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FIFTH SYMPHONY

BY LUDWIG VAN BEETHOVEN ACCORDING TO VERSION

BY ERNST THEODOR AMADEUS HOFFMANN

**(SAGLIETTI B. LA QUINTA SINFONIA DI BEETHOVEN RECENSITA
DA E. T. A. HOFFMANN. NEL REGNO DELL'INFINITO. CON UN DIALOGO
TRA L'AUTRICE E RICCARDO MUTI. ROMA: DONZELLI EDITORE. 115 P.)**

The purpose of the article is to characterize the research of its author entitled “Beethoven’s Fifth Symphony in the version of E. T. A. Hoffmann. In the kingdom of infinity” (Saglietti B. *La quinta sinfonia di Beethoven recensita da E. T. A. Hoffmann. Nel regno dell’infinito*), published in Turin in 2020. The monograph presents new scientific works on the creative heritage by L. van Beethoven; the events having taken place after the first performance of the composer's Fifth Symphony are considered; its musicological analysis, written by E. T. A. Hoffman in 1810, is characterized; its place and role in Italian musicology are determined.

The Fifth Symphony was first performed in Vienna on December 22, 1808, this concert performance was as famous as it was unfortunate. The complexity of the piece, its insufficient rehearsal preparation, and the restraint of the audience caused a partial fiasco of the premiere. Beethoven was furious and foresaw negative reviews. Fortunately, he was wrong. Seven months later, the director of the largest German music newspaper, the “Allgemeine Musikalische Zeitung”, sent to Bamberg the edition of the symphony for piano four hands and an extensive review by E. T. A. Hoffmann, who was the first to recognize the Fifth Symphony as a masterpiece, thus determining its fate. It is his critical review that is considered one of the first reviews of music in the history, in the modern sense. But in Italy this original version was forgotten. Later, in “*Fantasiestücke in Callot’s Manier*” (1814 — first edition, 1819 — second), the review was published in an abridged form under the title “Beethoven's Instrumental Music” and translated into Italian several times.

The monograph compares Hoffmann's review with its later, abridged version of the essay, and presents the author's methodology of the first Italian annotated edition; the circle of readers to whom Hoffmann appealed is outlined, it is emphasized that the Italian scholars have long accepted the essay as a review. The essay has been translated into French and English and has been published many times in German.

Keywords: E. T. A. Hoffmann as a music critic, Beethoven’s Fifth Symphony, Reception of Beethoven’s music in 1810.

Benedetta Saglietti

LA QUINTA SINFONIA
DI BEETHOVEN
RECENSITA
DA E. T. A. HOFFMANN

Nel regno dell'infinito

Con un dialogo tra l'autrice e Riccardo Muti



Saggine


DONZELLI EDITORE

The studies on Beethoven appear in recent years to be more vivid than ever. In addition to musical analysis, the academic research has taken other directions, which has contributed to a greater understanding of this composer and his cultural role. Before addressing E. T. A. Hoffmann's review of the Fifth symphony, I would like to give a small overview of some current trends of the Beethoven studies.

The composer is increasingly considered "from the outside": just to mention three approaches, the topic of his biography seen through contemporary memoirs¹, the reception of his music, and the study of iconography, that grew and proved to be very vital with many new books² as well as art exhibitions³. The purpose of my first iconographic research (published in 2010)⁴ was to understand the image of Beethoven as a whole. On the one side, it was an iconographical survey of portraits made during his life, on the other a comparison with some impressions of him (which were taken from memoirs, reports, letters, newspapers articles, reviews): so to say the "literary" images. I used the methodology of art history by reconstructing the material history of these portraits and busts, too often used as mere illustration of the biography. More and more, researchers not only approach the same theme from different perspectives, but they are using also a mixed methodology⁵.

As is well known, when Beethoven died, he was already in the music canon. The vitality of his works, his image, his exceptional biography and his almost uninterrupted presence in history is quite extraordinary. However, it is important to underline that the posthumous reception of Beethoven's music changed over the years and in different countries. A global reception history does not exist yet. Moreover, over the centuries, new interpretations of Beethoven were created and added to the past ones. This is the topic of the last book of the American scholar L. Lockwood: "Beethoven's Lives"⁶. Beethoven's biography and

¹ Beethoven aus der Sicht seiner Zeitgenossen in Tagebüchern, Briefen, Gedichten und Erinnerungen : in 2 Bänden / edited by K. M. Kopitz, R. Cadenbach, O. Korte, N. Tannenberger. München : Henle Verlag, 2009. 1189 S. Band 1 : Adamberger — Kuffner. 536 S. Band 2. Is now the reference work about the topic. S. 537–1189.

² Comini A. *The Changing Image of Beethoven, a Study in Mythmaking*. New York : Rizzoli International Publications, 1987. 480 p.; *Beethoven. Zur Geburt eines Mythos*. Wien : Hollitzer Verlag, 2020. 576 S. Among more recent works: Silke Bettermann published a large monograph focused on Beethoven-Haus collection in Bonn: *Beethoven im Bild. Die Darstellung des Komponisten in der bildenden Kunst vom 18. bis zum 21. Jahrhundert*. Bonn : Beethoven-Haus ; Stuttgart : Carus Verlag, 2012. 416 S.; Busch W., Geck M. *Beethoven-Bilder: Was Kunst- und Musikgeschichte (sich) zu erzählen haben*. Berlin: J. B. Metzler, Kassel: Bärenreiter, 2019. 192 S.; Telesko W., Zapke S., Schmidl S. *Beethoven visuell. Der Komponist im Spiegel bildlicher Vorstellungswelten*. Wien: Hollitzer Verlag, 2020. 252 S.

³ The Philharmonie de Paris-Cité de la musique organized the most important exhibition of the last thirty years (14 October 2016 — 29 January 2017), see: Ludwig van. *Le Mythe Beethoven* / ed. by C. Lemoine, M.-P. Martin. Paris : Gallimard, Cité de la musique-Philharmonie de Paris, 2016. 184 p. See also: *Mythos Beethoven : exhibition catalogue* (Bonn, Beethoven-Haus, September 1986) / ed. by R. Cadenbach, Laaber: Laaber-Verlag, 1986. 213 S. The forthcoming art exhibition "Arte e musica dal Simbolismo alle Avanguardie", in Rovigo, to be held in the spaces of Palazzo Roverella (exhibition catalogue, Cinisello Balsamo: Silvana Editoriale, 2021) will include a room entirely dedicated to Beethoven.

⁴ Saglietti B. *Beethoven, ritratti e immagini*. Torino : EDT-De Sono, 2010. 208 p.

⁵ For example: Telesko W., Schmidl S. *Beethoven und die Bilder der Musik. Vergegenwärtigung, Technizität und Blicklenkung — vom frühen 20. Jahrhundert bis heute*. Wien : Praesens Verlag, 2020. 140 S.

⁶ Lockwood L. *Beethoven's Lives: The Biographical Tradition*. Suffolk: Boydell & Brewer, 2020. 232 p. Lockwood, in particular, discusses: the earliest Beethoven's biographers, so to say: the poet Franz Grillparzer's funeral oration, memorials of Beethoven's contemporaries after his death such as Franz Wegeler and Ferdinand Ries' work — *Biographische Notizen über Ludwig van Beethoven*. *Biographical Notes on*

reception of his music is heavily stratified and today we must be aware that the multiple images given by his biographers in different times, cultures and languages are part of him. If Lockwood's work focuses on who shaped those images after the composer's death, however, many popular images of Beethoven were invented during the Romantic era. For example those of Goethe, B. Brentano and E. T. A. Hoffmann.

Here, I would like to speak about the latter. The breakthrough of E. T. A. Hoffmann¹ as a writer came in 1809, in the "Allgemeine musikalische Zeitung" (General music newspaper), with the publication of "Ritter Gluck" ("Knight Gluck") a short fantasy novel set in Berlin about C. W. Gluck. At this time, he was seeking out a bare existence as musical director at the theatre at Bamberg. A little later, after three other short reviews, Hoffmann made his real debut as a music critic writing one of the most famous reviews in the entire history of music about Beethoven's Fifth symphony. According to many scholars this started modern Western music criticism. From now on, Hoffmann will exert a powerful influence on composers, critics, and the musical public through his literary writings in which he emphasized what at that time had little recognition in musical criticism, the romantic interpretation of music. In Italy he is now mainly remembered as a writer², even if he is beginning to be studied also from the musical point of view³.

Recently I have dealt with the early critical reception of Beethoven's Fifth symphony and E. T. A. Hoffmann's review⁴. Its complete version has never been translated into Italian from the original German. How could this happen? Hoffmann took the original review, shortened it (only a third remained) and he gave it a new title. The essay was first published in 1813 in the "Zeitung für die elegante Welt" in Leipzig and afterwards reprinted in the "Fantasiestücke in Callot's Manier" when the collected "Kreisleriana" and other essays were published together for the first time (1814, first edition, 1819, second edition). To rework and publish elsewhere pieces of writings was a very common publishing practice. The new title chosen by the author was: "The instrumental music of Beethoven", but it wasn't a comprehensive essay on the instrumental music composed up to that moment. The main part was about the Fifth symphony and the remaining on the Trios, op. 70. This essay,

Beethoven, Coblenz : K. Bader, 1838. 164 S. Then the first stage of Beethoven's biography (1840 — circa 1875) when the Beethoven myth started to emerge, basically divided between the forgeries of Anton Schindler and the pursuit of truth by the American scholar Alexander Thayer. This was also the time of Wilhelm von Lenz, Adolf Bernhard Marx, Ludwig Nohl and Gustav Nottebohm's contributions to the Beethoven's biography. The late 19th and early 20th centuries are dominated on the one side by the French tradition (Romain Rolland; Vincent D'Indy) and on the other side by the English tradition (George Grove; Donald Francis Tovey; Marian Scott; J. W. N. Sullivan). Chapter four explores the complex theme of Beethoven biography and European politics, between 1933 and 1977; the last one deals with biographies which appeared in the modern era, so to say biographies which were published around the bicentenary year 1970, and with Maynard Solomon's work.

¹ Дудова Л. Гофман, Ернст Теодор Амадей // Зарубіжні письменники. Енциклопедичний довідник : у 2 т. / за ред. Н. Михальської та Б. Щавурського. Тернопіль : Навч. книга — Богдан, 2005. Т. 1 : А–К. С. 408–413.

² A new edition of E. T. A. Hoffmann's works is actually in progress under the direction of Matteo Galli (Roma: L'Orma editore, six volumes of the ten planned have been published until now).

³ Bolzan C. E. T. A. Hoffmann. La biografia musicale di un romantico diseredato. Varese : Zecchini Editore, 2020. XII, 280 S.

⁴ Saglietti B. La quinta sinfonia di Beethoven recensita da E. T. A. Hoffmann. Nel regno dell'infinito. Con un dialogo tra l'autrice e Riccardo Muti. Roma : Donzelli editore, 2020. 115 p. In German see also: Schnaus P. E. T. A. Hoffmann als Beethoven-Rezensent der Allgemeinen musikalischen Zeitung. Wilhelming, Salzburg : Katzbichler, 1977. 149 S.

included in “Kreisleriana”, was translated into Italian several times by different translators. The title “Kreisleriana”, the plural of the word “Kreislerianum” (that means Kreisler’s things), comes from the fictitious figure of the Kapellmeister Johannes Kreisler (E. T. A. Hoffmann alter ego) around whom the subject matter centres. In Italy many scholars believed that the essay included in “Kreisleriana” was actually the complete review of the Fifth symphony.

The original extended version of the review appeared in July 1810, in two long articles, in the “Allgemeine musikalische Zeitung”, the most important musical periodical in Germany at the time, published by Breitkopf & Härtel in Leipzig¹. Acknowledging the importance of the composition and trusting its reviewer the director J. F. Rochlitz gave to E. T. A. Hoffmann a lot of space. Intended for specialist readers, the author wrote this review for those who very probably had never heard the symphony before². For this reason he provided it with several musical examples. However, Hoffmann did not analyse the first performance. He studied instead the orchestral parts of the symphony and the piano transcription for four hands printed by Breitkopf and Härtel in 1810, realized by F. Schneider, who premiered Beethoven’s Piano Concerto No. 5 in Leipzig on 28 November 1811. The aim of E. T. A. Hoffmann’s extensive review was to make the symphony known, but also to advertise the piano transcription to the music lovers.

Today, a modern reader needs also some context to correctly understand a musical review that dates back to 1810; so I provided an annotated edition, making a comparison between the first version of the review and the later one. It is important to underline why E. T. A. Hoffmann changed his review: the first version was written when Beethoven’s Fifth symphony was brand new. The piece of writing published in “Kreisleriana” was intended for the general reader: there was no need for musical examples. In between (end of 1808 and the first edition of “Kreisleriana”, 1814) Beethoven’s fame reached a peak, around the time of the Congress of Vienna, and E. T. A. Hoffmann devoted himself to literature, abandoning music criticism³ (figure 1).

Figure 1.

Key dates

22 December 1808	First public performance of Beethoven’s Fifth symphony
21 July 1809	E. T. A. Hoffmann received from Breitkopf & Härtel the orchestral parts and the piano transcription for four hands of Beethoven’s Fifth symphony realized by Friedrich Schneider
18 October 1809	The piano transcription appears in print
4 July 1810	First part of E. T. A. Hoffmann’s review of the symphony is printed in the “Allgemeine musikalische Zeitung”
11 July 1810	Second part of the review published
1814	The shortened review of the Fifth is printed in “Kresleriana”

¹ Original source: Allgemeine musikalische Zeitung. 1810. XII. 40. 4 July. Columns 630–642; 11 July. 41. Coll. 652–659. Then in: Hoffmann E. T. A. Sämtliche Werke : in 6 Bänden. Frankfurt am Main: Deutscher Klassiker Verlag, 1985–2004. Band 1: Werke 1794–1813 / edited by G. Allroggen, F. Auhuber, H. Mangold, J. Petzel, H. Steinecke. 2003. P. 532–552. Footnotes 1269–1273.

² The second performance took place on 23 January 1809.

³ See: Mathew N. Political Beethoven. Cambridge: Cambridge University Press, 2013. XVII, 273 p.; Kinderman W. Beethoven: A Political Artist in Revolutionary Times. Chicago : University of Chicago Press, 2020. 256 p.

The core of my book, as I already wrote, is the E. T. A. Hoffmann review. The way music is received is an aspect of the social and cultural context of music-making. As a consequence, it was essential to put Beethoven's Fifth symphony in context: inform readers about its genesis, give details on the first performance and on the events that occurred between 1808 and 1810. Especially important from my point of view was to collect as many sources as possible about the first performance to properly reconstruct the early reception of this composition.

The story of the Fifth symphony began in Vienna on 22 December 1808, when it was performed for the first time, among many other pieces, in a concert as famous as it was unfortunate (especially for a mistake in the Fantasy, for piano, vocal soloists, mixed chorus, and orchestra, op. 80). The difficulty of the music played, an insufficient number of rehearsals, the length of the programme and the cold in the theatre decreed a half fiasco. Despite the composer's fame at the time a chronicler wrote, quoting the Bible: "A prophet is not without honour, save in his own country". This first anonymous review of the performance (translated in the appendix of my book) was not written by E. T. A. Hoffmann, who on this day was in Bamberg, not in Vienna (figure 2).

Figure 2.

22 December 1808, Theater an der Wien

Part 1
Symphony No. 6 "Pastoral", op. 68
<i>Ah! perfido</i> , concert aria for soprano solo and orchestra, op. 65
<i>Gloria</i> , from the Mass in C major for vocal soloists, chorus, and orchestra, op. 86
Piano Concerto No. 4, op. 58

Interval

Part 2
Symphony No. 5, op. 67
<i>Sanctus</i> , from the Mass in C major, op. 86
Extemporised Fantasia for solo piano
Choral Fantasy for piano soloist, vocal soloists, chorus, and orchestra, op. 80

Through various sources you can hear many voices and different points of view about the first performance: the composer himself in his letters, the reports of the "Journal des Luxus und der Moden" ("Journal of luxury and fashion") and the "Allgemeine musikalische Zeitung"; the memories of Ignaz von Seyfried, who assisted Beethoven in preparing the concert and the singers; the letter of Johann Friedrich Reichardt, composer and writer who sat in the box with the prince Lobkowitz, one of the two dedicatees of Fifth symphony.

Then I traced the sources of E. T. A. Hoffmann writings: so to say the relationship with the Jena Romanticism, in particular with W. H. Wackenroder and L. Tieck: especially "Phantasien über die Kunst für Freunde der Kunst"¹.

¹ Wackenroder W. H. Phantasien über die Kunst für Freunde der Kunst // Wackenroder W. H. Sämtliche Werke und Briefe. Historisch-Kritische Ausgabe: in 2 Bänden / herausg. von S. Vietta. Heidelberg, 1991.

I added an extensive bibliography related to this E. T. A. Hoffmann review, intended as a reference tool, but also to demonstrate that in Europe interest in this celebrated review has never disappeared over the years.

The iconographic insert contains nine tables: I found for the first time the programme of the second performance of Beethoven's Fifth symphony, on Monday 23 January 1809, in the Gewandhaus Hall, Leipzig, to my knowledge never reproduced before. (The sheet of paper containing the programme of the first performance is lost).

Then I discuss the structure of the review: in the first part (that one that goes directly into "Kreisleriana") E. T. A. Hoffmann has a tone and uses figures of speech similar to that of novels, so to say it is fantastic literature. The second part is the musical analysis of the symphony, but the two sections are strictly united. The exaltation of the imagination over the intellect of the first part is counterbalanced by the objectivity of musical analysis.

Let's read, for example, this passage, common to the review and to the essay in "Kreisleriana": "The lyre of Orpheus opens the doors of Orkus. Music discloses to man an unknown kingdom, a world having nothing in common with the external sensual world which surrounds him and in which he leaves behind him all definite feelings in order to abandon himself to an inexpressible longing"¹.

If we take for granted this metaphor, the Fifth symphony could be interpreted as an esoteric journey into the depths of the world of spirits. However, this trip was also conducted through the analysis of the score.

The complex history of this symphony, or any piece of classical music that is firmly in the repertoire, is made up not only of images of the past, but it is a living one. Continuously performed, Beethoven's music is part of our lives, on records, in concert halls, and changes with us. So, I wanted to have a performer's point of view, one who is constantly immersed in this music. What does it mean to make this music? What is its vitality? What does the Fifth symphony mean to us today?

The Fifth symphony entered my life as a child in the 1990s thanks to the conductor R. Muti and the Orchestra Filarmonica della Scala (at that time he was the Musical Director of the Teatro alla Scala). As you know, Maestro Muti is the Principal Conductor of the Chicago Symphony Orchestra in the U.S.A. and the founder of the Youth Orchestra Luigi Cherubini based in Ravenna, Italy. In 2019 he was nominated an Honorary Professor of the Petro Tchaikovsky National Music Academy of Ukraine. I discussed with Maestro Muti his point of view as a conductor. What does he think about E. T. A. Hoffmann's review? Why is the Fifth so important in the history of music? What makes it so unique? Why does it seem to be universally known all over the world? How does it change Beethoven's works according to the different orchestras and halls in which he performed it? What feeling and thoughts arise whilst performing a piece of music that he has conducted continuously during his life? What is his specific approach to this music and how does he study it? And so on.

P. 147–252 (which comprises: Tieck's essay, "Symphonien", pages 240–246); see especially, "Das eigentümliche innere Wesen der Tonkunst und die Seelenlehre der heutigen Instrumentalmusik", pages 216–223.

¹ Translation cited from Arthur Ware Locke: *Beethoven's Instrumental Music*. Translated from E. T. A. Hoffmann's "Kreisleriana" with an Introductory Note // *The Musical Quarterly*. 1917. Vol. 3. No. 1. P. 127.

Among his readings R. Muti refers to H. Berlioz and his popular essay on the Beethoven Nine Symphonies. Berlioz writes about the Fifth which is: “The most famous of all, unquestionably, and also the first in our opinion, in which Beethoven gave boundaries to his vast imagination without taking an extraneous thought (a thought of another composer is here intended from by Berlioz) for support”¹.

Because R. Muti quoted it, even if H. Berlioz’s essay is much later (1862) than E. T. A. Hoffmann’s review, I asked G. Satragni to translate it from the French. Although an Italian translation had already been made today it is no longer easily available.

Hoffmann’s popular review has been translated into French² and into English³ and obviously there are many editions in German, but this is the first time that it appears on the Italian editorial market in its complete form in an annotated edition. In conclusion, this research inserts a piece in the reception of Beethoven’s music, making it finally available also to the Italian reader. I hope that this will ignite a greater interest to Hoffmann’s production as a music critic and composer.

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¹ Translated from: *Étude critique des symphonies de Beethoven // À travers chants. Études musicales, adorations, boutades et critiques*. Paris: Michel Lévy Frères, Libraires Éditeurs, 1862. P. 15–59.

² Hoffmann E. T. A. *Écrits sur la musique / transl. by B. Hébert, A. Montandon*. Lausanne : l’Âge d’homme, 1985. P. 38–50.

³ The same translation appears in: *Music Analysis in the Nineteenth Century / edited by I. Bent : in 2 vols. Vol. I : Hermeneutic Approaches*. Cambridge : Cambridge University Press, 1994. P. 145–160; and in E. T. A. Hoffmann’s musical writings: “Kreisleriana”, “The poet and the composer”, “Music Criticism”, edited by D. Charlton, translated by M. Clarke (Cambridge: Cambridge University Press, 1989. P. 234–251).

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ПЯТАЯ СИМФОНИЯ ЛЮДВИГА ВАН БЕТХОВЕНА ПО ВЕРСИИ ЭРНСТА ТЕОДОРА АМАДЕЯ ГОФМАНА

(SAGLIETTI B. LA QUINTA SINFONIA DI BEETHOVEN RECENSITA DA E. T. A. HOFFMANN. NEL REGNO DELL'INFINITO. CON UN DIALOGO TRA L'AUTRICE E RICCARDO MUTI. ROMA : DONZELLI EDITORE. 115 P.)

Цель статьи — охарактеризовать исследование её автора «Пятая симфония Бетховена в версии Э. Т. А. Гофмана. В царстве бесконечности» (Saglietti B. La quinta sinfonia di Beethoven recensita da E. T. A. Hoffmann. Nel regno dell'infinito), опубликованное в Турине в 2020 году. В монографии представлены новые научные работы о творчестве Л. ван Бетховена; рассмотрены события после первого исполнения Пятой симфонии композитора; охарактеризован её музыковедческий анализ, написанный Э. Т. А. Гофманом в 1810 году; определены его место и роль в итальянском музыковедении.

Пятая симфония впервые была исполнена в Вене 22 декабря 1808 года в концерте, столь же знаменитом, сколь и неудачном. Сложность произведения, недостаточная его репетиционная подготовка, сдержанность публики стали причиной частичного фиаско премьеры. Бетховен был в ярости и предвидел негативные отзывы. К счастью, он ошибся. Семь месяцев спустя директор крупнейшей немецкой музыкальной газеты «Allgemeine Musikalische Zeitung» послал в Бамберг редакцию симфонии для фортепиано в четыре руки и обширную рецензию Э. Т. А. Гофмана, первым признавшего Пятую симфонию шедевром, определив тем самым её судьбу. Именно его критический обзор считается одним из первых в истории обзором музыки, в современном понимании. Но в Италии об этой оригинальной версии забыли. Позднее в «Fantasiestücke in Callot's Manier» (1814 — первое издание, 1819 — второе) рецензия была напечатана в сокращённом виде под названием «Инструментальная музыка Бетховена» и несколько раз переведенная на итальянский язык.

В монографии рецензия Э. Т. А. Гофмана сравнивается с её более поздним, сокращённым вариантом — эссе. Представлена авторская методология первого итальянского аннотированного издания; очерчен круг читателей, к которым апеллировал Э. Т. А. Гофманн, сделан акцент на том, что итальянские учёные долгое время принимали эссе как рецензию. Эссе переведено на французский и английский языки, многократно издано на немецком.

Ключевые слова: Э. Т. А. Гофман как музыкальный критик, Пятая симфония Бетховена, восприятие музыки Бетховена в 1810 году.

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**П'ЯТА СИМФОНІЯ ЛЮДВІГА ВАН БЕТХОВЕНА
ЗА ВЕРСІЄЮ ЕРНСТА ТЕОДОРА АМАДЕЯ ГОФМАНА**

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Мета статті — охарактеризувати дослідження її автора «П'ята симфонія Бетховена у версії Е. Т. А. Гофмана. У царстві нескінченності» (Saglietti B. La quinta sinfonia di Beethoven recensita da E. T. A. Hoffmann. Nel regno dell'infinito), опубліковане в Турині 2020 року. У монографії здійснено огляд нових наукових праць про творчість Л. ван Бетховена; розглянуто події після першого виконання П'ятої симфонії композитора; охарактеризовано її музикознавчий аналіз, написаний Е. Т. А. Гофманом 1810 року; визначені його місце й роль в італійському музикознавстві. П'ята симфонія Людвіга ван Бетховена за версією Ернста Теодора Амадея Гофмана

П'яту симфонію вперше було виконано у Відні 22 грудня 1808 року в концерті, настільки ж знаменитому, як і невдалому. Складність твору, недостатня його репетиційна підготовка, стриманість публіки стали причиною часткового фіаско прем'єри. Бетховен був вкрай невдоволений і передбачав негативні відгуки. На щастя, він помилився. Сім місяців по тому директор провідної німецької музичної газети «Allgemeine Musikalische Zeitung» надіслав у Бамберг редакцію симфонії для фортепіано в чотири руки і рецензію Е. Т. А. Гофмана, який першим визнав П'яту симфонію шедевром, визначивши тим самим долю цього твору. Саме його критичний огляд вважається одним із перших в історії оглядом музики, у сучасному розумінні. Однак в Італії про цю оригінальну версію забули. Пізніше у «Fantasiestücke in Callot's Manier» (1814 — перше видання, 1819 — друге) було опубліковано скорочену рецензію під назвою «Інструментальна музика Бетховена» («Beethovens Instrumental Musik») і кілька разів перекладено італійською мовою.

У монографії рецензію Е. Т. А. Гофмана порівняно з її більш пізнім, скороченим варіантом — есе. Представлено авторську методологію першого італійського анотованого видання; окреслено коло читачів, до яких апелював Е. Т. А. Гофман; акцентовано на тому, що італійські вчені тривалий час вважали есе рецензією. Есе перекладено французькою та англійською мовами, багаторазово видано німецькою.

Ключові слова: Е. Т. А. Гофман як музичний критик, П'ята симфонія Бетховена, сприйняття музики Бетховена у 1810 році.