

2017

# Benefactors, Bonds, and Beholders: The Beliefs and Reality Behind Beethoven's Behavior

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## Augustana Digital Commons Citation

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Benefactors, Bonds, and Beholders:  
The Beliefs and Reality Behind Beethoven's Behavior

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MUSC 313—Styles and Literature of Music II  
February 10, 2017

Abstract: This paper will explore the relationships which Beethoven had during the years he composed and premiered his *Eroica Symphony*. Some of the individuals who will be discussed in this paper include Prince Lobkowitz, Ferdinand Ries, and Franz Wegeler. After learning about the nature of these relationships, the reader should begin to realize that Beethoven's notoriously irrational or ill-tempered behavior was only one facet of his life.

Upon hearing the name Ludwig van Beethoven, a plethora of unpleasant words may come to mind: irritable, friendless, and possibly even psychotic. These words, which are commonly used to describe Beethoven, are used too hastily to characterize this composer. It may come as a surprise to those who claim that Beethoven was friendless or unapproachable that he actually had a number of friends throughout his life. Yet most of Beethoven's friends, including Prince Lichnowsky and Prince Lobkowitz, were not solely his companions, but also his patrons. It is true that when Beethoven formed a friendship with someone, it rarely lasted for more than a few years. However, it is too easy and presumptuous to claim that it was Beethoven's personality alone which caused this trend of brief friendships. There is no doubt that the way in which Beethoven interacted with his friends influenced the length and nature of the friendship. Nevertheless, it is also important to consider that the business relations Beethoven had with these men might have put a strain on the nature of their alliance. By investigating letters and accounts of how Beethoven interacted with his friends and patrons, one can gain insight into Beethoven's true personality. After exploring the different relationships Beethoven had throughout his life, one can find that there is more to the story of Beethoven's brief personal relationships than meets the eye.

### The Austrian Audience

Ludwig van Beethoven's 'audience' refers to both the specific audience members that attended Beethoven's performances as well as the general caliber of people who would have been in attendance. Generally speaking, much of Beethoven's audience consisted of aristocratic men of a higher social and economic status. Likewise, Beethoven's patrons were Viennese aristocrats who provided financial support to the music industry. Six financial supporters of Beethoven included Archduke Rudolph, Prince Kinsky, Prince Lichnowsky, Prince Lobkowitz, Count Razumovsky, and Count Waldstein. Most of these aristocratic patrons later underwent severe financial strife due to the state of economic affairs in Vienna as well as in the Habsburg empire during Beethoven's residence in Vienna.<sup>1</sup>

Most of the financial problems that Beethoven's audience and patrons faced were largely due to historical circumstances. By today's standards, it is estimated that the average per capita GDP for Austria was at \$993 in 1700,

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<sup>1</sup> William Baumol and Hilda Baumol, 2002, "Maledizione! Or the Perilous Prospects of Beethoven's Patrons," *Journal of Cultural Economics* 26 (3): 167. [http://econpapers.repec.org/article/kapjculte/v\\_3a26\\_3ay\\_3a2002\\_3ai\\_3a3\\_3ap\\_3a167-184.htm](http://econpapers.repec.org/article/kapjculte/v_3a26_3ay_3a2002_3ai_3a3_3ap_3a167-184.htm).

\$1218 in 1820, and \$1863 in 1870. Although this may seem like a large difference, in reality, only gaining \$300 in over a century is not a significant increase. It is likely that the economy started to become stagnant during the 19th century because of the ending of the Turkish war in the late 1780s. After the war had ended, the economy in Austria started to plummet and spiral into a period of depression. The depression made standards of living generally miserable and most people were not spared, even those of a higher class.<sup>2</sup>

Shortly before Beethoven arrived in Vienna, the rest of the western world was expanding and profiting due to the industrial revolution, yet Austria's growth lagged substantially and would not show signs of industrial change for another fifty years. During this time, Vienna experienced a short period of inflation which only foreshadowed a time of greater strife in the near future.

A few years after Beethoven arrived in Vienna, the Napoleonic wars broke out and Napoleon went on to occupy Vienna for brief periods during 1805 and 1809. The Viennese hoped that Napoleon's occupation in Austria would inspire the country's citizens to rally behind Austria and work to better their country during this time of war. However, in the war effort, the inability to keep up with the military finances led to substantial state deficits. The Austrian government wrongly chose to rely heavily on the printing of money in an effort to finance the military activities during the Napoleonic wars. It is indicated that during this time of inflation, from approximately 1800 to 1817, the price of shelter and food rose by well over 3,000 percent. After the price of living got out of hand due to the fact that paper money was being printed at an accelerated rate, the Austrian government declared bankruptcy and resorted to devaluation.<sup>3</sup>

Considering Vienna's economic state at the time of the *Eroica Symphony's* premiere, it is evident that Beethoven's audience members and patrons were greatly affected in their own personal finances, thereby affecting their contributions toward the arts. For aristocrats and patrons, particularly Count Waldstein, a large sum of money was spent on personal costs of military outlays which likely included formation and support of their own military units. Presumably, the aristocrats who were attending Beethoven's performances had financial setbacks that were reflective of the inflation's cut into the value of whatever part of their wealth was held in cash or from other items that lost value and did not rise during the inflation. It is also assumed that the aristocrats who held high positions in

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<sup>2</sup> William Baumol and Hilda Baumol, 2002, "Maledizione! Or the Perilous Prospects of Beethoven's Patrons," *Journal of Cultural Economics* 26 (3): 169. [http://econpapers.repec.org/article/kapjculte/v\\_3a26\\_3ay\\_3a2002\\_3ai\\_3a3\\_3ap\\_3a167-184.htm](http://econpapers.repec.org/article/kapjculte/v_3a26_3ay_3a2002_3ai_3a3_3ap_3a167-184.htm).

<sup>3</sup> *Ibid.*, 170.

the government and church had pay cuts which ultimately affected their sponsorship and patronage of musicians such as Ludwig van Beethoven.<sup>4</sup>

### The Prominent Patron

Beethoven had a number of patrons throughout his lifetime, but none were as influential in shaping the final product of his *Eroica Symphony* as Prince Lobkowitz. Although Prince Lobkowitz loved music throughout his life, it was not until he took over his family's estate in 1797 that he was able to make large monetary contributions to the musical scene in Vienna. However, even before 1797, the Prince spent some money on music and Beethoven was one composer who benefited from the Prince's patronage. Prince Lobkowitz began to support Beethoven in 1795, when he subscribed to the Viennese edition of Beethoven's op. 1 piano trios and bought six copies of the pieces. The Prince also bought twelve copies of Beethoven's op. 9 piano trios in 1798. Prince Lobkowitz bought multiple copies of these works because he was not only interested in buying Beethoven's music but also in helping circulate it.<sup>5</sup> While these purchases provided Beethoven with some money, it was not until 1799 that the Prince began to supply Beethoven with a large amount of money for his compositions. In this year, Prince Lobkowitz provided Beethoven with 200 gulden (approximately \$1,717.79 today)<sup>6</sup> for his Op. 18 string quartets.<sup>7</sup>

While these acts of patronage were important to Beethoven's compositional career, these acts did not impact the outcome of Beethoven's music. However, the ways in which Prince Lobkowitz supported Beethoven in 1804 influenced the final product of Beethoven's *Eroica Symphony*. Prince Lobkowitz provided Beethoven with a large sum of money to have this piece dedicated to him. Solely supplying Beethoven with money was the simplest thing which any patron can do, yet Prince Lobkowitz did even more for Beethoven which was unprecedented. In 1799, Prince Lobkowitz had turned the biggest room in his palace into a concert hall. Five years later, the Prince allowed Beethoven to test out the *Eroica Symphony* in this hall multiple times throughout the composing process.<sup>8</sup> The orchestra to which Beethoven had access was paid for by Prince Lobkowitz; it was as if Beethoven had his own

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<sup>4</sup> William Baumol and Hilda Baumol, 2002, "Maledizione! Or the Perilous Prospects of Beethoven's Patrons," *Journal of Cultural Economics* 26 (3): 171. [http://econpapers.repec.org/article/kapjcul/v\\_3a26\\_3ay\\_3a2002\\_3ai\\_3a3\\_3ap\\_3a167-184.htm](http://econpapers.repec.org/article/kapjcul/v_3a26_3ay_3a2002_3ai_3a3_3ap_3a167-184.htm).

<sup>5</sup> Tomislav Volek and Jaroslav Macek, "Beethoven's Rehearsals at the Lobkowitz's," *The Musical Times*, 127, no. 1716 (1986): 76, <http://www.jstor.org/stable/964559>.

<sup>6</sup> International Institute of Social History, <http://www.iisg.nl/hpw/calculate.php>.

<sup>7</sup> Tomislav Volek and Jaroslav Macek, "Beethoven's Rehearsals at the Lobkowitz's," *The Musical Times*, 127, no. 1716 (1986): 77, <http://www.jstor.org/stable/964559>.

<sup>8</sup> *Ibid.*, 77.

personal orchestra. This can be seen as an act of friendship on Prince Lobkowitz's part because not only did he not expect Beethoven to repay him for this service but he also allowed Beethoven to test his piece in private. The Prince could have had these performances open to at least his family and friends, but he allowed Beethoven to make the corrections he wanted to before the piece was performed for the public.<sup>9</sup> Therefore, the relationship between Prince Lobkowitz and Beethoven can be viewed as one not of patron and servant, but rather of two equals.

Although Prince Lobkowitz was a seemingly respectful and kind patron, the Prince had some financial difficulties which made it hard for him to keep his financial promises to Beethoven. In 1811, Beethoven signed an annuity agreement with Prince Lobkowitz, but the agreement fell short due to the Prince's bankruptcy later that year. For the time being, Prince Lobkowitz's estate was put under control of a receiver until the Prince worked his way out of bankruptcy.<sup>10</sup> Indisputably, Beethoven became aggravated once he found out that Prince Lobkowitz would not be able to pay him the annuity he promised. However, the amount of control Prince Lobkowitz had over his financial fate at this time is questionable. During the Napoleonic Wars, Napoleon occupied Vienna for a short time in the years of 1805 and 1809. The war caused the state to accumulate a fair amount of debt, and the government decided to print money to help finance military activities.<sup>11</sup> Therefore, even before 1811, inflation was already becoming a problem, signaling the possibility of financial difficulties for everyone, including the royalty. Yet in 1811, a change occurred which rattled the financial state of Vienna even more; the government declared bankruptcy and, in an effort to offset the inflation, resorted to devaluation which resulted in changing the form of currency used. The government exchanged the old paper money called *bankozettel* with new type of money called *Wiener Währung*. However, the change in currency did not help offset the inflation, and prices continued to rise until about 1817.<sup>12</sup>

While it might seem logical to believe that inflation during this time would have effected Prince Lobkowitz's ability to pay Beethoven's annuity, it is possible that inflation did not have an impactful effect on his wealth. It is actually not very likely that Prince Lobkowitz would have gone bankrupt due to the Napoleonic Wars. This is because the wealth which the aristocracy owned was in the form of land, the value of which does not change

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<sup>9</sup> Tomislav Volek and Jaroslav Macek, "Beethoven's Rehearsals at the Lobkowitz's," *The Musical Times*, 127, no. 1716 (1986): 78, <http://www.jstor.org/stable/964559>.

<sup>10</sup> William Baumol and Hilda Baumol, 2002, "Maledizione! Or the Perilous Prospects of Beethoven's Patrons," *Journal of Cultural Economics* 26 (3): 181. [http://econpapers.repec.org/article/kapjculte/v\\_3a26\\_3ay\\_3a2002\\_3ai\\_3a3\\_3ap\\_3a167-184.htm](http://econpapers.repec.org/article/kapjculte/v_3a26_3ay_3a2002_3ai_3a3_3ap_3a167-184.htm).

<sup>11</sup> *Ibid.*, 169.

<sup>12</sup> *Ibid.*, 170.

due to inflation. It is true that some members of the aristocracy were affected by the inflation, especially those of the aristocracy whose wealth was mostly in cash. However, this was mostly true for members of the aristocracy who did not receive their title hereditarily. Therefore, it is doubtful that Prince Lobkowitz was largely affected by the inflation during this time.<sup>13</sup>

Yet even if inflation did affect Prince Lobkowitz's ability to pay Beethoven's annuity, there is another factor which must be taken into consideration. It is known that Prince Lobkowitz spent enormous amounts of money on funding the musical scene in Vienna.<sup>14</sup> This fact is even stated in Anton Schindler's in his biography about Beethoven, a biography which is known for being inaccurate.<sup>15</sup> This indicates that Prince Lobkowitz must have been quite notorious in his day for spending beyond his means to help fund the musical scene in Vienna. Therefore, it is highly probable that Prince Lobkowitz simply continued to spend beyond his means, causing him to eventually go into debt. This was, more than likely, the cause of the Prince going bankrupt and his estate going into receivership.<sup>16</sup> When one takes this possibility into consideration, it does not seem completely unreasonable for Beethoven to have been frustrated with Prince Lobkowitz for not paying his annuity. While it is true that inflation is not something which the Prince would have had control over, the way he spent his money was entirely up to him. If this is the reason Prince Lobkowitz could not keep his promise and pay Beethoven's annuity, it is understandable that Beethoven would become angry at his patron for not paying him. If one only looks at the historical circumstances surrounding Prince Lobkowitz's lack of payment, it is easy to think of Beethoven as an irrational person for getting angry at the Prince for something he could not control. However, when one also looks at the individual actions of Prince Lobkowitz, Beethoven no longer seems like an ill-tempered person for getting aggravated at not being paid; rather, his reactions and feelings are justified. This circumstance helps demonstrate that Beethoven might not have been quite as unreasonable as people may think.

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<sup>13</sup> Julia V. Moore, *Beethoven and Musical Economics*, (Ann Arbor: ProQuest Dissertations Publishing, 1987), 82-83.

<sup>14</sup> Tomislav Volek and Jaroslav Macek, "Beethoven's Rehearsals at the Lobkowitz's," *The Musical Times*, 127, no. 1716 (1986): 76-77, <http://www.jstor.org/stable/964559>.

<sup>15</sup> Anton Schindler, *The Life of Beethoven*, edited by Ignace Moscheles, (Boston: Oliver Ditson Company, 1841), 68.

<sup>16</sup> Tomislav Volek and Jaroslav Macek, "Beethoven's Rehearsals at the Lobkowitz's," *The Musical Times*, 127, no. 1716 (1986): 76-77, <http://www.jstor.org/stable/964559>.

### Apprentices and Allies

Beethoven took on two prominent pupils in his life, both of whom ended up becoming close friends. Carl Czerny and Ferdinand Ries were Beethoven's two students, and their separate accounts came to the same conclusion: Beethoven was a noble, good man, who was more prone to suspicion than most. Both men also explained that he could be terribly misunderstood at times and he possessed a good moral character.

As a child, Carl Czerny first heard of Beethoven by overhearing a conversation between his father and Gelinek. Gelinek explained that he had entered a friendly piano competition against Beethoven when the latter was a young man. Gelinek had expected to win, but even though he was unsuccessful, he was amazed by the young Beethoven's talent at the end of the competition; this amazement was conveyed to Czerny's father, and thoroughly impressed Czerny himself.<sup>17</sup> This was the beginning of Czerny's idolization of Beethoven. Czerny was determined to buy all of Beethoven's printed works, and upon doing so, he studied the scores meticulously. He had the help of a family friend, Wenzel Krumpholz, an acquaintance of Beethoven. Krumpholz possessed a large capacity for music appreciation and critique, despite a lack of technical knowledge.<sup>18</sup> His deep appreciation for music drew him to Beethoven's music, and eventually to the composer himself. Beethoven's music was subject to harsh critiques by the musical world, and so he welcomed Krumpholz's sincere appreciation and adoration of the music Beethoven composed.

Wenzel Krumpholz was Beethoven's musical confidant in some ways, often playing the part of Beethoven's foil when the composer was composing a new work. Beethoven would discuss new works with him as well as play them for him.<sup>19</sup> This connection allowed Krumpholz to help foster Czerny's love of Beethoven. Krumpholz assisted Czerny in the boy's quest to play Beethoven's works. His advice was not centered around the technical aspects of playing the piano, but rather on how Beethoven himself played the piece, focusing on interpretation, tempo, and other similar skills.<sup>20</sup>

Czerny was ten years old when he first met his hero. He and his father were introduced to Beethoven by Krumpholz. Czerny was invited to perform for Beethoven at the piano, and Czerny chose a Mozart piano concerto to

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<sup>17</sup> O.G. Sonneck, editor, *Beethoven: Impressions by his Contemporaries*, (New York: Dover publications, inc., 1967), 24.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid., 25.

perform.<sup>21</sup> When Czerny played the accompanimental sections of the concerto, Beethoven sat down next to him and played the orchestral melody. Czerny was then invited to continue performing and, encouraged by Beethoven's positive response, decided to perform two of Beethoven's own works<sup>22</sup>. Beethoven admired the boy's potential, and declared that he would take the boy on as a student.

Czerny's opinion of Beethoven was a positive one, since it had grown from a childhood of idolizing and revering him. As an adult, he greatly appreciated the techniques Beethoven instilled upon him as a young boy, such as learning the correct fingering when playing the piano, and the importance of being able to play *legato* on a pianoforte.<sup>23</sup> However, his lessons were not always consistent; when Beethoven was struck with the inspiration to compose, he would cancel young Czerny's lessons. Fortunately for Beethoven, Czerny did not hold this against his teacher.

Czerny addressed one of Beethoven's most notorious character faults, his easily earned suspicion, when Czerny described their first meeting two years after Czerny's father cancelled his lessons with Beethoven. Beethoven had felt personally slighted by Czerny's father. However, upon hearing Czerny's improvement from their last lesson and the agreeable way with which the Czernys treated him, his demeanor towards them became more positive, and he treated Czerny as a friend from that point on until the end of Beethoven's life.<sup>24</sup>

Czerny was fond of Beethoven, and described him as good-humored, playful, full of jokes, and uncaring of what people said of him, that is, when he was not in a melancholy mood.<sup>25</sup> Czerny felt that no matter what mood Beethoven was in, he was a good man. Beethoven was Czerny's childhood hero who had become a good friend and treasured mentor.

Beethoven had another student who was instrumental in developing how the world thinks about Beethoven today. Ferdinand Ries was the son of Franz Ries, who had helped the Beethoven family in their hour of need when Ludwig van Beethoven was a child. When Ries was fifteen, his father wrote a letter of recommendation for Ries with the hope that Beethoven would take his son on as a pupil, a hope which was fulfilled.<sup>26</sup> Just as Czerny was

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<sup>21</sup> O.G. Sonneck, editor, *Beethoven: Impressions by his Contemporaries*, (New York: Dover publications, inc., 1967), 26.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid., 27.

<sup>24</sup> Ibid., 30.

<sup>25</sup> Ibid., 31.

<sup>26</sup> Ibid., 47.

subject to, Ries' lessons were at the whim and mercy of Beethoven's muse; when inspiration struck, his lessons were cancelled so the composer could write.

Much of what we know of Beethoven's personal life comes from Ries' account, since he published a biography of Beethoven along with another close friend of Beethoven. From Ries we find that Beethoven loved to hold a grudge and that he had a violent nature that was prone to extreme mood swings.<sup>27</sup> Ries explained that Beethoven was very protective of his music and was a naturally suspicious individual. However, whenever he discussed Beethoven's less desirable qualities, Ries was always very careful to make sure those qualities never overshadowed Beethoven's positive characteristics, which he felt were more important. Additionally, Ries was sure to describe how Beethoven was always quick to mend what he had broken whenever he realized he was wrong in a suspicion, or had treated a friend poorly for an imaginary reason.<sup>28</sup> Beethoven didn't hold a grudge upon finding out he himself was in the wrong.

One of the characteristics Ries' admired in Beethoven was his capacity for true and sincere affection. He always reassured his readers that whenever Beethoven slighted a friend, he would go above and beyond to fix his own mistake upon being proven wrong.<sup>29</sup> He described Beethoven's patience and unwavering friendliness towards himself during their lessons, and how much of this came from Beethoven's respect and affection for Ries' father. Ries' account of Beethoven is filled with examples of how Beethoven tried to do right by the people he cared about. For example, Beethoven's brother had asked Beethoven to break a promise to his publisher regarding a new set of pieces, and Beethoven had refused to do so. What followed was a verbal fight that quickly escalated to a physical fight. A few days after the fight had concluded, Beethoven wrote a letter to his brother to reprimand his actions and urge him to change his lifestyle for his own well-being.<sup>30</sup> However, in the same letter, Beethoven assured his brother that he was completely forgiven. This was all done and in a way that Ries described as "noble" and "kindhearted."<sup>31</sup>

Ries' account is full of examples of the positive aspects of Beethoven's character, which reflected his deep admiration and love for Beethoven. In the end, Ries described Beethoven by saying that:

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<sup>27</sup> O.G. Sonneck, editor, *Beethoven: Impressions by his Contemporaries*, (New York: Dover publications, inc., 1967), 56.

<sup>28</sup> *Ibid.*, 56, 57.

<sup>29</sup> *Ibid.*, 57.

<sup>30</sup> *Ibid.*, 50.

<sup>31</sup> *Ibid.*

All in all, he was a dear, good fellow; only his variable humor and his violence where others were concerned, often did him disservice. And no matter what insult or injustice had been done him by anyone, Beethoven would have forgiven him on the spot, had he met him when crushed by misfortune.<sup>32</sup>

Both pupils of Beethoven held the composer in the highest regard, and both described him as a noble, honorable man who was prone to being misunderstood by those who did not know him. Both of them agreed that whenever Beethoven's ill humor was brought to the surface, it was for a reason. Beethoven always acted in accordance with his personal ideals; since these ideals did not always match with the larger society, he was prone to being ostracized. Even though Beethoven claimed not to care about what others thought of him, his actions speak of a man who experienced deep emotions, especially when concerned with his music and the people he viewed as his friends.

#### Friendly Physicians

The greatest strife of Beethoven's life occurred when the famous composer suffered from hearing loss in both ears and an unpleasant bowel disorder. In a time where he strayed away from public appearances, he found comfort in confiding in his physicians, mainly his early childhood friend, Dr. Franz Gerhard Wegeler.<sup>33</sup> Dr. Wegeler, a professor of medicine at Bonn University, lived outside of Vienna at the time of Beethoven's hearing impairment. Beethoven was so insecure about his ailment that he only trusted Wegeler with this long kept secret; he did not even tell his circle of friends in Vienna that he was going deaf.<sup>34</sup> Surprisingly, even though Beethoven disclosed intimate descriptions of his symptoms to his dear friend, Wegeler was not his physician. Why would Beethoven spend so much time writing to him if he never treated him of his symptoms? Beethoven knew Wegeler was one of the few friends he had who actually cared about his well-being. Another reason Beethoven treasured these conversations with Wegeler is because he comforted Beethoven during a time when he was losing all hope.<sup>35</sup>

In a letter Beethoven wrote to Dr. Wegeler, he discussed his very first encounter with the eminent Dr. Vering. Vering was an army physician and surgeon who became well known in Vienna. Beethoven was confident

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<sup>32</sup> O.G. Sonneck, editor, *Beethoven: Impressions by his Contemporaries*, (New York: Dover publications, inc., 1967), 59.

<sup>33</sup> Waldemar Schweisheimer, "Beethoven's Physicians," *The Musical Quarterly*, 31, no. 3 (1945): 289, <http://www.jstor.org/stable/739163>.

<sup>34</sup> Kerman, Joseph, Alan Tyson, and Scott G. Burnham, "Ludwig van Beethoven," *Grove Music Online*, [http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026?q=beethoven&search=quick&source=omo\\_gmo&pos=1&\\_start=1#first](http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026?q=beethoven&search=quick&source=omo_gmo&pos=1&_start=1#first).

<sup>35</sup> Waldemar Schweisheimer, "Beethoven's Physicians," *The Musical Quarterly*, 31, no. 3 (1945): 289, <http://www.jstor.org/stable/739163>.

that the ingenious physician would find a successful remedy. Fortunately, Vering worked wonders on the composer and stopped his bowel problems. Vering then ordered that Beethoven begin taking lukewarm Danube baths, pills, and tea for his further treatment. Regrettably, Vering began to prescribe unusual remedies that left Beethoven unhappy and displeased.<sup>36</sup> Therefore, Beethoven moved on to Dr. Johann Adam Schmidt but, unfortunately, his treatments had no effect on Beethoven's health. Despite this fact, Beethoven thought so highly of Dr. Schmidt that he dedicated one of his compositions, Op. 38, to his beloved doctor.<sup>37</sup> Interestingly enough, this same doctor told Beethoven to move to a quieter location in an effort to spare his hearing. Heiligenstadt, the secluded area to which Beethoven willingly moved, was where he wrote the famed Heiligenstadt Testament. In this testament, he asked Dr. Schmidt to inform his friends, patrons and audiences of his deteriorating health so they could finally understand the composer on a more personal level.<sup>38</sup> Sadly, Dr. Schmidt, Beethoven's beloved physician, had passed away before the famed composer. Beethoven, though heartbroken by this loss, had to find another doctor because he was still experiencing troublesome symptoms. Dr. Malfatti became his new physician and thus spawned a new friendship in Beethoven's life. However, they were known to be short tempered with one another and because of this barrier in their relationship, Beethoven had to change physicians.<sup>39</sup>

The last physician Beethoven received treatment from was Dr. Wawruch. Wawruch was a highly successful practitioner and a professor of general and professional pathology, pharmacology and clinical medicine in the surgeon department of Vienna.<sup>40</sup> Also, he was an enthusiast of Beethoven and played several instruments. During the first week of treatment, Dr. Wawruch discovered Beethoven had a choleraic attack and it almost cost him his life. He immediately prescribed a medical procedure to be done on Beethoven. Beethoven, instead of thanking his physician for saving his life, demanded that his close friend, Dr. Malfatti, become his new physician. Even the care of an experienced doctor did not keep him satisfied. However, Wawruch did not give up his position as Beethoven's physician and continually showed up to visit Beethoven, who was less than pleased about the situation. Both doctors were so defeated with the inconclusive results of Beethoven's surgery that they had only one solution left. This remedy required Beethoven to drink frozen punch, and it worked!<sup>41</sup>

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<sup>36</sup> Waldemar Schweisheimer, "Beethoven's Physicians," *The Musical Quarterly*, 31, no. 3 (1945): 290, <http://www.jstor.org/stable/73916>.

<sup>37</sup> *Ibid.*, 291.

<sup>38</sup> *Ibid.*

<sup>39</sup> *Ibid.*, 292.

<sup>40</sup> *Ibid.*, 295.

<sup>41</sup> *Ibid.*

Even though Beethoven's friends thought the death of their beloved friend was due to an incorrect medical treatment by Dr. Wawruch, they could not be more wrong. Wawruch was one of the few physicians and friends who could withstand Beethoven's incessant impatience, which in turn created a lasting friendship with him. Wawruch was so determined to find a cure for his colleague that he would converse with Beethoven about all of his symptoms in his conversation book and then talked to numerous doctors about Beethoven's health to see if they had any miracle remedies. Wawruch was so devoted to Beethoven that he made three visits to Beethoven daily when he suffered from pneumonia.<sup>42</sup>

Beethoven cycled through so many physicians that it is difficult to believe he could have created a bond with any of them. It is true that a number of them were only sought out for home remedies and prescription pills to ease the internal and external pain he felt on a daily basis. However, he had a few physicians who did more than just hand him a bill at the end of his unsolvable visit. These select few caretakers took the time to comfort Beethoven in a time of trial and embarrassment, and as a result, became the only individuals in which Beethoven could confide.

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After investigating the various relationships Beethoven had throughout his life, one can find that the personality traits that Beethoven is notorious for do not define him completely or tell the whole story. Although Beethoven did not always have the most pleasant disposition, his life experiences help explain why Beethoven acted the way he did. It can be easy to take what is thought of as common knowledge about Beethoven for granted, such as the idea that he was an ill-tempered, irritable man. However, if one is skeptical, curious, and willing to investigate the truth behind these statements, one will find that there is more to Beethoven than meets the eye.

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<sup>42</sup> Waldemar Schweisheimer, "Beethoven's Physicians," *The Musical Quarterly*, 31, no. 3 (1945): 297, <http://www.jstor.org/stable/73916>.

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### Annotated Bibliography

Baumol, William and Hilda Baumol. 2002. "Maledizione! Or the Perilous Prospects of Beethoven's Patrons." *Journal of Cultural Economics* 26 (3): 167-184.  
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This article outlines the rates of inflation in Vienna between the years of 1800 and 1827. The authors question how much inflation and devaluation in Vienna affected the ability of Beethoven's patrons to pay him the annuities they promised to. The article also provide insight into the personal finances of a number of Beethoven's patrons, including Prince Lichnowsky and Prince Lobkowitz.

Kerman, Joseph, Alan Tyson, and Scott G. Burnham. "Ludwig van Beethoven." Grove Music Online.  
[http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026?q=beethoven&search=quick&source=omo\\_gmo&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026?q=beethoven&search=quick&source=omo_gmo&pos=1&_start=1#firsthit).

The authors provide the reader with a detailed biography of Beethoven's life. Included in this article is a list of Beethoven's acquaintances and patrons. The article also mentions a number of Beethoven's compositions and discusses the motives Beethoven had for writing these pieces.

May, Jürgen. "Beethoven and Prince Karl Lichnowsky." Translated by Glenn Stanley. *Beethoven Forum* 3, no. 1 (1994): 29-38.  
<http://web.b.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=23569aa0-f3ad-43de-8d21-5743aab11d41%40sessionmgr103&vid=8&hid=116>.

The author provides information on the relationship between Count Waldstein and Prince Lichnowsky, two people who were patrons of Beethoven. The author investigates the extent to which Prince Lichnowsky and Count Waldstein were involved in Beethoven's trips to and from Vienna. The article also explains that Prince Lichnowsky compared Beethoven to Mozart, and May explores how this affected Beethoven's compositional output and the relationship between these two men.

Moore, Julia V. *Beethoven and Musical Economics*. (Ann Arbor: ProQuest Dissertations Publishing, 1987).

Moore's dissertation supplies the reader with information about the inflation rates in Germany between the years 1795 and 1821. The author provides the average costs of items such as food, clothing, and rent for each of these years to demonstrate what Beethoven's lifestyle would have been like in a given year. Moore also investigates whether the inflation in Germany had a substantial effect on the nobility's ability to pay Beethoven the annuity he was promised.

Nohl, Walther, and Frederick H. Martens. "Beethoven's and Schubert's Personal Relations." *The Musical Quarterly* 14, no. 4 (1928): 553-62. <http://www.jstor.org/stable/738519>.

Walther Nohl and Frederick H. Martens provide a basis for the relationship between Franz Schubert and Ludwig van Beethoven and the admiration that Schubert held for Beethoven and his work. Although Franz Schubert had never developed a strong connection with Beethoven, his brother Ferdinand Schubert did form a firm personal bond with Beethoven. Through Ferdinand Schubert's letters and documented accounts with Beethoven and their mutual friends, the reader is provided with a detailed summary of Beethoven's relations and contemporaries.

Schindler, Anton. *The Life of Beethoven*. Edited by Ignace Moscheles. Boston: Oliver Ditson Company, 1841.

Schindler supplies the reader with his own recollection of the events which occurred throughout Beethoven's life. A list of the people Beethoven met who became either his friends, patrons, or both, as well as

some letters Beethoven wrote to these people, are featured. However, the accuracy of Schindler's information may be questionable at times.

Schweisheimer, Waldemar. "Beethoven's Physicians." *The Musical Quarterly* 31, no. 3 (1945): 289-98.  
<http://www.jstor.org/stable/739163>.

In Schweisheimer's article, the unique friendships Beethoven created with his physicians are discussed. The famous composer suffered from hearing loss and a troublesome bowel disorder; therefore, he found it especially comforting to discuss his undisclosed anguish with his caretakers and childhood friend, Dr. Franz Wegeler. Beethoven established these friendships not solely for home remedies and procedures to cure his incessant pain, but because he trusted and confided in these lucky few individuals who gained access into his private life.

Sonneck, O. G. , editor. *Beethoven: Impressions by his Contemporaries*. New York: Dover publications, inc., 1967.

Sonneck's book is a compilation of various firsthand accounts of Beethoven throughout his life by people who had met him. Each account is accompanied with a description by Sonneck that describes the circumstances in which the primary-source was written and why. These primary sources are an excellent source for learning the way that Beethoven's contemporaries viewed him at various points in his life, and the descriptions provided by Sonneck aid in outlining the significance of each account.

Volek, Tomislav, and Jaroslav Macek. "Beethoven's Rehearsals at the Lobkowitz's." *The Musical Times*, 127, no. 1716 (1986): 75-80. [http://www.jstor.org/stable/964559?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/964559?seq=1#page_scan_tab_contents).

This article illustrates Prince Lobkowitz's financial involvement in the musical scene in Vienna before he met Beethoven. The authors go on to inform the reader about the ways Prince Lobkowitz supported Beethoven before he became an official patron for the composer. The article also explains that Prince Lobkowitz strongly influenced the final draft of Beethoven's *Eroica Symphony*.