

ABSTRACTS

BARRY COOPER, *The Origins of the Opening Motif in Beethoven's Fifth Symphony*

The famous opening motif of Beethoven's Fifth Symphony has generated much debate about its possible meaning and origin. His sketches throw some light on this. The chronology of the two earliest groups of sketches has hitherto been uncertain, but it is clear that those in the volume Autograph 19e predate those in the sketchbook Landsberg 6, even though most of the latter predates the relevant pages in Autograph 19e. The sketches also reveal that the motif appears to have originated in an abandoned piano fantasia, before being adopted at the head of the symphony. This in turn implies that the motif has no hidden meaning. The notes themselves are the meaning, and any verbal interpretation of them is merely metaphorical.

IMRE KOVÁCS, *Bestowing the Beethovenian Musical Heritage to Liszt: The «Weihkuss» Reconsidered*

Liszt celebrated his 50-year jubilee as an artist in 1873, on the occasion of which a lithographed commemorative leaf was issued in Hungary. It represents Beethoven embracing the prodigy pianist at a concert in Vienna in 1823, at Liszt's first concert. It is the so-called *Weihkuss* (consecrating kiss) that was the symbolical culmination of the process of bestowing Beethoven's musical heritage to Liszt. The commemorative leaf intended to justify an event that had never taken place. It used the power of visuality for 'falsifying history'. What we are witnessing here is the reinterpretation of Liszt's musical career, which resulted in this fictitious episode from his life becoming the beginning of his artistic career. But what was the real context of the *Weihkuss*? It seems to outline a peculiar 'development path', the essence of which is that the transmission of Beethoven's musical heritage became increasingly tangible. The road led from a gentle falsification of facts in Liszt's first biography (Beethoven was amongst the audience) to a dramatized version later (he went onto the stage and kissed the prodigy). The portrayal of Beethoven's *Weihkuss* first appeared in a poem. Then it was represented on the commemorative lithograph and was finally 'canonized' by Liszt's late biography, which elevated the concert in question to the level of musical consecration. My aim is to further investigate this issue utilizing the method of myth-transmission in connection with artistic legitimation: a known aspect in 19th-century artists' biographical studies, but one rarely used in Liszt research. We may ask the question: are there any other *Weihkuss*-like forms of bestowing musical heritage from this period, including examples that are not necessarily based on historical reality? And the answer is yes, the phenomenon was 'very much in the air'. We can now say with greater certainty that we are confronted with individual mythology rather than a real biographical motif.

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STEFANO MENGOZZI, *Fragments Made Whole: A Schillerian Reading of Beethoven's «Pathétique» Sonata*

Several scholars have suggested that Friedrich Schiller's tract 'On the pathetic' (1793) may have inspired the composition of Beethoven's *Pathétique* Sonata Op. 13, but to date no sustained reading of the work from a Schillerian perspective has been articulated. This contribution attempts to propose such a reading by developing two related arguments: first, that the domain of the super-sensuous (central to Schiller's theory of *pathos*) plays a key role in Beethoven's sonata in the form of long-range motives designed to be apprehended by the mind, rather than physical heard by the ear; secondly, that the long-debated dilemma of the repetition of the Grave after the Allegro Exposition is intimately linked with the broader question of the representation of the *pathetic*. Initially stated as a fragment, the Grave is heard the second time around as connected to a larger whole that is defined by immediately audible events as much as by immaterial (i.e., merely inferred) ones. By such motivic and formal strategies, Beethoven encodes in musical sound Schiller's theory of *pathos* as 'resistance to suffering,' i.e., as the affirmation of super-sensuous rationality as a counterweight to the (initially) 'irresistible might' of sensuous nature.