

SPOHR AT THE BEETHOVEN FESTIVAL IN BONN, 1845

From the journals of Sir George Smart

Introduction

IN 1907 *Leaves from the Journals of Sir George Smart* by H. Bertram Cox and C. L. E. Cox was published in London by Longmans, Green, and Co. Sir George Smart (1776-1867) was born in a London music shop and in 1783 became a chorister in the Chapel Royal. He then held a number of organ posts, was a piano pupil of Johann Baptist Cramer and made his public debut in 1790 when he played a Piano Concerto by Dussek. In 1794 he played the violin and viola for Haydn's Salomon concerts and the following year was a bass singer in the chorus at the Italian Opera House in the Haymarket. Smart learnt to conduct at 'The Concerts of Antient Music' in 1796-97. Gradually he became an important figure in London musical life and was knighted in 1811.

By this time Sir George was a Beethoven enthusiast and gave the first performance in London of the *Battle Symphony or Wellington's Victory* at Drury Lane Theatre on February 10, 1815. He was now in correspondence with Beethoven over the sale of his works to the London Philharmonic Society and it was in order to try to establish the correct tempo for Beethoven's symphonies that Sir George set out to visit Vienna in 1825. He made the trip a wide-ranging one, including visits to Winter in Mannheim, Weber in Dresden, the Mendelssohns in Berlin and Spohr in Kassel as well as many more musicians in other cities.

Sir George was closely involved in Weber's visit to England in 1826, the composer staying at his house and in fact it was Sir George who discovered him dead in bed on the morning of June 5. Sir George was chosen to play the organ at the funeral of George IV in 1830 and again at the funeral of William IV in 1837.

In 1845 he was a guest of honour at the unveiling of the Beethoven statue in Bonn. Sir George's journals include a detailed account of his visit there and we here reprint extracts dealing with this visit. Sir George left England on Tuesday, August 5th and arrived in Bonn on Thursday, August 7th. Omitted passages are shown by [...]; they are mainly about minor matters such as writing letters home or excursions into the nearby countryside.

From Chapter XVII: "The Unveiling of Beethoven's Statue at Bonn"

We dined at the table-d'hôte at half-past one, the stated hour was one, but nothing is exact here except the railways and they are only tolerably so. [...] I left the dinner table to write to Margaret¹ and Robertson² and I took the letter to the post, which is in the same place as, at that time, Beethoven's *covered* statue was. Then we went to the first general rehearsal in the riding school, which is well fitted up for the purpose. It was to have begun at three, it commenced about four. The pieces rehearsed were Beethoven's Mass in D, conducted by Spohr, and a new cantata, by Liszt, conducted, with plenty of twisting of the person, by himself.

As a whole the Mass is too difficult and in many parts, to me, non-effective. The chorus singing was most excellent, the band good, particularly the strings. The trumpets are not so well toned as ours. I missed the organ for which there is a part in the score, which Mr. Flowers³, my pupil and friend, lent me to look over. The principal singer, canto, Mademoiselle Tuczek, hurried too much. I suppose she was nervous. The alto, Mademoiselle Schloss, who was in London, was very good, but was frequently, like the canto, too *forte*. The tenor, Herr Beyer – so so. The bass,

Staudigl, was excellent. On account of the principal singers, particularly the first canto, many passages were repeated several times, the choruses doubtless had had many rehearsals, superintended as I understood by Weber of Cologne, Carl von Weber's elder brother.

After the Mass, Liszt's cantata was rehearsed, for which we stayed till about the few last bars, when we heard, as we were leaving the yard, the trumpet and drums saluting Liszt at the end of his cantata, as they did Spohr just before the Mass began. They both conducted from a tall closed-up pulpit, the conductor's back to the secondo side, a bad plan this. It was nearly dark when Liszt's cantata ended.

I spoke to Spohr and his wife at the rehearsal, he took us into the gallery that we might hear better. He came up there during Liszt's cantata, but went away after two-thirds of it, being tired with conducting and so hot that he had his wife's shawl put on over his great coat. He does not seem very strong. I understood that a new opera of his, *The Crusaders*, has succeeded lately.

I also spoke to Liszt, Staudigl, Mademoiselle Schloss, to whom I was introduced at her desire by Mr. George French Flowers, who made her known to me, and also a Mr. Athanasius Diedrick Waekerbarth, his pupil, who was, he said, a rich man. As I could not make out his friend's name I got him to write it on his card. Mr. Flowers said he is to give an impartial account of this Festival for three papers. The fine things he said about my conducting were rather too much even for Germany.

Mr. and Mrs. Oury⁴, accompanied by Mr. Gardiner⁵ of Leicester, were there. After the rehearsal I left my card at Dr. Breidenstein's house with the maidservant as he was out; had it not rained we would have gone to seek him at the town hall or the casino, as she said he would be either at the one or the other. We returned to the hotel, had coffee for supper and went to bed early.

August 8th, Friday. — [...] There was a rehearsal this morning of parts of Beethoven's Mass in D and the Choral Sinfonia, we did not go to it but walked about the town until severe rain drove us home, there were one or two claps of thunder this morning.

In the afternoon we went to a rehearsal in the Münster, or principal church, of Beethoven's Mass in C. It began at half-past four. Nothing else was rehearsed. The band and chorus were behind the high altar, out of sight to us in a pew about the middle of the church, which was prettily decorated with flowers and green garlands. It sounded as if the four principal singers were those who had sung at the rehearsal the previous evening. The chorus was strong and good. All the principal singers sung well. They said the tenor was an amateur, I doubt that, but his voice was not strong enough. The band was good, the wind instruments played excellently, but the band was not strong enough for the voices. I suppose there was not room for a larger band. Dr. Breidenstein conducted, we could not see him. I do not agree as to the time taken for some of the movements, they were generally too slow and in the "Benedictus" too fast. Many parts of this beautiful mass were unsteady, the fault seemed to be with the worthy conductor who may not have had sufficient experience, besides this there was a small echo in the part where the band was placed. Mr. and Mrs. Spohr came in about the middle of the mass, he left his seat to go into the orchestra, probably to speak to the conductor about the wrong times. Mr. Robertson saw Oury, Gardiner, Flowers and his friend Waekerbarth, who, he tells us, is an Englishman and a professor, somewhere in England, of Anglo-Saxon. The two latter joined us after coming out of church as we were looking at some foot soldiers in the place where Beethoven's statue is. They were waiting for the King of Prussia's arrival, which we went to see at the Bonn railway terminus.

The King and Queen came in one carriage from Cologne, at Bonn the carriage was taken off the truck, six horses were put to it at the station with ropes to leaders for traces. They passed us

at a quick pace, there was only two soldiers, who went first, to clear the way, although there were some at the station. There were three or four other carriages, one of the Royal, there were post horses to these also. I believe the party went to Stolzenfels, the castle on the Rhine which has been restored of late years and was given to the present King by the city of Cologne.

The King's arrival made Bonn all alive, they talked of fireworks to be at Coblenz in honour of our Queen, the finest that ever have been.

We went to the "Golden Star", near our hotel in the market-place, to visit Liszt; he had not returned from meeting the King at Cologne about the arrangements. We had then intended to visit Spohr at the same hotel but we met him and Mrs. Spohr coming downstairs. We went with them to the large music-hall, which I will describe later. On our way back we left my card with Dr. Breidenstein's man-servant. He was standing at the door, the doctor was out and we explained that I left a card for him with the maid-servant last night. We next called again on Liszt, also at the "Golden Star", he was then out of town; Handel Gear⁸ was standing at the door of the hotel, he has taken rooms out of Bonn for six thalers a night during the days of the Festival. [...]

Sunday, August 10th. [...] At a quarter past five, – the doors opened at five, – we went to the first concert. It was announced to begin at six. According to the inscription over the entrance door, which was brought past our hotel by the workmen in procession singing, this hall was built in a short time. Mr. Robertson translated it for me.

"Through the union and enthusiasm of the citizens of Bonn erected in eleven days, from the 27th of July to the 7th of August 1845."

The new Fest-halle therefore was built in this short time, and Mr. Zwirner, the present architect of the cathedral at Cologne, planned it.

The hall is two hundred feet long, seventy-five feet broad, thirty-six feet high in the centre and twenty feet high at the sides. They say it will hold four thousand persons, and so it may with the orchestra and standing room. Over the door outside are flags, on the largest of which is written, in German, "Union makes Strength."

The following description is taken when looking to the orchestra, which was much too low, and the platform did not rise sufficiently, indeed it was more of a slope than rising. All the chorus were in the front, which was bad, for the band could not penetrate through them, being too low and too far back. The conductor was in a handsome pulpit, his desk was placed to face the primo side. The leader was not situated as at the Philharmonic but nearly according to our former plan, not elevated. The four principal singers were on the secondo side, much elevated and rather behind the conductor, who had to turn round to them and to turn to the secondo side when necessary. The principal singers should have been on the primo side and the conductor should have been a little in advance, with his back to the public.

A large space, containing six benches all across the room, was railed off in front of the orchestra, I suppose for the Royal party and officials to-morrow night. It is curious that in the tablets round the room relative to Beethoven the one close to where we sat was the "Mount of Olives" as through me it was first performed in England at the Lenten Oratorios, in 1814, at the Theatre Royal, Drury Lane, and was given at ten out of twelve performances. I paid Caulfield of London, the music engraver, thirteen pounds ten shillings for engraving the pianoforte copy which I arranged. The tablet over the Royal box was appropriately "The Battle of Vittoria" (or "Wellington's Victory"). [...] It is a bad plan to enter immediately from the street with no ante-room for the departure of the audience. The two doors at the bottom of the room were opened but the flight of steps at the entrance would be most dangerous if there were a rush from behind. The performers entered from another street, through a restaurant in which a passage was railed off for

them. [...] Opposite the door, on the right of this room, were two other doors, the one near the orchestra was to admit into the reserved places. I thought the lighting of the room by a few chandeliers and many candle holders containing candles made it brilliant enough. The hall is tolerably well ventilated by rows of opened windows on each side of it. None of the benches are covered, but they are sufficiently wide and far apart and the regulations for the seats were well managed. It might be made perfect; the ends of the benches were numbered. [...]

The Mass in D is too complicated in parts but was well performed, particularly by the chorus and the band, and well conducted, so was the Sinfonia, "The Ode to Joy," which went famously. The pianos and fortes were so well attended to that I never heard this Sinfonia so well performed before, but the trumpets had a bad tone. The drums beat our Chipp^o, and were much better in time; the music was capital, the oboe and bassoon were better than ours, the latter only as to *tone*, the horns were much better played than ours, yet the whole effect is not sufficiently loud. The chorus is too strong for the voices. The principal singer in this ode was infinitely more effective than ours, and the German words seem to suit better. I was delighted to see how orderly the performers were in obeying the conductor. The audience was most attentive. Great applause was given to Spohr when the band saluted him with drums and trumpets as I have before described. In order to make silence before the Sinfonia began there was a roll of the drum, a good idea as it made the audience sit down in expectation of the commencement, they were noisy when some of the company stood up. Upon the whole the arrangements were excellent inside and out, with the police keeping the ranks.[...]

The inauguration intended for to-morrow is postponed until Tuesday by Royal command, this puts off the concert one day.

Monday, August 11th. – I took a letter to the post for Margaret and left a letter for Dr. Breidenstein. I called on Madame Spohr, her husband was at rehearsal. On my return to our hotel I found Moscheles, who had previously called upon me, with Dr. Breidenstein, the latter had been to leave tickets for me, and made the *amende honorable* for all his former neglect. He stated, and probably it was a fact, that his head was turned with the quantity he had to attend to. He was greatly concerned about this neglect of me. He gave me a ticket, and also one for Robertson, to admit to every sight and place and invited us to walk in the procession to-morrow to the Münster and Inauguration. Next came Liszt with his apology for the neglect of the committee. "He would never have intended a slight to me." It seems that my letter to Dr. Breidenstein wrought those wonderful attentions from the committee. I readily pardoned their neglect, knowing how I have been occupied upon similar occasions, but query, will the press pardon their not having tickets *given* to them?

Then Dr. Breidenstein invited us to the christening and trip in the steamship Beethoven to which the general pass tickets, which we received this morning from him, would admit.

We went with Moscheles in an omnibus from the "Golden Star," gratis, to the place where the Cologne steamboats land their passengers near the ferry. In getting on board the *Beethoven* we nearly had been either crushed to death or pushed into the Rhine. I never was in a greater crush. Thank God, I, with Robertson, Moscheles and Dr. Backer, an advocate at Vienna and deputy from there to this Festival, got safely on board, where we had two or three hundred people, all invited by the committee, many of whom were on the wharf, with blue ribbons on, to prevent any coming on board but those who had the pass ticket from the committee. Amidst the firing of cannon from our vessel and on shore, also from a steamboat that came from Holland, I suppose, full of passengers, the ship was christened *Ludwig van Beethoven* by a Roman Catholic priest. I could scarcely see the ceremony for the crowd, but I smelt the incense. A curious custom is for a lady to be wedded to the ship, a most elegantly dressed young lady was the one selected for this

occasion, she was just before me in the crowd when coming on board, and screamed very much; with great difficulty an officer and a soldier protected her. After the ceremony of christening she left the vessel escorted by a gentleman in full dress, a rare thing here, with the priest fully robed, preceded by two boys carrying candles and a man dressed as our parish clerks are. On we went, firing away, crowds on the shore and in the hotels waving hats and handkerchiefs. We landed at the island of Nonnenwerth, where we had a very bad cold meal at the hotel on the island which had formerly been a nunnery. During the lunch a very fine band belonging to the 28th regiment, which came in the *Beethoven* with us, played beautifully in an adjoining room. Robertson was obliged to take his repast in another room as places were reserved by the committee only for Moscheles, Backer, Fétis¹⁰ and myself of our party. I was so disgusted with the eating that I left the table to walk in this beautiful island. I persuaded Robertson to go with me, he had fared better than I did. In walking round the island I gave a woman, a violin player, a three pfenning piece and I played "God save the Queen" to her on her not very bad violin. We had "Lieder-tafel" singing on board both going and returning. We left Bonn about a quarter to one, the time mentioned was half-past eleven, and started from the island to return soon after five. We got back to Bonn quickly going with the stream. Those I knew on board were Dr. and Madame Spohr, Moscheles, Mr. and Mrs. Fétis, Dr. Backer, Mr. Holz¹¹ and Fischhoff¹². The two latter dined with Beethoven when I did in 1825. Moscheles said that Fischhoff was a distinguished artist at Vienna, he had large bushy black whiskers and wore spectacles; also Miss Sibyl Novello¹³, who had a friend with her, and there were many others that I knew by sight in the steam vessel.

Holz played the violin in Beethoven's quartettes when I was in Vienna; he is now a director of the music at some place there. Fischhoff has a manuscript work of Beethoven called *The Dervishes*, and wishes to sell Beethoven's violin and viola which he gave to Mr. Holz. [...]

It was rather extraordinary that Moscheles should not have known an air to have been Meyerbeer's played by the band during our repast on the island; he lost a louis d'or to Dr. Backer, who wagered it was Meyerbeer's. Near to me at the table were Spohr and his wife, Mr. and Mrs. Fétis and also Dr. Backer. [...]

August 12th, Tuesday. – About six o'clock in the morning Mr. Simrock, our landlord, came up to say that the committee desired him to tell the invited guests in his hotel that we were to join the procession at the Belle Vue Hotel at eight this morning. [...]

At a quarter past eight we went to the town hall, instead of the Hotel Belle Vue, with Moscheles, to wait for the procession coming from the hotel to pick us up, and to put the gentlemen assembled by invitation at this town hall in the centre of the procession. It was headed by a military band and corps of Jägers. Next came about three hundred college students and the captain of them, in curious costumes, long boots, with spurs, swords and sashes, with caps to correspond with the various colours and a kind of fustian jackets. There were no flags in the procession. When we came to the Münster door the scholars made a lane for us grandees to pass through. My coat here and everywhere was treated with great respect. The moment the procession got into the Münster the scholars and crowd rushed in like thunder, nearly carrying the dragoons' horses in with them all. We were especially seated on a sofa near the altar. Next to me was Wolf, the poet, who wrote the Cantata Liszt set – he is connected with the *Athenæum* newspaper – then came Spohr. Next to me, on the left, was Robertson and close to him, standing, was Hänel who carved Beethoven's statue. Fétis and Moscheles were near us. The crowd was great but we were luxuriously seated. Liszt was in front of us standing. Four priests, superbly dressed, did the duty, which began about a quarter past nine and was over at half-past ten. The Mass went well, much better than at the rehearsal. Dr. Breidenstein conducted, but as he and the performers were behind the altar we could not see them. The London press pushed themselves in, I believe without

invitation from the committee. The ladies were admitted by ticket before the great door was opened and were seated in pews. We got out at a side door in any way we could; I kept behind Spohr's great back. We were requested to meet again in the town hall to go again in procession to the "Tribune" but as we had bought tickets for certain seats there, we determined to cut this second procession and go to our own places. It was well we did so for when the procession entered they got seats, which I suppose were reserved for them, but not so good as ours.

It was a most beautiful morning during the ceremony. Our Queen, with the King and Queen of Prussia and Prince Albert, arrived soon after eleven, half an hour later than was appointed. [...] The ceremony began with a speech, from a paper, by Dr. Breidenstein, without his hat. At the end of it the statue was suddenly uncovered, the sun broke forth at that moment. The shouts of the immense number of people, the beating of drums, the ringing of bells and firing of cannons at a distance, the loud reports, all had a grand effect. Then followed a dull piece of music, composed and conducted by Dr. Breidenstein, accompanied by wind instruments only, and sung by male voices only, although all the female chorus singers were seated in front of the statue. The likeness is good of Beethoven. Engraved on the monument is "By Hänel of Dresden."

I am sure that the Royal party were too far off to hear one word of Dr. Breidenstein's speech, or any of the music, perhaps they might have heard the drums when the music ended.

The Royal party retired into the house amidst the cheering of the crowd, then many of the committee and Spohr signed a paper on the monument, which Robertson thought would be enclosed in it but I saw Dr. Breidenstein reading it aloud, and so ended this interesting ceremony. The whole was excellently managed. [...]

We had to wait a long time for our table-d'hôte, until nearly two o'clock. Both our rooms were crowded and perhaps two hundred persons sat down to dinner. [...] I did not stay to the end of the repast but brushed myself up to go to the concert announced to begin at six. It commenced at half-past six and was over at a quarter to nine. Owing to the ticket Dr. Breidenstein had given me for letter A we had capital places. Robertson got by, by saying he belonged to me, we were close to the Royal box, among all the great guns. Madame Spohr was just behind me next to Moscheles, old Ries came in with Mon. le Conseiller Wegeler, Beethoven's friend whom I dined with at Ferdinand Ries's at Godesberg in 1825. [...]

After Spohr had conducted the first act he came and sat with us to be near his wife. By the by there was rather too much drumming and trumpeting to Spohr and Liszt, who had some bouquets thrown to them by the chorus girls (they were very good looking and all dressed in white,) for the Festival was in honor (*sic*) of Beethoven *not* of Spohr and Liszt as Dr. Backer justly observed. He took much notice of Moscheles as also did Spohr.

The concert went well but Spohr took the last movement of the chorus in *The Mount of Olives* slow, perhaps he was afraid to push so large an orchestra. The programme was much deranged. Spohr said the quartette was played before the Sinfonia in the second act because they would have been too much fatigued to play it as placed in the programme. Why Liszt played the concerto before the canon I did not hear. Herr Beyer did not arrive from Brühl, therefore the introduction and tenor aria in *The Mount of Olives* were omitted and no apology was made; they would not have allowed this in London without some explanation. I doubt if half the room could have heard the quartette which was beautifully played, Spohr said the four players were from Cologne. It was curious to see Liszt get up after the first part of the concerto and walk about the orchestra, bowing to the applause. Spohr shook hands with him, then he sat down and finished the concerto.

The Rev. Mr. Shannon, formerly at Edinburgh, spoke to me, he did not like the second so well as the first concert nor did I. [...]

I forgot to observe in my description of the great hall that all round this room are tablets and in the centre of each tablet one of Beethoven's works is mentioned, on the one over the orchestra the date of his birth in Bonn and of his death in Vienna is written, and there is a good portrait of him.

August 13th, Wednesday. – [...] For the third concert we got in very good time to excellent places. [...] They waited till five minutes past ten for the Royal party and then began. Before they did so Professor Wolf, who wrote Liszt's cantata, made a speech requesting the company not to get on the benches for fear they should break down and cause accidents, however we saw many broken benches as we went out. We were amused at the fine chairs and other things being brought into the Royal box at almost the last moment. A Prussian officer who was one of the committee was pleased at my admiring these chairs.

The Royal party walked from the bottom of the room to the Royal box at the top, a bad arrangement. The King of Prussia had our Queen on his arm, Prince Albert the Queen of Prussia, then followed Prince William of Prussia¹⁴, the heir presumptive, with a host of lords and ladies, among them Lord Westmoreland. I did not see his lady in the suite. He nodded to me from the Royal box; in returning his nods I was afraid our Queen might think I intended them for her as he sat just behind her. I saw him pointing me out to Lord Liverpool. In going out Lord Westmoreland kindly shook hands with me, he had a lady on his arm. During the performance the Queen, whose eyes were everywhere, pointed me out to Prince Albert. Gruneison¹⁵ and Robertson said "Look! Prince Albert is telling the King of Prussia who you are." I think it was so for all the Royal eyes were upon me, the King with his glasses. He went to the chorus girls in the most familiar manner, I suppose he desired them to send someone to him that he might order what was to be performed; such a derangement of the programme could not have been done in England.

It seems that Moscheles was asked, but declined, to accompany "Adelaide"; it was well he did for it was sung badly. Sybil Novello's voice sounded well, but she wanted *esprit* for so great a song. Ganz¹⁶, the 'cello, is not so great as Lindley¹⁷, Möser, violin, pupil of De Bériot, has talent; he played the Paganini pizzicato tricks, both these gentlemen introduced airs of Mozart, etc. with variations. Franco Maules was the other 'cello. A Jew told me at the table-d'hôte that it was the band who hissed him and tore his parts, because they were jealous of him, this may be, but he is inferior to the other 'cello, Ganz, who played. Madame Pleyel played Weber's Concert-Stück better than I have yet heard it, with much taste and plenty of force. Mademoiselle Schloss sang well.

When the Royal party left the orchestra and company doubted if they were to go or stay; then there was a call for Staudigl. Some gentleman got into the conductor's place and said he was gone by command to Brühl¹⁸, this was in bad taste and would have created a great row in England, besides he could have got to the King's concert at Brühl in plenty of time after the concert here, therefore I supposed he might be offended because the King did not ask for his song this morning. However, after the speech away went the company, who with the performers seemed tired with the quantity of music during the week. This was not a good concert but the Royalty being present satisfied all but us professors. [...] Spohr was down in the room and then up in the orchestra when required, his slow movements from the room to the orchestra caused a delay not desirable either to the Royal Personages or to the public.

We got out and to the hotel much better than last night, it being daylight, and there was no rain. We had but just time to get to the union of the artists and others at the table-d'hôte at the "Grand Hôtel d'Étoile d'or." Dinner began about half-past two and about five hundred persons dined. [...] Near us were Herr Wolf, the poet; Fischhoff of Vienna, where I had met him; Blasis,

the clarionet player and his wife, Madame Meerti, Gruneison and Franco Maules, the 'cello, who remembered me when in London with Hummel. Behind us were Herr Holz of Vienna with his English friend, Mr. Pinnock, and a chubby musical professor whose name I did not hear. There was an excellent band in the gallery.

In the room in which we dined there were five long tables; another room joined on at the bottom of ours, this was very fine and large, with two galleries in it, one opposite the other. It was well ventilated at the top. A fountain began to play all over the company seated at the table next to ours, it was soon stopped. Spohr presided at the centre table, Liszt at the one on his right hand and Dr. Breidenstein at the one on his left.

Not very long after we began eating, toasts were given by Wolf, Spohr, Liszt, Dr. Breidenstein and others. It seems that Liszt in his first speech complimented all nations except the French, in his second speech, having been told privately of his omission, he praised the French from whom he had received such kindness. However, this omission caused dissatisfaction among the French, who, with the Jews, are not popular here. As I said before, Franco Maules, the 'cello, is a Jew. Then began a row caused by Wolf, the poet, who they said was also a Jew, who would speak after having given two or three toasts and they would not hear him but called for Spohr, who got up and sat down again he being not inclined to speak. This row was noisy and fearing that we might get into a scrape we left the room. [...] We took leave of Mr. and Mrs. Spohr in going out of the room, they expect to go to Cassel to-morrow, he said he might be in England next summer. Surely the King of Prussia ought to command him to come to the concerts at Brühl with the other great artists.

[Sir George left Bonn on Friday, August 15th and arrived at Dover on Sunday, August 17th.]

Notes

- 1 Margaret Rose, Sir George's daughter.
- 2 H. Robertson, Esq., Sir George's travelling companion.
- 3 George French Flowers (d. 1872). London organist and music critic.
- 4 Madame Oury (1808-80), pianist and pupil of Czerny. Her husband was a violinist.
- 5 William Gardiner (1770-1853), an early English enthusiast for Beethoven, from the 1790s.
- 6 Music professor in Bonn and teacher of Max Bruch.
- 7 He was Friedrich Wilhelm IV (reigned 1840-61).
- 8 Henry Handel Gear (1805-84), a tenor and professor of singing in London. Also organist.
- 9 Thomas Paul Chipp (1793-1870), famous timpanist with London orchestras.
- 10 François Joseph Fétis (1784-1871), leading music scholar and historian. Director of Brussels Conservatoire from 1833.
- 11 Karl Holz (1798-1858), joined Schuppanzigh's quartet in 1824. Chosen by Beethoven as his biographer but he never undertook the task.
- 12 He owned a collection of Beethoven material which ended up in the Berlin Library as the "Fischhoff Mss".
- 13 Mary Sabilla Novello, sixth daughter of the music publisher Vincent Novello.
- 14 In 1871 he became Kaiser Wilhelm I, German Emperor.
- 15 Charles Lewis Gruneison, London music critic.
- 16 Moritz Ganz (1806-68), cellist in Berlin and London.
- 17 Robert Lindley (1776-1855), leading English cellist of his day.
- 18 Prussian Royal palace near Bonn.