

INTRODUCTION

Catalogues of Beethoven's works, 1851–2014

Published catalogues of works to 1978

The present new edition of the Catalogue of Works of Ludwig van Beethoven, compiled between 1999 and 2014, is part of a 150-year-old tradition begun by the Leipzig publishing house of Breitkopf & Härtel. In 1851, twenty-four years after the composer's death, they published, for the first time, a "Thematisches Verzeichniss sämmtlicher im Druck erschienenen Werke von Ludwig van Beethoven" (Thematic catalogue of all of Ludwig van Beethoven's works to have appeared in print; B&H/1851). As a major music publisher and music-seller, it was of the greatest importance to Breitkopf & Härtel that they could provide their customers with a comprehensive and reliable reference work that would answer their many, often pragmatic questions: which editions are available for sale, where can they be obtained, and, above all: who is the original publisher? Since Beethoven had sold his compositions to many publishing houses – some of which no longer existed in 1851, but were represented by their legal successors – these questions were far from trivial. Moreover, the answer was partly obscured by further difficulties: not all editions of his works had appeared with an opus number with which they could be clearly identified. On the one hand, there were gaps in the series of work numbers. It was unclear whether Beethoven had not assigned certain opus numbers, or whether the respective compositions had simply never been published. On the other, different work numbers appeared on editions of the same composition. And finally there were those works that had appeared under Beethoven's name but whose actual authorship was greatly in doubt.

Breitkopf & Härtel's answer to these customer needs was a two-volume catalogue of all of Beethoven's works to have appeared in print. The works with opus numbers were dealt with first, in ascending order, followed by the remainder, sorted by genre and performing forces. Each work entry consisted of a standardised title with information on performing forces and dedicatee, followed by the name of the original publisher and a list of all further editions up to 1851. The catalogue, however, was limited to "German" publications (i.e. those published in Germany and Austria). Information regarding publications in other countries was probably deliberately not provided. Musical incipits were added to identify the compositions, and the entries ended with a list of published arrangements – which at that time were probably the most lucrative versions of the original compositions. So this was a catalogue whose main purpose was to serve as a commercial listing for music dealers and their customers. The present catalogue of works still reflects this strong focus on prints, and on published arrangements.

Breitkopf & Härtel's 1851 catalogue was preceded by three attempts by various publishers to provide an overview of Beethoven's output, again primarily with regard to the allocation of opus numbers or numbers in the editions (see the section "Werkzählung"

[work numbering] in the “Anhang Verlagswesen” [appendix on publishing] for more information):

1. In October 1819, the Viennese publisher Artaria appended to a later issue of its first edition of op. 106 a list of works published up to that point under the title “Catalogue des Oeuvres de Louis van Beethoven”. They extended and completed this list in a further issue of the catalogue in 1837.
2. Also in 1819, the Leipzig publisher Friedrich Hofmeister published a “Thematisches Verzeichnis von Beethovens Compositionen für Instrumentalmusik” in which the works were listed, for the first time, with their thematic incipits and Beethoven’s “own tempo markings according to Maelzel’s metronome” (Hofmeister/Verzeichnis1819).
3. In 1832 a list of Beethoven’s works (without thematic incipits) was published as an appendix to Ignaz von Seyfried’s “Ludwig van Beethoven’s Studien im Generalbasse, Contrapunkte und in der Compositions-Lehre”. It was based on a handwritten catalogue compiled by Tobias Haslinger, completed around 1830, the “Verzeichniß der sämtlichen Werke von Ludwig van Beethoven”, which included musical incipits.

Also worthy of mention is a catalogue of Beethoven’s works, including analyses, published by Wilhelm von Lenz between 1855 and 1860, thus shortly after Breitkopf & Härtel’s 1851 catalogue. However, this publication is not a bibliographic catalogue of sources (Lenz/Beethoven and Lenz/Katalog).

With the increase in bibliographic and documentary Beethoven scholarship, represented particularly by the work of Alexander W. Thayer and Gustav Nottebohm, the requirements of a catalogue of works changed decisively. When assembling his “Chronologisches Verzeichnis der Werke Ludwig van Beethovens” (Thayer/1865), Thayer made the discovery of a completely different type of information the main focus of his work. From the Beethoven scholar’s perspective, engagement only with Beethoven’s published works was not sufficient. Rather, an overview of the complete works, including compositions that had never appeared in print, was required. Thus among Thayer’s first tasks was to locate manuscripts of unpublished works and to catalogue them. Investigation into the genesis of each individual work was needed to bring Beethoven’s work into a chronological sequence. Only a few manuscripts carried an authentic date, which occasionally turned out to be imprecise or simply wrong. Exact publication and première dates had to be established, early biographies, surviving letters and conversation books had to be studied. As we know, Thayer did not come to this unprepared – since 1849 he had been working on his monumental Beethoven biography, of which the first volume appeared in 1866, the year after publication of the “Chronologisches Verzeichnis”. Thayer’s catalogue introduced a new numbering system and concentrated on the presentation of all information relevant to the genesis of each work. Publication announcements in newspapers and magazines of Beethoven’s time were identified, excerpts of reviews cited and Anton Schindler was consulted, who was at that time the uncontested authority on biographical questions about the composer. The catalogue complemented Breitkopf & Härtel’s catalogue very effectively, never having been intended as a replacement for it. Its sometimes quite short work entries contained only a few musical incipits and no information on prints other than the original or first editions. The “Chronologisches Verzeichnis” was clearly primarily intended for the Beethoven scholar.

In 1868, three years after publication of Thayer’s catalogue, Breitkopf & Härtel issued the second, extended edition of their own thematic catalogue in Leipzig. It was compiled

by no less a figure than Gustav Nottebohm (Nottebohm/1868), who from 1862, together with Selmar Bagge and a list of notable editors (see the preface to the AGA) had dedicated himself to the monumental task of editing Breitkopf & Härtel's complete edition of Beethoven's works, published between 1862 and 1865 with a supplementary volume issued in 1888. Nottebohm's ground-breaking work on Beethoven's sketches was likewise published from 1862. His catalogue of works, the result of a comprehensive research project, is distinguished by its systematic approach, a clearly-defined field of research and precise methods of description and evaluation. Even if the catalogue was still intended primarily as a sales listing, each work included a section with comments in smaller type whose function Nottebohm described as follows: "They are intended to give [...] the time of composition, of publication and of first performance of the works, and information about the available original manuscripts, about Beethoven's revised copies, also about the oldest original editions and about arrangements deriving from or ascribed to Beethoven and such" (Nottebohm/1868 Preface, p. [III]). In the appendix, Nottebohm gave a chronological list of works according to their date of origin.

After a music publisher and two Beethoven scholars had dedicated themselves to the compilation of catalogues of works up until 1868, librarians now entered the scene. Nottebohm's catalogue, reprinted several times up to 1925, was an excellent point of departure for Georg Kinsky's "Thematisch-bibliographisches Verzeichnis". Kinsky had originally worked in a music shop and antiquarian business before moving in 1908 to become an assistant at the Preußische Staatsbibliothek in Berlin. A year later he became curator of Wilhelm Heyer's Museum of Music History in Cologne, and stayed there until 1926, when the museum was disestablished and its instrumental holdings sold to the University of Leipzig. From 1932 until the outbreak of World War II he worked as a lecturer at the University of Cologne, and, along with smaller projects, subsequently dedicated himself to his *magnum opus*, the manuscript of a new Beethoven catalogue of works. After repeated threats from the Nazi regime, and following the loss of his research notes and his private library, initially he felt that it was impossible for him to continue his work in the aftermath of the war. Only after great persuasion was he finally prevailed upon to resume his project in 1949. However, he was unable to bring it to a conclusion, dying just two years later.

Kinsky originally adopted and developed Nottebohm's scheme for organizing his catalogue, along with his well-considered and systematic approach. Nevertheless, principles and historical perspective had, as we know, changed substantially: musical classicism and romanticism were now phenomena of the past. Thus copies of original and early editions of Beethoven's works, for example, now represented valuable objects for collectors. The demands of music sellers and their customers were better covered by periodical publications such as the "Hoffmeister" lists than by the publication, at wide chronological intervals, of new catalogues of works. Kinsky therefore created his catalogue to be the indispensable tool for everyone with a historical/bibliographical interest in Beethoven, be they antiquarians, librarians, editors of scholarly editions, collectors, auction houses, or scholars and musicians seeking information.

In 1955, Georg Kinsky's manuscript, edited and completed by Hans Halm, head of the music department of the Bayerische Staatsbibliothek, was published by G. Henle Verlag under the title "Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen" (KH). Two important supplements to the "Kinsky/Halm", which quickly established itself as the standard work, followed: in 1957

Willy Hess presented his “Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens” (Hess), published by Breitkopf & Härtel in Wiesbaden; and in the 1970s, Kurt Dorf Müller assembled *Addenda und Corrigenda* to the catalogue, published by G. Henle Verlag in 1978 as “Beiträge zur Beethoven-Bibliographie. Studien und Materialien zum Werkverzeichnis von Kinsky-Halm” (BBB).

The success of the “Kinsky/Halm” almost meant that two Italian Beethoven catalogues being assembled at about the same time were overlooked. These were Antonio Bruers’ “Beethoven. Catalogo storico-critico di tutte le Opere” (1st issue 1940, 4th issue 1951) and Giovanni Biamonti’s “Catalogo cronologico e tematico delle opere di Beethoven” (1st issue 1951, final issue 1968).

While Bruers’ catalogue originated in a series of historical introductions to performances on record in 1937, and was thus a world away from the catalogues of Nottebohm, Thayer und Kinsky/Halm, Biamonti continued the basic ideas of Thayer’s catalogue by including manuscript and as-yet-unpublished material, but he also introduced a new numbering system which he repeatedly revised in the different issues of his work. His catalogue could not, in spite of many positive aspects, gain acceptance alongside KH.

Finally to be mentioned here are the lists of works in lexicæ such as George Grove’s “Dictionary of music and musicians” (from 1879) and “Die Musik in Geschichte und Gegenwart” (1st issue 1949), which primarily seek to provide an overview presentation of the works, and in which it was possible to present the latest research in later editions.

The new edition

In 1998, twenty years after publication of the “Beiträge zur Beethoven-Bibliographie”, work on a new edition of the Beethoven Catalogue of Works was officially instituted, on the initiative of Kurt Dorf Müller and Sieghard Brandenburg. Along with Dorf Müller, Norbert Gertsch – funded by the Deutsche Forschungsgemeinschaft and originally to a commission from the Beethoven-Haus, then as an employee of G. Henle Verlag – was charged with working on the catalogue. Julia Ronge, as an employee of the Beethoven-Haus, added to the team’s numbers a few years later as the third editor, and Gertraut Haberkamp soon supported Dorf Müller in his duties. Also financed by the Deutsche Forschungsgemeinschaft, Wolfram Enßlin, Joanna Cobb-Biermann and Dieter Haberkamp undertook preparatory work for the catalogue that was to be completely redone. It was possible to take into account what had almost been an explosion in Beethoven research in the second half of the twentieth century and the start of the twenty-first, as follows:

1. Editions of works: in the late 1950s, the Beethoven-Haus in Bonn had begun the new complete edition of Beethoven’s works (NGA), with its first volume (piano variations) appearing in 1961. Even though the complete edition is still not finished today, numerous critical reports for important volumes have been published or can be evaluated in manuscript. Around the same time Willy Hess began publication of the 14 supplementary volumes (published 1959–1971) to the (old) complete edition (SBG).
2. Critical editions of primary source-texts: at the end of the 1990s, Beethoven’s correspondence, edited by Sieghard Brandenburg, was published in a critical complete edition (BGA). The commentaries to the letters contained numerous new discoveries. The same is true for the publication of the critical edition of Beethoven’s conversation books, by Karl-Heinz Köhler, Grita Herre, Dagmar Beck and others since 1968

(BKh) and for Stefan Kunze's 1996 second printing of the compiled concert reports and reviews (Kunze/Werke).

3. Research into sketches: comprehensive research into sketch materials and their contents offers, *inter alia*, many findings in regard to questions of dating. Two groundbreaking publications of sketch research are "The Beethoven Sketchbooks" by Douglas Johnson, Alan Tyson and Robert Winter from 1985 (JTW), and Douglas Johnson's "Beethoven's Early Sketches in the 'Fischhof Miscellany'" from 1980 (Johnson/Fischhof). Many other publications, including the several seminal studies of Sieghard Brandenburg, make this area of research a central source for the new catalogue.
4. Cataloguing of collections, and digitization: among the best-known and most fertile projects in this area are the printed catalogues of the Beethoven materials in the Staatsbibliothek zu Berlin, in the Hoboken collection in the Österreichische Nationalbibliothek, and the Hirsch Collection at the British Library; the microfiche catalogues of the Bibliothèque nationale de France, the Österreichische Nationalbibliothek and the Staatsbibliothek zu Berlin; and finally, the many catalogues that are accessible online, such as those of the Beethoven-Haus in Bonn, the Ira Brilliant Center for Beethoven Studies in San José, California, the Beethoven Collection of the Kunitachi College of Music and the union catalogues of various countries, such as the Italian Catalogo Unico. Many Beethoven music items are nowadays available online in digital form, above all the collections of the Beethoven-Haus in Bonn (DBH/online). Further collections are well advanced in their digitization, or already completely available, such as those of the Staatsbibliothek zu Berlin (SBB/online), the Jagiellonian Library in Cracow (Jagiellonian/online), the Bibliothèque nationale de France (Gallica), the British Library (BL/online), the Morgan Library (Morgan/online), the Juilliard Manuscript Collection (Juilliard/online) and the Library of Congress (LoC/online).

To show the consequences of the amount of new information to be presented in this new edition of the Catalogue of Works, we are listing here the three most important aspects of its extension and presentation (for further details, see the section "How to use the catalogue"):

1. The content of the catalogue of works has been greatly expanded compared to that of Kinsky and Halm. Since Kinsky worked only on the finished compositions, KH dealt only with works with or without opus number, and with misattributed and dubious works (Anh. 1–18). This new edition adds new works without opus number (WoO 206–228), and also presents a selection of unfinished works (numbered Unv 1–23), information on Beethoven's compositional studies, his plans for operas and oratorios, and his copies from works by other composers and from works of music theory. We have, however, consciously refrained from presenting other, inauthentic works.
2. Sketches, which in KH were evaluated only cursorily, and based mainly on the work of Gustav Nottebohm, are now an integral part of our catalogue. They are listed in a section about the sources within each work entry, and often offer reliable information on questions of dating in regard to the genesis of works (in contrast to Anton Schindler, whose work was taken into KH in good faith but today has been largely rejected as evidence because of the numerous forgeries).
3. Copies of printed editions are, thanks to the bibliographic tools described above, now listed in the catalogue with collection locations. The available catalogues, both in print

and online, have, as expected, led to a strong expansion and differentiation of information on original and first editions, and on other editions and arrangements. We have decided against giving information about editions of works that are available only online rather than in print, including editions there that are reconstructions or completions (see for example www.unheardbeethoven.org or www.ceesnieuwenhuizen.com). Only a digital version of the catalogue of works will be able to do justice to the constantly changing forms of publication and changing sources of distribution.

The present new edition of the Beethoven Catalogue of Works will probably be the last one to appear in print form. The future of such a compilation and processing of information lies in the digital realm.