



Appendix I and II to Alle Menschen werden Brüder Musical Tim Reversal: The case of Beethoven's 9th Symphony

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Appendix I

Three "missing" personal links between Schiller and Beethoven

Schiller and Beethoven spiritually met, at the level of what Lyndon LaRouche has called, the "simultaneity of eternity," where the ideas of great souls, of every age, may fertilize the creative growth process of the living, in one of the greatest masterpieces of classical music, Beethoven's 9th symphony. However, they never met in person.

In doing research for this article, three mediators, who knew both Schiller and Beethoven, came to light, who, each in his own way, helped to transmit his love and enthusiasm for Schiller, the man, and his ideas, to Beethoven. Here are their stories.

Andreas Streicher: The most direct link between Schiller and Beethoven

Under pressure from his father, a military doctor in the service of Duke Carl Eugen of Wittenberg, Friedrich Schiller had been enrolled as a medical student at the Military Academy in Stuttgart, run by the autocratic Duke. While there, Schiller rebelled by writing his first play, the revolutionary *The Robbers*. Schiller was later imprisoned for two weeks by the Duke for leaving his regiment without



The painting on the left is “Schiller on the run with his friend Andreas Streicher” (“Schiller auf der Flucht mit seinem Freund Andreas Streicher”) by Joseph Karl Stieler (1781-1858). It depicts their 1782 escape from the clutches of Duke Carl Eugen. On the right is Andreas Streicher.

permission,¹ to go to Mannheim in order to attend the first performance of his play, and the Duke forbid him to write anything more. This he could not accept, and in September 1782, Schiller fled Stuttgart.

His secret escape from the clutches of Duke Carl Eugen, was accomplished with the help of his very close friend, the pianist, piano teacher, and composer, Johan Andreas Streicher (1769-1833), who wrote a book about their daring flight, posthumously published by Streicher’s son.² Among the few possessions they took during their escape, was Streicher’s small square piano or clavichord. Streicher generously used the money he had put aside to travel to Hamburg, in order to study with Bach’s son Carl Philipp Emmanuel.³

Six years later, Streicher would become a very close friend of Beethoven!

Streicher’s wife was also very important to Beethoven. Nannette (Maria Anna, née Stein) was an extraordinary woman, especially for her time — an accomplished pianist,

1 Schiller served as a regimental doctor.

2 Streicher, Andreas, Schiller’s Flucht von Stuttgart und Aufenthalt in Mannheim von 1782 bis 1785, 1836, J.G. Cotta. Available in German from Google Books.

3 Streicher never did make it to Hamburg. <http://www.fortepianos.pair.com/continuo.html>

and the director of an innovative piano manufacturing company which her father had founded.

The 17-year-old Nannette, and possibly also Andreas, first met the 16-year-old Beethoven in Augsburg, where Nannette’s family lived, on Beethoven’s way back from Vienna after playing for Mozart. At the age of eight, she had also played for Mozart, who had written to his father about her, acknowledging her great talent, and making fun of her mannerisms. She had been giving concerts since the age of five, to promote her father’s pianos, and she had also played a major part in the mechanical side of piano building.

Right after the Streicher’s were married in 1794, they moved to Vienna, and re-established contact with Beethoven. Streicher’s piano students there included Mozart’s son Franz Xaver Wolfgang. Nannette opened a piano factory, and was a great help to Beethoven in his domestic affairs. Streicher would later also become associated with the piano company, through which he helped Beethoven in his negotiations with publishers. Beethoven would also have been a frequent performer and listener at the Streichers’ weekly concerts in the piano company’s concert hall. The Streichers provided many pianos to Beethoven, who, in turn, made suggestions to them about how to build pianos

with more expressive possibilities, and they rebuilt a special piano for him to use after he became deaf. There are extant letter exchanges between both Frau and Herr Streicher and Beethoven. Streicher was one of the last people to see Beethoven alive.⁴

Bartholomäus Ludwig Fischenich

As stated above, the first evidence we have of Beethoven's intention to set Schiller's *An die Freude* to music, was not from his own hand, but from the hand of his Bonn friend Bartholomäus Ludwig Fischenich, in the famous 1793 letter to Schiller's wife Charlotte. But what led up to this letter is not famous at all.

Born in Bonn in 1768 (dying in Berlin in 1831), Fischenich was appointed professor of law at the University of Bonn in April 1791, with the understanding that he would study natural and international law for one year in Jena.

In Jena, he not only became very close friends with Friedrich and Charlotte Schiller, but he actually lived at their house for the period of about a year (one year after their marriage), and engaged in daily discussions with Schiller at the dinner table!

The fact that he actually lived with Schiller was revealed in the introduction to a small German-language book of correspondence between Fischenich and the Schillers, an exchange which lasted for the rest of Schiller's life, and, for even many more years, with Charlotte. The book was published in 1841 by Cotta, Schiller's publisher and intimate friend.⁵ There is also a second book, solely of the many letters between Charlotte Schiller and Fischenich. From the introduction to the first book:⁶

"The following letters show how the cohabitation between Schiller, Schiller's wife, and Fischenich, though only short-term, connected them in a heartfelt friendship, and, not least, allude to the beautiful, very happy marital relationship between Schiller

⁴ This section is taken from Clive, H.P., *Beethoven and his World: A Biographical Dictionary*, Oxford University Press, page 357-9, and Hood, Margaret, *Nannette Streicher and her Pianos*, 1998, <http://www.fortepianos.pair.com/continuo.html> 5 Available from Google Books.

⁶ Fischenich Und Charlotte Von Schiller: *Aus Ihren Briefen Und Andern Aufzeichnungen*. Translation by Anne Stjernström.

and his wife, despite illness and diverse worries, and the pure, unspoiled harmony of their hearts and feelings."

Charlotte Schiller's sister, Caroline von Wolzogen's "Schiller's Life" (*Schillers Leben*), includes the following section about Schiller and Fischenich, cited in the above introduction:

"A very pleasant, spirited circle of friends of the house, who also, most of the time, were guests at Schiller's dinner table, contributed much to the cheerful atmosphere. The current president Fischenich*, Niethammer, Herr von Stein, the amiable son of our friend, von Fichart, and his lord chamberlain Göritz, were the daily company at the table. Sincerity and cheerfulness reigned during the plain meal.

"Schiller thoroughly enjoyed participating in the cheerful conversation with these good people, so vividly inspired by scientific interest, and amongst whom several consequently made themselves noticed through writings and in the service of the state.

"Together with Niethammer and Fischenich, he was splendidly entertained by Kant's philosophy, which was, by force of the vivid interest which it inspired in the three men, an inexhaustible source of mutual exchange of ideas. They were in contact throughout their lives; and after the death of Schiller, the noble Fischenich found the occasion to demonstrate his genuine friendship for Schiller towards the bereaved in the most magnanimous way.

"A journey to his friend Körner in the spring of 1792, gave him much pleasure; it is however also true, that he was saddened due to attacks of ill health.

Fischenich accompanied him to Dresden, and philosophical conversations endowed each free moment with spirit."

Caroline writes elsewhere, "A philosophical conversation with like-minded friends, pulled him away from all worries, and often soothed physical suffering."

As mentioned above, the friends debated, among other subjects, the ideas of Immanuel Kant, whom Schiller was studying at the time. In fact, Schiller and Fischenich read one of Kant's works together.

But, as revealed in a letter from Schiller to Fischenich, rather than becoming a "Kantian," as many authors mistakenly characterize Schiller:

„Actually, I am on my way to disprove him [Kant] through deed, and attack his assumption, that no objective



principle of taste were possible, by laying down one [such principle].“

”Wirklich bin ich auf dem Weg, ihn durch die That zu widerlegen, und seine Behauptung, daß kein objektives Prinzip des Geschmacks möglich sey, dadurch anzugreifen, daß ich ein solches aufstelle.“



Schiller would so beautifully expound his principle in his Letters on The Aesthetical Education of Man.

As for Beethoven, before leaving for Jena, Fischenich (just two years older than Beethoven) and the composer could have gotten to know each other, in different ways: they were both participants in the cultural salon of Eleonore von Breuning, who had a very important early intellectual influence on Beethoven; at Bonn University, where Beethoven was a student for a time, although nothing more is known; and/or at Babette Koch’s coffee house, and the Reading Society (Lesegesellschaft), important meeting places for the Bonn intellectuals.

Did Fischenich passionately speak or write to Beethoven about Schiller? There is good reason to believe so.

It may even have been possible when Fischenich returned to Bonn in the fall of 1792. The first mention of a letter from Schiller to him was sent on October 24, and Beethoven left Bonn for Vienna on November 2, in order to start composition lessons with Joseph Haydn. So, Fischenich could have personally communicated his love and enthusiasm for Schiller and his ideas, directly to Beethoven after leaving Schiller’s side in Jena.

Fischenich was known for his enthusiasm for transmitting ideas. In the introduction to the above: ”Through his lectures, which were inspired by warm and fervent enthusiasm for teaching, he won over his audience, to such an extent that none of his colleagues could enjoy; equally, re-

presentatives of the law held him in esteem, and were his boundless supporters.“

Fischenich’s letter about Beethoven’s wish to set the Ode to Joy was written just a couple months later, at the end of January of 1793.

Fischenich is also later mentioned as one of only four Bonn friends of Beethoven, in a letter from Franz Gerhard Wegeler to Beethoven.⁷

Ludwig Wilhelm Tepper de Ferguson and his 1797 setting of An die Freude

There is yet another missing link between Schiller and Beethoven, found in the personage of the Polish-born Ludwig Wilhelm Tepper de (or von) Ferguson (1768-1838), who wrote the most elaborate setting of Schiller’s Ode before Beethoven. In December 1780, Tepper de Ferguson, the very musical son of a prominent Polish banker, was sent to the same Military Academy in Stuttgart, which Friedrich Schiller had just graduated from six months earlier.⁸ Schiller would have been the talk of the Academy – The Robbers, Schiller’s imprisonment, and his 1782 flight from the Duke’s regiment.

Tepper would personally meet Schiller in October 1793 in Stuttgart, on the way to Vienna, after the collapse of his father’s bank. Quoting from Tepper’s memoir, “In Stuttgart, I became acquainted with Schiller, to whom a convalescence trip had been prescribed by his doctor, and who used the death of Duke Charles to see his homeland again.” Schiller was accompanied by Ludwig Albrecht Schubart (1765-1811), the son of Christian Friedrich Daniel Schubart (1739—91), the poet and musician who was an inspiration for Schiller. Unfortunately, Schiller was sick at the time, so Tepper and he were not able to spend too much time together, but Tepper travelled to Ulm together with Schubart, with ample time to discuss Schiller and music.

Tepper, a virtuoso pianist, arrived in Vienna, the center of music making, in November, 1793, where “Karl Lichnowsky’s quartet played regularly on Fridays from 10 am to 12 am (it was there that I became acquainted with Beethoven, who soon became my friend.)” They also both participated in Baron Gottfried van Swieten’s musical salon. Tepper reports that “There was a club [Gesellschaft der Associierten] of gentlemen of the highest society who ga-

7 “Of our acquaintances, Hofr. Stupp[11] died 3 weeks ago. Fischenich[12] is State Councilor in Berlin, Ries [13] and Simrock[14] two good old men, the 2nd, however, far more ill than the first.” Koblenz 28/12/[18]25.

8 The following section is taken from Baird, Olga: Early settings of the Ode to joy: Schiller-Beethoven-Tepper de Ferguson, *The Musical Times*, Spring 2013, pages 85-97. It is based on his memoir of his life, in the possession of Tepper’s descendents

SCHILLERS ODE AN DIE FREUDE

*in Musik gesetzt von
Tepper von Ferguson*



No. 38.

Hamburg bey Günther & Böhme.

thered there together, sharing costs equally between them; they met regularly in each other's homes to interpret the works of deceased composers. [...] Complete silence was observed there and performances left nothing to be desired. [...] I did not miss any of them — it was there that I heard for the first time great compositions by Handel." Van Swieten's collection of Bach and Händel's manuscripts brought musical universe of these masters to many young musicians.

Tepper and Beethoven also spent several days together in Prague, and one can read Tepper's humorous account of the time that he and Beethoven almost drowned together while crossing a river in a coach.

Author Olga Baird writes, "While Beethoven had never met Schiller, Tepper not only studied at the same institution as Schiller, was aware of the events of Schiller's youth, knew from his own experience the everyday and artistic context of the Ode to Joy, and had even met Schiller personally, although this acquaintance was indeed fleeting. In this sense, young Tepper served as a kind of connecting link between Beethoven and Schiller, which helped Beethoven to keep his idea, maybe even giving it a certain direction by his own musical efforts."

Tepper continued on to Hamburg via Berlin. Fanny von Arnstein, who held an important musical salon in Vienna, had given him an introduction to her two sisters (née Itzig) and their families, together with whom he spent three weeks. Rachel Itzig would later marry Moses Mendelssohn's son, and become Felix Mendelssohn's mother.

The three Itzig sisters and two other children of Moses Mendelssohn, all Felix's aunts and uncles, were amongst the subscribers from many European cities, to Tepper's setting of Schiller's *An die Freude*, most probably published in 1797. The work may have been written in Vienna while thinking of Schiller and discussing with Beethoven.

To introduce Schiller's *Ode an die Freude in Musik gesetzt von Tepper von Ferguson*, the publishers wrote, "The young talented composer, who has already become known to public for his other

works, Mr. Tepper von Ferguson, ventured to set to different music each of the nine stanzas of Schiller's ode 'To Joy'. The setting for four voices is written for soprano, alto, tenor and bass, accompanied only by clavier. This work in its integrity is a cantata for four voices. The author addresses his composition not only to connoisseurs, but he arranged it in such a way that all amateurs, circles of friends and

all meetings where joy reigns would be able to use it.” This author has obtained a copy of the work, written with the memory of his youthful meetings with the great minds of Schiller and Beethoven in his mind’s eye. Olga Baird characterizes the difference between this composition and its successor thusly: the “young Tepper subdued his music to Schiller’s ode, but the mature Beethoven enriched his music with Schiller’s ode.”

The last destination of Tepper’s journey was St. Petersburg, where he was Kapellmeister and music teacher at the Imperial court, later teaching music at the Imperial Lycée

in Tsarskoe Selo, where one of his students, from the brilliant first class, was Alexander Pushkin, who would become Russia’s great national poet.

Now, our story is momentarily over, but the sequel is left up to you. Will you, dear reader, continue developing your own creative powers, to be able to contribute something lasting to the chain of successive generations, as Schiller would so eloquently put it in his lecture on Universal History? How will you help carry the torch of human history into the future?

