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**Liste ausgewählter Publikationen / Schedule of Selected  
Publications on  
*Beethoven and Viadana*  
(Stand / State 08.05.2020)**

BEETHOVEN, Ludwig van. **Ouverturen und Wellingtons Sieg (Overtures and Wellington's Victory)**, opp. 62, 115, 124, 91. Ed. Hans-Werner KÜTHEN. *Beethoven Werke II,1 (Beethoven, New Critical Works Edition ii,1)* (München: Henle, 1974) viii, 219 p. *Facs.* In German. (RILM abstracts IX/3 [Sept–Dec] 1975: **3572**)

**Neue Aspekte zur Entstehung von „Wellingtons Sieg“ (New Lights on the Origin of ‘Wellington’s Victory’)**. *Beethoven Yearbook viii* (Bonn: Beethoven-Haus, 1975) 73–92. *Facs.* In German. (RILM abstracts IX/1–2 [Jan–May] 1975: **964**)

**Probleme der Chronologie in den Skizzen und Autographen zu Beethovens Klavierkonzert op. 19 (Problems of Chronology in the Sketches and Autographs of Beethoven's Piano Concerto Op. 19)**. *Beethoven Yearbook ix* (Bonn: Beethoven-Haus, 1977) 263–292. *Facs., Graphs.* In German. (RILM abstracts XI/1 [Jan–Apr] 1977: **568**)

**Beethoven** (appreciation, editions, and literature). *Das Große Lexikon der Musik* (8 vols.), ed. Marc Honegger and Günther Massenkeil (Freiburg-Basel-Wien: Herder Verlag), Vol. 1, 1978, 236–240. *Facs.* In German.

**Quaerendo invenietis. Die Exegese eines Beethoven-Briefes an Haslinger vom 5. September 1823 (Quaerendo invenietis. Exegesis of a Letter from Beethoven to Haslinger, 5 September 1823)**. *Musik · Edition · Interpretation. Gedenkschrift Günter Henle (Music · Edition · Interpretation. Commemoration Book Günter Henle)*, ed. Martin Bente (München: Henle, 1980) 282–313. *Facs.* In German. (RILM abstracts XIV/1 [Jan–Apr] 1980: **573**; *ibid.* **182**)

**„Die ominöse Stelle um den Orgelpunkt herum“. Text- und Quellengeschichtliches zur Fuge in Beethovens Klaviersonate op. 110 (‘The Ominous Passage Around the Pedal Point’)**. *Historics of Text and Sources of the Fugue in Beethoven's Piano Sonata Op. 110. Divertimento für Hermann J. Abs. Beethoven-Studien, dargebracht zu seinem 80. Geburtstag vom Verein Beethoven-Haus und vom Beethoven-Archiv Bonn*, ed. Martin Staehelin (Bonn: Beethoven-Haus, 1981) 49–68. *Facs., Graphs.* In German. (RILM abstracts XV/2 [May–Aug] 1981: **2243**)

**Für U. v. R., herzlich (For U. v. R., cordially)**. *Ein Dank, ein Glückwunsch von Freunden, Mitarbeitern, Kollegen an Ursula von Rauchhaupt* (Hamburg: Polydor International, 1982) 11. In German.

**Die erste Pariser Originalausgabe Beethovens. Ermittlungen zu den Violinsonaten op. 23 und 24 (The First Original Edition of Beethoven Published in Paris: Inquiries on the Violin Sonatas Opp. 23 and 24)**. *Beethoven Yearbook x* (Bonn: Beethoven-Haus, 1983) 121–40. *Facs.* In German. (RILM abstracts XVIII/1–3 [1984]: **1935**)

BEETHOVEN, Ludwig van. **Klavierkonzerte I (Piano Concertos I)**, opp. 15, 19, 37. Ed. Hans-Werner KÜTHEN. *Beethoven Werke III,2 (Beethoven New Critical Works Edition iii,2)* (München: Henle, 1984) xii, 250 p. *Facs.* In German. (RILM abstracts XVIII/1–3 [1984]: **1783**; XXI [1987]: **2274**; XXIII [1989]: **8939**)

----- **Klavierkonzerte I.** Ed. Hans-Werner KÜTHEN. **Kritischer Bericht (Critical Commentary)**, separately (München: Henle, 1984) 92 p. *Graphs*. In German. (RILM abstracts XXI [1987]: 2274)

**Kammermusik mit Bläsern (Chamber Music with Wind Instruments).** *Beethovens Kammermusik.* Dokumente, und Bilder aus dem Besitz des Beethoven-Hauses, (Bonn: Beethoven-Haus, 1984) 4–13. *Facs*. In German.

**Beethovens „wirklich ganz neue Manier“: Eine Persiflage (Beethoven's 'Entirely New Manner': A Persiflage).** *Beiträge zu Beethovens Kammermusik. Symposion Bonn 1984*, ed. Sieghard Brandenburg and Helmut Loos, (München: Henle, 1987) 216–224. *Facs*. In German. (RILM abstracts XXI [1987]: 2429; *ibid.* 865)

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 1 in C / Piano Concerto No. 1 in C major op. 15. Urtext aus Beethoven-Werke / Urtext of Beethoven-Werke.** *Bärenreiter Studienpartituren / Study scores.* Ed. Hans-Werner KÜTHEN (Kassel, Basel, London, New York: Bärenreiter, 1987) vii, 92 p. In German and English.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 2 in B / Piano Concerto No. 2 in B flat major op. 19. Urtext aus Beethoven-Werke / Urtext of Beethoven-Werke.** *Bärenreiter Studienpartituren / Study scores.* Ed. Hans-Werner KÜTHEN (Kassel, Basel, London, New York: Bärenreiter, 1987) vi, 72 p. In German and English.

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**Ein Phoenix aus dem Dunkel. Zu Beethovens Viertem Klavierkonzert (A Phoenix out of the Dark. Concerning Beethoven's Fourth Piano Concerto).** *Osterfestspiele 1988, 50 Jahre Internationale Musikfestwochen Luzern, 1938–1988* (Luzern: Stiftung Internationale Musikfestwochen Luzern, 1988) 26–27. In German.

**Das Opus in zweierlei Gestalt. Zu Beethoven, Opus 130/133 (The Opus in Alternat Shape. Concerning Beethoven's Opus 130/133).** *Osterfestspiele 1988, 50 Jahre Internationale Musikfestwochen Luzern, 1938–1988* (Luzern: Stiftung Internationale Musikfestwochen Luzern, 1988) 52–53. In German.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 3 c-moll, c minor, ut mineur Opus 37. Ausgabe für zwei Klaviere mit Beethovens Originalkadenzen (Piano Concerto No. 3. Two Piano Edition with Beethoven's Original Cadenzas).** Ed. Hans-Werner KÜTHEN / Hans KANN (München: Henle, 1988) iv, 96 p. In German, English, and French.

**Zur Rolle der Continuo-Notierungen in Beethovens Klavierkonzerten. Eine Entgegnung auf Paul Badura-Skodas Besprechung in Heft 4/1988 (Concerning the Basso Continuo Notations in Beethoven's Piano Concertos. A Replica on Paul Badura-Skoda's Annotations in No. 4/1988).** *Das Orchester, 2/1989* (Mainz: Schott, 1989) 161–162, 207. In German.

**„Wellingtons Sieg oder die Schlacht bei Vittoria“. Beethoven und das Epochenproblem Napoleon ('Wellington's Victory or the Battle of Vittoria'. Beethoven and the Epocal Problem Napoleon).** *Beethoven zwischen Revolution und Restauration*, ed. Helga Lühning and Sieghard Brandenburg (Bonn: Beethoven-Haus, 1989) 259–273. *Facs*. In German. (RILM abstracts XXIII [1989]: 3100)

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**Schöpferische Rezeption im Finale der 9. Symphonie von Beethoven (Creative Reception in the Finale of Beethoven's Ninth Symphony).** *Probleme der symphonischen Tradition im 19. Jahrhundert. Internationales Musikwissenschaftliches Colloquium Bonn 1989. (Problems of*

*Symphonic Tradition in the 19th Century*). *Congress Report*, ed. Siegfried Kross with assistance of Marie Luise Maintz (Tutzing: Dr. Hans Schneider, 1990) 41–65. *Facs.*, *Graphs*. In German. (RILM abstracts XXIV [1990]: 2759)

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 2 B-dur, B flat major, Si bémol majeur Opus 19. Ausgabe für zwei Klaviere mit Beethovens Originalkadenz (Piano Concerto No. 2. Two Piano Edition with Beethoven's Original Cadenza)**. Ed. Hans-Werner KÜTHEN / Hans KANN (München: Henle, 1991) viii, 72 p. In German, English, and French.

BEETHOVEN, Ludwig van. **Ouverturen und Wellingtons Sieg (Overtures and Wellington's Victory)**, opp. 62, 115, 124, 91. Ed. Hans-Werner KÜTHEN. *Beethoven Werke II,1 (Beethoven, New Critical Works Edition ii,1)*. **Kritischer Bericht (Critical Commentary)**, separately (München: Henle, 1991) 68 p. *Facs.*, *Graphs*. In German. (RILM abstracts XXV [1991]: 2809)

**Letter to the Editor** (Corrections to a transcription of an unknown Beethoven letter in the Gonnelli Collection, National Library, Firenze, Italy; cf. *The Beethoven Newsletter Vol. 6 No. 3, 1991*, 84–86). *The Beethoven Newsletter, Vol. 7, No. 1* (San José, CA: San José State University, Spring 1992) 30. In English.

**Beethoven – ein Sonntagskind? (Beethoven – a Sunday Child?)**. *Mitteilungsblatt der Wiener Beethoven-Gesellschaft, Nr. 4* (Wien: WBG, 1992) 13–16. *Facs*. In German.

**Pragmatic instead of Enigmatic: 'The Fifty-First Sonata' of Beethoven**. *The Beethoven Newsletter, Vol. 7, No. 3* (San José, CA: San José State University, Winter 1992) 68–73. *Facs*. In English. (RILM abstracts XXVI [1992]: 3249)

**Mozart · Schiller · Beethoven. Mozarts Modell für die Freudenhymne und die Fusion der Embleme im Finale der Neunten Symphonie von Beethoven (Mozart · Schiller · Beethoven. Mozart's Model for the Ode to Joy and the Fusion of Emblems in the Finale of Beethoven's Ninth Symphony)**. *Hudební věda (Musicology), Annual Set xxx*, (Prague: The Institute of Theory and History of Art [Department of Musicology], Vol. 2 (1993) 109–128. *Facs.*, *Graphs*. In German. (RILM abstracts XXVII [1993]: 3140; see also *ibid.* 11489)

**Das Glück der Mittheilung an gleichgesinnte Seelen. Ein unbekanntes Notierungsblatt Beethovens aus der Entstehungszeit der „Mondscheinsonate“.** (The Happiness of Communication with Unanimous Souls. An Unknown Concept Leaf of Beethoven's from the Genesis of the 'Moonlight' Sonata). *Wirtschaft & Wissenschaft*, ed. Stifterverband für die Deutsche Wissenschaft (Essen: Stifterverband, 1995), 3. Ann., August issue 3/95, 9–22. *Facs*. In German.

**Die wiedergefundene Handschrift. Ein entwendetes und verkaufte Notierungsblatt Beethovens (The Re-found Manuscript. A Stolen and Sold Leaf with Beethoven's Notations)**. *Wirtschaft & Wissenschaft*, ed. Stifterverband für die Deutsche Wissenschaft (Essen: Stifterverband, 1996), 4. Ann., August issue 3/96, 56. *Facs*. In German.

**Ein unbekanntes Notierungsblatt Beethovens aus der Entstehungszeit der „Mondscheinsonate“ im Familienarchiv Chotek in Benešov, Tschechische Republik (An Unknown Leaf of Beethoven's from the Genesis of the 'Moonlight' Sonata in the Chotek Archives in Benešov, Czech Republic)**. (Praha: Edition Resonus, 1996) 63 p. *Facs.*, *Graphs*. In German.

BEETHOVEN, Ludwig van. **Klavierkonzerte II (Piano Concertos II)**, opp. 58, 73. Ed. Hans-Werner KÜTHEN. *Beethoven Werke III,3 (Beethoven, New Critical Works Edition iii,3)* (München: Henle, 1996) xv, 189 p. *Facs*. In German.

----- **Klavierkonzerte II**. Ed. Hans-Werner KÜTHEN. **Kritischer Bericht (Critical Commentary)**, separately (München: Henle, 1996), 83 p. *Facs.*, *Graphs*. In German.

**Ein unbekanntes Notierungsblatt Beethovens aus der Entstehungszeit der „Mondscheinsonate“ (An Unknown Concept Leaf of Beethoven's from the Genesis of the 'Moonlight' Sonata)**. *The Complete Beethoven in Ten Volumes* (Tokyo: Kodansha, 1997) vol. 3 (1800–1801), 110–119. *Facs.*, *Graphs*. In Japanese.

**Beethovens Klavierkonzerte (The Piano Concertos of Beethoven).** *Beethovenfest der Stadt Bonn 1997: Das Buch zum Programm* (Bonn: Stadt Bonn und Beethoven-Archiv, 1997) 153–180. *Facs., Graphs.* In German.

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**Van Concert tot kamermuziek (From Concert to Chamber Music).** *Concertgebouw Monthly Preludium* (Amsterdam: Concertgebouw, 1997), November issue 1997, 5–6. *Facs.* In Netherlands.

**The Emperor's Clothes.** Replica on William Drabkin's Review of *Klavierkonzerte II. The Musical Times*, May 1997: *Too much of a good thing?* (London: MT, issue 9, Aug. 1997) 2–3. In English.

**Beethovens frühe Klavierkonzerte: WoO 4 bis op. 19 (The Early Piano Concertos of Beethoven: WoO 4 to Op. 19).** *The Complete Beethoven in Ten Volumes* (Tokyo: Kodansha, 1997), Vol. 1 (1770–1795) 118–127. *Facs., Graphs.* In Japanese.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 4 G-dur / Piano Concerto No. 4 in G major Opus 58.** *Studien-Edition.* Ed. Hans-Werner KÜTHEN (München: Henle, 1998) viii, 99 p. Preface in German, English, and French.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 5 Es-dur Opus 73 / Piano Concerto No. 5 in E-flat major Opus 73.** *Studien-Edition.* Ed. Hans-Werner KÜTHEN (München: Henle, 1998) viii, 115 p. Preface in German, English, and French.

**The Newly Discovered Authorized 1807 Arrangement of Beethoven's Fourth Fortepiano Concerto for Fortepiano and String Quintet: An Adventurous Variant in the Style of the Late Cadenzas.** *The Beethoven Journal, Vol. 13, No. 1* (San José, CA: San José State University, Summer 1998) 2–11. *Facs., Graphs.* In English.

**Beethovens Klavierkonzerte Nr. 3 bis 5 (Beethoven's Piano Concertos Nos. 3 to 5),** opp. 37, 58, 73. *The Complete Beethoven in Ten Volumes* (Tokyo: Kodansha, 1998), Vol. 5 (1807–1809) 87–99. *Facs., Graphs.* In Japanese.

**Questions of Dating and the History of Sources: A Response to Barry Cooper's Critique concerning the Chamber Version of Beethoven's Fourth Concerto.** *The Beethoven Journal, Vol. 13, No. 2* (San José, CA: San José State University, Winter 1998) 73–75. *Facs.* In English.

**Gradus ad partituras. Erscheinungsbild und Funktionen der Solostimme in Beethovens Klavierkonzerten (Gradus ad partituras. Appearance and Essence of the Solo Part in Beethoven's Pianoforte Concertos).** Lecture, *Congress Report „Musik als Text“* ('*Music as Text*'), ed. Hermann Danuser and Tobias Pleblich, in 2 vols. (Kassel, Basel, London, New York: Bärenreiter, 1999), Vol. 2 (free lectures: *Beethoven*) 313–325. *Facs., Graphs.* In German. Abstract in *Congress Program*, International Congress of the *Gesellschaft für Musikforschung*, 27. Sept. bis 1. Okt. 1993 in Freiburg i.Br. (Freiburg i.Br., 1993) 38–39. In German.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 4 G-dur / Piano Concerto No. 4 in G major Opus 58. Two Piano Edition with Beethoven's Original Cadenzas.** Ed. Hans-Werner KÜTHEN / Hans KANN (München: Henle, 1999) x, 85 p. Preface in German, English, and French.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 5 Es-dur / Piano Concerto No. 5 in E-flat major. Two Piano Edition.** Ed. Hans-Werner KÜTHEN / Hans KANN (München: Henle, 1999) x, 98 p. Preface in German, English, and French.

BEETHOVEN, Ludwig van. **Piano Concerto No. 4 in G major, op. 58, arranged for Piano and String Quintet (1807), discovered and reconstructed according to the Sources by Hans-Werner Küthen. Symphony No. 2, op. 36, arranged for Piano, Violin and Violoncello (1805)**

CD-Recording by *Deutsche Grammophon, Archiv-Produktion*, Robert Levin, pfte, and members of the *Orchestre Révolutionnaire et Romantique* (Hamburg: Deutsche Grammophon, 1999). Introduction by Hans-Werner KÜthen, 16 p. *Facs.* In English, German, and French.

**Programmhefte zum Internationalen Beethovenfest Bonn 1999: (1) Zyklus Beethoven-Klavierkonzerte (Nr. 1 bis 5). (2) Beethovens *Coriolan-Ouvertüre*. (3) Beethovens *Prometheus-Ouvertüre*. (Program Notes for the International Beethoven Festival Bonn 1999), the Five Piano Concertos. *Coriolanus Overture. Prometheus Overture*) (Bonn: Internationale Beethovenfeste Bonn, 1999), 20 pages (without pagination). *Facs.* In German.**

**Gradus ad partituras. Erscheinungsbild und Funktionen der Solostimme in Beethovens Klavierkonzerten (Gradus ad partituras. Appearance and Essence in the Solo Part of Beethoven's Piano Concertos).** *Hudební věda (Musicology) Annual Set xxxvi* (Prague: The Institute of Theory and History of Art [Department Musicology], Vol. 1 (1999), 1–26. *Facs., Graphs.* In German (with a summary in Czech and personal data to H.-W. KÜthen by Tomislav Volek). (My RILM abstract XXVII)

**Die authentische Kammerfassung von Beethovens Viertem Klavierkonzert für Klavier und Streichquintett (1807). Eine verwegene Variante im Stil der späten Kadenzen (The Authentic Chamber Music Version of Beethoven's Fourth Piano Concerto for Piano and String Quintet [1807]. An Adventurous Variant in the Style of the Late Cadenzas).** Contribution to the (new) *Bonner Beethoven-Studien*, Vol. 1 (Bonn: Verlag Beethoven-Haus Bonn, 1999) 51–92. *Facs., Graphs.* As PDF under [www.kuethen.de](http://www.kuethen.de). In German.

**Pragmatisches statt Enigmatischem. „Die einundfünfzigste Sonate“, von Beethoven. (Pragmatic instead of Enigmatic. ‘The Fifty-First Sonata’, of Beethoven’s).** Contribution to *Bonner Beethoven-Studien*, Vol. 1 (Bonn: Verlag Beethoven-Haus Bonn, 1999) 93–105. *Facs.* As PDF under [www.kuethen.de](http://www.kuethen.de). In German.

BEETHOVEN, Ludwig van. **Klavierkonzert Nr. 3 c-Moll / Piano Concerto No. 3 in c minor.** *Studien-Edition.* Ed. Hans-Werner KÜTHEN (München: Henle, 1999) vii, 85 p. Preface in German, English, and French.

**Beethovens Viertes Klavierkonzert in der Kammerfassung für Klavier und Streichquintett (1807), wiederentdeckt und nach den Quellen rekonstruiert von Hans-Werner KÜthen (Beethoven's Fourth Piano Concerto in the Chamber Version for Piano and String Quintet (1807), discovered and reconstructed according to the sources by Hans-Werner KÜthen).** Program Notes to the Beethoven Festival Bonn 2000, Oct. 1. Robert Levin and the *Eroica* Quartet, with Annette Isserlis (va ii), Redoute (Bonn: Internationale Beethovenfeste Bonn, 2000), 16 p. without pagination. *Facs., Graphs.* In German.

**Beethoven: Wellingtons Sieg oder die Schlacht bei Vittoria (Beethoven: Wellington's Victory or the Battle of Vittoria).** Program Notes to the Beethoven Festival Bonn 2000, without pagination. In German.

**Beethovens Viertes Klavierkonzert in der Kammerfassung für Klavier und Streichquintett (1807), wiederentdeckt und nach den Quellen rekonstruiert von Hans-Werner KÜthen (Beethoven's Fourth Piano Concerto in the Chamber Version for Piano and String Quintet (1807), discovered and reconstructed according to the sources by Hans-Werner KÜthen).** *The Complete Beethoven in Ten Volumes* (Tokyo: Kodansha, 2000), Vol. 10 (1826–1827), 236–239 (abridged version). *Facs., Graphs.* In Japanese.

**Gradus ad Partituras. Appearance and Essence in the Solo Part of Beethoven's Piano Concertos.** *The Beethoven Forum, Vol. 9, No. 2* (Urbana-Champaign, IL: Illinois University Press, 2002), 137–170. *Facs., Graphs.* (2002) In English. (My RILM abstract for Cornell University, March 2003)

**LUDWIG VAN BEETHOVEN IM HERZEN EUROPAS. Leben und Nachleben in den Böhmisches Ländern. (LUDWIG VAN BEETHOVEN IN THE HEART OF EUROPE. Life and Commemorative Life in the Bohemian Countries).** Compendium, ed. Oldřich Pulkert and Hans-Werner KÜthen, on behalf of České lupkové závody A.G., Nové Strašeci (Czech Republic). Containing two articles by KÜthen, **Ein unbekanntes Notierungsblatt zur**

„Mondscheinsonate“ (An Unknown Concept Leaf of Beethoven's from the Genesis of the 'Moonlight' Sonata) and Beethovens Viertes Klavierkonzert in der Kammerfassung für Klavier und Streichquintett (1807) für Lobkowitz (Beethoven's Fourth Piano Concerto in the Chamber Version for Piano and String Quintet for Lobkowitz, 1807), Praha 2000, 596 p., 437–450 resp. 459–466. Appendixes. *Facs., Graphs, Indexes*. In German.

Eine Miscelle zur Beethoven-Ikonographie. Miniaturportraits von Ludwig van Beethoven und seiner „Unsterblichen Geliebten“ Almerie Comtesse Esterházy (A Miscellaneous Piece in Beethoven Iconography. Miniature Portraits of Ludwig van Beethoven and his 'Immortal Beloved' Almerie Countess Esterházy). *Bonner Beethoven-Studien*, Vol. 2 (Bonn: Verlag Beethoven-Haus Bonn, 2001) 147–182. *Facs., Graphs*. In German.

La version authentique du Quatrième Concerto opus 58 de Beethoven pour piano et quintette à cordes (1807) reconstituée et complétée par Hans-Werner Küthen. (The Authentic Chamber Version of Beethoven's Fourth Piano Concerto for Piano and String Quintet [1807]. Discovered and reconstructed according to the sources by Hans-Werner Küthen.) Lecture on 5 November 2001 at the *Goethe Institute Nancy* as prelude to a performance by Mûza Rubackytė / Vilnius String Quartet and Vinciane Béranger the same evening.

Deutsche Manuskriptvorlage *Die authentische Kammerfassung von Beethovens G-Dur-Klavierkonzert für Piano und Streichquintett (1807)*. (12 pages.) *Facs., Graphs*. As PDF under [www.kuethen.de](http://www.kuethen.de). In German.

Das „Heiligenstädter Testament“ im Licht der Freimaurerei. Beethovens „letzter Wille“ als ein Beweis für seine Zugehörigkeit zur Logenbruderschaft? (The 'Heiligenstädter Testament' in the Light of Freemasonry. Beethoven's 'Last Will' as Evidence for his Brotherhood with the Masons?) Contribution to *Festschrift Tomislav Volek* for his 70<sup>th</sup> birthday. *Hudební věda, (Musicology) Annual Set xxxviii* (Prague: The Institute of Theory and History of Art [Department Musicology], Vol. 3–4, 2001), 376–396. *Photo, Facs.* As PDF under [www.kuethen.de](http://www.kuethen.de). In German.

„Szene am Bach“ oder Der Einfluss durch die Hintertür: Die Bach-Rezeption der anderen als Impuls für Beethoven. ('Scene by the Brook' or The Influx/Influence through the Back-Door: The Bach Reception of Others as an Impulse for Beethoven) Lecture at the International Beethoven Symposium Bonn October 12/13, 2000, *Beethoven und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung. (Beethoven and the Reception of Ancient Music. The Manège of Tradition)* (Bonn: Verlag Beethoven-Haus Bonn, 2002) 243–280. *Facs., Graphs*. In German.

Herausgeber Kongressbericht / Editor Congress Report of the Symposium Bonn, October 12/13, 2000 „Beethoven und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung“ (Beethoven and the Reception of Ancient Music. The Manège of Tradition), ed. Hans-Werner Küthen. (Bonn: Verlag Beethoven-Haus Bonn, Series 4, Schriften zur Beethoven-Forschung, 2002), 312 p. *Facs., Graphs, Indexes*. In German. (Review: *Die Musikforschung*, 60. Ann. 2007, issue. 2 (April-Juni), 180–182 (Gerhard Poppe). In German.

Eine Stockholmer Beethoven-Skizze zu *Metastasio's Il Ritorno* als Gegenstück zu *La Partenza*, WoO 124: auf beharrlichem Weg zu einer Konzeption. (A Stockholm Beethoven Sketchleaf on *Metastasio's Il Ritorno* as Counterpart to *La Partenza*, WoO 124: on a Persevering Way to a Conception). Lecture at the International Conference of the 6<sup>th</sup> Beethoven Easter Festival, Kraków, March 27/28, 2002. *Facs., Graphs*. Congress Report *Beethoven/2, Studien und Interpretationen. Von Beethoven zu Mahler; Beethoven und die Musik des 20. Jahrhunderts; Beethoven, Schubert, Chopin*, ed. Mieczysław Tomaszewski and Magdalena Chrenkoff (Kraków: Akademia Muzyczna, 2003) 253–269. In German. (Review in *ÖMZ*, 2002)

Der „Herausforderung Beethoven“ mit Bravour begegnet. Klaus Kropfingers lexikalische Leistung in *MGGPrisma*. Review of Klaus Kropfing, *Beethoven, Ludwig van*, MGGPrisma, (Bärenreiter: Kassel etc./ Metzler, Weimar etc. 2001), *Musik & Ästhetik*, 6. Ann., issue 24, Oktober 2002 (Stuttgart: J.G. Cotta'sche Buchhandlung Nachfolger GmbH) 96–102. In German.

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