



BEETHOVEN

Canons and Musical Jokes

Graf, Graf, liebster Graf

Ars longa, vita brevis

Soloists

Ensemble Tamaniel

Cantus Novus Wien

Thomas Holmes

1	Lob auf den dicken Schuppanzigh, WoO 100, Hess 278 (1801) (Text: Ludwig van Beethoven)	0:37	23	Michael HAYDN (1737–1806) Glück fehl' dir vor allem, MH 582 (1795) (attrib. to L. van Beethoven as <i>WoO 171, Hess 252, 1817</i>) 0:50 (Text: Anonymous)	24	Gedenket heute an Baden!, WoO 181, No. 1 (1822) (Text: Ludwig van Beethoven)	1:02	35	Ich war hier, Doktor, ich war hier, WoO 190, Hess 267 (1825) (Text: Ludwig van Beethoven)	0:37		
2	Graf, Graf, liebster Graf, WoO 101, Hess 279 (1802?) (Text: Ludwig van Beethoven)	0:41		Ludwig van BEETHOVEN Ich bitt' dich, schreib' mir die Es-Scala auf, WoO 172 (1818?) 0:48 (Text: probably Ludwig van Beethoven)	25	Gehabt euch wohl, WoO 181, No. 2, Hess 258 (1822) (Text: Ludwig van Beethoven)	0:50	36	Kühl, nicht lau, WoO 191 (1825) (Text: Ludwig van Beethoven)	1:02		
3	Im Arm der Liebe ruht sich's wohl, WoO 159 (1795?) (Text: Hermann Wilhelm Franz Ueltzen, 1759–1808)	0:36		15	Hol Euch der Teufel! B'hüt' Euch Gott!, WoO 173, Hess 253 (1819) (Text: Ludwig van Beethoven)	0:41		37	Ars longa, vita brevis, WoO 192, Hess 268 (1825) (Text: Hippocrates)	0:39		
4	Ewig dein, WoO 161 (probably 1810) (Text: Ludwig van Beethoven)	1:23		16	Glaube und hoffe, WoO 174 (1819) (Text: Ludwig van Beethoven)	0:31		38	Ars longa, vita brevis, WoO 193, Hess 269 (possibly 1825) (Text: Hippocrates)	0:34		
5	Freundschaft ist die Quelle wahrer Glückseligkeit, WoO 164 (1814) (Text: Ludwig van Beethoven)	1:16			Sankt Petrus war ein Fels? – Bernardus war ein Sankt?, WoO 175, Hess 255 (1819/20) (Text: Ludwig van Beethoven)		28	Bester Herr Graf, Sie sind ein Schaf!, WoO 183, Hess 261 (1823) (Text: Ludwig van Beethoven)	0:36	39	Si non per portas, WoO 194 (1825) (Text: Ludwig van Beethoven)	0:41
6	Glück zum neuen Jahr!, WoO 165 (1819) (Text: probably Ludwig van Beethoven)	0:34		17	Sankt Petrus war ein Fels? 0:29		29	Falstafferei, lass' dich sehen!, WoO 184, Hess 262 (1823) (Text: Ludwig van Beethoven)	1:28	40	Freu dich des Lebens, WoO 195 (1825) (Text: Johann Martin Usteri, 1763–1827)	0:43
7	Kurz ist der Schmerz, WoO 163 (1813) (Text: Friedrich von Schiller, 1759–1805)	1:06		18	Bernardus war ein Sankt? 0:56					41	Es muss sein!, WoO 196, Hess 270 (1826) (Text: Ludwig van Beethoven)	0:55
8	Brauchle, Linke, WoO 167, Hess 249 (probably 1815) (Text: Ludwig van Beethoven)	0:38		19	Bester Magistrat, Ihr friert!, WoO 177, Hess 257 (c. 1820) (Text: Ludwig van Beethoven)	0:51	30	Edel sei der Mensch, hilfreich und gut, WoO 185 (1823) (Text: Johann Wolfgang von Goethe, 1749–1832)	2:22	42	Da ist das Werk, WoO 197, Hess 271 (before September 1826) (Text: Ludwig van Beethoven)	0:53
9	Das Schweigen, WoO 168, No. 1 (1816) (Text: Johann Gottfried Herder, 1744–1803)	1:22		20	Glück, Glück zum neuen Jahr!, WoO 176 (1819) (Text: Ludwig van Beethoven)	1:01	31	Te solo adoro, WoO 186 (1824) (Text: Pietro Metastasio, 1698–1782)	0:50	43	Wir irren allesamt, WoO 198, Hess 280 (1826) (Text: probably by Georg Christoph Lichtenberg, 1742–1799)	0:46
10	Das Reden, WoO 168, No. 2 (1815–16) (Text: Anonymous)	1:36		21	Signor Abate!, WoO 178 (c. 1820) (arr. T. Holmes for choir and piano)* (Text: Ludwig van Beethoven)	1:39	32	Schwenke dich ohne Schwänke!, WoO 187 (1824) (Text: Ludwig van Beethoven)	1:03	44	Ich bin der Herr von zu, WoO 199, Hess 281 (1814) (Text: Ludwig van Beethoven)	0:46
11	Ich küsse Sie, WoO 169, Hess 250 (1816) (arr. T. Holmes, b. 1965, for voice and choir)* (Text: Ludwig van Beethoven)	0:58		22	Seiner Kaiserlichen Hoheit! – Alles Gute, alles Schöne, WoO 179 (1819) (Text: Ludwig van Beethoven)	1:34	33	Gott ist eine feste Burg, WoO 188, Hess 265 (1825) (Text: Ludwig van Beethoven)	0:32	45	Ich bin bereit! – Amen, WoO 201, Hess 282 (after May 1818) (arr. T. Holmes for choir)* (Text: Ludwig van Beethoven)	0:38
12	Ars longa, vita brevis, WoO 170, Hess 251 (1816) (arr. T. Holmes for choir)* (Text: taken from the beginning of the <i>Aphorisms</i> by Hippocrates, 460–370 BC)	0:58		23	Hoffmann, sei ja kein Hofmann, WoO 180 (1820) (Text: Ludwig van Beethoven)	0:52	34	Doktor sperrt das Tor dem Tod, WoO 189, Hess 266 (1825) (Text: Ludwig van Beethoven)	1:06	46	Das Schöne zum Guten, WoO 202, Hess 283 (1823) (Text: Friedrich von Matthiisson, 1761–1831)	0:23

⁴⁷ Das Schöne zu dem Guten, WoO 203, Hess 272 (1825) (Text: Friedrich von Matthisson)	0:22	⁵¹ Te solo adoro, Hess 264 (sketch of WoO 186) (probably 1824 or earlier) (Text: Pietro Metastasio)	0:45
Karl HOLZ (1799–1858) ⁴⁸ Holz geigt die Quartette so (attrib. to L. van Beethoven as <i>WoO 204, Hess 284</i>) (1825) (Text: Ignaz Franz Castelli, 1781–1862)	0:30	⁵² Herr Graf, ich komme zu fragen, WoO 221, Hess 276 (1797) (arr. T. Holmes for choir and piano)* (Text: Ludwig van Beethoven)	1:50
Ludwig van BEETHOVEN ⁴⁹ Languisco e moro, Hess 229 (arr. from J. Mattheson's <i>Der vollkommene Capellmeister, Part III Chapter 14: Ungezwungener Gebrauch der übermässigen None</i> for 2 voices) (1803) (Text: Anonymous)	0:40	⁵³ Esel aller Esel, WoO 227, Hess 277 (1826) (Text: Ludwig van Beethoven)	0:36
		⁵⁴ Kurz ist der Schmerz, WoO 166 (1815) (Text: Friedrich von Schiller)	1:30
⁵⁰ Te solo adoro, Hess 263 (sketch of WoO 186) (probably 1824 or earlier) (Text: Pietro Metastasio)	0:45	⁵⁵ Canon in G major, WoO 160, No. 1, Hess 247 'O care selve' (1795)	1:15
		⁵⁶ Canon in C major, WoO 160, No. 2, Hess 248 (1795)	1:14

*** WORLD PREMIERE RECORDING**

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³³ ³⁵ ³⁷–³⁹ ⁴²–⁴⁴ ⁴⁶ ⁴⁷ ⁵⁰ ⁵¹, 10 March 2019 ¹ ² ⁴ ⁶ ¹¹ ¹⁹ ²² ³¹ ³⁶ ⁴⁰ ⁴⁵ ⁴⁸ ⁵² ⁵³, 19 March 2019 ⁵⁵ ⁵⁶ and 20 March 2019 ⁵⁴
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Ludwig van Beethoven (1770–1827)

Canons and Musical Jokes

Born in Bonn in 1770, Ludwig van Beethoven was the eldest son of a singer in the musical establishment of the Archbishop-Elector of Cologne and grandson of the Archbishop's former Kapellmeister, whose name he took. The household was not a happy one. Beethoven's father became increasingly inadequate both as a singer and as a father and husband, with his wife always ready to draw invidious comparisons between him and his own father. Beethoven, however, was trained as a musician, however erratically, and duly entered the service of the Archbishop, serving as an organist and a string player in the archiepiscopal orchestra. He was already winning some distinction in Bonn when, in 1787, he was first sent to Vienna, to study with Mozart. The illness of his mother forced an early return from this venture and her subsequent death left him with responsibility for his younger brothers, in view of his father's domestic and professional failures. In 1792 Beethoven was sent once more to Vienna, now to study with Haydn, whom he had met in Bonn.

Beethoven's early career in Vienna was helped very considerably by the circumstances of his move there. The Archbishop was a son of the Empress Maria Theresa, and there were introductions to leading members of society in the Imperial capital. Here, Beethoven was able to establish an early position for himself as a pianist of remarkable ability, coupled with a clear genius in the necessarily related arts of improvisation and composition. He claimed to have learnt little from Haydn, but chose rather to develop his skills in counterpoint with Johann Georg Albrechtsberger. He studied Italian word-setting with the court Kapellmeister, Antonio Salieri, and the violin with his younger contemporary, Ignaz Schuppanzigh.

The onset of deafness at the turn of the century seemed an irony of fate. It led Beethoven gradually away from a career as a virtuoso performer and into an area of composition where he was able to make remarkable changes and extensions of existing practice. Deafness tended to accentuate his eccentricities and paranoia, which became extreme as time went on. His personal life was complicated by the care he assumed for the son of one of his two brothers, whose mother's influence he tried to combat. His aural disability, however, allowed him to develop his gifts for counterpoint. He continued to revolutionise forms inherited from his predecessors, notably Haydn and Mozart, expanding these almost to bursting point, and introducing innovation after innovation as he grew older. He died in 1827, his death the occasion of public mourning in Vienna. His posthumous influence as a composer was incalculable, opening vistas that suggested new paths, whether in the music dramas of Wagner, the symphonic poems of Liszt or the Classicism of Brahms.

Beethoven's compositions include a number of canons, early exercises in counterpoint, followed by maturer jokes and *jeux d'esprit*. For the composer Hummel, in 1816, he provided a two-part canon, *Ars longa, vita brevis*, and in 1823 for Count Moritz Lichnowsky a four-voice *Bester Herr Graf, Sie sind ein Schaf!* ('Best Herr Count, you are a fool'), written in the Golden Pear tavern, in response to Lichnowsky's efforts to put Beethoven's affairs in order. The last canons were written in 1826, with a final puzzle canon *Wir irren allesamt nur jeder irret anderst* ('We all err, only each in a different way'), written to Baron Karl Holz, who helped Beethoven during his last illness.

Keith Anderson

❶ **Lob auf den dicken Schuppanzigh, WoO 100, Hess 278** (1801) ('Praise to the fat Schuppanzigh')

(Text: Ludwig van Beethoven)
(Three voices [T, B, B] and chorus)

Schuppanzigh ist ein Lump.
Wer kennt ihn nicht,
den dicken Saueremagen,
den aufgeblasnen Eselskopf?
O Lump Schuppanzigh,
o Esel Schuppanzigh,
wir stimmen alle ein,
du bist der größte Esel,
o Esel, hi hi ha.

Schuppanzigh is a rascal
Who knows him not,
the fat sour-belly
the conceited donkey-head?
Oh rascal Schuppanzigh
Oh donkey Schuppanzigh
We all agree
that you are the biggest donkey
Oh donkey, ha ha ha

This song makes fun of the increasingly corpulent violinist, Ignaz Schuppanzigh, who gave Beethoven violin lessons and led the first performances of many of Beethoven's compositions, including the late string quartets.

❷ **Graf, Graf, liebster Graf, WoO 101, Hess 279** (Autumn, 1802?)

(Text: Ludwig van Beethoven)
(Musical joke, three voices)

Graf, Graf, liebster Graf,
bestes Schaf!

Count, Count, dear Count,
best sheep!

As written in a letter to his friend, Count Nikolaus Zmeskall von Domanovec.

❸ **Im Arm der Liebe ruht sich's wohl, WoO 159** (1795?)

(Text: Hermann Wilhelm Franz Ueltzen, 1759–1808)
(Canon, three voices)

Im Arm der Liebe ruht sich's wohl,
Im Schoss der Erde ruht sich's wohl,
Wo es auch sei, das ist dem Müden einerlei.

In love's arm one rests well,
In the earth's bosom one rests well,
Wherever it may be, it is the same for the weary.

Perhaps an exercise for his counterpoint teacher, Albrechtsberger.

❹ **Ewig dein, WoO 161** (probably 1810)

(Text: Ludwig van Beethoven)
(Canon, three voices)

Ewig dein

Ever yours

❺ **Freundschaft ist die Quelle wahrer Glückseligkeit, WoO 164** (1814)

(Text: Ludwig van Beethoven)
(Canon, three voices)

Freundschaft ist die Quelle wahrer Glückseligkeit

Friendship is the source of true happiness

❻ **Glück zum neuen Jahr!, WoO 165** (31 December 1819)

(Text: probably Ludwig van Beethoven)
(Free canon, four voices)

Glück zum neuen Jahr!

Happy New Year!

Written for Baron Pasqualati, Beethoven's landlord in Vienna for over ten years.

❼ **Kurz ist der Schmerz, WoO 163** (23 November 1813)

(Text: Friedrich von Schiller, 1759–1805)
(Canon, three voices)

Kurz ist der Schmerz und ewig die Freude

Brief is the pain and lasting the joy

The text is taken from Schiller's *Jungfrau von Orleans* ('The Maid of Orleans'). The work was written for Beethoven's pupil, Johann Friedrich Naue. The same text was used in 1815 in canon *WoO 166* for Spohr.

❽ **Brauchle, Linke, WoO 167, Hess 249** (probably 1815)

(Text: Ludwig van Beethoven)
(Canon, two or four voices [this album features the version for four voices])

Written for Joseph Xaver Brauchle and Joseph Linke, music teachers to the children of Countess Erdödy.

❾ **Das Schweigen, WoO 168, No. 1** (24 January 1816)

(Text: Johann Gottfried Herder, 1744–1803)
(Puzzle canon)

Lerne Schweigen, o Freund,
dem Silber gleicht die Rede,
aber zu rechter Zeit schweigen, ist lauterer Gold

Learn to be silent, friend,
for speech is like silver,
but silence at the right time is pure gold

Written for the English musician Charles Neate, who spent the summer and winter of 1815 in Vienna and in Unterdöbling, often in Beethoven's company.

10 Das Reden, WoO 168, No. 2 (1815–16)

(Text: Anonymous)
(Puzzle canon)

*Rede, wenn's um einen Freund dir gilt.
Rede, einer Schönen Schönes zu sagen.*

*Speak when you care for a friend.
Speak to say something beautiful to a beauty.*

Written for Charles Neate.

11 Ich küsse Sie, WoO 169, Hess 250 (6 January 1816)

(Text: Ludwig van Beethoven)
(Puzzle canon, two voices [arranged for voice and choir])

*Ich küsse Sie, drücke Sie an mein Herz!
Ich der Hauptmann, der Hauptmann*

*I kiss you, press you to my heart!
I am the captain, the captain*

Written in a letter to the singer Anna Milder-Hauptmann, thanking her for her performances of *Fidelio* and proposing further collaboration.

12 Ars longa, vita brevis, WoO 170, Hess 251 (1816)

(Text: taken from the beginning of the *Aphorisms* by Hippocrates, 460–370 BC)
(Canon, two voices [arranged for choir])

Ars longa, vita brevis

Art is long, life short

Written for Johann Nepomuk Hummel.

13 Michael HAYDN (1737–1806): **Glück fehl' dir vor allem, MH 582** (1795)

(attrib. to L. van Beethoven as *WoO 171, Hess 252*, 1817)
(Text: Anonymous)
(Canon, four voices)

*Glück fehl' dir vor allem,
Gesundheit auch niemalsen*

*Above all may you lack
happiness and health in no way*

A birthday greeting, attributed to Michael Haydn.

14 Ich bitt' dich, schreib' mir die Es-Scala auf, WoO 172 (1818?)

(Text: probably Ludwig van Beethoven)
(Canon, three voices)

Ich bitt' dich, schreib' mir die Es-Scala auf

Please write out for me the scale of E flat

The work was written for Vincent Haruschka, cellist and on the governing body of the Gesellschaft der Musikfreunde, negotiating with Beethoven for a major composition.

15 Hol Euch der Teufel! B'hüt' Euch Gott!, WoO 173, Hess 253 (1819)

(Text: Ludwig van Beethoven)
(Infinite canon)

Hol Euch der Teufel! B'hüt' Euch Gott!

The Devil take you! God guard you!

Written for the publisher Sigmund Anton Steiner and for Schuppanzigh.

16 Glaube und hoffe, WoO 174 (21 September 1819)

(Text: Ludwig van Beethoven)
(Not in canon, four voices)

Glaube und Hoffe!

Faith and Hope!

Written for Maurice Schlesinger, publisher.

17–18 Sankt Petrus war ein Fels? – Bernardus war ein Sankt?, WoO 175, Hess 255 (1819/20)

(Text: Ludwig van Beethoven)
(Puzzle canon, four voices)

*Sankt Petrus war ein Fels? –
Bernardus war ein Sankt?*

*St Peter was a rock? –
Bernard was a Saint?*

Text from a letter to Carl Peters, for Carl Peters and Carl Bernard.

19 Bester Magistrat, Ihr friert!, WoO 177, Hess 257 (c. 1820)

(Text: Ludwig van Beethoven)
(Musical joke, four voices, with cello/double bass [on this album cello is used])

Bester Magistrat, Ihr friert!

Dear Magistrate, you are freezing!

Presumably written at a time when Beethoven was involved with legal disputes over the guardianship of his nephew.

20 Glück, Glück zum neuen Jahr!, WoO 176 (19 December 1819)

(Text: Ludwig van Beethoven)
(*Canon, three voices*)

Glück zum neuen Jahr!

Happy New Year!

A New Year greeting to Countess Erdödy.

21 Signor Abate!, WoO 178 (c. 1820)

(Text: Ludwig van Beethoven)
(*Canon, three voices [arranged for choir and piano]*)

*Signor Abate! io sono ammalato
Santo Padre! vieni e datemi la benedizione
Hol' Sie der Teufel, wenn Sie nicht kommen!*

*Sir Priest! I am ill
Holy Father! Come and bless me
Damn you, if you don't come!*

This was perhaps written for the Abbé Stadler.

22 Seiner Kaiserlichen Hoheit! – Alles Gute, alles Schöne, WoO 179 (December 1819)

(Text: Ludwig van Beethoven)
(*Canon, four voices*)

*Seiner Kaiserlichen Hoheit!
den Erzherzog Rudolph!
dem geistlichen Fürsten!
Alles Gute! Alles Schöne!*

*To His Imperial Highness!
To Archduke Rudolph!
To the Church Prince!
All good wishes!*

New Year greetings to Archduke Rudolph.

23 Hoffmann, sei ja kein Hofmann, WoO 180 (1820)

(Text: Ludwig van Beethoven)
(*Canon, two voices*)

*Hoffmann, sei ja kein Hofmann
nein, nein, nein, ich heisse Hofmann
und bin kein Hoffmann*

*Hoffmann, not Hofmann
No, no, no, my name is Hofmann,
not Hoffmann*

Pun on the name of E.T.A. Hoffmann.

24 Gedenket heute an Baden!, WoO 181, No. 1 (1822)

(Text: Ludwig van Beethoven)
(*Canon, four voices*)

Gedenket heute an Baden!

Remembering Baden today!

25 Gehabt euch wohl, WoO 181, No. 2, Hess 258 (1822)

(Text: Ludwig van Beethoven)
(*Canon, three voices*)

Gehabt euch wohl

Farewell

26 Tugend ist kein leerer Name, WoO 181, No. 3, Hess 259 (1822)

(Text: Ludwig van Beethoven)
(*Canon, three voices*)

Tugend ist kein leerer Name

Virtue is no empty name

27 O Tobias!, WoO 182 (16 September 1821)

(Text: Ludwig van Beethoven)
(*Canon, three voices*)

O Tobias! Dominus Haslinger o! o! o!

O Tobias! Master Haslinger, O! O! O!

The text is taken from a letter to the publisher, Haslinger.

28 Bester Herr Graf, Sie sind ein Schaf!, WoO 183, Hess 261 (20 February 1823)

(Text: Ludwig van Beethoven)
(*Canon, four voices*)

Bester Herr Graf! Sie sind ein Schaf!

Dear Count, you are a sheep!

Written for Moritz Count Lichnowsky.

29 Falstafferel, lass' dich sehen!, WoO 184, Hess 262 (26 April 1823)

(Text: Ludwig van Beethoven)
(*Canon, five voices*)

Falstafferel, lass dich sehen!

Little Falstaff, let us see you!

The text is taken from a letter to Schuppanzigh.

90 Edel sei der Mensch, hilfreich und gut, WoO 185 (1823)

(Text: Johann Wolfgang von Goethe, 1749–1832)

(Canon, six voices)

Edel sei der Mensch, hilfreich und gut, ja gut

Noble is man, helpful and good, yes good

Written for Louis Schlösser, violinist and composer, who met Beethoven in 1822.

91 Te solo adoro, WoO 186 (2 June 1824)

(Text: Pietro Metastasio, 1698–1782)

(Canon, two voices)

*Te solo adoro, mente infinita,
fonte di vita e di verità*

*I alone love you, infinite spirit,
source of life and truth*

The text is taken from Metastasio's *La Betulia liberata*.

92 Schwenke dich ohne Schwänke!, WoO 187 (November 1824)

(Text: Ludwig van Beethoven)

(Canon, four voices)

Schwenke dich ohne Schwänke!

Pivot without shaking!

A pun on the name of Carl Schwencke, composer and pianist.

93 Gott ist eine feste Burg, WoO 188, Hess 265 (12 January 1825)

(Text: Ludwig van Beethoven)

(Puzzle canon, two voices)

Gott ist eine feste Burg

God is a firm stronghold

Written for Colonel von Düsterlohe.

94 Doktor sperrt das Tor dem Tod, WoO 189, Hess 266 (13 May 1825)

(Text: Ludwig van Beethoven)

(Canon, four voices)

*Doktor sperrt das Tor dem Tod,
Note hilft euch aus der Not.*

*Doctor closes the door to death,
Notes help us out of pain.*

Written for Beethoven's physician, Dr Anton Braunhofer, a homeopathic doctor.

95 Ich war hier, Doktor, ich war hier, WoO 190, Hess 267 (4 June 1825)

(Text: Ludwig van Beethoven)

(Puzzle canon, two voices)

Ich war hier, Doktor, ich war hier

I was here, Doctor, I was here

Also written for Dr Anton Braunhofer.

96 Kühl, nicht lau, WoO 191 (After 2 September 1825)

(Text: Ludwig van Beethoven)

(Canon, three voices)

Kühl, nicht lau

Cold, not warm

A pun on the name of Friedrich Kuhlau, a Danish flautist and composer, written after a convivial evening.

97 Ars longa, vita brevis, WoO 192, Hess 268 (16 September 1825)

(Text: Hippocrates)

(Puzzle canon, four voices)

This work, also using the text 'Ars longa, vita brevis' ('Art is long, life short') was written for Sir George Smart, English conductor, who was representing the Royal Philharmonic Society.

98 Ars longa, vita brevis, WoO 193, Hess 269 (possibly 1825)

(Text: Hippocrates)

(Puzzle canon)

99 Si non per portas, WoO 194 (26 September 1825)

(Text: Ludwig van Beethoven)

(Puzzle canon, two voices)

Si non per portas, per muros

If not through the doors, through the walls

Written for Maurice Schlesinger.

100 Freu dich des Lebens, WoO 195 (16 December 1825)

(Text: Johann Martin Usteri, 1763–1827)

(Canon, two voices)

Freu Dich des Lebens

Enjoy life

Written for Theodore Molt, a visitor from Canada.

41 **Es muss sein!, WoO 196, Hess 270** (August 1826)
(Text: Ludwig van Beethoven)
(*Canon, four voices*)

*Es muss sein, ja!
Heraus mit dem Beutel!*

*It must be, yes!
Out with the bag!*

Ignaz Dembscher asked Beethoven for parts for the *Op. 130 Quartet*. His question, to which the answer was affirmative, provided a motif in the last of Beethoven's quartets, *Op. 135*.

42 **Da ist das Werk, WoO 197, Hess 271** (Before 5 September 1826)
(Text: Ludwig van Beethoven)
(*Canon, five voices*)

*Da ist das Werk.
Sorgt um das Geld, sorgt!
Zwölf Dukaten!*

*There's the work.
Take care of the money!
Twelve ducats!*

A sung reference to the giving of the four-hand version of the *Grosse Fuge* to his friend Holz, for delivery to the publisher, and to receive payment for it.

43 **Wir irren allesamt, WoO 198, Hess 280** (3 December 1826)
(Text: probably Georg Christoph Lichtenberg, 1742–1799)
(*Musical joke (Puzzle canon?), two voices*)

Wir irren allesamt, nur jeder irret anders

We all go astray, only each in his own way

Taken from a letter to Karl Holz.

44 **Ich bin der Herr von zu, WoO 199, Hess 281** (1814)
(Text: Ludwig van Beethoven)
(*Musical joke, two or three voices [this album features version for two voices]*)

*Ich bin der Herr von Zu;
Du bist der Herr von Von*

*I am the man for you;
you are the man for me*

Written to Archduke Rudolph, c. November 1814.

45 **Ich bin bereit! – Amen, WoO 201, Hess 282** (after May 1818)
(Text: Ludwig van Beethoven)
(*Canon, two voices [arranged for choir]*)

Ich bin bereit! Ich bin bereit!

I am ready! I am ready!

The text is taken from a letter to Vincenz Haruschka in reply to a request from the Gesellschaft der Musikfreunde for a major work for the Society.

46 **Das Schöne zum Guten, WoO 202, Hess 283** (27 September 1823)
(Text: Friedrich von Matthiisson, 1761–1831)
(*Not a canon*)

Das Schöne zu dem Guten

Beauty to the good

Written for pianist Marie Pachler-Koschak.

47 **Das Schöne zu dem Guten, WoO 203, Hess 272** (3 May 1825)
(Text: Friedrich von Matthiisson)
(*Puzzle Canon*)

Das Schöne zu dem Guten

Beauty to the good

This version was written for Ludwig Rellstab, poet and writer on music.

48 **Karl HOLZ** (1799–1858): **Holz geigt die Quartette so** (attrib. to L. van Beethoven as *WoO 204, Hess 284*)
(End of September 1825)
(Text: Ignaz Franz Castelli, 1781–1862)
(*Musical joke, one voice*)

*Holz, Holz, geigt die Quartette so,
als ob sie Kraut eintreten*

*Holz, Holz plays the quartet
as if he were stamping on a cabbage*

A joke by Beethoven's nephew, Karl.

49 **Languisco e moro, Hess 229** (arr. from J. Mattheson's *Der vollkommene Capellmeister, Part III Chapter 14: Ungezwungener Gebrauch der übermässigen None* for 2 voices) (1803)
(Text: Anonymous)
(*Italian word setting, formerly WoO 99*)

*Laguisco e moro
per te mio ben ch'adoro.*

*I languish and I die
for you, my love, whom I adore.*

50–51 **Te solo adoro, Hess 263–264** (probably 1824 or earlier)
(Text: Pietro Metastasio)
Puzzle canons, two voices

*Te solo adoro, mente infinita,
fonte di vita e di verità*

*I alone love you, infinite spirit,
source of life and truth*

The text is from Metastasio's *La Betulia liberata*. The work was written for Carlo Soliva, a Swiss-Italian composer.

52 **Herr Graf, ich komme zu fragen, WoO 221, Hess 276** (1797)
(Text: Ludwig van Beethoven)
(Canon, three voices [arranged for choir and piano])

*Herr Graf, ich komme zu fragen,
wie Sie sich befinden
ob Sie recht gut geschlafen und angenehm geträumt,
oder ob Ihnen nichts betrübliches passiert ist.*

*Sir Count, I come to ask
how you are
if you have slept quite well and dreamed pleasantly,
or if nothing deplorable has happened to you.*

To Nikolaus Zmeskall von Domanovecz.

53 **Esel aller Esel, WoO 227, Hess 277** (1826)
(Text: Ludwig van Beethoven)
(Canon, three voices)

Esel aller Esel Hi Ha

Ass to end all asses, heehaw!

Presumably for Schuppanzigh.

54 **Kurz ist der Schmerz, WoO 166** (3 March 1815)
(Text: Friedrich von Schiller)
(Canon, three voices)

*Kurz ist der Schmerz
und ewig die Freude*

*Brief is the pain
and lasting the joy.*

The text is from Schiller's *Jungfrau von Orleans*. This is the second version, written for Spohr.

55 **Canon in G major, WoO 160, No. 1, Hess 247 'O care selve'** (1795)
(Canon, four voices [instrumental version])
(Without text)

56 **Canon in C major, WoO 160, No. 2, Hess 248** (1795)
Canon, three voices [instrumental version]
(Without text)

Ensemble Tamanial



Clockwise from top left: Tabea Gerstgrasser, Marianne Prenner, Alex Gazda, Nicolas Frémy

Ensemble Tamanial is an a cappella quartet based in Vienna, Austria. The quartet comprises Tabea Gerstgrasser, soprano and Marianne Prenner, mezzo-soprano, both of whom are from Austria, French tenor Nicolas Frémy, and Alex Gazda, baritone, who is originally from the United States. Having previously worked together on other projects within larger ensembles, the young singers have relished the challenges of the more intimate setting of Ensemble Tamanial. The ensemble was established to provide a place in which to grow and learn as musicians through undertaking soloist responsibility across a wide variety of musical styles, including Renaissance, Classical, Romantic and also in contemporary works. A high standard of musical excellence as an ensemble is as much of central interest to the singers as accomplishing individual vocal goals. The singers also pursue individual musical endeavours throughout Europe and the United States. For these Beethoven recordings the ensemble have been working closely with Thomas Holmes as their musical director and wish to express their deep gratitude.

Cantus Novus Wien



Viennese chamber choir Cantus Novus Wien draws on an extensive repertoire of Baroque, Classical, and contemporary music, including a cappella choral music, oratorios by Handel and Haydn, and requiems by Mozart, Brahms, Verdi, and Fauré. Contemporary music is one of the choir's focal points, including regular world premieres of commissioned pieces. The clear and warm timbre of the choir is also influenced by 21st century composers such as Eric Whitacre, Paul Mealor, Morten Lauridsen, and Ola Gjeilo. Named as Choir of the Year by Chorforum Wien in 2018, the ensemble regularly collaborates with choirs and composers from Sweden, Finland, the UK and Switzerland. It is also a frequent guest at major concert series. In 2018, Cantus Novus Wien made its debut at the Wiener Musikverein at the invitation of the Gesellschaft der Musikfreunde, performing Mahler's *Symphony No. 2*. In 2019, the choir was invited to perform at *Hollywood in Vienna*, a symphonic gala concert celebrating classic and current masterpieces of film music in the prestigious Wiener Konzerthaus. In 2020, Cantus Novus Wien will appear at the Festival of St Stephen's Cathedral, Vienna, celebrating the consecration of its new Rieger Cathedral Organ. The choir has been conducted by Thomas Holmes since 2001.

Thomas Holmes



Thomas Holmes has conducted Cantus Novus Wien since 2001. At the age of five, he started to learn the violin, and received his first piano lessons as a member of the Vienna Boys Choir. He continued his studies in Church Music at the Universität für Musik und darstellende Kunst Wien, with an emphasis on choral conducting, organ, liturgical organ improvisation, Gregorian chant and music education. For many years, Holmes was a singer in the Arnold Schoenberg Choir, as well as organist and harpsichordist of the Vindobona Baroque Ensemble. From 1994 to 2005 he was artistic leader of the Gregorian Chant Schola of the Vienna Imperial Chapel. He has also worked as recording manager of choral music and Gregorian chant for Philips Classics among others, and has taken part in both national and international concerts, as well as in audio recordings as a singer, pianist and choirmaster. Furthermore, he has served as a professor at the Konservatorium für Kirchenmusik der Erzdiözese Wien. Holmes is a lecturer on choral conducting and Gregorian chant, and regularly hosts radio programmes dedicated to sacred music.

One of the least explored areas of Beethoven's compositions is the miscellaneous sequence of canons, early exercises in counterpoint, mature jokes and *jeux d'esprit* that he wrote over many years. He composed a two-part canon for the composer Hummel in 1816 and in 1823 one for four voices (written in a tavern) for Count Lichnowsky. He also wrote birthday and Christmas greetings for colleagues and friends, and songs that punned on recipients' names or poked fun at them.

Ludwig van
BEETHOVEN
(1770–1827)

Canons and Musical Jokes

Claudia Schlemmer, Soprano

Stefan Tauber, Tenor

Martin Weiser, Franz Schneckentleitner, Bass

Luka Kusztrich, Benjamin Lichtenegger,

Lara Kusztrich, Dominik Hellsberg, Violin

Wolfgang Däuble, Cello

Ensemble Tamanial

Tabea Gerstgrasser, Soprano • Marianne Prenner, Mezzo-soprano

Nicolas Frémy, Tenor • Alex Gazda, Baritone

Cantus Novus Wien

Thomas Holmes, Musical Director and Piano

INCLUDES WORLD PREMIERE RECORDINGS

A detailed track list along with full recording and publishing details can be found inside the booklet.
The German and Italian sung texts and English translations are included in the booklet,
and may also be accessed at www.naxos.com/libretti/574176.htm • Recorded at 4tune audio productions,
Vienna, Austria • Producer: Johannes Kernmayer • Recording supervisor: Ivan Paley
Engineer and editor: Martin Klebahn • Booklet notes: Keith Anderson
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