

ADDENDA

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Add to footnote 1: For the German text see Sieghard Brandenburg, ed., Ludwig van Beethoven, *Briefwechsel Gesamtausgabe* (Munich: Henle, 1996), VI, No. 2113 (cited hereafter as BGA).

Footnote 6. Omit the second sentence. Replace the last sentence with: For a well-known anecdote describing Beethoven's enthusiastic reaction to a passage near the end of Mozart's C-minor Piano Concerto, K. 491, see Thayer-Forbes, p. 209. Beethoven was in the company of the visiting English pianist J. B. Cramer in 1799 and the anecdote was related many years later by Cramer's widow. Owen Jander argues in favor of the end of the first, rather than the last, movement in his article, "Cramer! Cramer! We Shall Never Be Able To Do Anything Like That!" *The Beethoven Journal* XV (Winter 2000): 57-63. See also Barry Cooper, "The Cramer Anecdote About Beethoven: A Reassessment," *The Beethoven Journal* XVI (Summer 2001): 20-23, where Cooper, on the other hand, selects the finales of Mozart's concertos in G, K. 453, or in D minor, K 466. Jander's convincing reply follows on pp. 24-25.

Footnote 24. Add at the end: See BGA, II, No. 392; I, No. 254.

Footnote 25. Add at the end: See BGA, II, No. 555. On 28 January 1812, Beethoven had ordered scores of the Requiem and Mozart's last four operas.

p. 467 (29). The last Beethoven sign should go in the opposite direction.

p. 472 (34). The heading for the second musical example should be: Beethoven: *Missa Solemnis*, Gloria fugue.

Appendix, top of p. 476, No. 4 (38). Replace the last sentence with: Now located in Washington, D. C., The Library of Congress, Music Division, the Rosaleen Moldenhauer Collection, Box 5, 23`pp. In the end, the MS was not acquired by Northwestern University.

Footnote 57. Add: See also *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources: A Guide to the Moldenhauer Archives*, ed. Jon Newsom and Alfred Mann (Washington, D. C.: The Library of Congress, 2000). The Frontispiece presents a facsimile of Beethoven's copy of the Sextet, mm. 131-48