

Sandra P. Rosenblum

**Publishers' Practices and Other Happenings in the Life
of Beethoven's Quintet for Piano and Woodwinds Op. 16**

This project began as a blind date. Sometime in the 1980s I acquired, sight unseen, an early nineteenth-century copy of the piano part of Beethoven's Quintet in E \flat major for Piano and Woodwinds Op. 16, bearing plate number 161. This Simrock edition lacked its title page and instrumental parts but contained many handwritten addenda. Notice of this conference¹ reminded me of that Beethoven curiosity which had had a long rest on a shelf in my study while I was completing other projects.

The handwritten additions, mostly in pencil, made no sense at first, and some remain inexplicable. They were primarily of three kinds: the sign of an "X", numerals, and small scribbled circles that you will see in Figure 2. Not at all what I had expected. However, across the top of Figure 1, in ink, is written in French "instead of *rfz*, simply [write] *rf*." This copy must have been prepared for another publisher, likely French.

At the bottom of that page, in the same ink, there is the plate number 249 followed by 250 crossed out, another partial clue. Both notes were probably written by the person in charge of the edition for the new publisher. A reference on the internet to an edition in the Beethoven-Haus with the plate number A. F. 249–50 completed the first part of the puzzle: the publisher was Aristide Farrenc, a French music publisher, writer on music, and flautist. This issue of his edition of Beethoven's Quintet was published between 1831 and 1836 and changed from *Querformat* to *Hochformat*.²

Because of the cavalier manner with which the indication *rfz* was swept aside, my next question was whether that had been Beethoven's initial indication. The original publisher of this Quintet was T. Mollo of Vienna. It appeared with plate number 151 in March 1801, along with the Piano Concerto Op. 15 and the Sonata for Piano and Horn Op. 17. The Quintet was probably sketched during Beethoven's visit to Berlin in May and June of 1796 and was first performed in Vienna with the composer at the key-

- 1 Conference "Beethoven and the Piano. Philology, Context and Performance Practice", Lugano/online, 4–7 November 2020, www.hkb-interpretation.ch/beethoven2020 (last accessed 22 September 2022).
- 2 I would like to thank the following persons who graciously answered my queries from their own resources during the lockdown of research libraries caused by Covid 19: Carol Padgham, Theodore Albrecht, and Glenn Stanley; Sarah Barton and Kerry Masteller, research librarians at Harvard's Loeb Music Library; Stephanie Kuban for providing music examples from the Beethoven-Haus, Bonn; and Leonardo Miucci for playing the fortepiano examples in Lugano. – Date based on the publisher's address in *Dictionnaire des éditeurs de musique français*, ed. by Anik Devriès and François Lesure, Geneva 1979, Vol. 1, p. 169. Pl. nr. 249–250 would by itself indicate an initial publication date circa 1828.

Handwritten musical score for 'Opening Grave' by Simrock. The score is for a quintet and is marked 'Grave'. It includes performance directions such as 'cresc. p', 'cresc.', 'staccato', and 'Attaca Subito l' Allegro.'. The score is annotated with red arrows and handwritten notes, including 'Beethoven op. 16.' and 'Cantata 2 fl.'. The manuscript includes measures 5, 12, and 16, with a page number '161.' at the bottom. A handwritten note '249' with a star is also present.

FIGURE 1 Opening Grave (Simrock), collection of the author

Handwritten musical score for 'Allegro ma non troppo' by Simrock. The score is in 3/4 time and includes performance markings such as 'p', 'cresc.', and 'tr.'. It is annotated with red arrows and handwritten notes, including '4', '6', and '10'. The score includes measures 1, 14, 29, 38, and 47, with a page number '161.' at the bottom.

FIGURE 2 Allegro ma non troppo, bars 1-55 (Simrock)

board on 6 April 1797 as part of an *Akademie* given by his good friend Ignaz Schuppanzigh.³

None of the three works published simultaneously by Mollo carry the mark *rfz*. In its place only *sf* appears, which is the accent indication most frequently used by Beethoven. He used it in every dynamic setting, and its strength would have been interpreted accordingly.

The Simrock edition, initially published in Bonn in 1802, was the first *Nachdruck* of Op. 16.⁴ In it, Simrock had replaced all of Mollo's *sf* marks with *rfz* and had done the same in their editions of the Piano Sonatas Opp. 10 and 14.⁵ Was it their editor's choice or a house policy during those years?⁶ Unfortunately, the sketches that exist for Op. 16 contain not a single hint of any performance indication.⁷ No autograph is extant and no *Kritischer Bericht* has yet been issued for Op. 16, although it was published in 1964 in the new complete edition.⁸ However, Paul Mies wrote in 1957 that, when *rfz* appears, it is sometimes an engraver's substitution for *sf*.⁹ In the Classic period *fz* and *rf* were sometimes used as accent signs, but not typically by Beethoven.¹⁰

In fact, there were considerable differences in the perceived meanings of many terms among the composers of the Classic period. The interpretation of each depends in part on our knowledge of each composer's background and practice.

Returning to the penciled addenda, in the Grave we find six "X"s, each a few measures apart, and at the end of the page the number "12".

In Figure 2 the "X"s disappear, to be replaced by a series of numbers by twos: "2", "4", "6", et cetera. I followed the numbers along for several pages, comparing them with the

- 3 See Ludwig van Beethoven. *Thematisch-bibliographisches Werkverzeichnis*, ed. by Kurt Dorfmueller, Norbert Gertsch and Julia Ronge, Munich 2014, Vol. 1, pp. 85f.
- 4 According to Stephanie Kuban of the Beethoven-Haus, who has studied the history of the Simrock editions of Op. 16, my copy probably dates from circa 1817. See also Beethoven. *Werkverzeichnis*, Vol. 1, p. 88.
- 5 William Newman: And Yet Another New Edition of Beethoven's Piano Sonatas, in: *Piano Quarterly* 87 (1974), pp. 42–45, here p. 42.
- 6 On the evidence available, neither the Simrock *Nachdruck* nor Farrenc's edition based on it were authorised by Beethoven.
- 7 The sketches are contained in Ludwig van Beethoven: *Autograph Miscellany from Circa 1786 to 1799*, ed. by Joseph Kerman, London 1970, Vol. 2, pp. 39–42 (Vol. 1 contains the sketches in Beethoven's hand, Vol. 2 contains the transcriptions).
- 8 Ludwig van Beethoven: *Klavierquintett und Klavierquartette*, ed. by Siegfried Kross, Munich 1964 (Beethoven Werke, Abt. 4, Vol. 1).
- 9 See Paul Mies: *Textkritische Untersuchungen bei Beethoven*, Munich 1957, pp. 124–129.
- 10 See Sandra P. Rosenblum: *Performance Practices in Classic Piano Music*, Bloomington 1988, pp. 83–90; also p. 442, footnote 50.

corresponding measures in the Farrenc edition and discovered that, with a few exceptions, they were meant to coincide with the ends of the braces in that edition. Numbering braces by twos allowed for each staff to be counted separately. In the Grave each “X” had indicated the end of a brace, and the “12” at the end of the page indicated that six braces had completed the page.

My assumption is that the layout plan was made in-house in Paris because the score was being changed from the original *Querformat* to *Hochformat*. Errors in gauging how many measures would fit in one brace were frequent, and many of the circular scribbles covered incorrectly placed digits. The digit “2” in the first brace of Figure 2 was initially placed at bar 11. It was then crossed out and placed at bar 10.

However, Farrenc’s engraver only fit eight measures onto the brace, as you can see in Figure 3. He squeezed twelve measures onto the second brace, and finally, the digit “6” at bar 31 in Simrock coincided with the end of brace three in Farrenc, after having been scribbled over twice above the two barlines that follow. Many circular scribbles in the remainder of the Simrock score have not yet revealed their significance. The *rf* requested in the note at the top of Figure 1 appears prominently in Farrenc’s edition.

Having come this far, I wondered what was accomplished by the dubious routine of trying to count and then correct the brace numbers. The only explanation I have for the numbering is to prepare an approximate plan that can be adjusted but that will assure that each movement fits comfortably within its pages in the new *Hochformat*. Thus they functioned as a general guide for the engraver.

What do the “X”s mean when they are not being used to mark off the braces, as they were in the Grave? In Figure 4 there is an “X” over the incorrectly placed “22” at measure 77, but there is also an “X” over the correctly placed “18” between measures 60/61. And what do the “X”s at bar 84 or between bars 104/105 signify? Having scrutinised the entire score, I have not found any connection between the “X”s and what is occurring in the wind or string instruments.

The pages of the *Andante cantabile* and the *Rondo Finale* become progressively freer of addenda, but something new awaits. The initial marking in the *Rondo* is a “2” written over an “X”, as if the scribe had at first planned to revert to the use of “X” to indicate brace endings, as in the Grave. For the rest of the first two pages each “X” is a measure too early, is then crossed out and a numeral correctly placed. Surprisingly, at bar 85 the scribe once again returned to “X”s only, but, at bar 131 finally conceded (to an editor?) to using the redundant combination of numbers with accompanying “X”s to the end.

While there may not be enough evidence for a decisive determination, I suspect that more than one scribe was involved in preparing this *Stichvorlage*. The one who used “X”s to mark the braces in the Grave returned in the *Rondo*. Other scribes had more miscalculations, scribblings, and questionable “X”s.



FIGURE 3 Allegro ma non troppo, bars 1–31 (Farrenc) (courtesy of Beethoven-Haus, Bonn)



FIGURE 4 Allegro ma non troppo, bars 56–110 (Simrock)

Undamped sounds There are many consequential issues of performance practice in this Quintet, but here I will discuss only Beethoven's specific indications for undamped sound. His first published indications for raising and lowering the dampers, *senza sordino* and *con sordino*, appeared in 1801 in Opp. 15, 16, and 19. The indications are noteworthy for their scarcity and for their carefully planned uses: to mark structural events and create sonic affects. Yet it has been reliably reported, by Czerny among others, that Beethoven used undamped sound in the performance of his keyboard works "very frequently, far more often than one finds it indicated in his compositions."¹¹ For simplicity, from here on the term "pedalling" for the raising and lowering of the dampers will suffice, whether the mechanism is by knee lever or foot pedal. In this early period of his composing and performing, Beethoven would have had only knee levers on his five-octave Viennese-style instruments.

Interest in pedalled sound was not new at the turn of the century. From Carl Philipp Emanuel Bach's iconic *Essay of 1753*,¹² which Beethoven knew well, through books by Samuel Petri in 1782,¹³ Johann Peter Milchmeyer in 1797,¹⁴ Francesco Pollini in 1812,¹⁵ and countless others throughout the nineteenth century, there was growing interest in pedalling. The aggregate information regarding appropriate common usage during the Classic period can be summarised from contemporary tutors.¹⁶ The damper pedal was most commonly used for collecting, enriching, and prolonging the sound of a group of consonant notes, preferably in a homophonic texture. It was used chiefly in slow movements with a leisurely harmonic rhythm and a simple melody, and changed with each new harmony. It could also sweeten the sound by amplification of overtones, embolden accentuation, and prolong bass notes where distance and texture made that desirable.¹⁷

- 11 "Beethoven benützte es [Pedal] beim Vortrag seiner Clavier-Werke sehr häufig, – weit öfter als man es in seinen Compositionen angezeigt findet." Carl Czerny: *Die Kunst des Vortrags der ältern und neuen Claviercompositionen. Supplement (oder 4ter Theil) zur großen Pianoforte-Schule op. 500*, Vienna [1846], p. 4, par. 9. On Beethoven's pedalling practice see also the contribution by Barry Cooper in this volume, pp. 40–58.
- 12 Carl Philipp Emanuel Bach: *Essay on the True Art of Playing Keyboard Instruments* [Vol. 1: 1753; Vol. 2: 1762], trans. and ed. by William Mitchell, New York 1949, Vol. 2, p. 431.
- 13 Samuel Petri: *Anleitung zur praktischen Musik*, [2nd ed.], Leipzig 1782, p. 371.
- 14 Johann Peter Milchmeyer: *Die wahre Art das Pianoforte zu spielen*, Dresden 1797, pp. 57–66 (chapter 5).
- 15 Francesco Pollini: *Metodo pel Clavicembalo*, Milan 1812, trans. and ed. by Leonardo Miucci, Rome 2016, pp. 84–86.
- 16 Sandra P. Rosenblum: *Pedaling the Piano. A Brief Survey from the Eighteenth Century to the Present*, in: *Performance Practice Review* 6/2 (1993), pp. 158–178.
- 17 In his cleverly titled article, "Beethoven's Pianoforte Damper Pedalling. A Case of Double Notational Style", Leonardo Miucci also writes about the common usage of the damper pedal as opposed to Beethoven's written notations, in: *Early Music* 47 (2019), pp. 377–392.

However, the pedal was not used to produce a legato touch; that was a function of the fingers.

Of course Beethoven would have desired to make a memorable impression in Vienna, coming in the wake of Mozart's great success, especially that of his Quintet for Piano and Winds K. 452, also in E \flat major. But Beethoven need not have worried! As early as 1791, Carl Junker, having just heard Beethoven play in Mergentheim, wrote: "His style of treating his instrument is so different [...] that it seems he has blazed his own trail to the height of excellence on which he now stands."¹⁸ Thus Beethoven's Quintet must have excited considerable interest. In hindsight, his audience heard both his developing compositional style and the piano placed in a more dramatic light, with many sforzati (often on weak beats), unexpected subito pianos following crescendos, strong contrasts of register, and his use of pedalling. The following are comments on just four special pedallings of the eight that Beethoven specified in this Quintet.

Figure 5 is the first indication for pedalling in Op. 16. I can imagine some listeners thinking, "If this is the music of the future...". That 'fanfare', placed at the opening of the development section, was meant to shock! However, listening to the actual sound demonstrates that, when all the wind instruments play on the home tone of each scale, some of the dissonance created by the piano playing at full throttle is absorbed. This pedalling does not relate to any of the common-practice uses of pedalled sound; rather it highlights an important place in the structure of the movement and represents a new approach to what the piano can do.

Figure 6, a lovely pedalled cadenza-like passage that embraces almost the entire keyboard, leads to the coda. Here Beethoven's use of pedalled sound as a structural marker coincides with the common practice of enriching the sound of a group of consonant notes. But Beethoven's *con sordino* is placed in bar 336 – after the two rests. Keeping the dampers up allows the overtones to die away gradually, making a nuanced connection with the emerging clarinet solo (bar 335). This stands in contrast to the more forceful treatment after the preceding rising scale and chords in bars 326–334 that are pedalled, *fortissimo*, and *staccato*. Why did both the Henle edition and the new complete edition add a modern pedal release sign directly under the first rest in bar 335?

In Figure 7, preceding the conclusion of this movement, Beethoven entered a seven-measure *pianissimo* passage that starts with the augmentation of the opening notes of the secondary theme (see Figure 4, bar 66). The passage is suffused with the subdominant

18 "Sein Spiel unterscheidet sich auch so sehr von der gewöhnlichen Art das Klavier zu behandeln, daß es scheint, als habe er sich einen ganz eigenen Weg bahnen wollen, um zu dem Ziel der Vollendung zu kommen, an welchem er jetzt steht." Carl Ludwig Junker: Noch etwas vom Kurköllnischen Orchester. Beschluß, in: *Musikalische Korrespondenz der deutschen Filharmonischen Gesellschaft für das Jahr 1791* (23 November 1791), No. 48, coll. 379–382, here coll. 380f.



FIGURE 8 Rondo. Allegro ma non troppo, bars 253–257 (Simrock)

FIGURE 9 Grave, (OE Mollo) as adapted by owner AHL (collection of the Beethoven-Haus, Bonn)

key and is pedalled without a break. This wash of sound, created by mixed harmonies and scalar dissonance, once again contravenes the usual practice but in a subtle manner.¹⁹

In the Rondo Beethoven provided himself a brilliant conclusion for the Quintet. Figure 8 shows a well-planned reflection of the rising pedalled scales in the opening Allegro. This time, against a V_7 chord in the winds, both hands play the $E\flat$ major

¹⁹ In the Allegro con brio and the Largo of the Concerto in C major Op. 15, there is a pedalled passage with mixed harmonies along with a few other indicated pedallings, all of which serve as structural markers.

scale fortissimo, an octave apart, right hand starting on the top *f*, with dampers raised to the end!

An unforeseen discovery The most unexpected happening in this adventure was the discovery of a copy of Mollo's Op. 16 with handwritten inserts. On its title page this copy displays the stamp of its former owner, AHL. A glance through the Grave reveals that braces 3 and 5 had been rewritten and pasted over the original (see Figure 9). The Beethoven-Haus has no information about the provenance of the score, but examination of it led me to speculate that AHL was a pianist of some skill who owned a six-octave instrument, probably equipped with pedals instead of knee levers.²⁰

To demonstrate the attributes of his instrument, AHL often added notes – vertically or horizontally – to make the sound fuller; he extended the musical range upward by an octave to *f*₇, filled out many long notes with figuration, indicated a considerable amount of additional pedalling and added ornaments and roulades, some very long. All were suited to make the piano part more virtuosic.

In brace 3 the right-hand line is broken into thirty-second-note triplets, replacing Beethoven's duplets, and *forte* is changed to fortissimo. Now observe the same measures in Figure 1 as Beethoven wrote them. In brace 5 of Figure 9, the arpeggio on the B_♭ major chord is extended to the top of the new sixth octave. The indication "Sen: Sor" demonstrates one of the 'common practice' uses of pedalling that Beethoven didn't usually bother to indicate. The following left-hand chord is incorrectly notated – see the barely visible correction –, and a bass clef is missing at bar 21. Fingerings also appear in bars 16 and 19. This page alone marks AHL as an ambitious amateur!

At the opening of the Andante cantabile, with its lyrical stepwise melody, AHL designated "S[enza]. S[ordino]." There is no indicated change through the principal theme and a secondary theme to bar 36. Here a series of pedal changes responds to a transitional motive that leads to a variation of the main theme (bar 41). AHL must have intended the pianist to change or stop the pedal at his/her discretion between bars 1 and 36.²¹ However, Beethoven's own *con sordino* at the return of the main theme countermands AHL's initial indication at the start.

Although *con sordino* is often lacking after *senza sordino*, there are places in AHL's score where "S. S." is systematically followed by "C. S." as the harmony changes (Figure 10). This confirms another aspect of the common practice of pedalling.

²⁰ German and Viennese builders generally did not adopt pedals until early in the nineteenth century and usually only for instruments of six or more octaves.

²¹ This author is reminded of Robert Schumann's similar usage in his Op. 12 *Fantasiestücke*, not composed until 1837.



FIGURE 10 *Andante cantabile*, bars 97–99 (OE Mollo) adapted by AHL (collection of the Beethoven-Haus Bonn)

Beethoven's Quintet was unquestionably a popular work, played numerous times in private salons and in public by the composer and other pianists,²² prepared for piano and string quartet by the composer himself,²³ and published in many editions. More importantly, it demonstrates Beethoven's "completely new manner", by which he himself described his developing style of composition in order to justify the price he was demanding of Breitkopf & Härtel for the Variations Opp. 34 and 35.²⁴

In this Quintet we hear a young composer exploring his instrument and enlarging his compositional style by daring to burst boundaries. The pedallings that he chose to indicate are distinctly different from the generally acknowledged practices of the time. Those are illustrated by our ambitious amateur delighting in the pleasures of his six-foot instrument.

22 E. g. on 2 April 1798 Beethoven played Op. 16 at a concert for widows and orphans (Thayer's *Life of Beethoven*, rev. and ed. by Elliot Forbes, Princeton 1967, Vol. I, p. 204). On 2 May 1801 Josephine von Deym wrote to her sisters about an impromptu afternoon of music-making in which Beethoven's "new Quintet with piano and lots of other beautiful things" were played ("das neue Quintett auf das Clavier [Op. 16] und mehrere schöne Sachen" La Mara: *Beethoven und die Brunsviks. Nach Familienpapieren aus Therese Brunswiks Nachlaß*, Leipzig 1920, p. 17). In Dec. 1804 Beethoven also played the Quintet in a concert at Prince Lobkowitz's palace. From this occasion arose the oft-cited description of Beethoven's lengthy improvisation (probably just prior to the first return of the principal theme in the Rondo) that had the wind players with their instruments at the ready more than once, only to put them down again (Franz Wegeler/Ferdinand Ries: *Biographische Notizen über Ludwig van Beethoven*, Koblenz 1838, pp. 79 f.).

23 *Ibid.*, pp. 93 f.

24 "[...] wirklich ganz neue Manier". Letter of 18 October 1802, in: *The Letters of Beethoven*, trans. and ed. by Emily Anderson, London 1961, Vol. I, pp. 76. Stanley discusses Beethoven's development during this period and points out that Opp. 34 and 35 were the first variation sets to which the composer gave opus numbers, see Glenn Stanley: "The 'wirklich ganz neue Manier' and the Path to It. Beethoven's Variations for Piano, 1783–1802, in: *Beethoven Forum* 3/1 (1994), pp. 53–80.

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Dieses Buch ist in gedruckter Form im September 2023 in erster Auflage in der Edition Argus in Schliengen/Markgräflerland erschienen. Gestaltet und gesetzt wurde es im Verlag aus der *Seria* und der *SeriaSans*, die von Martin Majoor im Jahre 2000 gezeichnet wurden. Gedruckt wurde es auf Eos, einem holzfreien, säurefreien, chlorfreien und alterungsbeständigen Werkdruckpapier der Papierfabrik Salzer im niederösterreichischen Sankt Pölten. Das Vorsatzpapier *Caribic cherry* wurde von Igepa in Hamburg geliefert. *Rives Tradition*, ein Recyclingpapier mit leichter Filznarbung, das für den Bezug des Umschlags verwendet wurde, stellt die Papierfabrik Arjo Wiggins in Issy-les-Moulineaux bei Paris her. Das Kapitalband mit rot-schwarzer Raupe lieferte die Firma Dr. Günther Kast aus Sonthofen im Oberallgäu, die auf technische Gewebe und Spezialfasererzeugnisse spezialisiert ist. Gedruckt und gebunden wurde das Buch von der Firma Bookstation im bayerischen Anzing. Im Internet finden Sie Informationen über das gesamte Verlagsprogramm unter www.editionargus.de, zum Institut Interpretation der Hochschule der Künste Bern unter www.hkb.bfh.ch/interpretation und www.hkb-interpretation.ch. Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über www.dnb.de abrufbar. © der zeitgleich erschienenen digitalen Version: die Autorinnen und Autoren, 2023. Dieses Werk ist lizenziert unter einer Creative Commons Namensnennung-Nicht kommerziell 4.0 International Lizenz ([CC BY-NC 4.0](https://creativecommons.org/licenses/by-nc/4.0/)).

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