

Essays on the Main Themes of BTHVN2020

B Beethoven as a Bonn-born cosmopolitan

Ludwig van Beethoven, whose 250th birthday we will celebrate in 2020, was born in December 1770 in the building known today as the Beethoven-Haus. He was baptised on 17 December in the Church of St Remigius (no longer extant) on Bonn's Remigiusplatz (Remigius Square). The day of his baptism appears in the parish register, but the day of his birth is unknown. It was probably 16 December 1770.

The boy Beethoven grew up in the stimulating surroundings of a musical family. His grandfather Louis (1712–1773) was born in Mechelen in present-day Belgium (the town formed part of the Austrian Netherlands in the 18th century). He became a singer at the court of the Elector of Cologne in 1733 and made his career in the court chapel. In 1761 Elector Maximilian Friedrich even appointed him *Hofkapellmeister*, making him the head of music at his court. His son Johann – Ludwig's father – was likewise a tenor in the court chapel, as was Ludwig himself later, first as deputy organist and from 1789 as a viola player. He presumably received his first wages at the early age of 13. By then he had already dedicated three piano sonatas to Maximilian Friedrich, the so-called '*Kürfürstensonaten*'. This was a great honour, considering that a dedication had to be accepted by the dedicatee, and a decisive step toward Ludwig's establishment in the flourishing musical scene of his native city.

There is still much to learn about the Bonn court chapel. The repertoire performed under his grandfather's direction awaits investigation, as does the vocal repertoire of his father and grandfather. True, we know a great deal about the busy theatrical scene at court and the post-1789 opera repertoire, but the successful works of the late 18th century have vanished almost entirely from cultural memory. Among them were pieces by some of the most celebrated composers of the day, such as André-Ernest-Modeste Grétry, Giovanni Paisiello or Carl Ditters von Dittersdorf. These pieces are fully deserving of revival; only then can we form a picture of them, and thereby get to know the works that inspired young Beethoven to write his own music. Mozart's operas, too, were regularly mounted in Bonn, but in unknown versions equally deserving of rediscovery.

Many other members of the court chapel contributed significantly to Bonn's musical life with their compositions. Andrea Luchesi, who succeeded Beethoven's grandfather as court chapel-master, specialised in church music; Beethoven's sometime teacher Christian Gottlob Neefe was a productive composer of keyboard music and operas; and three of Beethoven's age-mates – Andreas und Bernhard Romberg and Anton Reicha – achieved international renown with their works. Members of the court chapel also dominated areas that we refer to today as the music industry. The violinist Johann Peter Salomon became an influential concert organiser in London; it was he who put Beethoven in contact with Joseph Haydn. And the horn player in the court chapel, Nikolaus Simrock, ran a music shop that he expanded in the 1790s into one of Europe's leading music publishing firms. Beethoven, too, had dealings with Simrock on a regular basis.

Beethoven received his first music lessons from his father, who was also a busy music teacher. However, Johann's sometimes coarse methods were far removed from today's

notions of music teaching. Over the years Beethoven was given lessons in theory and performance as befitted a prospective court musician. He probably received his most lasting impressions from 'learning by doing' in the court chapel. After completing his solid training in Bonn, Beethoven perfected his skills in Vienna. The ruler at that time was Emperor Francis II, a nephew of the Bonn Elector Maximilian Franz, who had succeeded Maximilian Friedrich in 1784. Beethoven's teacher in Vienna was Joseph Haydn, the leading composer of instrumental music, from whom he was meant to receive 'Mozart's spirit', as the far-sighted Count Waldstein noted in his album. He also took lessons from Johann Georg Albrechtsberger, an eminent authority on the contrapuntal style and traditional techniques of composition. And last but not least, Beethoven also studied with Antonio Salieri, a conductor at Vienna's Court Theatre and one of the most successful opera composers of his day. He taught the young man how to set Italian words to music. Even after completing his official instruction Beethoven continued to pursue his studies, assimilating interesting passages from the works of other composers by studying them and writing them out.

On 26 March 1778 the seven-year-old Beethoven, still studying with his father, gave his first public performance in nearby Cologne, the capital of the elector's realm. Later he impressed listeners with his improvisations: one journalist enthused about the 'virtuosic grandeur' of the 20-year-old musician, his 'almost inexhaustible wealth of ideas' and 'quite distinctive manner of expression'. Beethoven triumphed as a pianist until well into his Vienna years.

The things that he learned he also passed on to others. Among Beethoven's most famous composition students was Archduke Rudolph of Austria, perhaps his most important patron. Carl Czerny, a noteworthy composer known today primarily for his many piano etudes, took piano lessons from Beethoven in his youth. Finally the Bonn musician Ferdinand Ries, the son of Beethoven's former violin teacher Franz Anton Ries, travelled to Vienna to take lessons from Beethoven. After the great composer's death he and Beethoven's friend Franz Gerhard Wegeler wrote one of the most important of all Beethoven biographies. Beethoven's many female piano pupils came mainly from the aristocracy; many of them received dedications of his piano works. But he also gathered teaching experience while still in Bonn, where his most important pupil, Eleonore von Breuning, came from a family that offered him a second home.

With all these musical activities, Beethoven's general education sometimes received short shrift. He stopped attending primary school at the age of ten. But he remained an inquisitive man to the end of his days; he read widely, not only literature, but also theology, philosophy and the natural sciences. In 1789 he enrolled in the philosophical faculty of Bonn University, though it is uncertain to what extent he actually attended lectures. Not only did he maintain lively contacts with other students, he also took notice of radical adherents of the Enlightenment who taught at the university, and evidently read their books. His teacher Christian Gottlob Neefe was one of Bonn's most influential Enlightenment proponents, and Beethoven attended Bonn's 'Reading and Recreation Society', an institution patronised by Elector Maximilian Franz and likewise committed to Enlightenment ideals. It was headquartered in Bonn's present-day Town Hall on the market square (Am Markt).

Many historical sites in Beethoven's life are still extant today. The most important is, of course, the Beethoven-Haus. Visitors to Bonn can become acquainted with all the other Beethoven sites on the 'Beethoven Tour', specially created for the Jubilee according to the latest scholarly findings.

Artists have been erecting monuments to Beethoven in Bonn for decades. They range from the monument built on Münsterplatz by the Dresden sculptor Ernst Julius Hähnel (unveiled in 1845) and the model for Max Klinger's Beethoven monument in Leipzig (in the Beethoven-Haus' inner courtyard) to Peter Christian Breuer's sculpture in the Rheinaue, Klaus Kammerich's 'Beethon' Bust in front of Beethoven Hall, and Markus Lüpertz's monument in Bonn's Old Customs House (Alter Zoll).

T Beethoven as a Musician (*Tonkünstler*)

Beethoven's era was an age of social and cultural upheaval, which also left a mark on his artistic self-image. Although he came from a family of court musicians and sought a court appointment to the end of his days, he lived in Vienna as a freelance artist, with all the attendant benefits and drawbacks. And although musicians before him had been called 'geniuses' – especially Beethoven's assiduous and successful teacher Joseph Haydn – the notion of originality took on an entirely new quality in Beethoven's case.

To the outside observer it is already evident in the quantity of works Beethoven composed. If Haydn wrote more than 100 symphonies and Mozart more than 40, Beethoven managed no more than nine. Instead of roughly 100 operas from Giovanni Paisiello, more than 40 from Antonio Salieri and over 30 from Joseph Weigl, Beethoven wrote only one. Even if we attribute this to his lack of institutional connections, his reduced output compared to his immediate predecessors and contemporaries had direct consequences both for Beethoven himself and for his subsequent image and reception. He became a composer who produced works with enhanced claims to artistic stature, and accordingly his audience and posterity likewise placed higher expectations on his music.

The lofty status of the unique work of art still dominates our view of artistic creation. Equally dominant is a notion of artistic radicality that goes beyond the fulfilment of predefined strictures. Both these factors stand out markedly in Beethoven's case. His self-image as a 'modern' artist became manifest at least shortly after the turn of the 19th century, when he struck out on a self-proclaimed 'new path' in composition with the so-called '*Tempest*' Sonata. He thereby explicitly defined himself as a composer, as opposed to a conductor or virtuoso who also composed. In October 1802 he wrote to his Leipzig publishers Breitkopf & Härtel that he had composed two sets of variations, 'both of which are worked out in quite a new manner, and each in a separate and different way'. A few sentences later he again stresses that 'the manner of both works is my own and entirely new'. From this moment on the emphasis lay on the creation of individual or 'new' works of art; lesser or occasional pieces frequently became marginalized, especially by posterity.

Many of Beethoven's works became pivotal to music history. Artists and concert organisers will return to them again and again, not only in our Jubilee Year. Others, though less well-known today, may be considered central to Beethoven's life and creativity. Among them are *Wellington's Victory* or the early *Righini Variations*, not to mention his many arrangements of Scottish, Irish and Welsh folk songs. They, too, will be taken into account in our Jubilee, departing from the established canon and giving audiences an opportunity to discover the unknown Beethoven in 2020.

Beethoven's musical impact on subsequent generations was enormous. Schubert and Schumann took up his idea of a song cycle; Schumann and Mendelssohn drew on him for their conceptions of a symphony. So did Brahms, although at first he felt Beethoven's legacy

to be a burden, as if he always heard 'a giant marching behind me'. Liszt was inspired by Beethoven to produce countless arrangements, and Wagner called the Ninth Symphony the forerunner of his concept of the *Gesamtkunstwerk* – the complete work of art.

The artistic adaptations inspired by Beethoven's works are virtually impossible to count. Even during his lifetime his works were recast for different instruments. Beethoven himself was actively involved in this process: the original prints of his Seventh and Eighth Symphonies were accompanied by no fewer than seven versions for various combinations of instruments. Altered instrumentations of this sort allowed the works to appear in an entirely fresh light, especially when mixed scorings were transferred to an instrument with a homogeneous sound, or vice versa. Words were added to purely instrumental works, opening up new vistas of understanding; translations and new words could set wholly different accents, as when a German text was added to the original edition of the *C-major Mass* (op. 86). Conversely, the elimination of the words might open up new dimensions for a vocal work, as when Ferruccio Busoni transformed the 'Benedictus' from the *Missa solemnis* into a concert piece for violin and orchestra, or when Marcel Dupré composed an organ paraphrase of the fourth 'Gellert' Song, *The Heavens are Telling*.

As early as 1817 the publisher Anton Diabelli compiled a *Grand Potpourri of Beethoven's Most Popular Works*. Beethoven's pupil Carl Czerny composed several fantasies on Beethoven themes. Stephen Heller based his *33 Variations* (op. 130) on the theme of Beethoven's WoO 80, on which Beethoven himself had already written a set of 32 variations. Max Reger was inspired by the *Bagatelle* op. 119, no. 1, to produce his *Variations and Fugue on a Theme by Beethoven* (op. 86); and Dmitri Shostakovich dedicated his Sonata for Violin and Piano 'to the memory of the great Beethoven', drawing musically on the opening movement of the so-called 'Moonlight' Sonata.

Leonard Bernstein, who signed his piece *There had to be a revolution* with the words 'Lenny Beethoven', manipulated a series of notes from the finale of the Ninth Symphony in his *Mass*. To mark the 30th Beethovenfest in 1980, the City of Bonn commissioned a new work from Luigi Nono, who responded with *Fragmente – Stille, An Diotima*, one of the best-known compositions for string quartet in the latter half of the 20th century. Luc Ferrari, in 1985, merged Beethoven and Igor Stravinsky in his tape composition *Strathoven*. York Höller drew meaningfully on Beethoven's 'Les Adieux' Piano Sonata (op. 81a), Schumann's 'Rhenish' Symphony and Bernd Alois Zimmermann's *Rhenish Kirmess Dances* in his orchestral work *Aufbruch* (Awakening), performed on Bonn's Marktplatz on 1 July 1999 to mark the relocation of Germany's Parliament from Bonn to Berlin. A special case are those compositions written specifically for performance in combination with a work by Beethoven, such as Rodion Shchedrin's *Prelude* or Aribert Reimann's *Prologue*, both of which were intended to precede the Ninth Symphony.

In the past, the jubilee years from 1870 on have spawned other such artistic confrontations with Beethoven. The *Diabelli '81* project, marking the 200th birthday of this Viennese publisher, invited Austrian composers to present new 'Diabelli Variations'. It would have been unthinkable without Beethoven's own *Diabelli Variations*, op. 120.

This tradition will be continued in 2020: visitors to the BTHVN2020 Jubilee can look forward with excitement to new 'Beethoven compositions' in the widest imaginable array of genres.

Incidentally, such artistic confrontations have by no means been limited to classical music: we need only think of Chuck Berry's *Roll Over Beethoven*, Kraftwerk's engagement with the

String Quartet op. 132, pop singer Judith Holofernes' song *Oder an die Freude*, the *Crossover Beethoven* programme by jazz pianist Marcus Schinkel and his trio, or the many remixes of Beethoven's works.

H Beethoven as a Humanist

Beethoven closely followed the political upheavals of his day. He openly sympathised with the ideals of the French Revolution: liberty, equality, fraternity. He had already come into contact with them in his Bonn years: in a letter of 1795 to his boyhood friend Heinrich von Struve he longs for the day 'when there will only be human beings' and men will be treated according to their dignity.

Beethoven already pursued the humanistic ideals of the Enlightenment in his early works, such as the song *Der freie Mann* (The free man), composed in 1792. Two years earlier, in a funeral cantata commissioned by Bonn's Reading and Recreation Society, he praised the enlightened projects and ideals of the recently deceased 'reform emperor' Joseph II.

Perhaps Beethoven's most important work in this respect is the Ninth Symphony with its fourth movement, the 'Ode to Joy'. Schiller's poem was originally a convivial drinking song that was set to music several times in his own day. Beethoven is said to have considered setting it while still in Bonn. His interpretation of the poem is open-ended: it contains references to Christianity and Antiquity no less than allusions of a general humanitarian nature. The understanding of the symphony as an expression of the loftiest ideals of humanity has proved especially momentous, lending philosophical weight to the line 'Alle Menschen werden Brüder' (All men shall be as brothers). It was this interpretation that caused the 'Ode' to be proclaimed the European anthem. Leonard Bernstein turned it into a hymn to liberty in Christmas 1989, when he gathered together musicians from France, Great Britain, the USA, the USSR and the two states of Germany to perform the Ninth in East and West Berlin. He replaced the word 'Freude' (joy) with 'Freiheit' (freedom).

The topic of international understanding will leave its mark in many ways on the programme of the 2020 Jubilee.

Beethoven's ballet *The Creatures of Prometheus* is a work whose subject – the titan Prometheus bringing fire to mankind and liberating it from the rule of the gods – clearly pursues Enlightenment ends. 'The basis of this allegorical ballet', proclaimed the playbill of the première, 'is the fable of Prometheus. The Greek philosophers [...] explain the essence of the fable in this way: they describe him as a sublime spirit, who found the humans of his time to be in a state of ignorance, and who refined them by giving them science and art and by teaching them morals'.

In his incidental music to *Egmont*, Beethoven heightened the notion of liberty in Goethe's drama, which deals with the 16th-century struggles of the Dutch to attain freedom from Spanish domination. Remarkably, Goethe planned for his play to end with a victory symphony, thereby allowing music to have the 'final word'. Beethoven already anticipates the events in the overture: it, too, ends in a victory symphony, with the result that the victory of the Dutch is already articulated in music before the first word of the play is spoken.

Beethoven made a close study of the 'rescue operas' that found their way from the French Revolution to Vienna's theatres, albeit in translations that seriously blunted the revolutionary contents of the originals. In his only opera, *Leonore* (later renamed *Fidelio*), Beethoven himself took up a rescue drama: the libretto was originally written by Jean Nicolas Bouilly for the French composer Pierre Gaveaux. It describes a man of honour rescued by his courageous wife after being unjustly imprisoned by a political despot. In the finale, depicting the liberation of all the prisoners, Beethoven returned to his aforementioned funeral cantata for Joseph II.

Especially famous is the story of the 'Eroica' Symphony, in which Beethoven reworked the music of *The Creatures of Prometheus*. He is said to have torn up the title page with its dedication to Napoleon in a fit of rage after Napoleon proclaimed himself Emperor of the French. The matter is more complicated than that, as can be seen in Beethoven's vetted copy of the score (the autograph has not survived). First he erased the inscription '*intitolata Bonaparte*' only to add in pencil 'written for Bonaparte'. Later he even told his Leipzig publishers Breitkopf & Härtel that 'the symphony is actually titled *Ponaparte*' [*sic*]. In the end, however, he dedicated it to Prince Lobkowitz.

Even though Beethoven is considered a democrat by today's standards, and even though the ideas of the French Revolution crop up in many of his works, it should not be forgotten that in the final years of the Napoleonic Wars he tended increasingly to support the opponents of the Revolution. His most successful work in his lifetime was *Wellington's Victory*, which apotheosises the decisive victory of the English general against Napoleon. It was in conjunction with the Congress of Vienna that he composed his incidental music to Leopold Duncker's play *Leonore Prohaska*, celebrating the eponymous heroine of the Wars of Liberation, and the final hymns of Georg Friedrich Treitschke's patriotic singspiels *Die gute Nachricht (Germania)* and *Die Ehrenporten (Es ist vollbracht)*. Beethoven's piano variations on *God save the King* and *Rule Britannia* (both dating back to 1803) are in the tradition of Haydn's 'Emperor' Quartet. The many dedications of his works to the imperial family and to members of the Austro-Hungarian aristocracy likewise bear witness to his close ties with representatives of the Ancien Régime.

It was not only Beethoven who actively adopted a political stance in his works. Over the years his music was frequently co-opted to serve political ends. In the 19th century he was considered a musical figurehead of Germany's emergent nationalism. In the Third Reich his works were misappropriated to strengthen the nation's stamina. The interpretation of the Fifth as the 'Fate' Symphony significantly facilitated this misuse. These aspects, too, will be taken up in the Jubilee Year.

V Beethoven as a Visionary

As already mentioned under 'Beethoven as a Musician', Beethoven's musical impact on subsequent generations was enormous. Hardly any leading composer could escape confronting his music. For this reason alone, he must be considered a visionary.

Especially significant for our image of Beethoven today is the innovative power of his music, a product of his radical urge toward originality.

Indeed, Beethoven's music constantly went far beyond whatever had gone before. Time and again he burst generic boundaries, making it difficult for his successors. His battle symphony *Wellington's Victory* opened up previously unimagined possibilities of spatial composition. His *Diabelli Variations* not only transcended the dimensions of previous sets of variations, they articulate what might be called an all-embracing musical universality by integrating fugue and opera quotations. The late piano sonatas, and especially the late string quartets, might be said to dissolve their respective genres from within. If they baffled many of Beethoven's contemporaries, today they hold us spellbound in a quite particular way. But Beethoven also founded new traditions. This was especially long-lasting in the case of the Ninth Symphony; it gave birth to an entirely new genre, the choral symphony, that enjoyed great popularity until well into the 20th century. The integration of a chorus in an instrumental work was literally unheard-of: Beethoven himself underscored its novelty by having the solo bass sing the words 'O friends, not these tones ...'. He also ventured into uncharted territory with *An die ferne Geliebte* (To the distant beloved), the first song cycle in music history. The fragmentary idiom of the *Bagatelles* opened up previously unimagined modes of composing and listening that composers have valued and returned to again and again, especially since the early 20th century. All these works, and many others, bear witness to Beethoven's enormous powers of innovation.

The thematic complex of 'Beethoven as a Humanist' and his underlying visionary posture form the essence of many works that can be described with the Enlightenment phrase *per aspera ad astra* – from adversity to the stars. The most striking example is the Fifth Symphony, where a bleak individual predicament (C minor) evolves into a radiant clarion-call for joyful humanity (C major). The visionary spirit fascinated the next generation of composers, who in turn felt inspired to innovations and experimental assimilations of their own. Choreographic and theatrical productions, for example, have made it possible to experience Beethoven's works in new ways. Nor is this phenomenon confined to our own day: as early as 1829 Nicolas Charles Bochsa presented Beethoven's 'Pastoral' Symphony as a ballet-pantomime at King's Theatre, London. Especially famous was the choreography of the Ninth by the French dancer-choreographer Maurice Béjart. Uwe Scholz's ballet version of the Seventh thrillingly translated the music to the stage. Especially spectacular was Ars Electronica Futurelab, who, in 2015, had 100 illuminated drones fly in formation in the nocturnal sky to the strains of Beethoven's Fifth. Recently Beethoven choreographies have opened up new possibilities in the field of education.

Even Beethoven's contemporaries tried out new modes of performance, as when his friend, the violinist Ignaz Schuppanzigh, chose to play the string quartets in public recitals. Then as now, new forms of presentation and projects were deemed suitable to open up new strata of society, not only for Beethoven, but for classical music altogether. They also give us pause to consider how classical music can be conveyed today in a contemporary spirit. Accordingly, the Jubilee will grant ample leeway to innovation and experiments, allowing us to 'tip' our retrospective view of Beethoven back and forth like a hinge from past to present in order to venture into the future in a Beethovenian spirit.

N Beethoven as a Nature Lover

Beethoven loved nature. To him it was a place of recuperation and inspiration alike. Even as an adolescent he took excursions into the Bonn surroundings, and a longing for rural life accompanied him to the end of his days. In summer he regularly travelled from Vienna into the countryside – to Mödling, Heiligenstadt and Baden – for the peace he needed in order to compose. In October 1810 he even entertained the thought of buying a cottage in the country. Given his love of nature, it weight all the more heavily on him that his dwindling powers of hearing restricted his perception of nature. As he confided to his brothers in the moving *Heiligenstadt Testament*, 'Imagine my humiliation when someone standing beside me heard a flute in the distance and I heard - nothing! or someone heard a shepherd singing and I heard – nothing'.

Beethoven was a 'musical tinkerer' who often took up isolated motifs, short snippets of melody and spur-of-the-moment ideas and revised, elaborated and reworked them later. On his long walks through nature he generally carried a small sketchbook in order to jot down such musical building-blocks. In short, he was not just a nature lover; walking and being out of doors was often essential to his music.

Beethoven's love of nature left a mark on many of his works. The first one we normally think of is the Sixth Symphony, the 'Pastoral', where he drew on a tradition of nature depictions in music. All five of its movements bear programmatic titles: 'Awakening of cheerful feelings upon arrival in the countryside', 'Scene by the brook', 'Merry gathering of country folk', 'Thunder, Storm' and 'Shepherd's song; cheerful and thankful feelings after the storm'. In 'Scene by the brook' he imitated birdsong in his music and identified it in the score with the terms 'nightingale', 'quail' and 'cuckoo'. The thunderstorm movement depicts natural forces being unleashed upon humanity.

This colourful, richly illustrative music has given rise to a lasting image of Beethoven the Romantic seated beside a brook beneath a shady tree and writing the 'Pastoral' Symphony. Tellingly, there also exist influential portraits of Beethoven with leafy foliage or landscapes in the background. But quite apart from such Romantic excrescences, the 'Pastoral' remains a consummate work of art on the mutual relations of man and nature.

Two of Beethoven's songs likewise evoke the nightingale: the piano accompaniment of *Adelaide*, and a setting of Johann Gottfried Herder's *Der Gesang der Nachtigall* (The song of the nightingale), where birdsong forms the basis of the piano introduction. Other songs are deeply influenced by nature: *Der Wachtelschlag* (The cry of the quail) inspired Beethoven's contemporary Friedrich Kuhlau to compose a set of variations for piano duet. The song cycle *An die ferne Geliebte* (To the distant beloved) conjures up the image of a singer seated in a solitary landscape and singing to his beloved, summoning birds, brooks and clouds as his intermediaries. The words of the opera librettist Pietro Metastasio *Oh care selve* (WoO 119) invoke nature as a place of freedom. In *Seufzer eines Ungeliebten* (Sigh of an unloved man), by Gottfried August Bürger, the protagonist sees love everywhere in nature; only he feels unloved. Still more frequent are the portrayals of nature in Beethoven's folk-song arrangements; and nature is an omnipresent symbol in his setting of Goethe's *Meeresstille und glückliche Fahrt* (Calm sea and prosperous journey).

That nature can also have a dangerous side in Beethoven's music is amply demonstrated by the thunderstorm scene of the 'Pastoral'. Indeed, the optimism of the Enlightenment was seriously dampened by the devastating earthquakes of Lisbon (1755) and Messina (1783).

Beethoven himself faced several natural disasters in the course of his life: the terrible ice floods in Central Europe during the winter of 1784 forced his family to flee from Bonn's Rheingasse under perilous conditions; and the eruption of Mount Tambora in Indonesia in 1816 went down in history as the 'Year without a Summer', leading to worldwide cold spells and famines.

Environmental conditions in the 18th and 19th centuries – especially drinking water – were poor and caused people to regularly prefer (clean) wine or beer to polluted drinking water, with long-term damage to their health. The air, too, was polluted; in one letter Beethoven complained of 'the poor quality of air in the city'. The stench drove those who could afford it to leave Vienna in the summer months. And the Industrial Revolution began during Beethoven's lifetime, initially in England, and with it the destruction of nature, the effects of which we continue to feel today.

Beethoven's life and his musical approach to man and nature have prompted us, in our Jubilee programme, to take up and discuss environmental protection and sustainability from the vantage point of art and culture.

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