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Prologue

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II

In his letter of 4 May 1819, Ludwig van Beethoven made personal contact with Ljubljana and its rich musical life with an ancient tradition dating well back to the Middle Ages. He expressed warm thanks for the diploma granted upon his election as an honorary member of the *Philharmonic Society* in Ljubljana, which he had received on 15 March the same year in Vienna as the then most famous living composer. In Ljubljana, his works had until then been performed with a zeal almost similar to that in the composer's hometown, Vienna. Therefore, it was not the flattering of the composer's name that was in the foreground, but a wish to confirm, in a personal way, a more robust bond with the composer and, most of all, the course of the musical style of which Beethoven was the leading bearer. They had immediately perceived the boundary in European, better yet, world musical history, represented by the Viennese classical music of Haydn, Mozart, and Beethoven, and also evaluated it interpretively in the capital of a small province, and an even smaller nation prevented by destiny and other forces from living together, in a single political entity. Aside from their duties as subjects, Slovenes were also acknowledged specific language and citizen rights by the Habsburg monarchy, but denied the status of a 'historical nation'. Organisationally and socio-politically, the Slovenian territory remained divided into provincial units; one part – Prekmurje – even belonged to the Hungarian part of the monarchy. The culture – mostly language and music – has since ancient times been practically the only cohesive element of identity among Slovenes: a nation small in numbers must count on arguments essentially different from the sword and

physical strength. The phenomena of geniuses, too, although comparable percentage-wise due to small numerical size, are predictably rarer. Therefore, an instinctive drive for curiosity and fertilisation with knowledge and innovations fits this context, along with the desire to also independently contribute something into this joint repository of humanity. Alongside this, it is natural that patriotism almost self-evidently goes hand-in-hand with an inquisitive cosmopolitanism.

It was in such a context that Beethoven's Sixth Symphony in F major, opus 68 – 'Pastoral', appeared in Ljubljana. It is presumed that this authorised manuscript transcript with Beethoven's annotations is the same work that the composer mentioned in a letter of gratitude while promising, as proof of his ability to appreciate the honouring of his naming, to send to the Philharmonic Society 'through the mentioned sir magistrate councillor Tuscher a work of his, yet unpublished'. Since the Pastoral score was printed in 1826 but had been performed earlier in Ljubljana, and, as this symphonic work is, among Beethoven's manuscripts, the composer's only musical manuscript present in Ljubljana since then, the presumption is firmly grounded for these reasons. Other written testimonies have been mislaid, or even destroyed in fatal historical shifts over the centuries.

The wish to make this notable symphony by Beethoven available to the broader artistic and scientific public is one of the principal motives for the scientific critical edition of this precious source, kept by the National and University Library (NUK) in Ljubljana. Thus, the edition stands side by side with Beethoven's manuscript and the first authorised but heavily damaged and, therefore, in the substantial part unreadable

transcript of the symphony kept in the composer's birth city of Bonn, and other documents concerning this symphony. Apart from the desire to present to the public an integral and legible manuscript of Beethoven's 'Pastoral', which is also significant due to the composer's authorisation and autographic annotations, the edition simultaneously carries out its duty toward the joint European cultural treasury, an obligation to the common good in united Europe.

A direct incentive, however, was the mentioned 200th anniversary of the composer's personal contact with Ljubljana, which the Academy of Music of the University of Ljubljana wanted to separately commemorate with a concert performed by its symphony orchestra, as well as a printed scientific critical edition of this manuscript. With this, young musicians are to be offered a materially tangible contact with this famous conductor whom they encounter in numerous manners in their academic music studies. In peculiar shifts of history, the manuscript even dwelled under the roof of the Academy of Music for a while, until delivered to its current, safer keeping in the Music Collection of the National and University Library. A precious scientific and critical edition aspires first to be a living contact with conductor Ludwig van Beethoven, but will also become a gift upon special awards to those who prove themselves more expressively in musical performance or musicology. Those joining this project, either as partners of this edition (Academy of Music, National and University Library, University of Primorska), or as its generous patrons (Goričane Paper Mill, Medvode, among others), will also act similarly. Without them, the Academy of Music of the University of Ljubljana would not have been able to produce this edition.

In publishing this manuscript source, apart from the initiator and executor of the edition – the Academy of Music of the University of Ljubljana – it is especially necessary to point to the National and University Library in Ljubljana which – as the current keeper of the manuscript – generously made high-resolution scans available. This contribution forms – together with another five chapters – the central and crucial physical core of this edition. Five academic contributions merely offer a broader scientific and critical comprehensive framework, in-

troducing readers to understanding Beethoven's 'Ljubljana' manuscript. The contribution of Ph.D. Jernej Weiss focuses on the formative and content outlines of Symphony no. 6 in F major, op. 68 – 'Pastoral', its installation, and the composer's, in broader time-and-social space, but also simultaneously in the narrower musical environment of the then Ljubljana, especially the Philharmonic Society and Beethoven's honorary membership of it. Particular attention is dedicated to the perplexing question of the manuscript score's arrival in Ljubljana.

Also partially related to this question is the second chapter by Ph.D. Alenka Bagarič, containing a precise codicological description of the Ljubljana authorised manuscript of the Pastoral, a description of various activity, shown by the annotations – especially those in Beethoven's own hand – on the sides of the manuscript at its formation and later, and different signs of also physical interventions into the score itself (e.g., trimming of the book block into the quick edge), made to the manuscript during changing of owners. A fortunate fact, however, is that the Ljubljana manuscript of the 'Pastoral' is exceptionally clear and legible in its musical part, including Beethoven's annotations in the score and on its margins. Compared to the first substantially damaged authorised transcript (Bonn), it is precisely the Ljubljana one that becomes a precious ground for current and future research.

Therefore, the codicological description is somewhat obviously followed by two chapters that delve with musical insight into the peculiarities and interpretative value of the 'Ljubljana' copy of Beethoven's Sixth Symphony. Uroš Lajovic, conductor, composer, and long-term professor of conducting at the University of Music and Performing Arts in Vienna, summarised in both chapters his insights and realisations collected over the in-depth reading of the manuscript in decades of direct contact with this score and Beethoven's music in general. In his findings, he raised some new questions that will have to be considered in future 'first-hand' (i.e., original text) editions, with a special emphasis on contemporary demands 'for a most authentic interpretation of the music text' (Lajovic).

None of the five contributions to this edition aim to limit the discussion but are rather written in the unambiguous desire to open ques-

tions in a way that they challenge scientific discussion in the direction in which further questions and answers are possible, certainly in a manner befitting every science. In examining this particular manuscript (due to its age, uniqueness and rarity, as well as its symbolic meaning), a scientist may wish or even need to apply forensic methods. For the field of musicology, using a non-invasive research method, in this case, would indeed make sense, as known by historiography in colour and chemical analysis of inks in manuscripts, or by art history in the analysis of the layers at the formation of paintings. Similarly, in the field of musicological research, for example, precisely in the case of all three manuscript scores of the 'Pastoral' – Beethoven's autograph and the first (Bonn) and second authorised transcript (Ljubljana) – one could obtain genealogically undisputable information on what and in what sequence Beethoven actually wrote with a red pencil, and, therefore, what he meant. Namely, even small particles of paint residues, also when severely damaged over the time of two centuries, suffice for such research. This is exactly the kind of wider discussion that will also be enabled, along with a smaller number of print copies, by publication online (website of the University of Primorska Press, Digital Library of Slovenia – dLib) where the edition of this 'Ljubljana' copy of Beethoven's Sixth Symphony will also be internationally accessible to everyone under the usual Creative Commons 4.0 license terms. Providing such availability is rightfully owed to the symphony which represents, along with the Fifth Symphony, op. 67, composed at the same time, and other works by Beethoven, not only a turning point in the composer's creative evolution, but also a powerful encouragement in the emergence of a new style in world music, sloughing from classical into the Romantic period.

A considerable contribution in preparing print and online editions, as well as all editorial, design and typography work, was generously given by the new but reputable University of Primorska Press, the only university press in the Republic of Slovenia, with which the Academy of Music has been traditionally and successfully collaborating. If the donated scans from the National and University Library, and five scientific articles range in the category of transcendent properties *bonum* and

verum, the contribution of entire editorial and other work by the press qualifies in both the remaining ground categories – *pulchrum* and *unum* – since all the elements of the joint edition project were added precisely what cross-connects the individual elements among one another in a single, undivided and inter-connected entirety – in *unum*.

The connecting element – *unum* – is deliberately present in the edition at hand, and consciously firmly in foreground. In mind here are not the three directly collaborating renowned institutions (UL AG, NUK, and UP) who connected as partners work- and idea-wise in this scientific and critical edition of the manuscript source of Beethoven's Symphony op. 68. Present in the edition – aside from the mentioned – is also a considerably wider and important connecting aspect in musical-historical, musicological, interpretative, and receptive dimensions, formed by persons of different epochs, nations, and convictions. At the end of the 18th century, the main model for this were individuals from Enlightenment circles who gathered around the famous patron Žiga Zois (Japelj, Kumerdej, Linhart, Vodnik, Kopitar et al.) and triggered a new chapter in the cultural life of Ljubljana. Their influence could still be perceived decades later. The same wind also filled the sails of the *Philharmonic Society*. In 1794, it sprang from its famous predecessor by the name *Academia Phil-Harmonicorum Labaci* from 1701. The *Philharmonic Society* strongly identified itself with it the whole time. *Academia Phil-Harmonicorum Labaci* formed on the wings of the latest beats of the Platonic Academy's humanistic ideals from the times of the Renaissance and early Baroque. Specifically, it sprang from an exuberant cultural and intellectual prime that triggered itself with exceptional enthusiasm in the entire territory of central Europe at the first favourable time – a decade following the battle of Kahlenberg near Vienna (1683), when it was also evident in Ljubljana that the century-old bloody Turkish desolations were more permanently eliminated. Especially Slovenian lands, until then for centuries a victim, but at the same time a rampart for all of central Europe against Ottoman incursions of conquest, became revived anew in a mere decade. The flourishing academies were only one of the expressions of the newly awakened land, also its cultural life. In

Leges Academiae Phil – Harmonicorum Labaci of 1701, therefore, the spirit of the Platonic Academy is expectedly present with a newly revived freshness. It was cultured by all its founders who had been members of the somewhat older *Academiae Operosorum* earlier. Interesting and meaningful at the same time is the close bond of this Ljubljana academy's founders with the Roman, distinctly literary-oriented *Accademia dell'Arcadia* which appealed to the old tradition of shepherd-poets of the mythical Arcadia region in ancient Greece. Therefore, it is also interesting to follow the mental shifts within the Philharmonic Society, searching for contact with their predecessor and its ideals from 1701 on the wings of Romanticism, attracted by the glimpse in undamaged prehistoric sources. This extensive succession of ideas is proven by numerous documents, written records confirmed by sources on anniversary celebrations (including an error in the date 1702 because of only reading a single source, by Dolničar) to the end of activity in 1918 in the ruins of the First World War. It is impossible to think or believe that Beethoven could have known about all this, nor to know what was in his mind when, in his wish to stay true to written promise, he decided to send his 'Pastoral' symphony to Ljubljana, and not some different composition from the same creative period. Indeed, this is another fortunate coincidence. Be it as it may, the shifts in naming that the Philharmonic Society had been giving itself in its statutes from 1793 (*muzikalische Gesellschaft*) and others from 1801 (*philharmonische Gesellschaft*), obviously hinting the naming of its century-older predecessor *Academia Phil-Harmonicorum* from 1701, which had briefly withered before, very clearly show that the Philharmonic Society did not wish to break with the models and the ideal conception of its founders a hundred years previous.

The *Philharmonic Society* has long, until the hard parting of ideas on the wings of growing militant nationalism in the last third of the 19th century – the latter unfortunately brought to its abolishment at the end of the war in 1918 – also united in a creative cohabitation the Germans and Italians who had then been living in Ljubljana. Meaningful are numerous documented evidence and expressions of uniting collaboration

which historiography has analysed in detail, even in times of hard parting of ideas in the 19th century. In our case, plenty of elements are available to claim: music, when free of other alloys and not abused for different purposes, can not only be a joiner of mind and emotions of those who do not think alike, but also an inspirer of new creative paths. Music, in the power of its inner essence, knows very well that patriotism and cosmopolitanism are natural allies, where nationalism, abusing its own nation and their feelings for its proper and not always good purposes, is a parasite on both. The music of all times also knows this very well.

The connecting spirit remains alive, also under the new circumstances of a young state of ancient roots, which is proven by the desire and all the actively united strengths that were selflessly at work the whole time in this edition. To keep this ancient and connectively-collaborative spirit of humanism alive is the sole intent of this scientific and critical edition of the manuscript source of Beethoven's Symphony no. 6, 'Pastoral', op. 68, which arrived precisely two hundred years ago from places under Kahlenberg near Vienna, where Beethoven then resided, to Ljubljana, on the sunny side of the Julian Alps. But it also coincides with celebrations of the 100th anniversary of the first university in the Slovenian language, the University of Ljubljana, and the 80th anniversary of the naming of Academy of Music of the University of Ljubljana, all in a city that had already known higher studies long before, whereas musical interpretation and education even reaches in the Middle Ages. Jurij Slatkonja (Georg Chrysippus Carniolus Labacensis), Baltazar of Mozirje (Baltasar Prasßpergius Meerspurgensis), Jacobus Handl Gallus Carniolus, and many others, did not spring from nothing. We are all part of century-old happenings and endeavours, their fruit and successors, even in changing times brought together by values similar and greater than time, the noble and perhaps most intimate expression is music as well.

On behalf of
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