

**BEETHOVEN: A
CRITICAL
BIOGRAPHY**

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Beethoven: A Critical Biography by Theodore Baker & Vincent d'Indy

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THEODORE BAKER & VINCENT D'INDY

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BIOGRAPHY**

BEETHOVEN

A CRITICAL BIOGRAPHY

By VINCENT D'INDY

TRANSLATED FROM THE FRENCH

By DR. THEODORE BAKER



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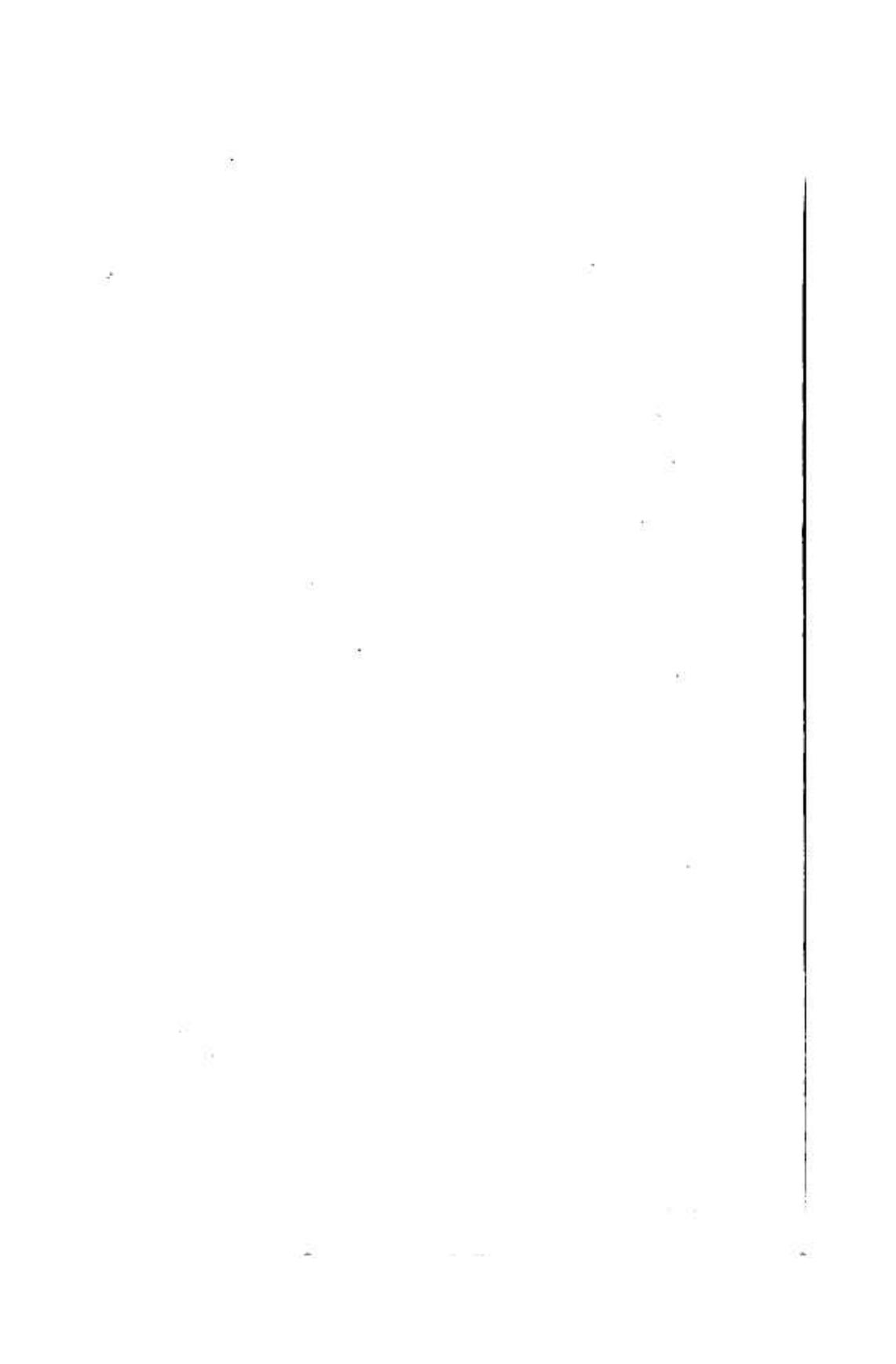
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Year	Number of cases		Rate per 100,000 population
	Male	Female	
1950	1,000	1,000	10.0
1951	1,050	1,050	10.5
1952	1,100	1,100	11.0
1953	1,150	1,150	11.5
1954	1,200	1,200	12.0
1955	1,250	1,250	12.5
1956	1,300	1,300	13.0
1957	1,350	1,350	13.5
1958	1,400	1,400	14.0
1959	1,450	1,450	14.5
1960	1,500	1,500	15.0
1961	1,550	1,550	15.5
1962	1,600	1,600	16.0
1963	1,650	1,650	16.5
1964	1,700	1,700	17.0
1965	1,750	1,750	17.5
1966	1,800	1,800	18.0
1967	1,850	1,850	18.5
1968	1,900	1,900	19.0
1969	1,950	1,950	19.5
1970	2,000	2,000	20.0
1971	2,050	2,050	20.5
1972	2,100	2,100	21.0
1973	2,150	2,150	21.5
1974	2,200	2,200	22.0
1975	2,250	2,250	22.5
1976	2,300	2,300	23.0
1977	2,350	2,350	23.5
1978	2,400	2,400	24.0
1979	2,450	2,450	24.5
1980	2,500	2,500	25.0
1981	2,550	2,550	25.5
1982	2,600	2,600	26.0
1983	2,650	2,650	26.5
1984	2,700	2,700	27.0
1985	2,750	2,750	27.5
1986	2,800	2,800	28.0
1987	2,850	2,850	28.5
1988	2,900	2,900	29.0
1989	2,950	2,950	29.5
1990	3,000	3,000	30.0
1991	3,050	3,050	30.5
1992	3,100	3,100	31.0
1993	3,150	3,150	31.5
1994	3,200	3,200	32.0
1995	3,250	3,250	32.5
1996	3,300	3,300	33.0
1997	3,350	3,350	33.5
1998	3,400	3,400	34.0
1999	3,450	3,450	34.5
2000	3,500	3,500	35.0
2001	3,550	3,550	35.5
2002	3,600	3,600	36.0
2003	3,650	3,650	36.5
2004	3,700	3,700	37.0
2005	3,750	3,750	37.5
2006	3,800	3,800	38.0
2007	3,850	3,850	38.5
2008	3,900	3,900	39.0
2009	3,950	3,950	39.5
2010	4,000	4,000	40.0
2011	4,050	4,050	40.5
2012	4,100	4,100	41.0
2013	4,150	4,150	41.5
2014	4,200	4,200	42.0
2015	4,250	4,250	42.5
2016	4,300	4,300	43.0
2017	4,350	4,350	43.5
2018	4,400	4,400	44.0
2019	4,450	4,450	44.5
2020	4,500	4,500	45.0

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LUDWIG VAN BEETHOVEN

INTRODUCTION

ONLY he who has never lived in intimate communion with Beethoven's art would venture to assert that the productions of the genius of the symphony present themselves under but one aspect, so that no essential modification can be distinguished in the course of a career which, opening with a few insignificant variations, closed with the five last quartets.

In support of the opinion which would suppress the division of Beethoven's works into periods, strongly marked though they be, we can find nothing to cite except a letter from Franz Liszt to Councilor Wilhelm von Lenz, the principal advocate of the "three styles." In this letter the celebrated virtuoso, after having first of all declared Beethoven's creative work to be one and indivisible, ends by himself dividing it into two categories instead of three — an entirely arbitrary and illogical arrangement. On all who knew the composer of the Faust Symphony and his refinement of appreciation this letter will make the impression of a mere freak of humor, or possibly even one of those solemn mystifications which, as a good romancer, he had a habit of bringing forward in his letters or conversation, with the greatest emphasis, for the astonishment of reader or auditor, thereafter laughing over them in private. At all events, if such was his view in 1852, he professed twenty years later an opinion diametrically opposed, when it was our privilege to