FERDINAND RIES

A Study and Addenda

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PREAMBLE

Following the suggestion of Dr. Dietrich Hüroldt, Director of the City Archive in Bonn and editor of the series in which my edition of Ferdinand Ries's letters and other documents is to appear, I am publishing simultaneously here, the introduction to the letters in its English version, along with the errata and additions to my previously published catalogue of Ries's music.

Cecil Hill

Department of Music
University of New England.
August 1982.
Preface to the Letters and Documents.

This edition of the letters and documents of Ferdinand Ries is intended to compliment my previously published catalogue of his music, and therefore to provide a fuller and more accurate record of the man and his music than has been available hitherto.

I am indebted to many people for advice and help during its preparation. First and foremost is my research assistant, Frau Elfriede Stürmer, whose unfailing patience and devotion reduced many years of tiresome transcription work to but a few, and whose advice, kindness and friendship, along with that of Herr Hans Stürmer, have been invaluable.

I'm grateful to the University of New England, and particularly its research and publications committee and my departmental colleagues, for the financial and professional support that is indispensable in undertaking such a project. I'm also grateful to the British Council for its financial support during my study leave in 1978, and to Professor Ian Spink, who was my host at the Royal Holloway College of the University of London.

The help of librarians and archivists is also indispensable to someone working 20,000 kilometers from the sources. I would like to express my appreciation for the assistance of the staffs of the libraries and archives listed in Anhang II. In particular I'd like to thank the following individuals for special efforts they went to: Frl. Janssen of Aachen, Prof. Dr. Martin Staehein of Bonn, Dr. Erika Kunz of Kassel, Dr. Helmut Proßler of Koblenz, Frl. Wilkes and Herr Gregor Chanteaux of Köln, Dr. Karl-Heinz Köhler and Dr. Wolfgang Goldhan of Berlin-DDR, Mr. François Lesure of Paris, Miss Anna-Lena Holm of Stockholm, Dr. Landmann of Dresden, Dr. J. P. Bodmer of Zürich, Prof. Dr. Franz of Darmstadt and Prof. Dr. Alfred Eerner of Berlin. I would
express my regret to anyone who deserves to be included in this
list and has been omitted.

I'm also grateful to these individuals for their help:
Colonel Eric Ries-Black of Melbourne for information from family
records in his possession; to Mr. Albi Rosenthal for obtaining
copies of three letters published here; Dr. Michael and Dr. Jamie
Kassler of Sydney for drawing my attention to four other letters;
to Dr. Peter Cahn for sending me photographs and information of
Ries's tomb; and to Mrs. Michele Stewart, Miss Renate Störmer and
Dr. John Kidman of Armidale for help with the letters in French.

All the authorities of the libraries and archives listed in
Anhang II have given permission for reproduction of manuscripts
in their possession. I'd like to express my appreciation to each
one of them. I am greatly indebted to Dr. Dietrich Höroldt for
his agreement to publish my work in his series, and for his
kindness and help in the final preparation of my manuscript.

Last, but not least, my sincerest gratitude is due to my wife
and children, whose forebearance qualifies them for rewards that
are beyond my ability to provide.

University of New England	Cecil Hill
April, 1981.

1) Ferdinand Ries: A Thematic Catalogue: University of New

2.
Introduction to the Letters and Documents.

The causal factors of professional success are many and varied. When viewed in a complex matrix they form an individuality that is instantly recognized. Biological make-up is clearly the first of them. From this one obtains intelligence and a large measure of one's personal characteristics. The next factor is the formative relationships provided by parents, family and their immediate associates, since they help to stimulate the in-born intelligence and characteristics and to build an alert, motivated and independent mind. Then there is the broad cultural background in which the individual grows up, the contacts that are made, the opportunities that present themselves, the decisions taken, and the misfortunes that stimulate or the good fortune that deflects. The vicissitudes of life affected Ferdinand Ries as much as other men, and it is possible to draw from the available evidence a sketch of their effect on him, and the contribution they enabled him to make to his profession.

Ferdinand Ries was born into a family of some musical talent. His grandfather Johann Ries (1723-1784) was the youngest of ten children born in Bensheim am Rhein; his father, Johann Michael Ries died there on 29 October 1729. Johann Ries was appointed a court trumpeter in Bonn on 2 May 1747 with an annual salary of 192 Taler, and as a violinist in the electoral court chapel on 5 March 1754. His father's sister, Anna Maria Ries, who was born on 9 May 1751, was a talented singer. She was appointed a soprano in the electoral court on 27 April 1764. In 1774 she married Ferdinand Drewer, a violinist in the court orchestra, and they both remained in the court music until its dissolution in 1794.

Ferdinand's father, Franz Anton Ries, was an infant prodigy on the violin, and at the age of 1 he was able to take his own
father's place in the chapel orchestra. He was taught by J. P. Salomon, who himself joined the electoral court orchestra, at the age of 13. A highly successful visit to Vienna in 1779 gave him the promise of a distinguished career as a soloist and quartet player. But rather than settle there, he chose to return to Bonn, despite the poor salary of the appointment he received from Elector Maximillian on 2 May 1779. His reasons are not known, though one could speculate about the more congenial intellectual, social and musical environment of Bonn at the time, or perhaps it was simply an affair of the heart that led to Ferdinand's birth a few years later. Ries's mother was Anna Gerhardina Horst, who was baptized at the Remigiuskirche on 27 July 1761 and died on 1 April 1805. Nothing else is known of her beyond a reference to a portrait of him at the age of one sitting on her knee, a portrait that has remained hidden since 1913, when it was bequeathed by Louis Ries to his sons.

Franz Anton's return to Bonn was in a way fortunate, since it made the connection with Beethoven that was to prove valuable to the young Ries some years later. Franz Anton taught Beethoven the violin during 1785-86 and became a close confidant and supporter of the family following the death of Beethoven's mother in 1787. This friendship and loyalty is one Beethoven always valued and which he attempted to repay through his help for the young Ries. Little of this part of Beethoven's affection appears in his letters, though in February 1825 he wrote, "Grüßen Sie Ihren alten Vater herzlich von mir. Ich bin äußerst erfreut über sein Glück". Beethoven had not seen Franz Anton for over thirty years and was probably responding to a report from Ferdinand of a solution to his father's personal problems that are only hinted at in other letters of the time. Ries reported his first meeting with Beethoven in Vienna: "Er las den Brief durch und sagte: "ich kann Ihrem Vater jetzt nicht antworten; aber schreiben Sie 4."
In 1791, when Joseph Reicha was ailing, Franz Anton took his place as concertmaster and with it the direction of the court opera. This good fortune was relatively short-lived. In 1794 the French dissolved the electoral court and Franz Anton like many others found himself with no regular income and a growing family, which by 1802 totalled ten children. Yet he managed to eke out a meagre living from minor positions as a tax collector and landlord and from some violin teaching. Ries mentioned on 10 August 1819 [No. 75] a plan to secure him a professorship at the university, but this came to nothing. Throughout his letters there is repeated evidence of Ries's concern for his father's welfare, especially when the more feckless of his children were inconsiderate of a rather impoverished old man.

The circle into which Ferdinand Ries was born was a very cultured and musical one. Under Elector Maximilian Friedrich (1761-1784) Bonn, though the seat of the ecclesiastical and secular ruler of a middle-sized region on the banks of the Rhine, was wisely governed and saw the growth of enlightened government, education, theatre and opera, agriculture and industry. There was a broad dissemination of enlightened ideas through the latest editions of the most forward-thinking literature and a regular flow of visitors. In 1777 an academy was founded that by a decree of 9 August 1784 became the University of Bonn, at which Kantian philosophy became a significant feature of the curriculum. Under Elector Maximilian Franz (1784-1794) Enlightenment ideas virtually became the principles of government of the tiny state.
Freemasonry attempted to find a foothold in Bonn with the founding of a lodge in 1776, but it soon disappeared in the wake of Empress Maria Theresa's suppression of Freemasonry in all Austrian territories, of which the Electorate of Cologne was a part. Undaunted, the freemasons of Bonn formed in 1781 a lodge of the secret, moral, anti-clerical Order of Illuminati, which had been founded in Ingolstadt in 1776 and which combined the idea of progress through reason with some masonic ritual. The so-called Minerval Church 'Stagira' existed for only four years, but the members remained in contact with each other and a few years later, in 1786 formed the Bonn Literary Society [Lesegesellschaft]. Franz Anton was a member along with others of his known associates, such as Nikolaus Simrock and the Eichhofs, as well as others who gain little or no mention in Ries's letters. This intellectual and social environment and his later association with Beethoven in Vienna and his time in Paris and London gave Ries an enlightened and liberal view of life that does reveal itself from time-to-time, both in his letters and in some of his music.

It was also the musical environment of Bonn that had an important initial influence on the young Ferdinand. Not only was there the direct teaching of his father and the 'cellist, Bernhard Romberg, but the influence of the wider circle of his father's colleagues and friends. Ries probably knew Beethoven before the latter left Bonn, and this doubtless led to a hero worship that bred a lasting loyalty and friendship. There were too his aunt and Ferdinand Drewer, Nikolaus Simrock, Hummel, perhaps Neefe (Beethoven's own teacher), and Haydn, who visited Bonn in 1790 and 1792. Even so, Ries probably did not gain the best possible advantage from this circle, since he had not reached his tenth birthday in 1794 when the electoral court was dissolved and many of the musicians dispersed.
Ries was baptized on 29 November 1784 at the Remigiuskirche. His uncle, Ferdinand Drewer, from whom he obviously took his name, and his grandmother, Johanna Elisabeth Ries (née Baiers), were his godparents. In an autobiographical letter to Dr. W. C. Müller of Bremen dated 18 June 1830, Ries believed his birthday to have been 29 November 1784. His father kept a Familienbuch and his younger brother Joseph kept a journal, in which, according to Ludwig Ueberfeldt, the date is given as 28 November. All three of these documents were available to Ueberfeldt, when he wrote his dissertation in 1915. The Müller letter was in the Varnhagen von Ense Collection in the Royal Library in Berlin, but has been missing since World War II. The other two documents are unknown outside Ueberfeldt's dissertation, and he did not state who then owned them.

Information on Ries's early life is negligible, and what little we do have is mostly provided by the Memoir in The Harmonicon published on Ries's departure from London in 1824, partly by the Biographische Notizen über Ludwig van Beethoven, and by what Ueberfeldt reported from the documents he saw. There is little doubt that the information we do have is only as reliable as Ries's memory in the 1820s and the extent to which William Ayrton, The Harmonicon's editor, did not decorate that portion of it. There seem to be some obvious inaccuracies, though it is most unlikely that it will ever be possible to correct them with confidence.

We are told that Ries began music lessons at the age of five with his father, and later with Bernhard Romberg, the celebrated cellist, who was a member of the electoral court orchestra from 1790 to 1793. At the age of nine he composed his first minuet and at the age of eleven he wrote his first string quartet for his father's birthday, a manuscript that was dated by his father.
and which was still in existence in 1830. We are also told that following the French invasion and the changed circumstances, Franz Anton was unable to pay much attention to his son's instruction; therefore, Ries was obliged to gain most of his knowledge, especially of thorough-bass, from books.

At the age of thirteen, say in 1798, he was taken by a friend of his father's to Arnsberg, Westphalia to learn thorough-bass and composition from an organist of some celebrity there. The man's reputation proved so ill-founded that, far from teaching the boy, Ries taught him the violin. After nine months in Arnsberg he returned home. Thereafter he remained in Bonn for two more years, improving himself with great industry. As exercises he put Haydn's and Mozart's quartets into full score and arranged them for pianoforte. This proved a valuable form of learning, since at the age of 13 years and 11 months he wrote three string quartets (Wo0 1), which are dated 31 October 1798, and followed them in 1799 with a sonata for pianoforte and violoncello (Wo0 2) and a set of variations for pianoforte and viola (Wo0 3). Possibly there were other works, but apparently they have not survived. What does not emerge from this information is the name of a pianoforte teacher; presumably his father taught him the violin and Romberg taught him the violoncello. Yet The Harmonicon [II (1824) i 34] states, "His musical memory, however, is reported to be of a remarkable description; it is said that before he went to Vienna, he could play by heart a great part of Sebastian Bach's fugues, and of the works of Mozart and Beethoven." Interestingly, we know little that is reliable of Beethoven's pianoforte teachers in Bonn only a few years earlier, suggesting that many of the young pianoforte virtuosi of the time were substantially self-taught explorers of the new and musically revolutionary instrument.
He next went to Munich with the same friend who previously had taken him to Arnsberg. He was left there with very little money and very slender prospects. It is reported that he was unable to procure pupils, which at the age of 16 or 17 he could hardly expect, and was therefore reduced to copying music "at 3d. a sheet". What The Harmonicon fails to make clear is the size of the sheet and the value of the English 3d in Munich at that time, though the inference that Ries was reduced to poor circumstances is clear. Nevertheless Ries was able to save money. Armed with a letter of introduction from his father he took himself to Vienna, where Beethoven received him well and struck up one of the valuable relationships of both their lives.

It is not clear when Ries arrived in Vienna. The Biographische Notizen gives 1800. The Harmonicon gives 1801. In examining the evidence Ueberfeldt [Ufrj 11-12] concluded that Ries went to Munich late in the autumn of 1800 and stayed there until the summer of 1801, then went on to Vienna. A less acceptable suggestion was made recently by Maynard Solomon [Sb 116] that Ries visited Vienna in the spring of 1800, and returned there from Munich late in 1801 or early in 1802. Whatever aspects of the evidence are considered, it is impossible to resolve the confusion completely.

The first reference to the possibility of Ries going to Vienna is in Beethoven's letter to Franz Gerhard Wegeler, to which both Thayer and Anderson give the date of 29 June (1801), and which Ueberfeldt believed, wrongly on the collective evidence, to be 29 June (1800) as was postulated by Wegeler himself [WRbn 22]:

Wegen Ries, den mir herzlich grüße, ein Wort; was seinen Sohn anbelangt, will ich Dir näher schreiben, obschon ich glaube, daß, um sein Glück zu machen, Paris besser als Wien sei; Wien ist Überschüttet mit Leuten, und selbst dem besten Verdienst fällt es dadurch hart, sich zu halten. Bis den Herbst 

9.
oder bis zum Winter werde ich sehen, was ich für ihm thun kann, weil dann alles wieder in die Stadt eilt. 4

Ries observed,

Als ich diesen [Empfehlungsbrief] bei meiner Ankunft in Wien, 1800, Beethoven überreichte, war er mit der Vollendung seines Oratoriums: Christus am Oelberge, sehr beschäftigt, da dieses eben in einer großen Akademie (Concerte) am Wiener Theater zu seinem Vortheile zuerst gegeben werden sollte. 5

The Harmonicon [II (1824) i 34] confirms this by adding "and as he [Beethoven] was pressed for time, the first services rendered by his pupil were corrections of parts &c., during the progress of this celebrated work." With Ries's propensity for writing incorrect dates in his letters, the date of 1800 in the Biographische Notizen can be ignored. If one merely reckons backwards to his visit to Arnsberg with the figures Ries gave, it seems highly unlikely that he left Bonn for Munich before the end of 1800. While the letter to Wegeler gives no indication of Ries's then whereabouts, the likelihood is that he was in Munich and having a difficult time. The purpose of Wegeler's request was to extricate the young Ries and to provide a professional opportunity that was no longer possible in the Rhineland.

What is odd about Ries's report is the impression the work on Christus am Oelberge seems to have made on him. This work was written according to Beethoven [Alb 325 and 1260] in a fortnight; Ries says it was straight in front of the Akademie at the Theater an der Wien, which took place on 5 April 1803. Most of the sketches are at the end of the Wielhorsky Sketchbook and must therefore date from early 1803. One is tempted to conclude that the impressionable youth arrived in Vienna when Christus am Oelberge was being written (i.e. February-March 1803), since such impressions are usually very strong and reliable throughout 10.
the lives of most individuals.

Two pieces of evidence suggest otherwise. The first is fairly reliable. Beethoven's letter written from Heiligenstadt [No. 1] must date from the period April-October 1802. Since there is no indication that Ries first introduced himself to Beethoven in Heiligenstadt, it seems reasonable to assume that he arrived in Vienna before Beethoven's departure for Heiligenstadt in April 1802 and that he spent most of the summer in Vienna. The other piece of evidence is a report of Schindler, "Er kam im Herbst des Jahres 1800 als siebenzehnjähriger Jüngling nach Wien." Despite Schindler's notorious inaccuracies, if he is right here, it would put the date of Ries's arrival in the more acceptable time between 29 November 1801 and 28 November 1802. In view of the letter to Wegeler, there is a fair chance that it was earlier in this period.

One is prompted to conclude from this evidence: that Ries arrived in Vienna in the winter of 1801-1802, following Beethoven's further response to Wegeler; that Ries did not do very much work for Beethoven during the whole of 1802, a fact not inconsistent with what we know of that year, and which Ries thought nothing of glossing over; that the first significant job Ries did for Beethoven was indeed to help him prepare for the Akademie of 5 April 1803, and that he did so during the months of February and March 1803. Two subsidiary points might be worth noting: first, Ries did admit that he was at that time too young to take notice of artistic details when referring to the trombone parts of Christus am Oelberge. Could one conclude that this lack of awareness extended to other matters? Perhaps this is one explanation for some unreliability in the Biographische Notizen. Second, one must ask whether it is possible that Beethoven was contemplating an Akademie at the beginning of 1802, about the
time of Ries's arrival in Vienna. Was Beethoven unable to stage it for some reason? Is that the reason he went to Heiligenstadt as early as the Testament indicates, i.e. in April? And was that one small contribution to his emotional crisis of that summer, that culminated so dramatically in the famous Testament?

Ries must have benefitted enormously from his years with Beethoven. Several incidents can be recounted to illustrate this. The Harmonicon first tells of the cordial kindliness with which Beethoven received him, immediately taking the young man under his care and tuition, and advancing his pecuniary loans which subsequently were converted to gifts [The Harmonicon II (1824) i 23 and WRbn 116]. The letter [No. 4] dated by Emily Anderson as March 1803, though it could have been a year earlier, is largely devoted to providing for Ries's pecuniary need in a firm and generous manner.

Ries tells of Beethoven's methods in teaching him the piano forte:

Wenn Beethoven mir Lection gab, war er, ich möchte sagen, gegen seine Natur, auffallend geduldig. Ich mußte dieses, so wie sein nur selten unterbrochenes freundschaftliches Benehmen gegen mich größentheils seiner Anhänglichkeit und Liebe für meinen Vater zuschreiben. So ließ er mich manchmal eine Sache zehnmal, ja noch öfter, wiederholen. In den Variationen in F dur der Fürstin Odescalchi gewidmet (Opus 34), habe ich die letzten Adagio-Variationen siebenzehnmal fast ganz wiederholen müssen; er war mit dem Ausdrucke in der kleinen Cadenze immer noch nicht zufrieden, obschon ich glaubte, sie eben so gut zu spielen, wie er. Ich erhielt an diesem Tage beinahe zwei volle Stunden Unterricht. Wenn ich in einer Passage etwas verfehlte, oder Noten und Sprünge, die er öfter recht herausgehoben haben wollte, falsch anschlug, sagte er selten etwas; allein, wenn ich am Ausdrucke, an Crescendo's u.s.w. oder am Charakter des Stückes etwas mangeln ließ, wurde er aufgebracht,

12.
It was doubtless Beethoven's teaching that led to the style of playing described by such comments as:

R. zeigte sich dann immer als einen tüchtigen Bravourspieler -- präcis, sicher und sehr fertig, obschon ihm nicht unsers Hummels vollendete Sauberkeit und Nettigkeit zu Gebote stand, und er für das Adagio (und Cantabile überhaupt) auch wenig mehr leistete, als was sich erlernen läßt -- worin er denn wieder Hummeln gleich kam.

Mr. Ries is justly celebrated as one of the finest piano-performers of the present day. His hand is powerful, and his execution is certain, -- often surprising. But his playing is most distinguished from that of all others by its romantic wildness. By means of strong contrasts of loud and soft, and a liberal use of the open pedals, together with much novelty and great boldness in his modulations, he produces an effect upon those who enter into his style, which can only be compared to that arising from the most unexpected combinations and transitions of the AEolian harp. It is purely German, and shows him to be, -- as we once before remarked, -- a true-born native of that country to which, according to Richter, belongs "the empire of the air". [The Harmonicon II (1824) i 35]

Ries spielte mit größer Fertigkeit und hatte sich im Vortrag sehr viel von der humoristisch hingeworfene Manier seines Meisters angewöhnt, doch ließ sein Spiel kalt und auch Beethoven war mit ihm nicht vollkommern zufrieden.11

There is the famous occasion when Ries made his debut at an Augarten Concert on 1 August 1804 playing Beethoven's Third Piano Concerto with his own cadenza. This concerto had received its first performance at the Akademie of 5 April 1803, for
which Beethoven had not copied the pianoforte part in full. "Die Clavierstimme des C moll Concerts hat nie vollständig in der Partitur gestanden: Beethoven hatte sie eigens für mich in einzelnen Blättern niederschrieben."12 Ries related the incident of the cadenza in these words:

Ich hatte Beethoven gebeten, mir eine Cadenz zu komponieren, welches er abschlug und mich anwies, selbst eine zu machen, er wolle sie corrigiren. Beethoven war mit meiner Compositionen sehr zufrieden und änderte wenig; nur war eine äußerst brillante and sehr schwierige Passage darin, die ihm zwar gefiel, zugleich aber zu gewagt schien, weshalb er mir auftrug, eine andere zu setzen.

Acht Tage vor der Aufführung wollte er die Cadenz wieder hören. Ich spielte sie und verfehlte die Passage; er hieß mich noch einmal, und zwar etwas unwillig, sie ändern. Ich that es, allein die neue befriedigte mich nicht; ich studierte also die andere auch tüchtig, ohne ihrer jedoch ganz sicher werden zu können. - Bei der Cadenz im öffentlichen Concerte setzte sich Beethoven ruhig hin. Ich konnte es nicht über mich gewinnen, die leichtere zu wählen; als ich nun die schwerere keck anfing, machte Beethoven einen gewaltigen Rück mit dem Stuhle; sie gelang indessen ganz und Beethoven war so erfreut, daß er laut: bravo! schrie. Dies electrifirte das ganze Publikum und gab mir gleich eine Stellung unter Künstlern. Nachher, als er mir seine Zufriedenheit darüber sagte er zugleich: „Eigensinnig sind Sie aber doch! - Hätten Sie die Passage verfehlt, so würde ich Ihnen nie eine Lection mehr gegeben haben.“13

Despite the beneficial effects of Beethoven's influence, Ries was probably bruised on many occasions by Beethoven's rough behaviour. Not that Ries may not have deserved some of it; he too had his abrasive side. Ries tells the amusing anecdote against himself of the first rehearsal of the Eroica Symphony:

In dem nämlichen [d.h. erstes] Allegro ist eine böse Laune Beethoven's für das Horn; einige Tacte, ehe im zweiten Theile das Thema vollständig wieder eintritt, läßt Beethoven dasselbe mit dem Horn andeuten, wo die beiden Violinen noch immer auf einem Secunden-Accorde liegen. Es muß dieses dem

Beethoven confined his teaching of Ries to pianoforte lessons and perhaps some general advice on composition. He refused to give Ries lessons in thorough-bass or composition, believing he lacked the gift for clear and precise explanation. Instead he recommended his old teacher Albrechtsberger, the acknowledged master of all the good composers. Apparently, it was only Beethoven's recommendation and the temptation of a ducat a lesson that persuaded the old man to take on the young pupil. Since Ries's ducats amounted to only twenty-eight, he was limited to that number of lessons and further self-instruction from books.

Ries's relationship with Beethoven was mostly one of the patient student and secretary coping with the storms and tempests of an unusual master. Ries's loyalty and devotion to Beethoven was unqualified during the master's lifetime. It is only in his dealings with Schindler and the writing of the Biographische Notizen in 1837 -hat we find Ries willing to allow Beethoven's foibles to be committed to print. This relationship helped to mould Ries's character into one of patience, tact and discretion in most matters. It is only in his private and intimate correspondence with his brother that his views can be found in writing.
The end of this valuable apprenticeship came in the autumn of 1805, when Ries was selected for conscription into the French army and ordered to report to his regiment at Coblenz. Apparently he was without both money and the opportunity to give a benefit concert, so Beethoven wrote to Princess Josephine von Liechtenstein requesting her to help his impoverished pupil. Ries never delivered the undated letter [No. 25], apparently to Beethoven's great annoyance, but kept it as a proof of Beethoven's friendship and love for him. He stated [WRbn 134] that it was written a few days before the French entered Vienna, which was on 13 November 1805.

After examination by the army commissioners in Coblenz Ries was discharged as unfit for service. The Harmonicon [II (1824) i 34] reports that he suffered from smallpox at a very early age and had lost the sight of one eye, to which there is no other reference and which is certainly disguised in his portraits. Since returning to Vienna was not possible at the time, Ries probably spent up to a year back in Bonn before going to Paris, probably at the beginning of 1807. Beethoven had considered this advisable some five years earlier, but evidently times had changed. Ries met with little success either as a composer or performer. Publishers refused his music, even at very low prices, and he was unable to obtain many pupils. Adding to this his distaste, almost amounting to disgust for French music, he seriously considered abandoning his profession altogether and did seek the help of an unidentified influential friend to secure a position in the government service. The friend dissuaded him and advised him to go to Russia.

Of course, it is tempting to sympathise with a young musician failing to find success. On the other hand, perhaps Ries himself had much to learn, that the harsh conditions of
living alone in Paris without the protection and influence of a man of Beethoven's stature in a circle of still wealthy aristocratic patrons probably taught him. Ries had to learn about sensing and meeting the needs and desires of the musical market place, in what was an increasingly bourgeois dominated economy and a rapidly changing audience structure. All that Ries seems to have had to offer to publishers were works in the Viennese classical style. It seems that while in Paris he wrote six pianoforte sonatas, seven pianoforte sonatas with violin and two with violoncello, a pianoforte quartet, the septet/quintet Op.25, two sets of variations, three marches for pianoforte duet and one song, though most of these were published by Simrock in the years after he left Paris. The Harmonicon gave a brief description of French taste in a way that indicates that Ries never reconciled himself to what he found in Paris at the time. What eventually did happen over about a decade was that both Ries and the audience changed, paving the way for many Paris editions of his works, mostly from the house of Simon Richault. For at least a decade during the 1820s Richault and his agents continued to publish Ries's works, with no doubt considerable profit to them both.

Ries left Paris in the summer of 1808, obviously disillusioned but perhaps wiser, and was back in Vienna on 27 August [Urfj 29]. He resumed his relationship with Beethoven, though on terms which seem not quite as close. Ries, now nearly 24, would have wanted to establish his professional independence and make more money than Beethoven was able to do. Perhaps this partly explains signs of tension between them at this time. Sometime during the year in Vienna Beethoven wrote a bitter and resentful letter to Ries over him sending Beethoven's birth certificate to Vienna in 1806. The letter clearly goes deeper than mere annoyance over a birth certificate, highly sensitive though Beethoven was to
discussion of his age. Other factors were souring the relationship, of which we have little or no knowledge beyond one point. Could the first sentence of that letter [Alb 236] refer to the invitation to Ries to accept the position of Kapellmeister to Jerome Bonaparte, King of Westphalia in Kassel, which Beethoven himself had turned down after lengthy discussions over the winter of 1808-9? Ries's version of the story is:


18.
und unbeweglich stehen blieb. Als die Sache aufgeklärt war, sagte Beethoven: "So habe ich das nicht gewußt; man hat mir gesagt, Sie suchten die Stelle hinter meinem Rücken zu erhalten." Auf meine Versicherung, daß ich noch gar keine Antwort gegeben hätte, ging er sogleich, um seinen Fehler gut zu machen, mit mir aus. Allein es war zu spät; ich erhielt die Stelle nicht, obschon sie damals ein sehr bedeutendes Glück für mich gewesen wäre."15

Schindler was very emphatic that Ries "trug einen lang genährten Groll gegen seinen Lehrer und Freund im Herzen, den zu beschwichtigen mir nicht gelingen wollte, weil er sich auf Gründe gestützt."16 He further claimed, "Die erste Nachricht, wie wenig Ries für seine Musik in London thue, und, wenn er öffentlich oder in Privatkreisen damit auftrete, welche Aenderungen und Weglassungen ganzer Sätze in Sonaten und Trios er sich erlaube, kam dem Meister um 1814 schon von seinem Freunde Salomon."17 The latter part of the second of these statements can be discounted as merely an observation on the way things were done in London at that time, which Schindler evidently did not understand. Beethoven recognized this, especially when arranging with Ries for the publication of Op.106 in 1818-19. In view of Schindler's pique at being slighted by Ries [No. 454] one can also discount Schindler's view and acknowledge that there certainly would have been matters about which Ries felt sore at Beethoven. It would have been no pleasure to a talented 24-year-old to lose a first-class position because of his teacher's suspicion and jealousy. While the evidence is only circumstantial, it is possible there was a temporary rift between them. His only surviving letter to Simrock from this time [No. 28] shows an indifference to Beethoven's affairs, and there is every reason to believe after he left Vienna about the end of June or the beginning of July 1809 they did not correspond again until Beethoven wrote to him in London in 19.
September 1814, ending "Schreiben Sie mir einmal wieder, Ihrem wahren Freunde". That Ries did resume their relationship and always wrote in loyal and affectionate terms confirms his abiding admiration and love for Beethoven. And remarks like Beethoven's "Ich hörte, es geht Ihnen sehr gut, und das freut mich von Herzen." and "Der Himmel segne Sie und mache Ihre Fortschritte immer größer, woran ich den herzlichsten Antheil nehme." assure us that the feelings were mutual.

Ries's departure from Vienna before the end of July 1809 was sudden as he admitted in his letter to Artaria [No. 31]. The Harmonicon states that he had been conscripted by the Austrians and sent to the barracks for military training. However, the rapid approach of the French made these preparations unnecessary. The outcome for Ries was professionally advantageous, since he rid himself of a potentially unsuccessful career in Vienna and paved the way for his visit to Russia and an eleven year stay in London.

After about a year in Bonn he set out for Russia via Marburg, Kassel, Hamburg, Copenhagen and Stockholm, staying some time in each place. Kassel was on Ries's direct route, and one is tempted to speculate that, despite the embarrassments caused by Beethoven's annoyance the previous year, Ries may still have been trying to obtain the appointment as Kapellmeister there. The correspondent of the Allgemeine Musikalische Zeitung [XIII (1811) 165-6] noted his apparent wish to stay in Kassel and his concerts at the Court and gave high praise for his playing and his compositions, among which was the Concerto pour deux Cors principales written in a very short time for the Schunk brothers and first performed on 23 February 1811 in the Hall of the Westphalian Court. The length of Ries's stay in Kassel is not known, but it may have been for more than six months.
Almost nothing is known of Ries's time in Russia, where he arrived late in August 1811. In present circumstances it is not possible to obtain information of Ries's activities there. The Harmonicon [II (1824) i 35] tells us that after a hazardous journey [described in No.32], "At last he arrived at Petersburg, and here he met his old master Bernhard Romberg. In his company he went to Kief in Little Russia, where, and subsequently at Riga, Revel, and other towns, he gave concerts with eminent success and increasing reputation. After this, he prepared to go to Moscow; but his old friends the French, again interfered. The campaign of 1812 first impeded, and ultimately prevented his journey." En route for London he spent six weeks in Stockholm to give some concerts and to accept: foreign membership of the Royal Swedish Academy of Music. This was the turning point of his career.

For several centuries England, and particularly London, had been an attractive place for Continental musicians, and a large number had enjoyed considerable professional acclaim and made a very comfortable living there. The London that Ries arrived in in 1813 was no less willing to accept him than it had such predecessors as Handel, J.C. Bach, Abel, Salomon, Clementi, Kalkbrenner and Dussek, and it offered him as many satisfying and lucrative opportunities as it had any other foreigner. On the other hand, Ries had little competition from the native composers, the leaders among whom were Thomas Attwood, William Crotch, Henry R. Bishop and Samuel Wesley. And among foreign composers he could compete favourably with Clementi, J. B. Cramer, Viotti and Kalkbrenner. Immediately Ries made the acquaintance of his father's former teacher, J. P. Salomon, who had lived in London since 1781, where he had sponsored his own concerts and to which he brought Haydn in 1791-2 and 1794-5. At the time Salomon was a founder.
member of the Philharmonic Society and still wielded some influence in London's musical life, and no doubt he introduced Ries to its leading participants. Their relationship must have been close, since two years later Ries was executor to Salomon's will. Ries's most valuable contact very soon after his arrival in late April 1813 was Sir George Smart. He was the son of George Smart, a double bass player and publisher, and was brought up in the authentic Handel tradition. As a violinist he had played in Salomon's concerts and through them had made many valuable contacts and built himself into one of the most dominating figures of 19th century English music. Ries dined with Smart on 30 May [No. 36]. We know little of Ries's specific activities during his first few years in England, though much can be surmised. The dedicatees of his music and the kind of music he began to write suggest that he became a fashionable teacher among the wealthy merchants and bankers, a number of German origin, of the City of London and other upper middle class people; and clearly he made the acquaintance of Royalty through H.R.H. the Duke of Sussex. To bring himself to public notice, he wrote and published within a few months his Op. 49 The Dream from his private address, 4 Duke Street, Portland Place, and made it available through the principal music shops. The work is designed as a fantasia, but with many features of the lighter kind of sonata style he had learned in Vienna. Its tunefulness would have had a ready appeal to the clientele to whom it seems to have been aimed. The fact that Chappell re-issued it in 1814 indicates that several hundred copies must have been sold very quickly. Perhaps that is what persuaded both Muzio Clementi, whom Ries met in Vienna in 1804, and Samuel Chappell to publish his Op. 50, 51, 52 and 53, nos. 1 and 2 early in 1814, and others in 1815.

Ries did not gain immediate admission to the Philharmonic 22.
Society, which had been founded on 14 January 1813, only three months before his arrival in London. He was first proposed along with Francesco Vaccari at the General Meeting of 20 February 1815, but both were rejected at a vote taken on 6 March, Ries by 13 to 10 and Vaccari by 14 to 10. Both were rejected again on 20 March. Ries was re-nominated on 18 May and elected on 22 May by 14 notes to 0. Thereafter he attended meetings regularly, and subsequently was elected a Director on 22 November 1815 and remained so until 18 June 1821. He always took an active part in running the Society. He negotiated the visit of Spohr in 1820 and obviously went to some lengths to make it a successful one. He corresponded with Beethoven on the Society's behalf. He also performed and directed various works from time to time, including his own symphonies and chamber music, some of which were written specially for the Society.

The harmonious arrangement was marred by one discordant clash in 1820. The Minute Book of the General Meeting for 17 April 1820 records that Ries, seconded by Thomas Welsh, moved that William Ayrton be asked to resign his Directorship, he "having been the cause of an unhappy indignity passed on Mr. Cramer." An unspecified amendment was lost by 6 votes to 5, and the motion was then carried by 8 votes to 5. It appears that Ayrton refused to resign. Therefore at the General Meeting held on 13 May Charles Meyer moved that a Special General Meeting be called for the 24 May at 7 o'clock to dismiss Ayrton, a motion that was carried. The meeting was held and notes were read, but a vote could not be taken because there was not a quorum. Meanwhile, Ries placed his resignation as a Director before a Directors' Meeting held around 22 May, but it was refused until it could be laid before a General Meeting, which apparently it wasn't. The following day, 25 May, Ayrton wrote a letter of resignation, which was not read until

23.
the General Meeting of 1 July, at which meeting Ries was re-elected as a Director. However, this discord may have been a sign of the meanness and baseness of which Ries wrote in his letter of 30 April 1822 to Spohr [No. 91] and the anti-foreign feeling that grew up at that time. It was undoubtedly this and the money he had made that persuaded him to think of returning to his native Rheinland.

Most of Ries's pre-1813 music is in the 18th century sonata style, embracing sonatas for pianoforte solo, duo, trio, quartet and septet and one symphony. During his stay in England Ries turned his attention much more to the bourgeois forms of fantasias, rondos and variations based almost entirely on popular themes and dances of mainly operatic and national origin. The explanation is as much a social as a musical one. Vienna up to that time was still dominated by an aristocratic class that saw itself as part of a universal European class with its interlocking families and widespread use of the French language. It enjoyed a high level of education couched in a strong tradition. Its taste was refined and high-minded, and it eschewed the vulgar and commonplace. In contrast, the increasingly economically and socially strong bourgeois did not see itself as part of a universal class able to use one language. It did not enjoy a high level of education, and its taste was largely uncultivated. The intellectualism and universality of the sonata style held little appeal, whereas the simplicity of the popular tune, operatic aria or national dance rhythm had enormous appeal. The publication by James Power of Moore's National Melodies in six volumes between 1818 and 1826 (on which Ries drew) and many other similar volumes during the first decades of the 19th century testifies partly to a change in taste and partly to the bourgeois lack of knowledge of the characteristics of other countries and the desire to further that knowledge at a level.
that was intellectually possible. This can be found not only in music, of course, but in the many popular reports of travel in books and journals. Ries responded to his circumstances as any other sensible artist desirous of success would, and it is worth comparing the views of his observers at the time.

The *Allgemeine Musikalische Zeitung* is the major source of reviews of Ries's pre-1813 music. On the whole he was well-received there.

Hr. R., ein trefflicher Klavierspieler, und in der Composition sonst ein Zögling Beethoven's, thut sich seit einigen Jahren unter den jüngern Componisten für Instrumental-Musik sehr vortheilhaft hervor. Verschiedene seiner frühesten Arbeiten sind in diese Blättern, und auch diese schon nicht ohne Beyfall beurtheilt worden: die spätern aber, und unter diesen auch vorliegende, übertreffen jene bey weitem.\textsuperscript{22}

Hr. R. aber zeigt durch dieses Werk [Op.15] von neuem, dass in ihm einer der trefflichsten Klavier-Componisten Deutschlands aufblühe.\textsuperscript{23}

Eine treffliche Sonate [Op. 21]\textsuperscript{24}

Ein sehr schätzbares Werkchen [Op.22]\textsuperscript{25}

Rather earlier a reviewer took a very poor view of Ries's Op. 1 [IX 362] and Op. 2 [X 303]. In the former the reviewer made a strong attack on Ries for writing the dedication to Beethoven in French, rather than German. The sense of German identity was strong among many people at the time, due to the Napoleonic Wars, and the attack is understandable. However, in defence of Ries, Bonn was still French territory and Simrock's publications had to be registered at the Bibliothèque imperiale in Paris, and Ries probably did not write in French at all. The reviewer could be accused of being cantankerous, as these
passages show:

Hr. R. is schon einigemal von Wien aus, als ein junger Mann von Talent und als ein rust'ger Klavierspieler, aus Beethovens Schule, angeführt worden; beydes geht auch aus dieser, seiner ersten öffentlich erscheinenden Komposition hervor, und ein drittes ebenfalls - dass er als Komponist Aufmerksamkeit verdiente, indem er schon hier etwas gar nicht Alltägliches liefert, in diesem Gelieferten aber sich unverkennbare Spuren zeigen, man dürfe von ihm auch wahrhaft vorzügliche Arbeiten erwarten.

Erwarten - denn jetzt scheint er, wie die meisten jungen Virtuosen, noch gar nicht zu wissen, wohin mit alle dem, was er in sich findet, und wie alles das schnell und kompress genug an den Mann zu bringen? Daher denn, bey Hrn. R., so wie bey den meisten lebhaften, jungen Virtuosen, ihr Streben, nur recht viele Materie; möglichst, dick, (durch aufgeschichte Noten, Vollgriffe, wären's auch nur Verdoppelung - ) möglichst scharf, (durch gewagte Figuren, schneidende Modulationen, häufige Ausweichungen in das Entferntests - ) und möglichst ausführlich, (wenn auch nicht ausgeführt, doch breit auslaufend in lange, lange Sätze,) niederzulegen 26

Two later reviews were rather more balanced:

Rec. kennet sie (die bisher bekannten Arbeiten von Ries) fast sämtlich, und aus allen zusammenge nommen scheint ihm hervorzugehen, dass Hr. R. zwar nicht in Erfindung, und besonders in Erfindung der Melodien, in vorzüglichem Grade reich, originell und neu sei, doch aber auch nicht arm, leer, bloß nachsprechend und die Erfindungen anderer benutzend erscheine; daß seine Stärke jedoch bestehe in der Mühe und Kraftigkeit der Ausführung, in der zweckmässigen, wirksamen Behandlung der Instrumente und in dem Gesetzten, Soliden, Regelmäßigen der ganzen Anordnung und Haltung ..." - "Hr. R. ist für die jetzige Zeit - den jetzigen Stand der Musik, den jetzigen Geschmack, die jetzige Spielart - was für die seinige L. Kozeluch war; und das ist ganz gewiß nicht wenig.27

die bedeutendern Compositionen des Hrn. R. sind in ihrer Art trefflich, diese ihre Art aber, wenn sie gleich weder die höchste noch die tiefste ist,
bleibt noch eine achtbare, rühmenswürdige, die
eben so leicht als wertvoll anspricht, und
die Theilnahme, wie die praktische Geschicklich-
keit der Kunstfreunde ungemein fordert.28

About the same time two other reviews noted the resemblance
of his work to Haydn and Beethoven:

Die Musik an sich zeigt, dass der Verf. Haydn, in
der Schöpfung und den Jahreszeiten, vor Augen
gehacht: aber dieses Meisters Genialität in dieser
Manier stand ihm nicht sichtlich zu Gebote; auch
wird man in einigen Stellen zu nahe an das Vorbild
erinnert - zu nahe, d.h. an einzelne, bestimmte
Stücke.29

Zwar theilt es mit mehrern R.schen Compositionen
die, von ihnen nicht unbekannten Schwächen; die
Ideen selbst sind nicht oft wahrhaft originell,
und viele erinnern nicht nur selbst, sondern
sogar durch die Art, wie sie dargestellt werden,
näher, als eigentlich zulässig, an bestimmte Vor-
bilder - welches Letztere hier besonders mit dem
Trauermarsch der Fall ist, bey welchem dem Unter-
richteten grösstentheils der Beethovenische aus
der heroischen Symphonie vorschwebt.30

The charge of being an imitator of Beethoven was always in
the air and Ries's reputation has been plagued by it. Czerny
made matters worse many years later by reporting in his
Ankedoten und Notizen über Beethoven: "Über Ries äußerte
sich einst Beethoven gegen mich: "Er ahmt mich zu sehr
nach."31 And the attempt of a Stockholm reviewer to dismiss
this charge as early as 1813 did nothing to relieve Ries of
the smear:

Reminiscenzen, besonders aus Beethovenischen
Compositionen, die man ihm vorgeworfen hat,
haben wir wenigstens in seinen neuesten
Arbeiten eben nicht gefunden.32

A systematic investigation of the charge is too large a matter
to enter into here. Whenever it is undertaken it must be
carried out on both micro- and macro- levels, bearing in mind
that theme types and rhythmic and melodic transformations,
tonal structure and manipulation, and overall design are
elements of a period style common to the technique of all its
Allegretto

Even so, it is worth putting forward a little *prima facie* evidence of how a few of Ries's themes have an unmistakable resemblance to some of Beethoven's:

28.
The striking similarity of one of Ries's Trifles Op.58 (entitled *Romance*) and one of John Field's nocturnes suggests that one imitated the other, in a style quite unrelated to Beethoven. There is no evidence that they ever met, though it is highly likely they did during Ries's time in Russia; and Ries did not correspond with him as far as is known. Interestingly, Ries's piece was published within a few months of Field's nocturnes, and it is unlikely either knew of the other publication.
On the whole Ries's music was well-received in England too, though not without some reservations about the general manner of his style and about individual pieces; and of course, opinions varied from journal to journal. The *Quarterly Music Magazine and Review* [IV (1822) 110-1] perhaps summarized perfectly the English view in 1822.

MR. RIES is one of the most voluminous composers we have and his style is certainly peculiar. His pieces seldom if ever afford us unqualified pleasure, and this result we mainly attribute to a want of that gracefulness which never fails to delight, even when science is wanting. It cannot be too often repeated that melody is music. MR. RIES frequently loses himself, or rather the sympathy of his hearers, in his aim to be original; he overstrains this certainly desirable quality, and forgets that simplicity which is amongst the most certain indications of genius.

The charges of great technical difficulty and lack of simplicity occur in reviews of individual compositions:

30.
here [Op. 122] Mr. RIES incurs some degree of censure for want of simplicity; he has crowded modulation upon modulation, till the ear and mind are fatigued and cloyed; the occasional glimpses of melody are not long enough or frequent enough to relieve the incessent returns of complicated cadences, however learned or ingenious. The composition is too laboured: in order to secure the sympathy of those for whom he writes, the composer should remember that he must relax a little from the severity of science, for his audience are seldom as learned as himself, and he cannot expect them to admire what is impossible for them to understand. QMNR, V (1823) 391.

none but very proficient players will do justice to this excellent composition [Op. 50]. [Ackermann's Repository, XI (1814) 97].

We think Mr. R. exceedingly clever; but his musick is not in general calculated to flatter the ears of boarding-school judges. [Gentleman's Magazine, LXXXV (1815) 348].

On the other hand some of Ries's music was recognized for the teaching pieces they really are; or that they were directed to the musical middle-classes of London:

Mr. Ries has acted wisely in condescending to write pieces so little difficult; [Gentlemen's Magazine, LXXXVI (1816) 251].

it [Op. 121] contains no passage which will not yield to the industry of a numerous class of performers in this musical age. [The Harmonicon, I (1823) i 113].

[Op. 98 No. 2] may be learnt, without the cost of much labour, by all tolerable performers. [The Harmonicon, II (1824) i 7].

The English loved fantasias, as indicated by the many that were published there in the early 19th century and the English recognized Ries's ability both as an improvisor and composer of fantasias:

MR. RIES excels, as we have before remarked, in the free kind of composition to which the name fantasia
is given; he seems quite to indulge in it: once furnished with themes, his labour appears to vanish, and the only difficulty that remains, is to confine himself within moderate limits as to duration, and to get to the final close. [The Harmonicon, II (1824) i 94].

The anti-foreign feeling in the Philharmonic Society that was noted above was merely a manifestation of a fundamental difference of view that grew up around 1820 between the English and German composers about the style and technique of music. William Ayrton, as editor of The Harmonicon, no doubt sought to reflect a general view when publishing:

This Rondo may possibly have been composed with a view to its republication in Germany, where, we have been told, piano-forte music is now valued in proportion to its difficulty; the beautiful, if simple, is there treated with an ill-dissembled contempt, and the surprising alone listened to and applauded. [The Harmonicon, II (1824) i 94].

Ries’s own quite contrary views emerge in several later letters, and suggest that he did not find that prospect of remaining in England a congenial one.

When Ries left England in July 1824 he clearly had made enough money to enable him to retire and still provide comfort for his family of three young children. How much he was actually worth is not known, and there is too little information available to calculate a reasonable figure. However, his letters do show that he earned very high fees for lessons, substantial amounts from publishers for manuscripts of his music, royalties for performances of some major works (such as his opera Die Räuberbraut), profit from trading in Broadwood pianos, and reasonable interest for the time on his investments. He was sufficiently well-off in 1826 to be able to turn down an offer to become Director of a new conservatorium in Liège at a salary of 7000 francs per year with a house provided, and 2 1/2 months vacation per year. Again in 1832 he turned down the opportunity.
to become Director of the new Brussels Conservatoire, a post Figis later accepted. On the other hand he tried to secure the posts of Peter (von) Winter in Munich in 1825 and Carl Maria von Weber in Dresden in 1826 on their deaths. Either of these positions would have given him a significant and busy job. He also considered leaving the Rhineland and going to Paris, Vienna, Berlin or even back to London. What finally persuaded him to stay in the midst of what he clearly thought were mediocre musical circumstances is hard to decide; but the effect on his morale and his work was detrimental. On 26 June 1830 Harriet Ries wrote to Joseph Ries [No. 310]:

It was my grand wish that Ries’s [oratorio] should be given there if possible next year, & that he should himself go over to direct it, as it appears to me, could he once again & for some time get into active life and witness the industry of my countrymen, it might have a good effect upon his mind ... for out of this inactivity of body & mind he must be torn. It is necessary for his happiness and, perhaps even for mine, for my heart is half-broken when I think of the way in which he neglects the glorious talent God has given him.

Harriet’s comments are underlined by the list of his compositions. For two years his output had decreased sharply, and by no means can all of this be attributed to the tragic loss of his youngest child on 6 September 1829, about which he grieved for more than a year.

Some of the factors prompting Harriet’s comments are the obvious human ones. An individual engaged in any kind of intellectual endeavour needs the stimulus of a sophisticated, forward-thinking and active community. This Ries had known almost continually from childhood. The pressures of such a community stimulates creative activity in a mind such as Ries’s, especially when balanced by regular and adequate periods of relaxation.
The Rhineland clearly did not offer him social conditions in which he could flourish. Nor was he helped by his own financial security. At the same time musical style and technique were changing, and perhaps he felt unable to measure up to the changes. Twenty years earlier he had been classed in a disparaging way among the young virtuosi. Now he felt bound to say "Concertgeben war von jeher für mich eine unangenehme Sache - und die jetzigen Seiltänzer auf dem Klavier aneyren mich, ich kann sie nicht machen, will sie nicht machen und bin daher noch nicht fest entschlossen was zu thun." Such young virtuosi as Liszt and Thalberg were emerging, and Ries, for all his recognized ability, was no match for such wonderboys.

Not only was it the style and standard of playing, but also the character of music being written, that was changing. Beethoven, Schubert and Weber were dead, and so, from a creative point of view, was their musical style. They represent the culmination of 18th century technique, into which Ries himself was so closely locked. Whilst he had satisfied the bourgeois demands of the 1810s and 1820s, he had in the last few years of his life nothing to add that would be heard, and he could not bring himself to progress beyond the 18th century style into that of the new generation of the 1830s. And his relative isolation in the Rhineland did not help him. Leading publishers took less and less interest in his works, and what was published appeared from inferior and less scrupulous houses, to the extent that he seems to have become rather unhappy and embittered. No doubt his failure in London and Paris in the winter of 1836-37 to find an opera libretto was a bitter blow that contributed as much to his death a few months later as did anything else.

There is a positive side to Ries's presence in the Rhineland. He was able to exercise a considerable influence on the Lower
Rhine Musical Festival between 1825 and 1837, having made good friends among the non-professional members of the Festival committees. The Festival was founded in Düsseldorf's Hotel Brass on 3 November 1817, when a group of enthusiastic amateurs met with Johannes Schornstein, musical director of Elberfeld and organist of its Reformed Church. The outcome was a two-day Whitsuntide musical festival in 1818 in Elberfeld combining the musicians of Düsseldorf and Elberfeld. From the time Ries was asked to become conductor in 1825 the programme was enlarged both in the number and type of works that were performed. New works were specifically written for it, including some by Ries himself. Handel oratorios became an almost permanent feature of the programme for thirty years; Ries himself owned a complete edition of Handel's works. Another significant effect of this annual festival was the attention given to the quality of concert halls, which in turn enabled better performances to take place. In the development of public music in the 19th century events such as the Lower Rhine Music Festival did much to advance standards. Ries played an important part in this, as he had done in London as a Director of the Philharmonic Society.

For a man who expressed a strong dislike of writing letters [Nos. 45, 125, 145, 168], Ferdinand Ries wrote a surprisingly large number, many of great length, as can be seen. Whilst his professional affairs were the principal reason for writing most of those that survive, there is much of other things. His observation and reportage of his life and times, even if some of it is no higher than gossip, tell a tale that makes him one of the more interesting of musician letter-writers. Had the many letters to his wife and children, when he was on tour, his father and his brothers, Hubert in Berlin and Franz Joseph in Vienna, also survived, we might have enjoyed a collection of even greater interest for their intimate commentary.
The principal source for this edition is the large volume of letters and documents in the British Library [GB:Lbl, Add. Ms. 33507], which Joseph Ries collected in London. Its most interesting and informative contents are the many letters Ries wrote to him between July 1824, when he left London, and December 1837, just three weeks before his death on 13 January 1838. It also contains the estate documents and some other letters and documents concerning him, some of which are not reproduced in the edition. The volume, comprising 316 folios, was purchased by the then British Museum on 14 January 1889 from Dulau and Company, into whose hands it must have come through Frederick Jüsten, the executor of Joseph Ries's will and a member of the firm, though no mention of it is made in the bequest. Unfortunately this is not a complete set of the letters Ries wrote, since one finds a number of remarks indicating postal losses and there are gaps that must be explained by something more than Ries's dislike of letter-writing. Nevertheless, it is a good and well-preserved set, written on typical letter-paper of the period of varying sizes.

The remaining sources are both manuscript and printed. Original letters are to be found in widely dispersed locations. There are thirty-five to Franz Gerhard Wegeler in the Deinhard-Stiftung in Koblenz, sixteen to Louis Spohr in the Beethoven-Archiv in Bonn and five in the Gesamthochschul Bibliothek in Kassel, seventeen to B. Schott Sohne in the firm's archive in Mainz, thirty-six to C. F. Peters, of which twenty-four are in the Staatsarchiv in Leipzig, ten to Ferdinand Hiller in the Historisches Archiv in Cologne, and numerous others to a wide variety of people.

Several letters survive only in printed form. Wilhelm Altmann published extracts from nine to Gottfried Weber in Darmstadt. Though still in existence in private hands in 1909, efforts to
find the originals have not been successful. Another group surviving only in print is some of his correspondence with Simrock about Beethoven's affairs. Erich H. Müller had access to the firm's archive in 1929, but it was subsequently destroyed in Hamburg during World War II. There are others to Beethoven, Logier, Pleyel etc. that are available only in printed form.

Ries kept a copybook of his professional and business letters. His thoroughness in this is illustrated by his insistence to his brother, Franz Joseph in Vienna on the importance of keeping copies, "und dir Abschriften der Briefe machen, mache dir gleich ein Buch, wo du alle Briefe einträgst - Ich hab dies seit 20 Jahren mit allen Geld oder Verlegers Briefen gethan. Es ist nötig, und alle, die mit dir wegen Geschäften in Korrespondenz stehen, wissen, daß man sich alsdann allenfalls auf frühere Briefe berufen kann."34, and by his making a copy on 10 November 1834 of a letter to Cramer of 13 March 1825, and at the same time correcting two mistakes in his letter to the same firm of 10 August 1833. That Ries kept the letters he received is evident from a remark to Joseph Ries on 25 June 1834 "auch hat er [Loder], wie ich zuletzt in England war, über den Rückstand geschrieben, ich kann aber den Brief nicht mehr finden."35

Many letters and documents have been lost. Of those written to his wife, his children, his father and his brothers and sisters except Joseph, only two are extant, one to Franz Joseph and one to Hubert. 36 This is an area where the chances of survival are appreciably less than with professional and business letters; but even among the latter one finds the ravages of war taking the Simrock archives in Hamburg and the Kistner archives in Cologne, neglect in Altmann not identifying the location of originals taking, hopefully temporarily, those to Gottfried Weber, and the failings of the postal service taking others. On the latter
point, he complained to Mannerhjerta, the Stockholm music dealer, that he had been unlucky with the postal services. He had received two letters from St. Petersburg and had replied; but his replies had not been received and he had lost face as a result [No. 37]. Postal losses were, of course, as common then as now; Beethoven too complained [Alb 759]. Apparently, Ries sometimes took steps to avoid losses by posting letters for payment on receipt, not an uncommon practice at the time.

Perhaps the most unfortunate loss is his copybook and the letters written to him. Presumably on his death all his professional and business letters, including those from Joseph Ries in London, and his copybook were extant. His wife certainly kept his collection of autograph manuscripts and printed editions and the small thematic catalogue, CTFR, since they passed by her will to Hubert Ries, and from him to his son Franz, co-founder of the Berlin publishing house of Ries and Erler, and from him to the Deutsche Musiksammlung, now divided between East and West Berlin. The fate of these letters and the copybook is unknown, and efforts to find them have also proved unsuccessful. Fortunately, most of the letters from Beethoven that he had kept were passed to Franz Gerhard Wegeler for their joint biography, and at least a printed version of them survives. Another loss worth mentioning is the Aufzeichnungen of Joseph Ries[37], which Ueberfeldt mentions on several occasions. What form this took, whether it is an individual manuscript, and where it was located, he did not disclose. In any future studies of Ries, it might prove a valuable source.

A few letters not written by Ries have been included in the edition, since they add to the picture presented. It was felt that the inclusion of some laudatory poems would also add interest to the collection. Regrettably it was not possible to
include twenty-one letters to Peters held by the Leipzig Staats-
archiv, due to government regulations on the use of state archives. 
Also the original of the Beethoven letter of 22 March 1823 [Alb 1159] was not available.

Ries's script can be divided into germanic and italic. He used the latter for all French and English letters and for words and most proper nouns of non-germanic origin, titles and personal names in the German letters. On the whole the formation of his letters is consistent and follows the conventions of the period, though there are rather less elegant flourishes, squareness and sharp edges in his germanic script than among other writers. His script has a distinct forward slope. The inconsistencies are most obvious in the formation of the initial I, initial and inner d, inner g and the tail of the terminal g h and y. However, this is no more than one might expect to find in any person, for whom handwriting is only a means of communication. While there were times when the quality of his script deteriorated, there was very little fundamental change in its pattern over nearly thirty years.

His germanic script is appreciably smaller than his italic, and there are a few places where it becomes so tiny, even magnification does not enable one to be absolutely sure of one's transcription; and his inconsistencies of spelling then become a hindrance. The usually larger italic script gives emphasis to those words and passages that are in other languages or are titles. For emphasis in germanic script he would begin a word with a (now unnecessary) capital or underline the passage, without writing larger or more firmly. If the letters wholly in italic he would vary the size somewhat. One curiosity in both his and Harriet's script is the abbreviation of her name to Hat or Hart, as we might today. The formation of the last letter in each case
is that of a clear and bulbous l, giving the appearance of Hal or Harl. It is quite common for Ries's t, and Harriet's in her later letters, to appear as an uncrossed l.

Ries's language is for the most part straightforward and matter of fact. In writing to those with whom he was not on very familiar terms he tended to formality; with his family and friends he was distinctly informal: Schriftdeutsch and Sprechdeutsch. In these letters his style and his script are somewhat slipshod; it is not clear whether grammatical mistakes are attributable to his slipshod script or to his lack of knowledge. Sometimes we find expressions and inserted turns of phrase, which are traceable to the influence of the English language. It is his occasional tendency to break out into the picturesque and the slightly melodramatic that can cause some amusement.

The character that emerges from these letters is one of a moderate, civilised, well-educated, alert, sophisticated and generally sensible man. His portraits show him to have been handsome and elegant. He seems to have lacked the affected manner of many of his age and showed little, if any, pomposity. Yet he could be plain-spoken, even to the point of being rude and abrasive to those he regarded as foolish or disagreeable. "Smart ist der alte cunning one" and "dieser cunning, trying imposteur" [No. 346] was his view after an altercation with Sir George Smart at the Dublin Musical Festival in August 1831. He took an intense dislike to Anton Schindler during the preliminary discussion in the mid-1830s about a biography of Beethoven and later let Wegeler know it unhesitatingly: "Schindler hat mir die Overture von Beethoven zum Concert zu seinem Denkmal abgeschlagen - wahrscheinlich aus lauter Freundschaft und Ehrfurcht von B-; den er von Anfang bis zum Ende wie ein alte Hausklepper reitet - ekelhaft - er hat mir einen
launigen, dummen Brief geschrieben, um es zu bemanteln. Mag zum Teufel gehen. 38. When James Power was taking legal action over breaches of his copyrights, Ries wrote, "Power ist ein Schurke, und seine Menge Prozessen wundern mich nicht, wenn er immer so handelt - mache, daß du mit ihm fertig wirst." 39.

He could descend to biting sarcasm that might be tainted with a little envy or jealousy. After condemning Mendelssohn's arrogance, he wrote, "Ich suche noch immer, an Sachen kennen zu lernen, die seinen Namen mit Recht berühmt gemacht haben - Lieder ohne Text ist freylich etwas besser, wie eine Sinfonie für eine Flöte oder ohne Orchestre." 40 On Smart again, "an Irish Knight is also worthy of the freedom of an Irish town - Er weiß den Leuten Sand in die Augen zustrümen und hat auch /:man kann es nicht leugnen:/ Routine und Geschäfts Ordnung - but he is a reaper of a great musical name." 41 And on Karl Guhr, Director of the Frankfurt Opera, whom he detested, "Kapellmeister Guhr hat jetzt sehr schöne Equipage, auch ein Reitpferd und Kutscher in Livré, blau mit Gold !!" 42

Like any good concert artist, Ries never admitted to any setbacks and always exaggerated the warmth of his receptions. Everywhere he found extraordinary applause, poems, laurel wreaths and demands for him to take another bow, even when one finds others a little more reserved. Ries did not just praise himself and disparage others to throw his own success into greater relief, because he did respect many of his colleagues and admired some of them greatly. He obviously had a sound sense of professionalism, though he had a dislike of some of what he was doing, "das Concert geben hat mir nicht in die Knochen gewollt, ich habe es immer gehaßt" 43 and "Concert geben aneuniert mich, wie Spielen im allgemeinen." 44 He was not above the white lie. To Peters on 11 May 1830 he claimed he would have written earlier.
but for rheumatism in his right hand. Yet it hadn't prevented him at that time writing other letters that make no mention of the ailment, his "small token of remembrance of England" [No. 144]. He again pleaded rheumatism for not wanting to give his concert tour in December 1835, whether or not it was an added discouragement to playing. Behind his professional mask there seems to have been a streak of frustration, even to the extent of unhappiness; and these circumstances could not have been helped by his persistently sick wife, which seems to have caused him to regret his marriage and his own ailments, particularly his lip and his rheumatism. Yet he maintained his mask and his dignity to the end.

Editorial Policy

It is desirable in any edition of an author's manuscript to retain as far as possible the original spelling, punctuation and layout, since they often indicate personal characteristics of language and emphasis. Yet for smooth reading some adjustments are helpful, even essential, particularly in punctuation. The following notes attempt to describe the editorial policy that has been adopted.

1. Ries's inconsistency in the location and indenting of the dateline, salutation, paragraphs, and closing greeting has been resolved.

2. Where a word or letter was omitted through evident carelessness or where a manuscript is damaged, an editorial correction has been inserted in square brackets. Obvious tautologies and mis-spellings, other than obsolete forms producing an inaccurate word, have been in general tacitly corrected. A number of idiosyncracies and archaic forms
have been left unaltered, since they may indicate a mode of pronunciation with which we are no longer acquainted. For example, he frequently omitted the umlaut; where he did, the original is retained where it does not cause confusion. In cases where he used a single dot umlaut, the modern form has been substituted. A striking and interesting feature, which clearly indicates a slightly different mode of pronunciation, is the not infrequent, interchanging of t and d, ch and g, and f and v. On one occasion he spelt bedeutend as beteudent. However, some editorial discretion has been applied to the use of wann/wenn and dann/denn in the light of the context.

3. The so-called lazy-stroke over m and n has been expanded. In cases where Ries might have used the lazy-stroke, but didn't, the original has been retained. Other abbreviations have been expanded, only where necessary.

4. Ries always used ß for ss, and sometimes for s. The present-day conventional spelling has been adopted. In some cases he confused ß and s in the words daß and das; as with obvious mis-spellings these have been tacitly corrected.

5. Ries's calligraphy has been described above. In the edition it was not possible, nor was it felt to be necessary, to indicate the variants of roman and italic script and the single and double underlinings. Everything has been set out in one type, the result of which should be clear.

6. Ries used  as a terminal for truncated words and sometimes to divide the town and date of the dateline. The former is printed as a dot, the latter as comma.
7. Raised letters have not been lowered, since in general they do not impede smooth reading, and since they are part of his calligraphic style that perhaps should be retained.

8. Punctuation has been adjusted where desirable. Often it is not possible to distinguish between Ries's period and comma; often he included a comma that breaks up a clause, or omitted one that is desirable. Sometimes there are long passages that benefit from being broken into shorter sentences.

9. Ries's use of /: :/ as parentheses is retained and tidied up.

10. The use of capital letters has been tidied up. This includes the present-day distinction between Ihr/ihr and Sie/sie. Ries sometimes used a capital for ihr, sie and er to give significance to the person referred to. Except in the last case this can prove confusing, and throughout they have been printed according to present-day convention. Ries generally used lower case for du, dich and dein, though not usually for Euch and Euer. Except for closing greeting the original has been retained.

11. Ries sometimes made additions to the text in the margin, marking the point with a cross. These have been included tacitly in their places.

12. A few passages, all but one of which are in the letters to Joseph Ries, were scored out, though by whom and to what purpose isn't clear. An attempt has been made to decipher these passages and they have been marked with angle brackets < >.
13. Ries tended to use the French grave or a vertical stroke for the acute. This has been tacitly corrected.

14. In reproducing those letters surviving only in a printed source, the format has been adjusted to what seems to conform to Ries's handwriting and the above editorial policy.

15. Each letter is headed on the left with the names of the writer and the addressee and the town to which it was posted. The source is given on the right. The abbreviations are taken from the Bibliography and the List of Libraries in Appendices I and II. The call number of the manuscript is given where there is one.

Notes

1. Nr. 128. "Give my heartfelt greetings to your old father. I am extremely delighted to hear of his happiness." [Alb 1351]

2. WRbn 75. "He read through the letter and said, "I cannot answer your father just now; however, write to him that I have not forgotten, how my mother died; with that he will be content." Later I learned that my father had supported him actively on this occasion with every means, since the family was very much in need."


4. WRbn 27-28. "As for Ries, to whom I send cordial greetings, I will write to you more fully about his son, although I think that he could make his fortune more easily in Paris than Vienna. Vienna is flooded with musicians and thus even the most deserving find it difficult to make a living. But in the autumn or winter, when people are hurrying back to town, I will see what I can do for him." [Alb 51]

5. WRbn 75. "When I presented this [letter of recommendation] to Beethoven on my arrival in Vienna in 1800, he was very
busy with the completion of his oratorio, *Christus am Oelberge*, as he certainly wished to give it soon at a concert for his benefit at the Theater an der Wien."


8. Slvb I 72. "He came to Vienna in the autumn of 1800 at the age of seventeen."

9. WRbn 94-5. "When Beethoven gave me a lesson, he was, I must say, contrary to his nature, very patient. I must attribute this and his consistently friendly demeanour towards me largely to his affection and love for my father. Thus he would sometimes let me repeat a thing ten times, indeed even oftener. In the Variations in F major dedicated to Princess Odescalchi (op.34) I was compelled to repeat the last Adagio-Variation almost entirely seventeen times. Yet he was still not satisfied with the expression in the little cadenza, although I believed I played it as well as he. On this day I received almost two full hours of teaching. If I made some mistake in a passage or missed notes and leaps, which he usually rightly wished to have emphasised, he rarely said anything; yet if I was deficient in expression, in crescendos etc., or in the character of the piece, he would erupt, because, as he said, the former was accidental, while the latter disclosed a lack of knowledge, feeling or attention. The former slips also happened to him very frequently, even when he played in public."

10. AMZ, X (1807) 303. "Ries showed himself to be an excellent bravura pianist - precise, sure and very accomplished, although he did not have at his command Hummel's neatness and prettiness, and in the adagio (and principally cantabile) he also performed little more than one can be taught, in which he was similar to Hummel."


12. WRbn 115. "The piano part of the C minor Piano Concerto
was never completely copied into the score. Beethoven had it specially copied for me on separate sheets of paper.

13. WRbn 114. "I had asked Beethoven to compose a cadenza for me, which he refused and admonished me to write my own, which he would correct. Beethoven was very pleased with my cadenza and changed little; only there was an exceptionally brilliant and very difficult passage in it, which certainly pleased him, but at the same time seemed too risky, on account of which he instructed me to write another. Eight days before the performance he wished to hear the cadenza again. I played it and fluffed the passage. He called for it once again, and certainly was somewhat anxious to have it changed. I did it, yet the new one did not please me. I also studied the other one thoroughly without however being wholly sure what to do. At the cadenza in the public concert Beethoven sat there quietly. I could not bring myself to select the easy version. When I now audaciously began the difficult one, Beethoven made a violent jerk on his chair. It went perfectly and Beethoven was so pleased, that he loudly shrieked, 'Bravo!' This electrified the audience and at once gave me a place among the artists. Afterwards, when he expressed his pleasure to me, he said at the same time, "You are headstrong! Had you fluffed the passage, I would never have given you another lesson."

14. WRbn 79. "In the same (i.e. first) Allegro Beethoven has a wicked trick for the horn: a few bars before the theme returns complete in the second part, Beethoven lets the horn point out the theme where the two violins continuously play the chord of a second. For someone who doesn't know the score, it always gives the impression that the horn player has counted badly and entered at the wrong place. At the first rehearsal of this symphony, which was frightful, where the horn player entered correctly, I was standing near Beethoven, and believing it to be wrong, I said, "The damned horn player! Can't he count? It sounds infamously wrong." I think I came very close to getting a thick ear. Beethoven did not forgive me that for a long time."

15. WRbn 95-7. "Beethoven should have become Kapellmeister to the King of Westphalia. The contract, which gave him a salary of 600 ducats together with (if I'm not mistaken) a free carriage, was wholly complete; it lacked only his signature. This gave the inducement to the Archduke Rudolph and the Princes Lobowitz and Kinsky to promise him a lifelong salary, on the condition that he remained in the imperial territories, effectively Vienna. The
former I knew; the latter I didn't, until suddenly Kapellmeister Reichhardt came to me and said, "Beethoven has certainly not accepted the position in Cassel; would I as Beethoven's only pupil wish to go there with a smaller salary." I did not believe the first point, went at once to Beethoven to learn the truth of the assertion, and to ask his advice. For three weeks I was sent away, indeed my letters on the subject were not answered. At last I found Beethoven on the Redout. I went to him at once and told him the reason for my enquiries, whereupon he said in a cutting tone, "So! You think you can fill a position which was offered to me." He remained cold and repellant. On another morning I went to him, in order to make myself understood to him. His servant said to me in a gruff manner, "My master is not at home", although I heard him playing and singing in the adjoining room. Now I thought, as the servant simply would not announce me, I would go straight in. However he sprang to the door and pushed me back. Angered by this I grabbed him by the throat and threw him heavily down. Beethoven, noticing the disturbance, came out, and found the servant still on the floor, and me as pale as death. Extremely excited, as I now was, I overwhelmed him with reproaches that he became speechless with astonishment and remained standing motionless. When the matter was clarified, Beethoven said, "I did not understand that; people said to me you were trying to get the position behind my back." On my assurance that I had still not given my answer, he at once went out with me to make good his mistake. However, it was too late. I did not get the position, though at the time it would have been a very significant piece of good fortune for me."

16. Slvb I x. "bore a long-cherished grudge in his heart against his friend and teacher and I was not able to persuade him to lay it aside, for it was not entirely justified."

17. Slvb II 254."Beethoven first learned in 1814 from his friend Salomon how little Ries was doing for his music in London and how, when playing it in public or in private, he would change it or leave out whole movements from sonatas and trios."

18. No. 40. "Do write again to your true friend." [Alb 499]

19. No. 40. "I hear things are going very well for you, and I am heartily pleased." [Alb 499].

20. No. 47. "May Heaven bless you and enable you to make even greater progress; and in this I take the warmest interest." [Alb 596].

48.
21. No.95. One finds this also in reviews of music, e.g. The Harmonicon, II (1824) 6-7 and 94.

22. XIII 88 "Hr. R., an excellent pianist and a composition student of Beethoven, has distinguished himself very profitably for some years among the young composers of instrumental music. Several of his earlier works have been reviewed in these pages, and not without approbation; the later ones however, and among them those before use [Op.16 and Op.18], excel even more."

23. XIII 134. "Hr. R., however, shows through this work [Op.15] once again, that he blossoms as one of the most excellent composers for the piano in Germany."


25. XIV 434. "A very valuable little work."

26. IX 362. "Hr. R. has already been mentioned occasionally in Vienna as a young man of talent and a brisk pianist of the Beethoven school. Both these things are apparent from his first two published compositions and, likewise, from his third. That he deserves attention as a composer, in that he produces something that is not commonplace, is shown by the unmistakable evidence of what is available. One may truly expect first-rate work from him.

Expect - since, like most young virtuosi, he seems not entirely aware of what to do with his own ideas and how to present them to the public quickly and in a condensed form. For this reason Hr. Ries struggles to create very substantial music, as do most lively young virtuosi: as often as they can they write thick chords with piled up notes filling the hand if only through doublings, harsh passages with risky figuration, sudden modulations, frequent deviations into remote tonal areas, and innumerable details which, even if never performed, still result in broad long, long, movements."

27. XIII 88-9. "The reviewer knows all of them (the hitherto known works of Ries) and from all taken together it seems to him to show that Hr. R. appears not to be an inventive composer of rich, original, and new [ideas] of the first rank, especially in the composition of melodies, but [he is] also not lacking in or empty [of ideas] and imitative, using only the ideas of others.
His strength, however, lies in the intensity and power of [his] performance, the careful and effective orchestration, and in the form, substance, and evenness of the entire conception and execution [of the] work"

"Hr. R. is of the present time, the present state of music, the current style of performance just as L. Kozeluch was of his time, and this is certainly not insignificant."

28. XVII 390. "The important compositions of Hr. R. are of their kind first-rate. This their kind, however, if neither of the highest nor the lowest, remains still respectable and praiseworthy. They are as light as profitably appeals, yet their performance demands unusual practical skill."

29. XIV 345. "The music itself [Op.27] shows that the author had Haydn's Creation and Seasons before him. However, this master's geniality and manner did not visibly influence him, but in some individual pieces one is reminded too much of these models."

30. XV 788. "Indeed, his not unknown weakness shows in several of his compositions. The ideas themselves are often not truly original, and many remind us of certain models more than they ought, not only in their conception but also in their manner of presentation. Of the latter [Op.25] this is particularly true of the funeral march, which most knowledgeable listeners will associate with the style of Beethoven's Eroica Symphony."


32. XV 321. "Reminiscences particularly from Beethoven's compositions, of which people have accused him, have we not in the least found in his latest works."

33. Nr. 323. "Concert-giving was all along for me an unpleasant business; and the present tightrope walking on the piano annoys me. I can not do it, will not do it; and am for that reason still not quite decided what to do."

34. Nr. 317. "and for the copies of your letters, make yourself at once a book, in which you can enter them all. I have done this with all money and publishers' letters"
for 20 years. It is necessary, and everyone with whom you have business correspondence should know, that one can in any event call on earlier letters."

35. No. 409. "also he [Loder] wrote, when I was last in England, about the arrears. I can't however, find the letter now."

36. Nos. 317 and 340 respectively. There is also a manuscript with "Your affectionate Father / Ferd: Ries" at the top of the page in Heidelberg (D-brd:HEu).

37. Ueberfeldt (Ufrj vii) describes him as Joseph, but it seems possible that it was Hubert.

38. No.457. "Schindler has refused me the Beethoven overture for the concert for his monument - probably out of true friendship and respect for Beethoven, which from beginning to end he rides like an old nag - disgusting - he has written me a comically stupid letter to smooth things over. May he go to the devil."

39. No. 147. "Power is a scoundrel, and his legal actions don't surprise me, if he does business so - try to be finished with him."

40. No. 400. "I try at all times to learn to know about things which have made his name justly famed. Songs without words are certainly better than a symphony for one flute, or without orchestra."

41. No. 359. "an Irish knight is also worthy of the freedom of an Irish town. He knows how to throw sand in people's eyes and has also, one can't deny it, routine and business sense - but he is the reaper of a great musical name."

42. No. 383. "Kapellmeister Guh; has just got a very beautiful equipage, also a new riding horse and coachman in livery, blue with gold!!!"

43. No. 443. "concert-giving has never given my bones pleasure. I have always hated it."

44. No. 329. "concert-giving annoys me, as does playing in general."
## Errata to Ferdinand Ries: A Thematic Catalogue

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<td>260</td>
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<td><em>Ufrj</em> Ueberfeldt ....</td>
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</table>

*sub* (Whistling, C.F.): read 'Ende des Jahres 1815'
Additions to Ferdinand Ries: A Thematic Catalogue

<table>
<thead>
<tr>
<th>Opus</th>
<th>Addition</th>
</tr>
</thead>
</table>
| 5, no.1 | Other edition  
Lose, -, -, Kdf302 |
| 6 | 
Footnote to Date: In Letter 310 Ries asked his brother Joseph to send a copy of the Clementi edition, believing it to be in print. Letter 346 refers to Clementi's loss of the manuscripts for this and op.124, and presumably op.152, no.2, op.153, no.2 and op.155, no.2 |
| 9 | 
Other edition  
Birchall (no.2), not located (Letter no. 310) |
| 10 | 
Simrock edition  
Date: Announced in AMZ, XII (1810) Intell. Blatt IV  
Copy: Kk |
| 23 | 
Arrangement  
Peters, Kk  
Autograph score  
52 leaves; Head title: Grande Simphonie à grand Orchestre composé par F. Ries 1809 to his friend Mr Windsor by the Author; US:Eu |
| 30 | 
Simrock edition  
Copy: Ea |
| 31 | 
Simrock edition  
Review: NZfM, IV 1836) 25  
Add to footnote 1: It may be that Simrock re-issued this work around 1835-36 with added fingering. |
| 43 | 
Copy: Gk |
| 50 | 
Other editions  
Peters: Kk |
| 52 | 
Other editions  
Diabelli, Ea |

54.
Opus 52
Arrangements
Pianoforte and strings, Gk Kk

53, no.2
Footnote to "Arranged for Military Band": This arrangement seems to have been published by Clementi, though no copy has been found (Letter no. 310).

54, no.1
Other editions
Simrock, Kk

54, no.2
Other editions
André, 4726, 1824, Baron; Gio. Cappi, 1837, Ea. (The latter is not in Wgc.)

56
Autograph
6 leaves; Head title: 8 Variations sur un theme russe pour le Piano Forte composees par / Ferd: Ries. Dorpat / 1812 / op.56; S:Smkf.

75
Footnote to RHINISH SONG in Clementi's title-page: Am Rhein, da waschen unsre Reben

78, no.2
Other editions
Simrock, Kk

79
Other editions
Erard, 871, 1822, NY: Pn

80
Arrangement
Simrock, Kk

82, no.2
Other editions
Cranz, Kk

88, no.2
Other editions
Diabelli, Ea

Note
Given at the Ancient Concerts on 8. March 1819 under Sir George Smart, who timed it at 21 minutes (Nicholas Temperley; 'Tempo and Repeats in Early Nineteenth Century Music', Music and Letters, XLVII (1966) 323-36, second plate). The M.M. suggests approximately 22½ minutes of playing time, excluding breaks between movements, but including time for pauses.
<table>
<thead>
<tr>
<th>Opus</th>
<th>Addition</th>
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</thead>
<tbody>
<tr>
<td>91, no.4</td>
<td>Note</td>
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<tr>
<td></td>
<td>Ries wrote a set of variations on this theme as op.147, no.2.</td>
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<tr>
<td>93</td>
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<tr>
<td></td>
<td>Diabelli, Gk</td>
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<tr>
<td>94</td>
<td>Arrangement</td>
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<td></td>
<td>Pianoforte duet, Dlb</td>
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</table>

**Note**
According to AMZ, XV (1813) 321 an overture by Ries, which may be this one, was performed in Stockholm on 14. February 1813. CTFR gives 1815 as the date of composition of this.

<table>
<thead>
<tr>
<th>98, no.1</th>
<th>Other editions</th>
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<tr>
<td></td>
<td>Lose, - , W1828, Kk.</td>
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<td>103</td>
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<td>André, Kk; Lose, Kk</td>
</tr>
<tr>
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</tr>
<tr>
<td></td>
<td>Breitkopf &amp; Härtel, Kk</td>
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<td></td>
<td>Richault, R.1228, , Kk</td>
</tr>
<tr>
<td>112</td>
<td>Arrangements</td>
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<td>Pianoforte solo, by C. A. Hüttner .....</td>
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<td></td>
<td>Pianoforte quartet by Hubert Ries, 13–26 June 1845, NYp</td>
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<td>Richault, Gk</td>
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<td>122</td>
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<td>Cappi &amp; Diabelli, Ea; Peters, Dlb Kk</td>
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<td>See op.6</td>
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</table>

56.
Opus 132

Addition

Copy: Gk

147

Autograph

4 leaves; Head title: Air with Variations on "[title not inserted]" composed by Ferd. Ries London 1824, has 'N° 1913' at top left and 'Op. 147-2' at top right; S:Smkf

Note

This melody was set to words by George Soane as op.91, no.4.

148, no.1

Note

According to Ries's letter to his brother, Joseph of 3 September 1826 (no. 167), this work was written with full orchestra, a version that has not come to light.

Add to footnote 1: Letter nos. 201 and 310 suggest a new title-page might have been made, but a copy has not been found.

151

Other editions

Richault, Gk

152, no.2

See op.6

153, no.2

See op.6

155, no.3

Footnote to Hawe's edition: Letter 303 fixes 8 March 1830 as the publication date.

157

Review: RM, IX (1830) 190

158, no.3

Footnote to Hawes' edition: Letter 301 and 303 fix 15 April 1830 as the publication date.

159, no.1

See op.158, no.3

176

Add to footnote 2: and towards the end of 1832 was negotiating with Trautwein (Letters 363, 364). He also offered it to Haslinger for 18 Fr. Louis d'or on 10 July 1833 (Letter 373).

Review: NZfM, VII (1837) 127

177

Review: NZfM, IV (1836) 114

57.
Opus 181

Addition

Note

Lpm has a manuscript copy with the autograph title:

182, nos. 1 and 2

Review: NZfM, VI (1837) 181-2

184

Date: 1836/7

Review: NZfM, VI (1837) 163-5.

186

Revised footnote 2: The orchestral, voice and choral parts have not been located.

Note

A review of the first performance at the Lower Rhine Musical Festival appeared in AZ, 16 May 1837 and NZfM, VII (1837) 11, 15-16.

Woo 53

Add: Completed in January 1835 (Letter 422)

Woo 58

CTFR has written faintly as the third of op.165 "Handels Staffordshire Election Song Nr. 3 noch nicht gestochen" with its incipit, but without a date and place of composition. Thus Woo 58 becomes op.165, no.3 and this number becomes vacant.

Woo 77

Add to Note: He also offered it to Peters on 22 April 1816 for 35 guineas (Letter 54).

Woo 78

Add: Completed in January 1835 (Letter 422)

Woo 86

Add new footnote 2: According to Letter 514, this was in F minor. Evidently it was still in existence in 1864. (Footnote 2 becomes 3)

Woo 90

Piece without Title for Pianoforte

58.
Autograph
1 page; at the foot of the page: von Ihrem Freund /
Paris 9 März 1837 Ferd. Ries; below this inscription is a small portrait of Ries, probably a miniature of that in The Harmonicon (see Frontispiece); Kk (Heinrich Panofka Stammbog, 36).

Woo 91
Variations on an Austrian Song; Lost (Letters 375, 384)

p.245
Add: 90 Piece without title (9 March 1833) - pf
91 Variations on an Austrian song - (pf?)

p.249
Add sub Haydn: String Quartet in D for pf v vc; not located (Ufrj 7)
Add sub Beethoven: Three string trios op.9 for pf v vc; Simrock, 501, 1906, Bhm.
sub Mayseder: Peters edition, Kk

p.250
Add to Note: In Letter 422 Ries also informs us that he had arranged three string quartets and one string quintet from Beethoven's piano sonatas.

p.252
Add: FK 35/6 (English words)

p.253
Add; Oh! say not love 35/6

p.256
Ea Eisenstadt, Amt der Börgenländischen Landesregierung
Eu Evanston (Ill.) Northwestern University
Gk Graz, Landesmusikschule
Kdf302 København, Dan Fog Verlag, Catalogue 302
Kk København, Det Kongelige Bibliotek

p.258
Gerber, Ernst Ludwig, Neues historisch-biographisches Lexikon der Tonkünstler 1812-1815; Leipzig, Kühnel (1814).


1) James Windsor of Bath presented this score to his friend Charles Kensington Salaman. The date isn't given.
### Dates and Places of Composition in Ries's Catalogue

The places and dates of composition of Ries's music as given in his own manuscript catalogue (CTFR) by opus number are listed here. Since there is doubt about the accuracy of some of these dates, reference should also be made to the catalogue and to the edition of letters.

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94. London 1815
95. London 1817
96. 1) London 1821; 2) London 1818; 3) London 1821
4) London 1821
97. London 1820
98. 1) London 1819; 2) London 1820
99. London 1821
100. London 1817 & 1820
101. 1) London 1821; 2) London 1820; 3) London 1821
102. 1) London 1821; 2) London 1821; 3) London 1822
103. London 1822
104. 1) London 1821; 2) London 1821; 3) London 1822
105. 1) London 1822; 2) London 1822; 3) London 1822
4) London 1816
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107. London 1818
108. 1) London 1822; 2) London 1822
109. Clapham 1821
110. London 1818
111. Bonn 1806
112. London 1813
113. 1) London 1823; 2) London 1824
114. London n.d.
115. Bonn 1809
116. Hastings 1817
118. 1) Gothenberg 1813; 2) Hastings 1823; 3) London n.d.
119. London n.d.
120. London 1814
121. London n.d.
122. London 1823
123. Bonn 1806
63.
124. Godesberg 1824.
125. London 1823.

126. 1) Stockholm 1813; 2) Bath 1815; 3) London 1817
127. 1) London 1823; 2) London n.d. 3) Frankfurt 1825
128. London 1816
129. London 1820
130. London n.d.
131. London 1823
132. London 1823

133. 1) London 1824; 2) London 1823
134. 1) London n.d. 2) London n.d.
135. London 1824
137. London 1831
138. Godesberg 1825
139. Godesberg 1826
140. Bonn 1825
141. Godesberg 1826
142. London 1814
143. Godesberg 1826
144. Godesberg 1825

145. 1) London 1814; 2) London 1814; 3) Hastings 1815
146. London 1822
147. 1) London 1813; 2) London n.d.
149. 1) Godesberg 1825; 2) Godesberg 1825
150. 1) Godesberg 1826; 2) Godesberg 1826; 3) Hastings 1823
151. Godesberg 1826
152. 1) Godesberg 1826; 2) Godesberg 1826
153. 1) Frankfurt 1828; 2) Frankfurt n.d. 3) Frankfurt n.d.
154. Frankfurt n.d.
156. Duren 1827
157. Frankfurt 1827

158. 1) Frankfurt (n.d); 2) Frankfurt (n.d) 3) Frankfurt (n.d.)

159. 1) Frankfurt (n.d); 2) London 1831 3) Frankfurt (n.d.)

160. Frankfurt (n.d.)

161. Frankfurt (n.d.)

162. Frankfurt (n.d.)

163. Frankfurt 1830

164. London 1831

165. 1) London 1831; 2) Dublin 1831; 3) not given^2

166. Godesberg 1825; 2) Frankfurt 1831

167. Frankfurt 1827

168. Berlin 1830

169. Godesberg 1814

1) It is clear Ries was confused about this opus.

2) Ries later added WoO 58 here. See above, p.58.
ABBREVIATIONS

The following are the abbreviations used in the introduction to the letters.


AMZ Allgemeine musikalische Zeitung; Leipzig, Breitkopf & Härtel (1798-1848).

CTFR Catalogue Thematique of the Works of Ferd\textsuperscript{d} Ries; Ms., D-ddr: Bds.

QMMR The Quarterly Music Magazine and Review; London (1818-28).


Slvb Schindler, Anton, Biographie von Ludwig van Beethoven, 3. Auflage; Münster, Aschendorff'sche Buchhandlung (1860).

Ufrj Ueberfeldt, Ludwig, Ferdinand Ries Jugendentwicklung; Bonn, Paul Rost (1915).

WRbn Wegeler, F.G. and Ferdinand Ries, Biographische Notizen über Ludwig van Beethoven; Coblenz, Bädeker (1838).