovsky must have seen as bitter condition of misfortune, or destiny, in the following), but there must have been some kind of precognition from Razumovsky's side, since he already in 1806 tried to officially migrate to Vienna, asking therefor for permission: Count Razumovsky to Prince Czartoryski, March 26, 1806: "Nearly thirty years of my life have been consecrated to foreign missions, I dare say, with a constant diligence of work and of implementation in very complex negotiations. [...] I was perhaps only listening to my zeal for service and my loyalty to my Sovereign when I believed I could, for still a few more years, merit his trust in the position I occupy. Notwithstanding, my prince, I will say with frankness of honour and of conviction that this post is the only where I have believed it possible to be of some usefulness to the interests of H[is] I[mperial] M[ajesty]. Persuaded of this opinion, I urge

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<sup>152</sup> Czartoryski, Adam: *Memoirs of Prince Adam Czartoryski and His Correspondence with Alexander I.*, 1971, vol. 2, p. 5.

<sup>153</sup> Cf. Ferraguto, Mark: *Beethoven's Fourth Symphony*, pp. 145-156.

him to reign exempt me from all other destinations. The habit of the climate, the care of my health, my establishment here, the ailing state of my wife, all these considerations limit my wishes to fixing my retirement in this country, and it is the one grace that I dare solicit from the goodwill, the humanity, and the justice of my august sovereign.”<sup>154</sup>

After his official withdrawal as Russian Ambassador he stayed privately in Vienna pushing on his conspiratorial project disguised by his exclusive musical performances in his newly built private palace, getting prepared for 1809. After the second coalitional failure, Napoleon required his expulsion from Austria, which was denied by Austrian Emperor Franz I., since he had no legitimacy in ordering anything to a man of private means. Finally, Razumovsky was appointed Russian chief negotiator at Viennese Congress in 1814 after the third anti-Napoleonic coalition finally worked out properly with the effective usage of the romantic idea of the Cossacks.<sup>155</sup>

## 4.2. Allegro. Fortuna a Maiore

**Exposition:** The first and second offering of the main theme have an unusual relationship. Harmonically, the second offering (from Bar 9) is the dominant response to the first, but the melody of the initial four-bar coincides with the final four-bar of the previous formation. As a result, we have a combinatorial game with large structural units. The metric structures are building the sequence aaaa (with an extension at the end: 4+4+4+7), melodic – abbc, harmonic development is aba (TDT), but its proportions are displaced, and the edges do not coincide with the partition of the period (dominant ostinato reigns on the weak beat of Bar 7, still within the first offering). Transition part starts in Bar 20. But right after two bars, in Bar 22 and until Bar 29, it becomes the most extravagant ever composed till that moment: the parts of the first violin and cello contain here almost complete twelve-tone technique (missing just one E-flat but presented by Viola in the Bar 26). Such technique, capable of delighting the representatives of the "Second Viennese School", should have confused Beethoven's contemporaries. Finally, the cello and viola are playing a solid bourdon, and violins (in thirds) chatter something pleasant and tender (Bar 30). However, the transition part is not the place one should indulge in blissful contemplation: it begins to modulate reluctantly, but fortunately the purpose of modulation is not far away, it is traditional C Major. Beethoven presents the

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<sup>154</sup> Wassiltchikow, Alexandre: *Les Razoumowski*, vol. 2, 1894, pp. 334f, transl. N.G.

<sup>155</sup> Cf. Palais Rasumofsky (<http://www.burgen-austria.com/article-month.php?id=1342>, called: 17.07.2022).

new tonic not at all as a surprise, and also the second theme does not oppose itself to the main, but peacefully complements it. New and embossed elements appear halfway to the second theme: triplet rhythm (Bar 43) and a descending chromatic move in the bass (*passus duriusculus*), harmonized with tartly discordant chords (Bar 53–58). The final Theme, or codetta (as in the “Pastoral Symphony”) synthesizes all the main elements of the exposition, except for the triplet figures. It reveals the direct relationship of the main, second and transition theme, finally brought to the sought-after ideal pastoral. As a result, there is a conflict-free musical drama, assembled from strange internal contradictions. Neither the themes nor their tonal centres conflict with each other, but the exposition is dominated by a sense of hidden tension, since everything turns out to be unusual and unexpected. This feeling is reinforced by Beethoven's refusal to repeat the exposition - or rather, by the way this refusal is framed. At the end, codetta returns to F Major, and then we hear the first bars of the main theme, in original tonality and familiar texture. It seems that the listener will be asked to delve into the familiar course of the exposition once again, but suddenly it turns to be the **Development**. In terms of its length and complexity, this development can be easily referring to the symphony genre. Its general meaning is strong colour obscuration, all modulations are directed towards flat tonalities, up to D-flat Major and e-flat Minor. To some extent, this is an analogue of “Gewitter, Sturm” from the Pastoral Symphony. The main method of thematic development is polyphony, except the central double fugato in e-flat minor, presented quite untraditionally. Many small imitations and canons, as well as unexpected combinations of fragments of different Themes, add up to an almost chaotic kaleidoscope, unpredictable, like the movement of leaves torn off by the wind. In the **Recapitulation**, the flat skew is preserved: f minor penetrates the main theme, most of the transition goes in D-flat Major, and only in the second, final **Coda** F-Major reigns.

Tonalities	Applied Tonalities
<p><b>Exposition:</b> Theme 1a (F Major), Antecedent paragraph, Consequent paragraph of Theme 1a Theme 1b (F Major) Transition (F =&gt; C) Part 1 (remains in F) Part 2 (modulates to C)</p>	<p><b>Exposition:</b> Theme 1a: Male courting for female under observance of God, Theme 1b: fortune just in relation to God's own will, in dialectical form between the lovers and God, salvation in love, Theme 2abc: fortune in courting located just in God's cosmic rules, seen as destiny as a conclusion of the Exposition.</p>

Part 3 (prolongs dominant of C (G) with hints of c)  
passus duriusculus:<sup>156</sup>

Theme 2a (C)

Theme 2b (C)

Theme 2c (C)

Closing of Exposition (C)

**Development 1** (F apparent Exposition repeat), turning to minored dominant c, mode shifts to B flat Major, heading for g, (attempts to return to F but) ends d instead!

**Development 2** (d, the movement's relative key), d-subdominant g => Neapolitan chord (Es)! Using Theme 2c modulating via diminished 7<sup>th</sup> chords to f minor.

**Development 3** starts f with prolongation of the dominant (C6), f tonic, move to D flat Major -Des

**Development 4** (Double fugue in es – e flat minor),

- Answer 1 (b, B flat minor), all pp
- Answer 2 (es, e-flat minor), Answer 3 in stretto (b, B-flat minor), modulation to f minor (forte), modulating stretto to the end of the fugue, peak at C Major.

**Development 5** (Themes 2b & 1a, starting C, heading finally for F)

**Recapitulation:**

- Theme 1b (F), reaching dominant C via chromatics, continuing Recap with
- Theme 1a (F), antecedent paragraph, begins as before, via surprising f, drifting to the flat submediant D flat Major.
- Transition
  - part 1, D flat Major
  - part 2, modulating back to f
  - part 3, C, as prolonged dominant of F with some f insertions, regular ongoing of the recapitulation from here...
- Theme 2a (F) with triplets added
- Theme 2b (F) with ongoing triplet chords
- Theme 2c (F), Closing Bridge to Coda (F).

**Coda:**

- Part 1 (F)
- Part 2
- Part 3 (Coda ultima), last question (are you sure? d minor or F Major?). Answer: F-chords!

**Development 1:** all turns into different directions by God's will, craziness occurs, again looking for own salvation in love, observing other's fortune in love, ending up in king's responsibility (the Tzar's servant Razumovsky).

**Development 2:** being in King's responsibility, switching to the search of own salvation, E-flat-Major smashing into the scene (non maioritas, symbol for Napoleon, as a Neapolitan chord), which means war on horizon; moving back into his own-view fortune into

**Development 3:** again, fortune related to God but this time observance of non-royalty, maybe Napoleon or Tsar Alexander in doubt? Or himself not being the king?

**Development 4:** Fugue, Theme and answer, like Artillery, e flat minor, the own view of the non-Maioritas, connotated Napoleon, being inside of a demonic battle (non-spirit, b-flat-minor), all in remembrance (pianissimo, remembering Austerlitz 1805?), Napoleon's fortune in war, peaking in a view onto God (prayer?).

**Development 5:** heading home into visible fortune into

Recapitulation: seeing fortune, feeling fortune, drifting into visible non-royal conditions (forced to represent Tsar Alexander?), modulating back into felt fortune (in love?) in cosmic dialogue, having it all emotionally rhythmically compressed in observance, coming to a formal question at the end of the **Coda:** being King or better having fortune in love?

Final Answer: fortune!

<sup>156</sup> „[...] womit sich eine Extremform des „Passus duriusculus“ konstituiert, die nach der damaligen Symbolsprache fast nur eine Nachzeichnung des Todes darstellen kann.“ In: Krones, Hartmut: Tonartenwahl und Bedeutung. Die „Dispositiones modorum“ bei Heinrich Schütz, in: ÖMZ 1985/10, p. 515.

### 4.3. Allegretto vivace e sempre scherzando. Non – Spirito a Maggiore

It is for sure the most impressive Beethoven, Beethoven as denier: Adorno seems right, as he deeply reflects on the impacts of social absolutism on a genius like Beethoven. Not like Mozart, who could playfully react on those society's overruling via his humorous compositional ideas, Beethoven had to oppose, the older he became, the more he acted out of this attitude. It became his inner and outer must. Not E Major means E flat Major. Not Maioritas, means opposition to it. Not D Major means not Rex means D flat Major, non-sovereignty as an answer to illegitimate sovereignty, lacking own sovereignty etc.

Adorno locates this oppositional attitude in Beethoven's middle period, so exactly the time of his creation of op. 59: "Beethoven. If someone might call the middle period as the metaphysics of tragedy – the totality of denying as a position, enforcing what might make sense in its Second Coming [or: return; referring to Christ's resurrection, or Messianic reference; n. N.G.] – so might be Beethoven's late period the criticism of [former; n. N.G.] tragedy as [unreal; n. N.G.] appearance. But this momentum of the middle period is already compiled as a purpose, insofar as it is coming to conjuration via reprints; that's so far the mythical part of Beethoven. Keystone of the construction."<sup>157</sup>

Tonalties	Applied Tonalties
<p><b>Exposition 1:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, B flat Major, dactylic drumming rhythm,               <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase B (I) =&gt; F (V) all pp</li> <li>○ 2<sup>nd</sup> antecedent phrase one step lower than the first As =&gt; Es.</li> <li>○ Consequent paragraph of Theme 1 (return to B via Neapolitan chord).</li> <li>○ Transition B =&gt; d =&gt;</li> </ul> </li> <li>• Theme 2, d,               <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase = 2a,</li> <li>○ 2<sup>nd</sup> antecedent phrase = 2b,</li> <li>○ consequent phrase of Theme 2 = 2c (Neapolitan chords),</li> </ul> </li> </ul>	<p><b>Exposition:</b> It is war music. Hiking for fortune in war.</p> <p><b>Exposition 1:</b> Soldier's dactylic drumming rhythm opens a dramatic war-scenery, comparable with battle paintings, starting out of an observing perspective, non-spiritual, ungeistig, evil, in B-</p>

<sup>157</sup> „Beethoven. Wenn man die mittlere Phase als die Metaphysik der Tragödie ansprechen kann - die Totalität der Negationen als Position, die Bekräftigung dessen was ist in der Wiederkunft als Sinn so ist die Spätphase Kritik von Tragik als Schein. Dies Moment aber ist in der mittleren Phase teleologisch bereits angelegt insofern jener Sinn nicht gegenwärtig [ist] sondern durch den Nachdruck der Musik beschworen wird; und eben dies ist die mythische Schicht Beethovens. Zentralstück der Konstruktion.[368]” In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 253, transl. N.G.

<p>○ Closing Exposition 1, d/Bridge to Exposition 1 repeat.</p> <p><b>Exposition 2:</b></p> <ul style="list-style-type: none"> <li>● Theme 3, B, aaba, <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> phrase of 3a, B,</li> <li>○ 2<sup>nd</sup> phrase of 3a, A (V/d),</li> <li>○ 3b, d,</li> <li>○ return 3a completing Theme 3, tonica B, Transition to F (V),</li> </ul> </li> <li>● Theme 4, f, abab+closing: <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> statement of Theme 4ab: 4a, f, closed. 4b, inconclusive.</li> <li>○ 2<sup>nd</sup> statement of 4ab: abbreviated, also inconclusive.</li> <li>○ Closing of Theme 4, f.</li> <li>○ Closing Exposition 2, Des. Bridge Des =&gt; f =&gt; h =&gt; H to</li> </ul> </li> </ul> <p><b>Development:</b></p> <ul style="list-style-type: none"> <li>● Development 1: H into Ges, back to H restatement, into C (V of f)</li> <li>● Development 2: C (V of f) chromatically to a</li> <li>● Development 3: a, loss of harmonical and metrical structure, crisis up to a diminished third-inversion-seventh-chord on a.</li> <li>● Retransition: <ul style="list-style-type: none"> <li>○ stage 1: Ges,</li> <li>○ stage 2: Des,</li> <li>○ stage 3: As</li> </ul> </li> </ul> <p><b>Recapitulation 1:</b></p> <ul style="list-style-type: none"> <li>● final phrase Theme 1, B, Transition B =&gt; g,</li> <li>● Theme 2, g, abc, <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase =&gt; 2a,</li> <li>○ 2<sup>nd</sup> antecedent phrase =&gt; 2b,</li> <li>○ consequent phrase of Theme 2 =&gt; 2c,</li> <li>○ Closing g/Bridge to Recapitulation 2</li> </ul> </li> </ul> <p><b>Recapitulation 2:</b></p> <ul style="list-style-type: none"> <li>● Theme 3, F =&gt; B, aaba. <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> statement of 3a, F,</li> <li>○ into E for 2<sup>nd</sup> statement of 3a,</li> <li>○ Theme 3b A (V/d),</li> <li>○ return of 3a, B,</li> <li>○ completing Theme 3. Transition lengthened, constrained harmonic progress, B.</li> </ul> </li> <li>● Theme 4, b, abab + closing: <ul style="list-style-type: none"> <li>○ Statement 1 of Theme 4ab,</li> <li>○ Statement 2 of Theme 4ab (abbreviated),</li> <li>○ Closing of Theme 4, b,</li> <li>○ to Ges for Closing of Recap 2,</li> <li>○ Bridge to Coda, Ges =&gt; B.</li> </ul> </li> </ul> <p><b>Coda:</b></p>	<p>flat Major, observing the evil, dark, no-moon A-flat Major, battle goes on B-flat Major, Napoleon in Neapolitan chord?</p> <p>Transition to the Tsar's eye's view, Theme 2, d minor, three different views, seeing Napoleon? Bridging back to the overview of the battle's evil craziness.</p> <p><b>Exposition 2:</b> repetition of the scenery, now moonlight rises, death surrounding the Tsar, he sees it with his own eyes, back to the overview in Major, seeing fortune in war, having fortune in war, seeing the non-King, having fortune, being inspired, seeing others inspired.</p> <p><b>Development</b> in the battle. Inspiration doesn't bring the salvation, nevertheless inspiration keeps going on in battle, view to Cosmic Gods (prayer?) for fortune in the battle, death, moonlight, eerie situations, losing orientation, evil tritons in the moonlight. Turning back, no salvation, no Tsar, darkness.</p> <p><b>Recapitulation.</b> Back to observance of war, feeling salvation in death, seeing fortune in war, seeing power, death and insanity.</p>
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<ul style="list-style-type: none"><li>• part 1: B, antecedent phrase one step lower, As, into Neapolitan Chord, finishing B,</li><li>• part 2: chromatic experiments (getting far away from B!) e =&gt; chromatic voice leading back to B,</li><li>• part 3: Coda ultima, B: question: tritones (crazy second violin: note e natural instead f natural), answer: B!</li></ul>	<p><b>Coda.</b>      Becoming insane,      seeing damnation      and insanity,      darkness, death, Napoleon? No chromatic escape, back to the insane observance. Three evil questions by tritons answered by insanity.</p>
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### 4.3.1 Ghosts & Demons

The absolute denying of B Major, of the inspiration, the “Geist”: B flat Major. Non Spirito. “Nicht-Geist”. “Un-Geist”. Evil. The Apocalypse contains exactly those elements of denial as a purpose in its prediction.<sup>158</sup> Nevertheless we find the late Beethoven, unveiling the proposed Apocalypse as a socially caused untruth, detecting it even in his previous oeuvre, as op. 59, in a self-criticising manner in the way he went further in composing for string quartet after op. 95, the turning point in his compositional expression.

Violence, as Beethoven's fellow traveller in times of French Revolution, Terreur and Napoleonic War, the 2<sup>nd</sup> movement's heading is a seduction onto the wrong trail: “[...] vivace e sempre scherzando]”. Someone might think, severely missing the goal, it's a jokey funny bit with some skilful technical challenges - whereas it is complete opposite: Cruel, diabolic cynic, including death, warfare and harshness out of emotional overtaxing, as it's commonly known from Beethoven himself (“Beethoven got angry in case he saw someone crying whilst listening to his music [...]”).<sup>159</sup> The interior message only becomes clearly visible with certain knowledge of the connotation of tonality, described in the previous chapters.

In Beethoven's library was found also works by Herder, a philosopher on the very edge of early cultural studies, becoming one of the figureheads of the Germans' popular movement Beethoven was very close to, sometimes too close. He found his way out back to the “Geist” (on Hegel's path) only some decade later, in his life's final period. For now, we find Beethoven (and Razumovsky) in defensive action against Napoleon with the dubious right of usage of any method, even the “Ungeist”, for achieving this certain mission. Again Adorno, writing about the emancipated melody, the singularity, raped by

<sup>158</sup> See therefor: Brock, Bazon: Memorial Ground Zero: Im Nullpunkt liegt ein Anfang, (<https://youtu.be/Di5uViZG238>, called 11.07.2022), following min. 3.00.

<sup>159</sup> „Beethoven wurde wütend, wenn man bei seiner Musik weinte [...]“ in: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 250.

the whole, seeing all German Romantics up to Wagner staggering with this idea into proto fascism. Again, Beethoven betrays himself via his bibliophile legacy, since two books by Johann Gottfried Seume were found inside: "Spaziergang nach Syrakus", dated 1803, and "Apokryphen", both have been officially censored during Beethoven's lifetime, containing of course liberal (therefore banned) but also nationalistic ideas.<sup>160</sup> Beethoven was an obviously enthusiastic reader of this literature, including certain knowledge of Kant's and Fichte's philosophy. Philosopher Max Horkheimer might have caught some interesting issue out of the stunning similarities between Beethoven and Fichte: "Reports about Beethoven as a Person leave little doubts about his character having been sans-culottes [meaning: revolutionary; n. N.G.], anti-conventional, same time showing up what he is made of in a 'Fichtic' way [reminding Horkheimer of the philosopher Fichte; n. N.G.]". Not to stuck in trivialities, Horkheimer's conclusion out of their similarities is quite interesting, as he continues: "[...] it returns in a plebeian attitude of his humanity. It [his humanity; n. N.G.] suffers and protests. It feels the crack of its loneliness. Therefor an emancipated individual is condemned in a society, whose moral standards are still part of the absolute age, the same its manner, on which the individual's subjectivity is measuring itself. [...] This, what was called the indispensable manner, which was basically already visible in 17<sup>th</sup> century, contains in finality inside itself [inside the indispensable manner; n. N.G.] already the claim for fully educated, in analogy to philosophy, systematic composition. It's ideal is music as a deductive reasonable unit."<sup>161</sup> Adorno comes closer with his analyses of the formal consequences out of the mentioned reason saying, that Beethoven's affirmative gesture of the Reprise is nothing else than the violent repressively devastating of the authoritarian "that's it!", being Beethoven's concession to an ideology which infected music, pretending freedom whilst ongoing unfreedom. To say it differently: to keep music as a useful tool in an ideological social common lie.<sup>162</sup> But Adorno admits, composers have always been political animals, one can hear the revolutionary contributions of Schumann and Chopin, but one can easily decode those as bourgeois revolutions, structured the same as those of Beethoven's society, entitled as a rising bourgeoisie ("aufsteigendes Bürgertum"), which was nothing else than the new fancy dress of the covering Ancient Regime's aristocracy.<sup>163</sup> Also Razumovsky was involved into this masquerade, not to say he was one of their masters of ceremonies. Jakob Hort popped the question: "Who, or rather whose ideas, does an embassy actually represent: the state, the nation, the monarchy, the

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<sup>160</sup> Cf. Thomas-San-Galli, Wolfgang A.: Ludwig van Beethoven, 1913, p. 68.

<sup>161</sup> Cf. Horkheimer, Max: Egoismus und Freiheitsbewegung, in: Zeitschrift für Sozialforschung, Jhg. 5, 1937, p. 161 ff.

<sup>162</sup> Cf. Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 76.

<sup>163</sup> Cf. Ibid., pp. 76f.

monarch, the ambassador, or a certain artistic and architectural movement?"<sup>164</sup> Nothing less than the shaping of a cultural programme of a nation was the hidden masterplan of Count Razumovsky together with his comrades: the programming of an upcoming anti-Napoleonic Russian Nation. There was a reason for Nazi-Musicologist Arnold Schering naming the Razumovsky-dedicated 5<sup>th</sup> symphony of Beethoven "Symphony of the National Rising":<sup>165</sup> The so-done-by-purpose (mis-)interpretation of Beethoven led finally to the Exorcism of evil spirits.

Bertrand Russell wrote about the rise of these Demons and their roots in his "Ancestry of Fascism" from 1935, pointing Fichte but hitting also middle-period Beethoven: "When, as a result of the Battle of Jena, Fichte had to fly from Berlin, he began to think that he had been too vigorously positing the non-Ego in the shape of Napoleon. On his return in 1807, he delivered his famous 'Addresses to the German Nation,' in which, for the first time, the complete creed of nationalism was set out. These Addresses begin by explaining that the German is superior to all other moderns, because he alone has a pure language. [...] he concludes that 'to have character and to be German undoubtedly mean the same.' But if the German character is to be preserved from foreign corrupting influences, and if the German nation is to be capable of acting as a whole, there must be a new kind of education, which will 'mould the Germans into a corporate body.' The new education, he says, 'must consist essentially in this, that it completely destroys freedom of the will.' He adds that will, is the very root of man.' [...] There is to be universal military service: everybody is to be compelled to fight, not for material well-being, not for freedom, not in defence of the constitution, but under the impulsion of the devouring flame of higher patriotism, which embraces the nation as the vesture of the eternal, for which the noble-minded man joyfully sacrifices himself, and the ignoble man, who only exists for the sake of the other, must likewise sacrifice himself.' This doctrine, that the 'noble' man is the purpose of humanity, and that the 'ignoble' man has no claims on his own account, is of the essence of the modern attack on democracy. [...] In a world in which Fichte's doctrine was universally accepted, every man would think that he was 'noble,' and would join some party of people sufficiently similar to himself to seem to share some of his nobility. These people might be his nation, as in Fichte's case, or his class, as in that of a proletarian communist, or his family, as with Napoleon. There is no objective criterion of 'nobility' except success in war; therefor war is the necessary

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<sup>164</sup> „Insofern ist immer zu fragen: Wen bzw. wessen, Vorstellungen repräsentiert eine Botschaft eigentlich: den Staat, die Nation, die Monarchie, den Monarchen, den Botschafter oder eine bestimmte Kunst- und Architekturströmung?“ Hort, Jakob: *Architektur der Diplomatie*, 2014, p. 12.

<sup>165</sup> Prieberg, Fred K.: *Handbuch Deutsche Musiker 1933 - 1945*, p. 6086  
([https://archive.org/details/bib130947\\_001\\_001/page/6086/mode/1up?view=theater&q=Schering](https://archive.org/details/bib130947_001_001/page/6086/mode/1up?view=theater&q=Schering))

outcome of this creed.”<sup>166</sup> Russell mentions just one single ingredient, which made Fichte's idea a men-eating Demon: “Only one important element has since been added to the doctrines of this school, namely the pseudo-Darwinian belief in 'race' (Fichte made German superiority a matter of language, not of biological heredity).”<sup>167</sup> Finally Russell depicts the hidden assignment of the mission on behalf of the Ancient Regime's supporters: “The whole movement, from Fichte onwards, is a method of 'bolstering up self-esteem and lust for power by means of beliefs which have nothing in their favour except that they are flattering. Fichte needed a doctrine which would make him feel superior to Napoleon.”<sup>168</sup> In Razumovsky's case not only Fichte, but the whole “Russian Nation” under construction (as his Palais and Beethoven's compositions in 1806).

#### 4.3.1.1 Razumovsky's demon Napoleon

Razumovsky's marching route became clear within his Viennese years, culminating in the creation of his dominion in 1803, private as well as public in his diplomatic representation of Russia, knitting his social network for implementing an Anti-Napoleonic Club in the heart of Europe with the help of music and philosophy, deeply rooted in the ruling of Ancient Regime. Together with his wife, Countess Elisabeth von Thun, who inherited her mother's musical society, representing exactly her husband's world and values. They initiated the upcoming political course of exclusive conspiracy, uniting Vienna-based enemies of France and Bonaparte as well as foreigners and remnants of French monarchy, including the radical anti-Bonapartists Count Stadion, Pozzo di Borgo, Gustaf Armfeldt and Friedrich von Gentz: “Pozzo di Borgo was a member of the ladies' circle of Countess Razumovsky, where the cream of good society assembled [...],”<sup>169</sup> therefore Count Schwarzenberg called it the “Stadion'sche Weiberclique”, “Count Stadion's women's clique”.<sup>170</sup>

Count Philip Stadion, Austrian minister of foreign affairs 1805 until 1809, was a close friend to Razumovsky since their commonly time in Sweden,<sup>171</sup> where both served as

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<sup>166</sup> Russell, Bertrand: *The Ancestry of Fascism*, in: *Let the People Think*, 1935, pp. 57 - 58.

<sup>167</sup> *Ibid.*, p. 60.

<sup>168</sup> *Ibid.*, p. 61.

<sup>169</sup> „Pozzo di Borgo war Mitglied des Damen-Zirkels bei der Gräfin Rasoumoffsky, wo sich die Crème der guten Gesellschaft versammelte [...]“ In Gentz, Friedrich von: *Tagebücher*, 1861, p. 36, transl. Ferraguto, Mark: *Representing Russia: Luxury and Diplomacy at the Razumovsky Palace in Vienna, 1803-1815*, 2016, Vol. 97, Issue 3, p. 405.

<sup>170</sup> Rössler, Hellmuth: *Graf Johann Philipp Stadion*. Vol. 2, 1966, p. 70, transl. N.G.

<sup>171</sup> Cf. *ibid.*, p. 151.

ambassadors.<sup>172</sup> Count Stadion became the mastermind of the anti-Napoleonic coalition, always busy in bringing not only Russia but furthermore Prussia on the boat. After the dreadful defeat of the coalition in Austerlitz 1805 it was him who went even more radical and obsessed in his function to the path of confrontation with the meanwhile French Emperor.

Razumovsky always supported him, even in times his Tsar became close friend of Napoleon in 1807, which made Razumovsky officially resigning as ambassador in 1807, but using his independent position (and, of course, his therefor newly built Palais) to follow Stadion in his efforts for another coalition, which, commonly known, ended disastrous in Austrian defeat in 1809.<sup>173</sup> Metternich took over Stadion's position, handling with enormous care and highly skilled, but secretly still following Stadion's path. As Napoleon attacked Russia in 1812, it was Razumovsky's moment of truth: The Cossacks became Napoleon's nightmare, preparing his final defeat in the battle of Leipzig. In 1814 Razumovsky became Russia's chief negotiator in the following Viennese Congress. His way to sweeping success was long, difficult and exhausting but also interesting and path-breaking until nowadays.

It was a secretly and carefully prepared mission, using all tools of diplomacy, ideology, philosophy (e.g. Friedrich Schlegel in those years held the rank of a secretary of state in Vienna's Hof- und Staatskanzlei)<sup>174</sup> and arts of their time, turning their social class, mainly the upper class, but also the so called "zweite Gesellschaft",<sup>175</sup> "second society", meaning bourgeoisie, public officials and artists, into their direction, avoiding and opposing any interior coalitions with Napoleon, initiating certain propaganda in creating the thing called "Nation" and the phenomenon of "Patriotism" via popular polemical pamphlets, financed by the Austrian government,<sup>176</sup> depicting Napoleon as the Anti-Christ, seasoning it all with religion, for finally culminating in 1807 in arming irregular people's armies,<sup>177</sup> mainly in Spain, followed by failings 1809 in Austrian Tyrol (under freedom fighter Andreas Hofer)<sup>178</sup> and in Prussia (Schill's Freicorps)<sup>179</sup> but succeeding with those tactics, commonly known since the Spanish War of Independence as

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<sup>172</sup> Cf. *ibid.*, pp. 138ff.

<sup>173</sup> Cf. *ibid.*, pp. 104ff.

<sup>174</sup> Cf. Zamoyski, Adam: *Napoleon. Ein Leben*, 2018, p. 542.

<sup>175</sup> Rössler, Hellmuth: *Graf Johann Philipp Stadion*, Vol. 2, 1966, p. 230, transl. N.G.

<sup>176</sup> Cf. Zamoyski, Adam: *Napoleon. Ein Leben*, 2018, p. 542.

<sup>177</sup> Cf. Rössler, Hellmuth: *Graf Johann Philipp Stadion*, Vol. 1, 1966, p. 268.

<sup>178</sup> Cf. Rössler, Hellmuth: *Graf Johann Philipp Stadion*, Vol. 2, 1966, p. 95.

<sup>179</sup> Cf. *Ibid.*, 1966, p. 35.

paramilitary Guerrilla-tactics,<sup>180</sup> finally in 1812 with the Cossacks in Russia under the lead of Russian general Barclay de Tolly and his so called "Scythian plan"; all in the name of a "war of liberation".<sup>181</sup> It all turned into the opposite: Razumovsky finally became Napoleon's demon. But it was Beethoven who followed Razumovsky's order in the usage of Cossacks' melodies entitled "Thème russe".

#### 4.4. Adagio molto e mesto. Fortuna a minori

In reference to the former mentioned has to be admitted: It wouldn't be Beethoven if not even in his middle-period masterworks certain messages are carefully hidden but perceptible – in case of this quartet it's positioned on a prominent place, right in front of the mentioned violence of the Recapitulation, Beethoven surprises with completely new thematical material, breaking the form in the tonality of D flat Major; non sovereignty. As most important statement of the whole quartet since being the main Theme of the upcoming "Thème russe". Non-Sovereignty as antecedent of a soldier's destiny (not hope, as Adorno suspects).<sup>182</sup> Adorno writes about this very special moment in Beethoven's oeuvre to his friend, Kolisch-Quartet's Primarius Rudolf Kolisch: "I am of the opinion, that the double-character of Beethoven's elements of form are of decisive function, especially his superiority is likely rooted in the dialectic relation of the singularity to the whole. [...] By the way, because of this I'm of the opinion, that the term banal is therefore not to be used for Beethoven, even not onto single details as the D flat Major melody, since banal always refers to the triviality which the same moment shows itself as 'being', 'idea' or 'melody', but exactly this doesn't happen in Beethoven's case, since the singularity is always invalid – someone might say, nearly in Hegelian sense, is going to be exterminated – for the whole's sake. The term 'banality' belongs complementary to the romantic period. [...]. But banality is combined with the illusion of being special; not to let this occur makes Beethoven as great he is (trivially said: the classical [of Beethoven; n. N.G.])."<sup>183</sup>

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<sup>180</sup> Cf. Zamoyski, Adam: Napoleon. Ein Leben, 2018, p. 542.

<sup>181</sup> Cf. Ibid., p. 542.

<sup>182</sup> Cf. Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 44.

<sup>183</sup> „[...] Ich glaube, dieser Doppelcharakter der Formelemente spielt bei Beethoven eine entscheidende Rolle und insbesondere beruht seine Überlegenheit wohl darauf, daß alles musikalisch Einzelne in einer dialektischen Beziehung zum Ganzen steht. [...] Im Übrigen meine ich, daß man gerade deshalb den Begriff des Banalen bei Beethoven selbst auf die einfachsten Details wie jene Des-dur-Melodie nicht anwenden kann. Denn banal ist immer nur das Nichtigte, das zugleich sich als Seiendes, als 'Einfall' oder 'Melodie' auf spreizt; gerade das aber geschieht bei Beethoven nie, sondern das Einzelne ist nichtig - fast könnte man, hegelisch, sagen, wird vernichtet - um des Ganzen willen. Der Begriff des Banalen gehört komplementär zur Romantik. [...] Aber Banalität hängt zusammen mit dem Schein der Besonderung, und gerade diese nicht aufkommen zu lassen, macht das Großartige

He furthermore mentioned some examples of such hidden cases in Beethoven's mid-period oeuvre: "Out of this point of view light is spotting onto former incomprehensible phenomena of traditional Beethoven-interpretations, such as the introduction of the Theme in e minor of the great Development of the Eroica [1. Mvt., T. 284 ff.], on the other hand some of Beethoven's most expressive moments like the second Theme in slow movement of Sonata op. 31/2 [2. Mvt., T. 31 ff.] and some certain moments in 'Fidelio' as well as the 3<sup>rd</sup> Leonore Overture."<sup>184</sup>

Tonalties	Applied Tonalties
<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, f minor, antecedent paragraph, theme carried by first violin. Consequent paragraph of Theme 1, Cello-Theme, first violin countermelody. Transition f minor =&gt; c minor (March).</li> <li>• Theme 2 in three parts, c minor</li> <li>• Theme 2a, c minor, inconclusive.</li> <li>• Theme 2b, c minor, held largely off-center and finishing with the grinding augmented 6th chord.</li> <li>• Theme 2c, c minor, resolves all the foregoing.</li> <li>• Closing of Exposition, c minor. E flat Major <math>\frac{3}{4}</math> m<sup>7</sup>(= V<sup>7</sup> of A flat Major).</li> </ul> <p><b>Development 1:</b> treatment of Theme 2a begins in A flat Major (movement's mediant key), moves to D flat Major (movement's submediant key) for the continuation of development 1. The form shifts and development 1 continuous in c sharp minor, c sharp minor's Neapolitan chord is used as the dominant of g minor, effecting a rapid modulation across the circle of fifths.</p> <p><b>Development 2:</b> treatment of Theme 1, begins in g minor. The music modulates to ever-darker regions first c minor. then f minor to begin a chain of secondary dominants (Modulations). G, C, d, G, C, D flat, B flat, c, C, f, E flat, A flat, F, b flat, a, b, f, C (V/f): The music modulates restlessly away from and back towards f minor while the tension mounts. retransition prolongs V/f, f minor relaxes for a new Theme.</p>	<p><b>Exposition:</b> Woman in love with man, God's own idea, called by destiny, reaches them in form of a military march, the husband's destiny of warfare, which separates them, is going for long, becoming the dominant counter theme of the movement until facing an observance of a helpless condition (non-powerful), followed being confronted with a desperate, hopeless situation, leading right into the <b>first Development's</b> struggles, dependent to higher authorities, describing the "non-reign"-situation, it's followed by the subjective perception of this condition, using the Neapolitan chord in a mental modulation into the condition of salvation, having a moment of clear understandings via clear tonalties' modulations, reaching <b>Development 2</b>, again confronted with God's own idea, called destiny, fortune comes back again, bringing clearance and peaceful conditions of salvation, God's order, sovereignty, facing its loss and insanity by destiny, finding the way back to fortune with God's</p>

bei Beethoven (banal gesagt: das Klassische) aus". In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 351, transl. N.G.

<sup>184</sup> „Von hier aus fällt Licht auf jene der herkömmlichen Beethoven-Interpretation unverständlichen Phänomene wie der Einführung des e-moll Themas in der großen Durchführung der Eroica [1. Satz, T. 284 ff.], aber andererseits auch auf die größten Ausdrucksmomente Beethovens wie etwa das Seitensatzthema im langsamen Satz der Sonate op. 31 No.2 [2. Satz, T. 31 ff.] und gewisse Stellen im Fidelio und der 3. Leonorenouverture.“ In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 36, transl. N.G.

<p>Theme 3: D-flat Major, antecedent phrase. Consequent phrase of the new Theme, it finds its way back to the tonic key, f minor. Retransition: prolongation of V/F Major. the mode shifts, f minor is restored.</p> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, f minor. The music's course is interrupted by a cadence =&gt; C Major (March) and the beginning of the Transition, which will contrive to remain in f minor.</li> <li>• Theme 2 in three parts, f minor.</li> <li>• Theme 2a, f minor inconclusive.</li> <li>• Theme 2b, f minor held mostly off-center and ending with an augmented-6th crossing (chord h-d-f-a).</li> <li>• Theme 2c, f minor, resolves all the foregoing.</li> </ul> <p><b>Coda:</b> beginning with previously omitted antecedent paragraph of Theme 1, f minor. The music is diverted into A flat Major to begin a bridge to Movement 4. The harmonic course is again diverted into apparent C minor/Major, once tonicized constitutes a dominant prolongation, which sets up Movement 4...</p>	<p>help, going through all kinds of hopeless darkness and damnation finally with the help of God back to fortune in love, Theme 3. But even there it's not free of conflicts, lacking even now sovereignty, but still steady, loving fortune condition is leading into the <b>Recapitulation</b> of Theme 1, interrupted by the C-Major – cadence (prayer to God for the thankful return of war?), ongoing fortune in love all Theme 2, leading to the <b>Coda</b>, which slides off into the pure darkness to begin the bridge to 4<sup>th</sup> movement in a steady switching in between destiny and trust in God...</p>
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#### 4.5. Allegro. Thème Russe. Fortuna a Maiore

Beethoven extracts from the Theme precisely those possibilities that are equally consistent with the poetics of the classical quartet (in its elite variety) and the peculiarities of the Russian style of musical thinking that was not yet realized and described by anyone. The main Theme is built according to the fugato type, although without underlining imitation. But it is harmonized much more "stylishly" than Prach's with his conscientious placement of a chord under almost every note in the melody. Dominant pedal point and ascending melodic move generate the voice echoing the main, typical for Russian singing, which Beethoven treats as an independent element, extracting from it the melody of the second theme. The folk theme is easily divided into motives, and the composer uses this property both in the development and in the Coda, where he cuts the melody in half and swaps parts of it.

Tonalties	Applied Tonalties
<p><b>Exposition:</b></p> <ul style="list-style-type: none"> <li>• Theme 1, F Major, <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase (F: I =&gt; VI)</li> <li>○ 2<sup>nd</sup> antecedent phrase of Theme 1</li> </ul> </li> </ul>	<p>The final movement is a steady turn between the description of fortune and God (trust in God), presented in two main Themes of the <b>Exposition</b>, culminating in a</p>

<ul style="list-style-type: none"> <li>○ consequent paragraph of Theme 1 supplies greatly extended resolution</li> <li>○ Transition F Major =&gt; C Major</li> <li>● Theme 2a C Major/minor             <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase C Major</li> <li>○ 2<sup>nd</sup> antecedent phrase of Theme 1, cello and first violin in canon c minor</li> <li>○ Consequent phrase of Theme 2a, returning to C Major</li> <li>○ Bridge to Theme 2b, C Major, antecedent phrase</li> <li>○ consequent phrase of Theme 2b</li> <li>○ Closing of exposition, C Major.</li> </ul> </li> </ul> <p>Exposition repeats</p> <ul style="list-style-type: none"> <li>● Theme 1, F Major, antecedent paragraph. 2 antecedent phrases.             <ul style="list-style-type: none"> <li>○ consequent paragraph of Theme 1</li> <li>○ Transition F Major =&gt; C Major</li> </ul> </li> <li>● Theme 2a, C Major/minor             <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase, C Major</li> <li>○ 2<sup>nd</sup> antecedent phrase of Theme 2a, c minor</li> <li>○ Consequent phrase of Theme 2a returns to C Major</li> <li>○ Theme 2b, C Major, closing C Major</li> <li>○ Bridge to Development, C Major =&gt; g minor</li> </ul> </li> </ul> <p><b>Development 1</b></p> <ul style="list-style-type: none"> <li>● begins in g minor, treats a motive from the Russian theme</li> <li>● The music modulates to A flat Major for a second try</li> <li>● The music modulates rapidly halfway around the circle of Fifths, the dominant of d minor is prolonged (a minor)</li> <li>● The music bottoms up and bootstraps its way upward using a motive from the Russian theme</li> </ul> <p><b>Development 2</b></p> <ul style="list-style-type: none"> <li>● full statement and then some, of Theme 2b in d minor</li> <li>● Closing of Development 2, d minor</li> <li>● Retransition in three stages:             <ul style="list-style-type: none"> <li>○ d minor</li> <li>○ c minor</li> <li>○ B flat Major (=IV/F)</li> </ul> </li> </ul> <p><b>Recapitulation:</b></p> <ul style="list-style-type: none"> <li>● Theme 1, F Major; Russian theme with cello countermelody; antecedent phrase just once.</li> </ul>	<p>male-female-dialogue represented by first violin and cello in form of a canon in Theme 2a rooted in the fact of both sided destiny, returning soon into trust and faith of God, creating the dominance of Theme 2b, giving it all an even strengthen meaning by the full repetition of all Exposition, because both Themes'-issues are main issues of the Cossack's song ("Thème russe"). Faith is combined with salvation, which leads into <b>Development 1</b>, being one element of the Russian Theme (the Cossack's song), modulating into deep darkness and hopelessness, after a psychotic journey reaching again the condition of sovereignty after reestablish hope in the darkness, followed again by an element of the Cossack's song into <b>Development 2</b>, in which the own sovereignty is deeply challenged by destiny leading into a situation of insane madness, finding the way home to the observance of fortune via <b>Recapitulation</b>, having both Themes in fortune, fortune in Love and War: Beginning with female first violin with the Russian Theme, having the Cello as a male countermelody accompanying, having a common path, always leading back to fortune, in different forms also in Theme 2, as the dialogue of man and woman is again in a canon of fortune, whereas the male follower is the couple's son, to whom mother is giving birth (in form of</p>
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<ul style="list-style-type: none"> <li>• Consequent paragraph of Theme 1: the music wanders from its previous course and ends up in f minor</li> <li>• Transition f minor =&gt; F Major</li> <li>• Theme 2a, F Major/minor             <ul style="list-style-type: none"> <li>○ 1<sup>st</sup> antecedent phrase F Major</li> <li>○ 2<sup>nd</sup> antecedent phrase of theme 2a, f minor, first violin and cello in canon</li> </ul> </li> <li>• Consequent phrase of 2a returns to F Major</li> <li>• Structural upbeat to Theme 2b, F Major</li> <li>• Cadenza ritornello</li> </ul> <p><b>Coda</b></p> <ul style="list-style-type: none"> <li>• Part 1, F Major, ensemble cadenza that falls into f minor and returns, cadence trill concludes the cadenza</li> <li>• Part 2, F Major</li> <li>• Part 3: Adagio ma non troppo: interlude on the subdominant B flat Major including d minor before returning to F Major, sempre perdendosi to ppp</li> <li>• Coda ultima, Stretta: F Major.</li> </ul>	<p>a Canon, he is following her),<sup>185</sup> switching back into an objective description of the couples' love and life (memories), heading via the Cadenza ritornello into the final <b>Coda</b> as a Conclusion with several ins and outs between subjective and objective expressions of the Quartet's dominant Theme: Fortune (or Destiny?)..</p>
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#### 4.5.1 Thème Russe

The text of “Ah, is it my fate, such is my fate” is a Cossack soldier's lament describing his long years of service to the Tsar, which has caused him to grow old far away from his family and friends:

<p>Ах талан ли мой, талан такой, Или участь моя горькая, Или звезда моя злощастная, Высоко звезда восходила, Выше светлого месяца, Что затмила красно солнышко. Как далече во чистом поле, Что стоял тутa высок терем, Что во том ли то во</p>	<p>Akh talan li moy, talan takoy, Ili uchast' moya gor'kaya, Ili zvezda moya zloshchastnaya, Vysoko zvezda voskhodila, Vyshe svetlogo mesyatsa, Chto zatmila krasno solnyshko. Kak daleche vo chistom pole, Chto stoyal tuta vysok terem, Chto vo tom li to vo</p>	<p>Ah, is it my fate, such is my fate, Or my fate is bitter Or my unlucky star The star rose high Above the bright moon That eclipsed the red sun. Far away in the open field, There stood a tall house, In that house, Under a slanting window, Behind a glass window,</p>
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<sup>185</sup> Cf. Hartmut Krones: „... er habe ihm seine Liebesgeschichte in Musik setzen wollen“. Ludwig van Beethovens e-Moll Sonate, op. 90, in: Österreichische Musikzeitschrift 43 (1988), p. 598.

<p>тереме, Под косящетым окошком, За стеклянною оконницей, Что сидела тут барыня, Перед ней стоит ей родной сын, Говорит ли она плачучи: Ты дитя ли мое милое, Ты дитя ли мое разумное, С чего дитяtko состарелся, Не жена ли тебя дитяtko, Не женаль тебя состарела, Или малы твои детушки? Государыня ты матушка, Не жена меня состарела, Что не малые ли детушки, А состарела меня матушка, Что чужа дальня сторонushka, Грозна служба gosudareva, Что часты дальные походы все.<sup>186</sup></p>	<p>tereme, Pod kosyashchetym okoshkom, Za steklyannoju okonnitsey, Chto sidela tut barynya, Pered ney stoit yey rodnoy syn, Govorit li ona plachuchi: Ty ditya li moye miloye, Ty ditya li moye razumnoye, S chego dityatko sostarelsya, Ne zhenal' tebya dityatko, Ne zhenal' tebya sostarela, Ili малы твои detushki? Gosudarynya ty matushka, Ne zhenal' tebya sostarela, Chto ne малыe li detushki, A sostarela menya matushka, Chto chuzha dal'nya storonushka, Grozna sluzhba gosudareva, Chto chasty dal'nyye pokhody vse.</p>	<p>Lady was sitting here, In front of her stands her own son, She says crying: My dear child, Why did the child grow old, Did your wife make you old, Or your small kids? My beloved mother, It's not my wife who made me old, And not little kids, But made me old, mother, Alien far side, Terrible service of the sovereign, And all the frequent long trips.<sup>187</sup></p>
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The quoted “Thème russe” is supposed to be the starting point of all the op. 59-compositions, especially for op. 59/1, as Lewis Lockwood suggests, since Beethoven might have composed the quartet, concerning the following of the movements, backwards, having probably started with the final movement, since the Russian (Cossack's) folksong as main Theme has “strong intervallic relationships” to the first

<sup>186</sup> Prach, Iwan: *Sobranie narodnykh russkikh pessen s ich golossami*. 1790, edition 1955, p. 71

<sup>187</sup> *Ibid.*, transl. N. G.

Themes of movements 1 and 3 comparable with the contredanse tune in the finale of the Eroica-symphony.<sup>188</sup> As David B. Greene finds the theme of the first movement quite “ambiguous”: “its melodic and rhythmic contours and the phrase structure they imply have been unequivocally theme-like, while the persistent six-four chords harmonizing it have made it relentlessly and, what is perhaps even more disturbing, uniformly unstable.”<sup>189</sup>

Just the final part in the last movement, the return of the “Thème russe” in form of Adagio gives an idea what is the purpose of all the quartet, in this case of all the quartets op. 59. Adorno calls it “das Fungibelwerden” of the folk music-melody, so the “interchangeability of the material for to become useful. Useful to cover hidden intentions of the mighty. The “Russian” melody’s sweetness as a socio-political tool, as a pre-romantic tempting trap, “[...] as a fancy dress, a mystery attracting its solution: The Theme `is´ not as but pretends to be, and the harmonic sweetness is purely pretence – as if the Theme unveils this very last chance in a retrospective, but so to speak, tempting way without being captivated by it. [...] In this case might be remarked the [so called; n. N.G.] Antinomy [the paradox; n. N.G.], that the tendency to interchangeability grows the same amount as the impossibility of the interchangeability at the same time. The Antinomy describes in this way all the history of modern music up to Schönberg. Just the Dodecaphony seems to be its absolute final dissolution and therefor my hesitation with it [the Dodecaphony; n. N.G.]”<sup>190</sup>

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<sup>188</sup> Lockwood, Lewis: Beethoven: The Music and the Life, 2005, p. 318.

<sup>189</sup> Greene, David B.: Temporal Processes in Beethoven's Music, 1982, pp. 88-89.

<sup>190</sup> „[...] als Verkleidung, die die Auflösung herbeizieht: das Thema `ist´ nicht so sondern stellt sich so und die Süße der Harmonisierung ist die der Verstellung - wie wenn das Thema im Rückblick noch diese eine, letzte Möglichkeit enthüllte, verlockend gleichsam, ohne ihr doch zu verfallen. [...] In diesem Zusammenhang verdient die Antinomie vermerkt zu werden, daß die Tendenz zur Fungibilität - als der der Organisation eines musikalisch Ganzen - zugleich mit der Unmöglichkeit der Fungibilität d. h. dem Einmaligkeitscharakter des Einzelnen anwächst. Die Antinomie umschreibt die ganze neuere Geschichte der Musik bis hinauf zu Schönberg. Die Zwölftontechnik ist wohl ihre totalitäre Auflösung und daher mein Zögern vor der Zwölftontechnik.“ In: Adorno, Theodor W.: Beethoven, Philosophie der Musik; Fragmente und Texte, 1993, p. 50, transl. N.G.

#### 4.5.1.1 Cossacks

It's all about horses. The Cossacks origin is scientifically unclear, they appeared in course of 15<sup>th</sup> century in nowadays Ukraine in the alluvial forests of rivers Dnipro, Don and Jaik, hiding from enemies such as the Tatars in the woods, living out of fishing and beaver-hunting. For sure they included fled serfs beside criminals and adventurers and their families. Highly skilled sailors, who could even travel in the river Dnipro's life-threatening rapids - so the major and most famous of their clans got its name: Zaporozhian Cossacks, meaning zaporozhi, behind the rapids (of river Dnepr). It was them who created some kind of a stratocratic state, named "Zaporozhian Sich", "sich" just meaning to chop, in this case to chop trees for the fortification. Out of this fortification and organisation the Cossacks step by step became masters over the landscape of the steppe, especially copying warfare techniques of different kinds from their enemies (and sometimes even allies), the Tatars. Especially certain skills such as horse riding and the use of Tatar's traditional weaponry as swords and javelins, but furthermore traditional marks such as clothing and the Cossack's plate came out of this process of the so called "Verreiterung", "Ridification",<sup>191</sup> a process describing a phenomenon known from all the steppe-riders such as the Mongols and the Tatars, who not only used certain similar techniques of warfare by riding horses, but also had a certain way of cultural socialisation and structure, which was quite similar, so to call it semi-nomad, since going for robbery-tours from time to time, using the horses' speed and other natural dispositions, but living a relatively free and sovereign life in relation to other civilisations of those centuries. This fact made the Cossacks the mythical, romanticised "noble robbers" in popular storytelling, sometimes useful for rulers, especially in case of the need of heroes, as riding hooligans are named in times of military engagement. Such a worst-case scenario emerged with Napoleon's emerge in midst of Europe.

Count Razumovsky's father, Count Kirill Grigoryevich Razumovsky, was the Zaporizhian Cossacks' last Hetman, meaning governor, until in the 1770s all their proto-state-government got washed away by Empress Katharina II., simply because the Russian rulers had no more use for those mainly southern troublemakers after having defeated the Osman troops including the Tatars down till the Black Sea and the Cossacks have always been highly risky for popular uprising as they took place in Russia and Poland in regular

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<sup>191</sup> Cf. Wikipedia: Verreiterung (<https://de.wikipedia.org/wiki/Verreiterung>, called 30.07.2022).

time intervals. But Razumovsky always kept somehow deeply related to the Zaporozhian Cossacks, so far, that he even managed to convince the Tsar to live and rebuilt his Palace in Baturyn, the Zaporozhian Cossacks' former headquarter, where he finally died in 1803. Nevertheless, all his children saw themselves as Cossacks, with complete justification, since all the Razumovskies are descents from the Cossack Jakiv Rozum,<sup>192</sup> giving them a certain legitimation and power over the Cossacks, which no ruler could ever achieve.

Under this point of view, Razumovsky, now talking about Andrei Kirillovich, was in a position to have the privilege of wealth and power for to have his own standpoint and interests, in good old Cossack's tradition, keeping negotiations and deals with all sides, especially with useful enemies. Strange things occurred by the end of the 18<sup>th</sup> century after the Cossacks' defeat and official inexistence. An enormous hype of legends, stories and even written "testimonials" found their way to the Austrian, Poland did not exist in those times, as well as to the Russian empire; the compositions op. 59 by Beethoven, including several famous Cossack tunes, fit surprisingly perfect in some of those time's interventions. It was the time of the romantic idealism of the Cossacks representing the people's own free will with an immanent technique of warfare known later as Guerrilla-technique, most successful on the back of horses in the wideness of the steppe, whereas not as efficient in the cliffy narrowness of Alpine mountains with weapons in the hands of cattle-breeding farmers, as happened with Andreas Hofer in Tyrol, which ended in a tremendous disaster in 1809. Not the Cossacks; for Razumovsky they were much more than a simple romantic useful idea: they became Napoleon's destiny.<sup>193</sup>

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<sup>192</sup> Kappeler, Andreas: *Ungleiche Brüder*, 2017, p. 69.

<sup>193</sup> Cf. Kappeler, Andreas: *Die Kosaken*. 2013, pp. 11-57.

## 5. Conclusion

Razumovsky's order to Beethoven to use Cossack-melodies entitled "Thème russe" in his compositions of the string quartets op. 59, coming in effective action in the newly built palais in 1807, has to be considered of essential importance for the construction of his and Count Stadion's anti-Napoleonic conspiracy, started as an intellectual scenario already in 1803.<sup>194</sup> Razumovsky's palais can be still visited in Vienna's third district, even though just from out-side since it is under private property, as a nowadays tragical memorial of having been the birthplace of a nowadays tragically toxic-turned Russian Nationalism by the misuse of the romantic idea of free Cossacks, riding not horses but modern tanks in the wide steppe-landscape of Ukraine.

Beethoven in his middle-period therefore has to be seen as an important protagonist in giving birth to the romantic idea of what is called Nation, including also accompanying dramatic impacts onto upcoming generations by opening the chance of ideological misuse, in particular by the scourge called Nationalism. From this perspective it was already Beethoven himself who got doubtlessly misused by the Ancient Regime's followers, harvesting by accident the poisonous plant haunting Europe still nowadays. It is the serious responsibility of musicians all over the world in keeping Beethoven's heritage with proven knowledge, necessary respect and highly skilled interpretational freedom, for to liberate Beethoven's oeuvre from political adsorption. Even though Beethoven himself was not free of it during his middle life's period but found his inner freedom in the years after 1810 probably parallel to the development of his increasing deafness.

Napoleon in 1812 nearly got caught by Cossacks whilst riding through the completely burnt ruins of Malojaroslawez, a village southern of Moscow. It was the moment he decided to immediately leave Russia. He sent his order to General Mortier in Moscow, for to rescue all wounded French soldiers, giving up the whole city and return to Smolensk. But before, as Napoleon admitted, he should blow up the whole Kremlin and burn down the house of Vienna-based Russian ambassador, Count Razumovsky.<sup>195</sup>

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<sup>194</sup> Cf. Rössler, Hellmuth: Graf Johann Philipp Stadion, Vol. 1, 1966, p. 196.

<sup>195</sup> Cf. Zamoycki, Adam: Napoleons Feldzug in Russland.1812, 2004, p. 421.

As musicians we are daily asked for to locate ourselves in time and space for to come up to the composer's will. We are therefore in the certain need of following their paths of thinking and feeling, able to swim in their ocean with all our skills, experience and knowledge. It makes in this case no difference if the composer is still alive or died long time ago. Following Einstein's theory of relativity, even the ancient view of composers like Haydn, Mozart or Beethoven must be measured and understood by and with the right tools in our hands. To search for those tools of understanding and interpretation should be an invitation for all musicians, irrespective of they interpret contemporary or early music. We can only locate ourselves by relation to all other locations, therefore classical music has to be seen as essential and all works by composers like Ludwig van Beethoven are in certain need for all living contemporaries without any doubts.

There is a certain need of understanding of beauty of past periods for to understand the beauty of our recent times. It's all a question of relativity and point of view, bringing up a relation in comparison

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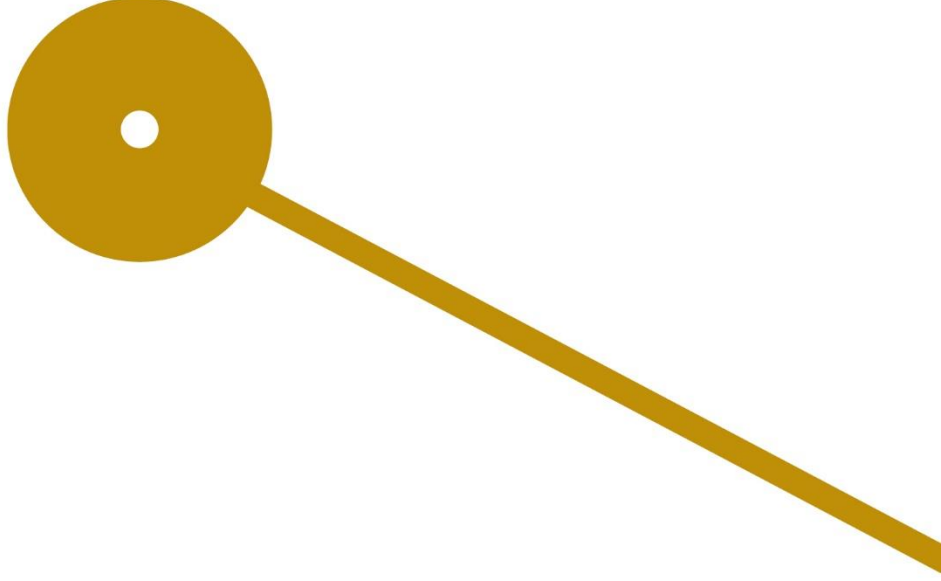
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