

Animated and moving history. The Beethoven House – 125 years

A special exhibition in the
Beethoven House, Bonn
24th of February – 17th of August 2014

DES HAUS
DEM MEISTE
HE VERÖFFENTLIC
HOVEN'S, SOWIE SEINER v
USES BEETHOVEN'S. B) DIE AN
BUNGEN FÜR HERVORRAGENDE WL
RBUNG, STILGEMÄSSE WIEDERHERSTELLU
NGEN DES VEREINS BEETHOVEN-HAUS IN BON.
PFLEGE DES ANDENKEN BEETHOVEN'S UND ZWAR D
EM 17. DEZEMBER, DEM GEBURTSTAGE BEETHOVEN'S. STA
C) DIE PFLEGE DES ANDENKENS BEETHOVEN'S DURCH GELEGEN
RN, BÜSTEN UND RELIQUIEN BEETHOVEN'S, SEINER WERKE, DER BETR
SIK, DURCH VERLEIHUNG VON STIPENDIEN ZUR AUSBILDUNG JUNGER TALE
IDHALTUNG DES GEBURTSHAUSES BEETHOVEN'S. B) DIE ANSAMMLUNG VON MANUSC
S VEREINS. § 1. DER VEREIN BEETHOVENHAUS HAT SEINEN SITZ IN BONN UND BEZWECKT: A) DIE
HALTUNG DES GEBURTSHAUSES BEETHOVEN'S. B) DIE ANSAMMLUNG VON MANUSC
IN BEETHO

Preliminary remarks on the design of the exhibition

The exhibition shows how the aims of the Beethoven House Society, as set out in the original statutes, have been implemented over the past 125 years. The waves symbolise the animated and moving history of the society, represented by the frequency graph for the note a' at chamber pitch and by a section of Beethoven's "Prometheus Variations", op. 35.

The first paragraph of the original statutes of 1889, illustrated in the graph in excerpted quotations, runs in full as follows:

A Seat and aims of the Society

The Beethoven House Society has its seat in Bonn and has as its aims:

- a) The acquisition, restoration in historical style, installation and respectful maintenance of the house where Beethoven was born.
- b) The collection of manuscripts, pictures, busts and relics of Beethoven as well as of his works and of the relevant literature.
- c) The preservation of memories of Beethoven through the making of publications.
- d) The use of the rooms of the house as a centre and base for musical activities.

Animated and moving history.

The Beethoven House – 125 years

The Beethoven House Society was founded in 1889, mainly to save the house where Beethoven had been born from demolition. The famous violinist Joseph Joachim gave his consent to becoming the first honorary president. The enormous commitment of the twelve founding fathers laid the basis for an uninterrupted engagement with Beethoven and his legacy, both in the museum's activities, in scholarly research and in music. At the core of this work stands the Beethoven Collection, assembled through a steady spirit of collecting, numerous gifts and the generosity of the collector H.C. Bodmer. Since 1927 the Beethoven Archive has been the central documentation and research institute in the field. The Chamber Music Hall Hermann J. Abs, inaugurated in 1989, and the opening of the Digital Beethoven House in 2004 gave the Beethoven House new impulses.

1

Rescue – In 1888, the Beethoven House, with an uncertain future, was used as an inn. Besides some 60 persons lived there, some of them conducting their work on the premises. Repeated protests were made about the disrespect and misuse of the house. The room where Beethoven was born was used as a dressing room for the members of an infamous ladies band, who, lightly clad, gave their performances in a wooden shed in what is today's garden. Eduard Hanslick, the most influential music critic in the German-speaking world, was indignant and openly denounced the untenable situation.

Conrad Caspar Rordorf (1800 - circa 1847)
**The Beethoven House in the Bonngasse 20,
street view, 1827**

*Aquatint etching by the artist after his own drawing,
Bonn, about 1840*

This etching is the oldest representation of the Beethoven House and may have been made on the occasion of Beethoven's death. The house is indicated as the birth house. This indication was doubted by the owner of the house on the Rheingasse (in which the Beethoven family later lived) on the occasion of the unveiling of the Beethoven monument on the Münsterplatz during the first Beethoven Festival held in 1845. This doubt was later removed.

Reiner Beißel (1835-1899)
**The Beethoven House, Bonngasse 20,
garden view before the restoration**

*Pencil drawing, Bonn, 1889; The drawing is subtitled:
"Das Hintergebäude von Ludwig van Beethovens
Geburtshaus Originalzeichnung von Reiner Beißel
in Bonn aufgen[ommen]. 1889 vor der Restaurierung"
(The building at the back of the house where Ludwig
van Beethoven was born, drawn by Reiner Beißel in
Bonn. 1889, before the restoration.)*

Reiner Beißel (1835-1899)
**The room where Beethoven was born in the house
no. 20 in the Bonngasse before the restoration**

Pencil drawing, Bonn, 1889

Conrad Caspar Rordorf (1800 - about 1847)

The Beethoven House in the Rheingasse 7

Aquatint etching by the artist after his own drawing, Bonn, about 1830/1840; The etching has the printed subtitle with a hand-written correction and addition:

„L. van Beethovens Geburts Wohn]haus in Bonn. / Eigentum des Bäckers G. Fischer“

Until the middle of the twentieth century a second “Beethoven House” existed in Bonn. For a time, this house, in the Rheingasse (formerly the Rheinstraße), was considerably more famous than the house in the Bonngasse. This second “Beethoven House”, of the baker Fischer and his family, was where Beethoven’s family lived for some ten years (with interruptions) from when the boy Ludwig was six until he was fifteen. In the nineteenth century it was generally, and wrongly, believed that he was also born here. In fact the Beethoven family did not move to the Rheingasse until February 1777. The building gained particular fame through the records of Gottfried Fischer (1780-1864), today preserved in the Beethoven House. He had various documents containing memories of neighbours and of acquaintances of the Beethoven family. Those of his sister Caecilie Fischer (1762-1845), who was eight years older than the young Ludwig, are especially interesting; she remembered many particulars from the time when the baker’s children were friends with Ludwig and his brothers.

Eduard Hanslick, the Viennese music critic, wrote on the condition of the two houses, both called the “Beethoven House”, in Bonn:

Second letter “On the Bonn Music Festival (June 1885)”, in: Eduard Hanslick, “Musical sketch book”, Musikalisches Skizzenbuch. Neue Kritiken und Schilderungen, Berlin 2/1888, pages 313f.

Hanslick first visited the “false” house, the one where the Beethoven family later lived in the Rheingasse and which still had a plaque on the wall with the words “The house where Beethoven was born”. Afterwards he went to the house in the Bonngasse. His criticism of the condition and use of the latter house, where Beethoven was in fact born, was fundamental and aimed at the essential attitude of Bonn. Because of his renown, but perhaps also because of his criticism, so

unambiguously expressed, he was made an honorary member of the Beethoven House Society in 1892.

At the time, the Lord Mayor of Bonn, Hermann Jakob Doetsch (1831-1895), merely commented: “such a crazy chap [Beethoven] manages even now to damage the image of the city seriously”

Hermann Eduard Maertens

Letter to Wilhelm Kuppe, with an addition by the architect Anton Zengeler about the original condition of the ceiling beams, Bonn, the 9th of May 1890

Only three days before the foundation of the society, government building officer Maertens had presented an expertise in which he confirmed that the building still comprised much that was original. A year later, in a report of new findings, he made a case for keeping the house at the back in which the Beethoven family had lived as far as possible in its original condition, emphasizing the impression of keeping it as a house that had been lived in; the larger house at the front, originally separated from the one at the back, could be used to advantage as a museum in which presentations could be realised.

On the occasion of the opening of the museum in 1893 the recipient of this letter, Wilhelm Kuppe (1834-1905), one of the founding fathers of the Beethoven House Society, was awarded the title of Professor for his important contribution to the careful restoration of the Beethoven House.

Newspaper cutting from the *Reichszeitung* of the 27th of February 1889 with the mention that on the day before, the Beethoven House had been sold to Hugo Peill, member of the board

This page with the cutting is supplemented by hand-written notes concerning the report of the board for 1903: income was expected from the founders, patrons and members, as well as from benefit concerts (Anton Rubinstein and Pablo de Sarasate) and growing admission fees at the Chamber Music Festivals. The concert grand pianos should be placed at the disposal of the house free by Blüthner in Leipzig, Bechstein in Berlin and Steinway in New York. The City of Bonn should contribute 1000 marks per annum.

Announcement of a special memorial concert for the 62nd anniversary of Beethoven's death

From the Bonner Tageblatt, 28th of March 1889

Today's Beethoven House was formerly used as a tavern. On the anniversary of the composer's death the manager announced what was to be the last concert held there under his auspices. In contrast to this serious concert, there were regular performances of a band of scantily clad women that took place in a wooden shed situated in the garden of the house. These performances were considered to be lacking in taste and piety by many music lovers.

2

Foundation – In the end, because the city of Bonn did not seem to want to take responsibility for the house where Beethoven was born, twelve artistically minded citizens of Bonn took the initiative to care for the house and save it from demolition or ruin. On the 24th of February 1889, at a meeting in the house of the newspaper publisher Neusser, a house that formerly belonged to the family von Breuning and where the young Beethoven was a frequent visitor, they founded the Beethoven House Society; that society still exists today.

The first minute book of the board of the Beethoven House Society, open at the entry concerning the foundation of the society on the 24th of February 1889

List of the capital shares provided by the founders of the Beethoven House Society, Bonn, the 28th of March 1889

§ 2 the statute of the society provided for a capital of 10000 marks, considered necessary to cover the task of buying and restoring the house where Beethoven was born. The largest contributions were made by the retired businessman Hugo Peill (1823-1902), the musicologist and first curator of the manuscript collection Erich Prieger (1849-1913), the banker Carl Cahn (1861-1932) and the first president of the society, Carl Ebbinghaus (1833-1911).

Report of the fiftieth anniversary of Joseph Joachim's first stage performance

From: the Bonner Zeitung, 1st of March 1889

Joseph Joachim (1831-1907), the eminence grise of German musical life, was a child prodigy and pupil of the violinist Joseph Böhm (1795-1876) in Vienna. Böhm was estimated highly by Beethoven. As a 13-year-old boy, Joachim performed Beethoven's Violin Concerto in London with Felix Mendelssohn Bartholdy (1809-1847) as conductor and thus became the Beethoven interpreter overnight. A few days after the foundation of the Beethoven House Society, Joachim's fiftieth stage anniversary was celebrated in style. It was the perfect platform for the newly appointed honorary president of the Beethoven House Society to explain the society's plans and aims and to appeal for support.

Ernst Mendelssohn-Bartholdy (1846-1909)

Form with the subscription of 20 shares of the society for 1000 marks, Berlin, the 4th of June 1889

Ernst Mendelssohn-Bartholdy, the nephew of the composer, was a wealthy private banker of Berlin; he possessed an important autograph collection and was one of those who gave loans for the Beethoven exhibition in Bonn of 1890.

The oldest list of the honorary members and members of the Beethoven House Society, circa 1890

Numerous hand-written additions show how fast the number of members grew. The record is open at the list of prominent patrons.

Selected letters of thanks from newly appointed honorary members of the Beethoven House Society:

Johannes Brahms (1833-1897)

Letter of thanks to the board of the Beethoven House Society, Vienna, the 12th of May 1889

Autograph

"Most respected Sirs,
Allow me to express to you my vibrant joy for the distinction in which you allow me to partake by accepting me in the succession of your honorary members. Such have been the exceptional and worthy men whose company I should join, that I experience – before I even come to a single word of thanks – through your second letter, how ever more distinguished becomes the company, which I shall have the honour of joining. Accept then meanwhile my sincere thanks and let me express the hope that I may very soon be allowed to visit the creation through which you have set up a new and worthy monument to the great son of your beautiful city. With great respect, your most devoted Joh. Brahms."

Giuseppe Verdi (1813-1901)

Letter of thanks to the President of the Beethoven House Society in Bonn, St. Agata-Busseto, the 7th of May 1889

Autograph

Verdi thanked the President for being made an honorary member of the society with the following words: "Although my nature makes me unwilling to take part in any public celebration, I am unable to refuse in this case the honour offered to me. It is about Beethoven! For such a name we all bow in reverence."

Henry Edward Krehbiel

Article on the activities of the Beethoven House Society and the first Chamber Music Festival in the New York Daily Tribune, the 12th of October 1890

In this article, Krehbiel (1854-1923) reports on the shameful situation that had hitherto obtained in the Beethoven House and praises the achievements of the newly-founded society both with respect to the rescue of the house as well as to the very successfully running of the collection. He describes the first Chamber Music Festival as "a unique affair". Thirty-two years later Krehbiel published Alexander Wheelock Thayer's Biography of Beethoven, which for many decennia remained the most important biography in the English language.

On the wall above showcases 1 and 2:

Matthias Frickel (1833-1911)

The house that formerly belonged to the family von Breuning on the Münsterplatz in Bonn, 1896

Watercolour, Bonn, 1896; Below left: "Münsterpl. / No 12 // now for a part the entry to the Coffee House Tietz // demolished / 1896 / Neußers book printers [?] / M. Frickel"

In this house, formerly owned by the von Breuning family, who were frequently visited there by the young Beethoven, the Beethoven House Society was

founded at a meeting held on the 24th of February 1889. At that time, the house belonged to the newspaper publisher Hermann Neusser (1839-1909), one of the twelve founders of the Beethoven House Society. His great-grandson of the same name, Hermann Neusser IV, is today the publisher of the Bonn newspaper, the Bonner General-Anzeiger, and a member of the board of the Beethoven House.

Appeal from the Beethoven House Society in the Bonn Newspaper of the 31st of May 1889

The public appeal to support the aims of the newly founded society appeared in the newspaper published by Hermann Neusser I. The appeal is not only signed by the board but also by those who had been invited to become honorary members; these included Chancellor Prince Bismarck, Giuseppe Verdi, Johannes Brahms and Adolf Menzel.

3

First artistic activities – The great success of the first Chamber Music Festival, held in 1890, gave rise to a second one in 1893. From 1897 onwards the festival was repeated every two years; increasingly, the works of other composers were included on the programme. Until 1907, Joseph Joachim (assisted by a committee of representatives of the society) was responsible for the organization. The most important musicians of the time were brought to Bonn for the festival, creating an international stir. Since 2003 the presidents have again been artistic personalities; the conductor Kurt Masur was succeeded last year by the viola player Tabea Zimmermann.

Festival badge for the board members for the first Chamber Music Festival

Programme of the first Chamber Music Festival, 1890

The first concert had a mixed programme, typical of the time, changing from a quintet to a duo.

Menu for the banquet held at the end of the first Chamber Music Festival in May 1890

The cadastral plan of the Bonngasse 14-30 of the 8th of March 1889

In the course of making the notarial covenant concerning the purchase of the house no. 20 in the Bonngasse from the merchant Michael Joseph Keldenich, the Beethoven House Society, founded two weeks previously, had the present cadastral record drawn up. The neighbouring properties at nos. 18 and 24-26 were included in 1907 and 1987 respectively.

Bernhard Mannfeld (1848-1925)

Diploma of the Beethoven House Society for Hermann Neusser

Etching after the artist's own drawing, Bonn, 1889

The newspaper publisher Hermann Neusser, in whose house the Beethoven House Society had been founded, was given (as were the other founders) his own founder's diploma on the 119th anniversary of Beethoven's baptism.

Programme for the inauguration of the museum on the 10th of May 1893

After a thorough restoration of the house where Beethoven was born and the adaptation of the front house for exhibition purposes, the museum as a whole was opened on the occasion of the second Chamber Music Festival. Joseph Joachim not only spoke but, with the other members of his quartet, also played the slow movements from Beethoven's String Quartets, op. 130 and op. 74, using Beethoven's instruments.

Ernst von Wildenbruch

"Beethoven's House". A poem written for the opening of the museum in the Beethoven House

First edition, Bonn, 1893

The father of Ernst von Wildenbruch was an illegitimate son of Prince Louis Ferdinand of Prussia (1772-1806), nephew of Frederick the Great, renowned as a keyboard player, composer and military leader, and highly valued by Beethoven. He was married to a granddaughter of Carl Maria von Weber. In a prologue, the then highly distinguished poet Wildenbruch expressed himself in the flowery words of the time: "Raise your eyes, bow your souls, / Here is the abode, poor and remote, / Here stood the cradle, here the boy / once lay, laden with genius."

Three months before, Anton Rubinstein (1829-1894), one of the most important pianists of the nineteenth century, returned to the concert platform to give a benefit concert for the Beethoven House in Bonn.

Print proof of the in-memoriam notice for Joseph Joachim given by the Beethoven House Society in the newspaper the *Bonner General-Anzeiger*

The news of Joachim's death in the early afternoon of the 15th of August 1907 reached Bonn in a very short time. Already on the same day, the extraordinary service Joachim gave to the Beethoven House was remembered in this notice of his death. The name Joseph Joachim will always be joined to that of the Beethoven House.

Newspaper announcement with the programme of the memorial event for Joseph Joachim on the 19th of November 1907 in Bonn

With the united musical forces of Bonn and the violinist Carl Halir as soloist, two of the most popular compositions of the deceased were performed (the overture to "Hamlet" and the Violin concerto "in Hungarian style"). They were followed by the first movement from the Deutsches Requiem by Brahms and the Fifth Symphony by Beethoven, a recognition of the close relationship between Joseph Joachim and Johannes Brahms. The importance of Joachim to music was lauded by Professor Hermann Kretzschmar of Berlin.

On the wall above showcase 3:

Ferdinand Schmutzer (1870-1928)

The Joachim Quartet playing the String Quartet, op. 59, no. 3 by Beethoven

Etching by the artist after his own drawing, Vienna, 1904

Musicians at the Beethoven celebrations in a performance of the Quintet in E-flat major for piano and wind instruments, op. 16 by Beethoven, Bonn, 1890

Photograph, probably by Georg Brokesch, Bonn, 1890

Below: musical incipits and the signatures of the photographed musicians. They gave the concert in Bonn's Beethoven Hall on the 13th of May 1890.

The ensemble comprised: Traugott Gentzsch (1832-1902), clarinet; Friedrich Gumpert (1841-1906), horn; Adolph Pütter (dates unknown), bassoon; Carl Reinecke (1824-1910), piano; Gustav Hinke (1844-1893), oboe.

Room 12 (ground floor)

Bookcase:

Publications of the Beethoven House 1890 to 2013

- Critical and complete edition of the work of Beethoven
- Sketchbook edition
- Series of scholarly books
- Facsimile editions
- CD-publications, played on period instruments from the collection of the Beethoven House
- For connoisseurs and lovers – popular scholarly publications
- Annual gift for the members of the Beethoven House Society
- Exhibition catalogues
- Teaching material

To the left of the painting:

Memorial plaque with an olive branch from the Acropolis in Athens – Gift from the Greek government to the Beethoven House on the occasion of the 100th anniversary of Beethoven's death (1927)

4

Foundation of the Beethoven Archive as a scholarly research and documentation

institute in 1927 – The 100th anniversary of the death of the composer was marked by the start of a new episode. The task: to photograph and document all of Beethoven's manuscripts, many of them scattered around the world; to collect all the published editions of Beethoven's work; to assemble a Beethoven library, as complete as possible. This archive was to serve as the basis for making editions and for researching Beethoven's life and work.

Ferdinand August Schmidt (1852-1929)

**Letter to Carl Ebbinghaus, Bonn,
the 12th of December 1896**

F.A. Schmidt was one of the pillars of the Beethoven House Society in its early days and was later to become its president. For four decennia he worked ceaselessly for the Beethoven House and its collections. In this

On the wall:

Karl Schmidt-Rottluff (1884-1976)

Atelier interior with thimble

Oil on linen, 1937

With this painting of 1937, Schmidt-Rottluff informed his friend Max Unger of the imminent painting prohibition. Schmidt-Rottluff's work was included in the Munich exhibition entitled "Degenerate Art" ("Entartete Kunst") put on by the Nazis. Unger, one of the leading Beethoven scholars of the first half of the twentieth century, was also a gifted painter. The picture, at first unrecognized, came to the Beethoven House in 1961, together with documentation of the Chemnitz pupil's club, "The Volcano" ("Der Vulkan"), to which Schmidt-Rottluff, Erich Heckel and Unger belonged and which formed the immediate predecessor of the artists' consortium "The Bridge" ("Die Brücke"). The painting, without a frame and anonymous, was recognized in 1989 as the work of Schmidt-Rottluff. After a careful restoration it was given a central position in a special exhibition held in the year 2000.

letter he informed Carl Ebbinghaus (1833-1911), the president of the society, of a response from the Berlin Chancellory, who had been asked for support for the foundation of a Beethoven archive by the government, a request which was evidently turned down. Ebbinghaus, who had exported machines and locomotives from the firm Krupp to Chile, had built up a considerable capital and had retired in Bonn as a wealthy person

in 1874; in Bonn he earned considerable merit in the social and cultural fields, especially in that of sports. It was he who not only established contact between the Beethoven House and his friend Joseph Joachim but also won Joachim to take over its Honorary Presidency, something that proved to be a key to success. Ebbinghaus owned an opulent property on what is now the Adenauer Allee (then the Koblenzer Straße) where many artists were invited as guests when they performed in the Chamber Music Festival.

Announcement of the founding of the scientific research institute, The Beethoven Archive, Bonn, Autumn, 1926

The founding director was Prof. Dr. Ludwig Schiedermair (1876-1957). As an important Mozart and Beethoven scholar he was professor of musicology at the University of Bonn from 1920 onwards. By the time of the death of Erich Prieger (1849-1913), it had become clear that systematic musicological research should be carried out alongside the presentation of exhibits in the museum and the aspiration to succeed in the field of collecting. This new aim comes to the fore in the statutes of the Beethoven Archive.

Beethoven

Symphony no. 5 in c minor, op. 67

*Corrected copy, used as the engraver's copy.
Photographs of the pages with notes made
by the composer*

The original editions of the fifth and sixth symphony by Beethoven appeared early in 1809, published by the Leipzig music publishers Breitkopf & Härtel. The engraver's copy for the fifth symphony was a manuscript made by a copyist and proof-read by the composer. As part of the comprehensive source documentation carried out by the Beethoven Archive, those pages of the manuscript that included notes written by Beethoven were photographed in the 1930s by the Archive. The original manuscript was lost in the Second World War so that the photographs now have the rating of an original source. They were also drawn upon for the new critical edition of the collected works of Beethoven published by the Beethoven Archive. A special example of the comparison of sources on this

page: At first, (as in the autograph) Beethoven wrote only "Sempre più all[egr]o", but then added "più stretto". The engraver of the original edition, who went back to this autograph thought that the addition was a substitute for the "più allegro" and engraved simply "Sempre più stretto". That Beethoven wanted both "Sempre più all[egr]o" and "più stretto" is to be seen on the two blank systems underneath, where he later added the word "Allo". The complete tempo indication (that is, the two indications, one after the other) are only to be found in the lost manuscript score, of which the Beethoven House made partial photographs before the war and which are today in the Beethoven Archive.

Beethoven

Symphony no. 5 in c minor, op. 67

The most recent volume of the critical edition of the collected works of Beethoven published by the Beethoven Archive and edited by Jens Dufner, Munich, 2013

All the surviving authentic sources – the autograph, the manuscript copy proof-read by the composer, the orchestral parts used for the rehearsal and for the first performances as well as the printed parts of the original edition – were used for the latest volume of the Beethoven Complete Edition. It contains the fifth and sixth symphony and appeared in December 2013. In a critical report the sources are compared, note for note and bow for bow; differences in readings in the different sources are given as well as considerations regarding which of these are authentic and correct. This can concern minor details, but can also have to do with whole sections. The question, for instance, is whether in the Scherzo of Symphony no. 5 the two first sections should be repeated, that is, whether the movement has three or five sections.

The Beethoven House survives World War II – One of the very few houses of the inner city of Bonn to survive the horrendous bomb attack of the 18th of October 1944 was the Beethoven House. In the first place, this was thanks to the caretaker of the time, Heinrich Hasselbach, who, seeing the neighbouring houses already in flames, sprayed the fire doors and the outside walls of the house with water. Not only that, he climbed onto the roof to remove the fire bombs and by using slates, to put out the fires that had already started.

'No entry' sign on the Beethoven House, September 1944

During the Second World War it often happened that in their need, people tried to enter the Beethoven House to use it as living quarters. These "squatters" had to be sent away in order not to endanger the substance of the house. To prohibit access, Theodor Wildeman, in his position as Provincial Curator, requested the local Commander-in-Chief to use the plate exhibited here. The then caretaker, Heinrich Hasselbach, monitored the situation, driving once a week from Homburg castle, where he lived and guarded the Beethoven House collection (temporarily kept there), to Bonn to ward off intruders and renew the door and window fittings, despite low-flying aircraft attacks, alarms and the bombed-out streets.

Firebomb dropped on the Beethoven House by the British Royal Air Force on the 18th of October 1944

This firebomb and many others were removed from the roof of the Beethoven House by the caretaker Heinrich Hasselbach. Fires that had already started he put out using the slates from the roof.

Old keys for the doors of the Beethoven House

These keys were taken home by a soldier of the U.S. occupational forces as a souvenir of his adoration of the composer. His widow Elsie Rice sent them back to the Beethoven House half a century later, shortly before her death, in order to rectify her husband's sleight of hand.

Dr. Krause

Letter from a certain Dr. Krause from a U.S. prisoner-of-war camp to the Director of the Beethoven Archive, Prof. Ludwig Schiedermaier, written from the Internment Camp Grossville, Tennessee/USA in July 1943, with the censor's stamp and postmark: New York, the 17th of August 1943

Dr. Krause, who through happy circumstances became a U.S. prisoner-of-war, asked to be sent two photographs of Beethoven's life mask (room 10) in order to support him during his musical studies. The Beethoven House kept its emergency service running during the war, even under the most difficult circumstances; Dr. Krause's request could thus be honoured.

Walter Höch

Letter to the Beethoven House from a certain Walter Höch at the Russian front, no sender's address but dated the 27th of April 1943

As a soldier at the Russian Front, Höch requested to become a member of the Beethoven House Society: "because of the need to join a society in remembrance of L. v. Beethoven, I come today with a question and request to become a member. For an early reply, out here in Russia, I would be most grateful, so that even during the happenings at the front, I will be able to think of such a tremendous genius to whom we owe so much and who gave his utmost to his cause."

On the wall above showcase 4:

The return of the Beethoven House Collection after the end of World War II

*Anonymous photographs, Bonn, May 1945
(reproductions from glass plates: Klaus Weidner)*

The later president of the Beethoven House Society (since 1931 a member of the board), Superior Governmental Building Officer Theodor Wildeman, is owed a debt of enormous gratitude. As temporary Principal Curator for the Rhine Province he stored in safety not only the collection of the Beethoven House but also the Cathedral treasures of Cologne and Aachen and more besides, thus saving them from the destruction of the Second World War. The Beethoven House was already closed on the first day of the war and valuable documents such as the paintings and manuscripts were properly evacuated. On the 5th of June 1942 and again in August 1943, the increasing bombardments led to the evacuation of the furniture and the Hammerklaviere as well as the library. Despite threats of the heaviest consequences, Wildeman steadfastly refused an order from the Bonn Governor to bring the treasure back to Bonn early (or even to take it the east) on the grounds that it would make good propaganda.

The photographs show the return of the historical instruments, including the Hammerflügel by Conrad Graf used by Beethoven (see room 8). Next to the caring and watchful Theodor Wildeman (wearing a leather jacket) may be seen the British art protection officer, Major Douglas Barrett, under whose command the action began on the 11th of May 1945. The operation, which included another four transports from Homburg Castle in the Bergisches Land as well as from a storage tunnel in Siegen, was completed within the same month. The lorry was placed at the disposal of the Beethoven House by the U.S. occupational troops. Their war correspondent Raymond Daum, who visited the Beethoven House for the last time in 1996, also gained merit in this context. The caretaker at the time, Heinrich Hasselbach, also to be seen in the photograph, risked his life to save the Beethoven House during the hailstorm of firebombs on the 18th of October 1944.

Film scenes on the iPad:

Newsreel shot by film teams from Britain and the United States immediately after the end of the war in early 1945

6

Pablo Casals in the Beethoven House – The two concerts given by Pablo Casals, then 81 years old, in September 1958 were probably the most important concerts that ever took place here. Casals, already a legend, refused on political grounds to perform in his own country and in others that tolerated Franco's dictatorship. These concerts were sensational from the points of view of both politics and culture. Casals saw the Beethoven House as a territory without nationality and made "a pilgrimage to Beethoven" in 1955, 1956 and 1958.

CD rendering of the recording of the concert given by Casals, Végh and Horszowski in this room in September 1958. The CD also includes a private recording of Casals's interpretation of J. S. Bach's Suite for 'cello solo in G major, BWV 1007 played on Beethoven's 'cello during Casals's visit in 1955

Included: an admission ticket for the first concert (18th of September), programme of the second concert (20th of September) and press release for Associated Press.

Franz Seiler

Telegram from the hotelier Franz Seiler in Zermatt to the Director of the Beethoven Archive, Prof. Joseph Schmidt-Görg, written on the 3rd of September 1958

„MAESTRO CASALS ONLY AVAILABLE BETWEEN 18 AND 21 SEPTEMBER FOR A CONCERT BEETHOVEN-HAUS STOP PLEASE DO THE IMPOSSIBLE GOODBYE THURSDAY IN ZERMATT WARM REGARDS = DR SEILER+“

**Floor plan of the Hermann J. Abs
Chamber Music Hall built in 1988/89**

**Programme for the opening concert
at the Hermann J. Abs Chamber Music
Hall on the 24th of February 1989**

With the opening of the Chamber Music Hall in 1989 on the occasion of the 100th anniversary of the Society, the Beethoven House Society returned to its old Chamber Music tradition, founded by Joseph Joachim. Since the destruction of the old Beethoven Hall in 1944 there was no longer a hall dedicated to chamber music in Bonn. After decennia of prompting on the part of Hermann J. Abs, for many years president of the Beethoven House Society, and with huge financial support from him, a new hall was built on a site that, until then, was covered with rubble from the Second World War. Since 2010 not only have concerts taken place here but also master classes given by honorary members of the Beethoven House Society. These have included Alfred Brendel, the Artemis Quartet, András Schiff and Andreas Staier, the latter using period instruments from the Beethoven House collection.

On the wall above showcase 5 and 6:

**Pablo Casals (1876-1973) on the occasion of
his first visit to the Beethoven House in 1955**

Anonymous photographs

The photographs show: the making of an entry in the honorary guest book; Casals appreciating Beethoven's Hammerflügel with his later wife Marta Casals Istomin (born 1936) next to him and with him the Director of the Beethoven Archive, Prof. Joseph Schmidt-Görg (1897-1981); Casals appreciating and playing on Beethoven's 'cello, next to him the director of the archives, in the background the President of the Beethoven House, Theodor Wildeman (1885-1962), and Dagmar Weise; in the garden of the Beethoven House.

**Casals gives his concert with Sándor Végh
(1912-1997) and Mieczysław Horszowski
(1892-1993) in the Beethoven House in 1958**

Photographs: Joachim Diederichs

The photographs show the concert in this room and members of the public listening from the courtyard.

Rehearsal and recording in 1958

Photographs: Joachim Diederichs

**The Hermann J. Abs Chamber Music Hall during
a master class given by Andreas Staier in 2013**

Photograph: Ursula Timmer-Fontani

On the stage, from left to right: Grand Pianoforte by Thomas Broadwood, London 1817, Hammerflügel by Conrad Graf, Vienna 1824 and a modern grand piano by Steinway & Sons, Hamburg 1989.

On the wall left-hand of showcase 6:

**Celebration held on the 26th of March 1952
in honour of the 125th anniversary
of Beethoven's death**

Photographs: Georg Munker, Bonn

The photographs show: the arrival of the honorary guests by car, at the head the Mercedes-Benz 300 of the West German President; President Theodor Heuss (1884-1963) and Chancellor Konrad Adenauer (1876-1967) with the then President of the Beethoven House, Theodor Wildeman (1885-1962), in the courtyard and in front of the bust of Beethoven by Naoum Aronson (1872-1943) in the garden of the Beethoven House; the President and the Chancellor with members of the Strub Quartet and of the Schröder Choir of the Music Conservatory of Cologne.

Lecture room

7

Hans Conrad Bodmer: collector par excellence – The wealthy H.C. Bodmer, of Zurich, devoted his life to collecting objects and documents related to Beethoven. After his first visit to the Beethoven House in 1952 he allowed his collection to be photographed and evaluated on a scholarly basis. Previously, he had shown his collection only to a very few trusted people. Later he bequeathed his valuable collection of 850 items to the Beethoven House. His collection still accounts for half of the acquisitions made in 125 years. A deed of incomparable generosity!

Patron's card issued by the Beethoven House Society for H.C. Bodmer, Bonn, the 18th of October 1932

should go into it. [...] To museums I am always accommodating and the Bodmer Collection may already be considered as a museum today."

Stefan Zweig
Typewritten Letter to Max Unger, Salzburg, the 21st of December 1932

Catalogue of the special exhibition of twenty-one selected items from the H.C. Bodmer Collection, held in the Beethoven House in 1953

Stefan Zweig, who possessed an exceptional collection of autographs, wrote "I know through other sources of the splendid collection of Herrn Bodmer and am very interested in it. For my feeling he has chosen the happiest moment to assemble a collection that will never again be possible in such completeness and breadth [...]. I have a certain collective collector's sensitivity and consider it right that when once such a splendid special collection exists, as much as possible

H.C. Bodmer's last will and testament, Zürich, the 19th of April 1954

The certificate of the honorary doctorate awarded to H.C. Bodmer in 1952 by the Friedrich Wilhelms University

8

Hermann J. Abs: banker and aesthete – Abs was born in 1901 as the son of a lawyer in Bonn. His first important musical experience was to hear a concert in the Beethoven House as a boy of seven years old. As was the custom in the better circles of Bonn society, his parents presented him with the membership of the Beethoven House Society when he passed his final school exams. He was a member for 74 years and for 34 years President of the Beethoven House Society. On many accounts, including his personal generosity, the society is indebted to him.

Hermann J. Abs
Letter to Theodor Wildeman, the President of the Beethoven House Society, Frankfurt am Main, the 6th of February 1959

the following year he took over as president, the position that Wildeman had relinquished owing to his age.

Abs, the most important banker in post-war Germany, accepted in this letter the choice to be board member. In

Membership card issued by the Beethoven House Society for Hermann J. Abs, Bonn, the 11th of April 1920

Walter Schatzky

**Letter to Hermann J. Abs, New York,
the 30th of May 1981**

On the occasion of the 80th birthday of Herrn Abs, his wish that the Beethoven House should be given the best-known portrait of Beethoven, the one by Joseph Karl Stieler (see room 8) was fulfilled; the Deutsche Bank AG and the City of Bonn presented the picture to the collection. In this letter, the New York antiquarian Schatzky confirms that he sold Beethoven manuscripts owned by the Hinrichsen family to Hans Conrad Bodmer on more than one occasion, for instance the ones shown in room 7 (showcases 2 and 7) of

the autograph of the "Prometheus [better known as "Eroica"-] Variations", op. 35 and the last String Quartet, op. 135. This letter is the only evidence that the owner previous to Schatzky, Walter Hinrichsen, whose father Henri Hinrichsen had perished in the holocaust, had rightfully (and adventurously) reclaimed his family's manuscript collection immediately at the end of the Second World War, in Leipzig as a soldier of the United States army.

On the walls: Portraits of the founders and some honorary members of the Beethoven House Society

9

Honorary guests in the Beethoven House –

Prominent persons from the worlds of politics and culture

The book of the honorary guests of the Beethoven House, 1989-2011

Entry made by the conductor Claudio Abbado (1933-2014), honorary member of the Beethoven House Society, 6th of October 1999

"I am very grateful for the emotion given to me on seeing the manuscript of the 'Pastoral', with the hope that these autographs will be made known through their facsimiles.
Infinite thanks"

Further entries of important guests (artists, politicians etc.) in the electronic guest book

A first high point in the history of the society: The great Beethoven exhibition of 1890

On the occasion of the first Chamber Music Festival, held just one year after the foundation of the society, the largest ever Beethoven exhibition was put on from the 11th to the 14th of May of 1890. Within the shortest space of time, the society was able to assemble in Bonn a collection of numerous important items, in those days many of them still in private ownership. The public was thus presented with an idea of Beethoven's legacy, both material and spiritual, that was to be cherished and cared for by the Beethoven House in the future. In the course of the 124 years since then, many of the loans were to come back to the Beethoven House to join the permanent collection. Originals replaced reproductions. Selected objects that illustrate this process of the "magnetism" of the collection are indicated.

On the walls:

Alfredo Piatti (1822-1902), Carl Reinecke (1824-1910) and Joseph Joachim (1831-1907) at the Chamber Music Festival in 1890

Photograph by Emil Koch, Bonn, 1890; Below centre: incipits of the second movement of Beethoven's Piano Trio in E-flat major, op. 70, no. 2 and facsimile signatures of Alfredo Piatti, 'cello, Carl Reinecke, piano, and Joseph Joachim, violin

**Johann Christoph Heckel (1792-1858)
Ludwig van Beethoven in the year 1815**

Copy of a painting, perhaps made by the artist himself, Mannheim, between circa 1820 and 1830

Heckel was born as the son of a conductor, piano teacher and composer in Mannheim. According to the evidence of his great nephew, the painting was made in 1815 in Vienna at the house of Nannette Streicher. She and her husband Andreas, who in 1782 accompanied Schiller on his flight from Stuttgart to Mannheim, both belonged to Beethoven's circle of friends. The painting was acquired in 2002 and thereafter researched by the art historian Silke Bettermann and carefully restored by Andreas Hoppmann. The latter removed numerous later over-paintings. The first version of the painting, then in the possession of the book and art dealer Heckel of Mannheim, was shown in the 1890 Bonn exhibition (cat. no. 83). Since 1963 the first version is to be found in the Library of Congress in Washington D.C.

1

The exhibition of 1890. In Bonn's trusted hands – The exhibition, comprising 360 exhibits, was shown in the rooms of the Society for Reading and Relaxation (Lese- und Erholungsgesellschaft). This society counted among its members not only several of the founding fathers of the Beethoven House Society but formerly, friends of Beethoven himself. In its first year the Beethoven House Society had already brought together a considerable collection. Some important items were given as a gift by Joseph Joachim. The list of the loans and those who lent them is already more than impressive. To be seen were both the autograph score (except for a small part that was still with the Vienna publishing house, Artaria) of the Ninth Symphony and its dedication copy, sent by Beethoven to King Friedrich Wilhelm III of Prussia. The list of lenders included two honorary members of the society: Johannes Brahms and the Beethoven biographer Alexander Wheelock Thayer.

August Wilmanns

Letter to Carl Ebbinghaus, President of the Beethoven House Society, Berlin, the 23rd of April 1890

Wilmanns had studied classical philology in Bonn; in his capacity as General Director of the Royal Library, he confirmed in the present letter that on the day of writing he had insured and sent by post two cases (containing Beethoven manuscripts and the Beethoven portrait by Ferdinand Schimon) to the banking house Cahn in Bonn. Two further cases were to be sent in the following days in separate sendings. The valuable loans had been requested two months earlier.

Erich Prieger

Inventory of the objects requested by the Beethoven House Society on loan from the Royal Library in Berlin, April 1890

Listed are the autograph manuscripts of the Symphonies nos. 8 and 9, of the Kyrie from the Missa solenne, of four piano concertos and four sonatas as well as of sketchbooks and conversation books.

"The Ninth Symphony and its Guardians". Erich Prieger, surrounded by dogs next to a music stand on which lies opened an autograph manuscript of Beethoven's Symphony no. 9 in d minor, op. 125

Anonymous photograph, Bonn 1900

In his day, Prieger (1849-1913) counted as the richest man in Bonn; he was one of the twelve founding fathers of the Beethoven House Society and its most important advisor during the early years of its existence. As a musicologist and the first curator of the autograph and music collection of the Beethoven House, Prieger is owed a considerable debt – also because of his numerous gifts to the house. A man of vision who also had his own important music collection, he was the driving force of the 1890 exhibition. A large number of the exhibition catalogue entries for that event were written by him.

Catalogue of the Beethoven Exhibition, Bonn 1890

This catalogue was the first work published by the Beethoven House.

Originals recruit reproductions

Hans Conrad Bodmer draws on publisher's archives

Cat. no. 236 in the 1890 exhibition

Beethoven

Fifteen Variations with a Fugue in E-flat major, op. 35, the "Prometheus Variations"

Autograph, 1802
H.C. Bodmer Collection

The title page of the manuscript, which was used as the engraver's copy for the first edition, merely carries the short title "Var.[iations] by L.v. Beethoven 1802 / op. 35" and in the margin the remark "The title for the V: you will receive with the next post -". The publisher nonetheless had to wait four months for the full title text and the name of the dedicatee; that of Count Moritz von Lichnowsky, the brother of Prince Karl von Lichnowsky. The latter formed the important link between Beethoven and Leipzig.

The title page is dominated by a number of crossed-out words for versions of the introduction that, according to Beethoven's idea, was to be printed in the original edition. Beethoven was proud of this cycle of variations, noting that it was made in "truly an entirely new manner".

The variations are known today as the "Eroica Variations" because Beethoven later used the theme for the last movement of his Symphony no. 3, op. 55, often simply called the "Eroica Symphony". Beethoven himself wanted the title "Prometheus Variations", because he had already used the theme, ostensibly valued highly by him, in the music for the ballet "The creatures of Prometheus" ("Die Geschöpfe des Prometheus"), op. 43.

The autograph manuscript was included in the 1890 exhibition in Bonn as a loan from the archive of the music publisher Breitkopf & Härtel in Leipzig. In the 1930s H.C. Bodmer acquired the manuscript and as part of his collection it came to the Beethoven House in 1956.

Beethoven

Fifteen Variations with a Fugue in E-flat major, op. 35, the "Prometheus Variations"

Original edition, Breitkopf & Härtel, Leipzig, 1803
Collection Jean van der Spek

August von Kloeber (1793-1864)

Ludwig van Beethoven in the year 1818

Chalk drawing after Kloeber's own pencil sketch, Vienna, 1822

Otherwise than with the many very idealised and pathetic representations of Beethoven, the original pencil drawing made by August von Kloeber in the summer of 1818 in Mödling (see room 9), shows a genuinely direct and natural impression of Beethoven's appearance. As the painter later remembered, Beethoven himself felt that this study was very true to life – the hair was especially well done.

Kloeber created two further Beethoven portraits based on his pencil drawing. One of them, an oil painting showing Beethoven together with his nephew in surroundings of nature, is today lost. The other, the chalk drawing shown here, came into being four years after the pencil study; it already idealises the sitter to some degree. The portrait was acquired in 1984.

On the wall left-hand of showcase 2:

Cat. no. 87 in the 1890 exhibition

Rudolf Schuster (1848-1902)

Ludwig van Beethoven in the year 1818

Heliograph after a chalk drawing by August von Kloeber (1793-1864) of 1822, Berlin, circa 1890

The print was made shortly before the Bonn exhibition of 1890 and was presented as a gift to the Beethoven House from the publisher. A first lithograph of this representation was already made in 1841 under the supervision of Kloeber. Important composers such as Liszt and Tchaikovsky had reproductions of this Beethoven portrait hanging in their music rooms.

3

From the death bed to the birthplace

Cat. no. 125 and 126 in the 1890 exhibition

Josef Danhauser (1805-1845)

The head of Beethoven, deceased, seen in profile and from above

Studies in oils, Vienna, the 27th of March 1827

Danhauser visited the "Schwarzspanierhaus" twelve hours after Beethoven's death, early in the morning of the 27th of March 1827. His visit not only produced these two impressive studies in oils but also a drawing, of which Danhauser himself made a lithograph (room 9, gift from Hermann J. Abs in 1993), and the death mask (room 10). The oil studies came to the exhibition in Bonn

from the archive of the music and art dealers Artaria of Vienna in 1890. At the time, Artaria also possessed a large number of Beethoven autograph manuscripts, sold seven years later to the Royal Library in Berlin. This was made possible through the intermediate financing of Erich Prieger in Bonn, who took care of the treasure in his villa on the Rhein before he passed it on to Berlin. The oil studies remained in Vienna however, and later they were acquired by Hans Gutacker (1888-1975); he had been trained by Artaria in the 1910s and had opened an art and antiquarian book business on the Adenauerallee in Bonn (opposite today's Bonn University Library) in 1920. They were finally acquired from Gutacker in 1959.

4

Letters as reflections of Beethoven's personality – transcribed, commented upon, and published

Famous previous owners

Cat. no. 283 in the 1890 exhibition

Ferdinand Wolanek

Letter to Beethoven, with notes and a draft for an answer from Beethoven, Vienna, written between the 23rd and the 26th of March 1825

Autograph

This letter gives a wonderful impression of the impulsiveness of Beethoven. He was not satisfied with his copyist Wolanek and Wolanek was not happy with his hot-tempered employer. Their words and reactions clash ruggedly on this page. The letter, later in the possession of Friedrich von Amerling (1803-1887), one of the most important Biedermeier artists in Vienna, belonged in 1890 to the industrialist and collector Carl Meinert (dates unknown) of Dessau and later Frankfurt am Main, one of the main lenders to the Bonn exhibition. Meinert also lent a remarkable treasure, the autograph manuscript of the Piano Sonata in c-sharp minor, op. 27, no. 2, better known as the "Moonlight Sonata". The letter, the music manuscript and more were acquired from Meinert in 1898.

Transcription and commentary given in the *Complete edition of Beethoven's correspondence*, commissioned by the Beethoven House and published by Sieghard Brandenburg, Munich, 1996

After first editions of Beethoven's letters, which had appeared soon after 1900, the freelance scholar Max Unger (1883-1959) worked tirelessly on a scholarly and critical edition of the collected letters of Beethoven. H.C. Bodmer ardently supported Unger in his efforts and later initiated and furthered the beginnings of the project of the Beethoven Archive. Unger's project never reached realization because of the size and complexity of the task. Finally, a new project was started in 1983 and was successfully finished in 1996: a seven-volume publication, which contains 2292 letters, both from and to Beethoven as well as letters written on his behalf. Volume VIII, with other documents not written in the form of letters will follow in the near future.

Cat. no. 240 in the 1890 exhibition

Beethoven

Tranquil sea and Prosperous voyage ("*Meeresstille und Glückliche Fahrt*"), two poems by Johann Wolfgang von Goethe set to music for mixed choir and orchestra by Beethoven, op. 112

Manuscript copy of the piano arrangement corrected by Beethoven, used as the engraver's copy by the publishing house Schott in Mainz, 1822

On permanent loan from the Land of North Rhine-Westphalia

On the end page the former owner of this manuscript, Richard Wagner (1813-1883), wrote in his own handwritten inscription (rhyming in the original German):

5

Exhibited – lost – resurfaced – reunited – published

Cat. no. 242 in the 1890 exhibition

Beethoven

Song for voice and piano, op. 75, no. 3
"From Goethe's Faust" (Song of the Flea)

Autograph, engraver's copy, 1809

Beethoven was the first to set to music the Flea Song from the first part of Goethe's "Faust". Earlier sketches date from the 1790s. The Beethoven House acquired an extended sketch for this work already in 1922. The final version is a setting with humour. In the penultimate bar, Beethoven wrote a finger setting in the accompaniment that requires that two adjoining keys be played together with the thumb. That pinches the pianist, but squashes the flea at the same time. Typically Beethoven!

In 1890 the manuscript belonged to Siegfried Ochs (1858-1929), the well-known Berlin choir director and composer; Ochs also had other Beethoven manuscripts in his possession. Later the manuscript was privately owned in Switzerland and sank into oblivion. Twenty years ago it was found again, together with other important musical manuscripts in an attic, and sold in the USA. In 1998 it was acquired for the Beethoven House with the support of the Gielen Leyendecker Foundation, the Cultural Foundation of

"If you want to buy something for 'Wagner', / you will certainly succeed with 'Beethoven'. Goodbye! / R. W." The Wagner apologist Karl Klindworth (1830-1916) in Berlin lent the work in 1890. Wagner urgently requested that the autograph score of his "Valkyrie" ("Walküre") be returned as indemnity for this Beethoven manuscript. Klindworth, a pupil of Franz Liszt (1811-1886), was a pianist, a choir director and an important piano teacher. In 1907 Klindworth adopted Winifred Williams (1897-1980), who in 1915 married Siegfried Wagner (1860-1930). After Siegfried's death she ran the Bayreuth Festival until the end of World War II; she was a supporter of National Socialism. The manuscript, later owned by the publishing house Schott in Mainz, was acquired by the Land of North Rhine-Westphalia in 2008 and given to the Beethoven House on permanent loan.

the Land Nord Rhine-Westphalia, the German Ministry of the Interior, the Foundation for Art and Culture of the Land of North Rhine-Westphalia and the Ministry for Social and City Development, Culture and Sport of the Land North Rhine-Westphalia. A facsimile edition was published by the Beethoven House as soon as was possible.

Included is the accompanying letter of the 29th of March 1920 written by Ochs together with an envelope in which he sent the manuscript of the "Flea Song" to his friend Hans Philippi (1916-2010) in Davos. In 2013 the family of Philippi presented the letter and the envelope as gifts to the Beethoven House.

Beethoven

Three poems by Goethe set to music as songs.
Facsimile with a commentary by Helga Lühning,
published by the Beethoven House, Bonn, 1999

The edition contains a facsimile of the autograph of the "Flea Song" from Goethe's "Faust", op. 75, no. 3 as well as of song "New Love, new Life", op. 75, no. 2 and a manuscript copy of "Mignon", op. 75, no. 1 corrected by the composer. The Beethoven House has published facsimiles of all new acquisitions of the last decennium so that the treasures of the house may give present-day musical life a new impulse.

Cat. no. 266 in the 1890 exhibition

Beethoven

Sketches for "Soldier's Song" ("Wehrmannslied")

**by Collin, for "Mignon", op. 75, no. 1,
and for the Piano Concerto no. 5, op. 73**

Autograph, 1809

H.C. Bodmer Collection

In 1890 this sketchleaf, very rich in content for Beethoven's work of 1809, belonged to the retired U.S. consul in Trieste, Alexander Wheelock Thayer (1817-1897) who dedicated his life to Beethoven's biography, which he based solely on authentic documents. Thayer's five-volume biography, which contains about three thousand pages, is still considered to be the most important biography of the composer. It appeared posthumously, first in German. The teacher and philologist Hermann Deiters (1833-1907) of Bonn took a substantial part in it. Shortly after the foundation of the Beethoven House Society, Thayer was already made an honorary member. It was obviously an honour for him to place the sketchleaf at the disposal of the Beethoven House and to make the journey to Bonn. After his death the manuscript became the property of the English collector Edward Speyer (1839-1934) before it could be obtained for the H.C. Bodmer Collection through the mediation of Stefan Zweig in 1935.

Stefan Zweig (1881-1942)

Letter to Max Unger, London, undated, 1934 or 1935

Autograph

Because of the political situation, Stefan Zweig had to dispose of his own important collection of autographs. Most of the items were bought by H.C. Bodmer's brother Martin for his Bodmeriana (today Geneva-Cologne). In the present letter, Zweig indicated to the Beethoven researcher Max Unger, who was preparing a catalogue of H.C. Bodmer's collection, that in England a high quality private collection would be sold. Besides the exhibited sketchleaf, H.C. Bodmer obtained one of the treasures of his collection: two pages from the autograph manuscript of the Ninth Symphony. In another context, Zweig wrote of that work: "the eternal victory of the spirit over matter is here more visible than in every tale, every picture".

Alexander Wheelock Thayer (1817-1897)

Photograph by Emil Koch, Bonn, 1890

This photograph was taken in Bonn during the first Chamber Music Festival. Thayer was there as guest of honour.

Beethoven

Symphony no. 7 in A major op. 92

*Manuscript copy of the score, written by
Anton Diabelli, corrected by Beethoven,
1815/1816, used as the engraver's copy by
the publishing house Steiner in Vienna
H.C. Bodmer Collection*

Three years after the triumphal first performance of Beethoven's Symphony no. 7, op. 92, Anton Diabelli (1781-1858), himself a composer, but also an employee of the Viennese publisher Steiner, prepared the present, very accurate written-out score, which served as the engraver's copy for the first edition. Beethoven thoroughly read through the 116 pages of Diabelli's work and found only two mistakes: missing accidentals. This certainly impressed Beethoven highly and led him to write as his note of approval on the cover page: "Vide – bene – Beethoven".

At the 1890 exhibition the autograph score (cat. no. 205) was to be seen, lent by the Berlin collector Ernst Mendelssohn-Bartholdy (1846-1909), nephew of the composer Felix Mendelssohn Bartholdy (1809-1847). In 1908 Mendelssohn gave the original manuscript to the Royal Library in Berlin. The Beethoven House today not only owns a large sketchbook with numerous sketches for this symphony but also six separate sketchleaves, the engraver's copy and two copies of the first, so-called original edition.

Beethoven

Symphony no. 7 in A major, op. 92

First edition, Vienna, 1816

This example carries a hand-written ownership note dated 1824. From the intensive editorial activities and music-bibliographical research carried out in the Beethoven Archive it is now known that three successive versions of this edition were made, that is, that changes were made to the printer's plates twice. The present copy represents the middle stage.

On the wall right-hand of showcase 6:

Franz Gerhard von Kügelgen (1772-1820)

Double portrait of the artist and his twin brother Ferdinand Carl von Kügelgen (1772-1832)

Oil painting, Bonn, 1816

Permanent loan from the Society for Reading and Relaxation (Lese- und Erholungsgesellschaft), Bonn, in whose rooms the Beethoven Exhibition of 1890 was held

The twin brothers, both important painters, belonged to Beethoven's circle of friends towards the end of his time as a young man in Bonn. Gerhard von Kügelgen also painted Helene von Breuning (room 4), Beethoven's patron Elector Max Franz and Count Waldstein. The Reading Society, founded in 1787 and to which many teachers, acquaintances and friends of Beethoven belonged, very soon developed an interest in high quality portraits of prominent members of their society and of the community of Bonn.

6

Friendship through the generations – The Wegeler family and Beethoven

Cat. no. 293 in the exhibition of 1890

Beethoven

Letter to Eleonore von Breuning in Bonn, Vienna, the 2nd of November 1793

Autograph

On permanent loan from the Julius Wegeler Family Foundation

Exactly one year after his move to Vienna, Beethoven sent his first letter to his youth friend, Eleonore von Breuning (1771-1841) in Bonn (see her portrait in room 4). His letter refers to the time of their friendship and regrets his occasionally bad behaviour in those days. Included with the letter was a copy of the Twelve Variations on the Theme "Se vuol ballare" from Wolfgang Amadeus Mozart's opera "Le nozze di Figaro" for piano and violin. By dedicating this work to Eleonore von Breuning Beethoven wanted to express his respect and deep friendship. In the letter he asked Eleonore

for a "waistcoat knitted from hare's hairs" because the first waistcoat that he had had from her was no longer fashionable. Besides that he wanted to be able to say that he owned "something of one of the best, most adorable young women in Bonn". In the postscript, he gave Eleonore an easier version of the trills in the coda in case the original version was too challenging for her.

The exceptionally communicative letter demonstrates the sincere and intimate relations between Beethoven and the von Breuning family. Councillor of Commerce Julius Wegeler (1836-1913) in Coblenz lent the letter for the Bonn exhibition in 1890. His grandfather, Franz Gerhard Wegeler (1765-1848) married Eleonore von Breuning in 1802. Julius Wegeler, who in Coblenz owned the Deinhard company, famous for their sparkling wines, was one of the most important German businessmen of his day. He often had Johannes Brahms (1833-1897) to stay at his house; Brahms certainly had the present letter in his hands at some time. The Wegeler family, who took care of their

Beethoven collection over the generations and occasionally enlarged it, decided in 1998 to give the whole collection, which comprises many documents from Beethoven's time in Bonn, to the Beethoven House on permanent loan. The collection has been shown twice in special exhibitions, has been the subject of a collection catalogue and has also been enlarged through new acquisitions and gifts from members of the Wegeler family. A monograph on Franz Gerhard Wegeler is at present in preparation.

Cat. no. 256 in the exhibition of 1890

Wolfgang Amadeus Mozart (1756-1791)

**Don Giovanni, KV 527, excerpts: no. 1 (trio)
and no. 9 (quartet), score for voices**

Beethoven's study transcript, about 1803 or 1804

This manuscript demonstrates Beethoven's desire to learn; at this time he was working on his first opera "Leonore" and wanted to understand Mozart's sophisticated technique in his composition for ensembles. The manuscript came to Bonn in 1890 for the Beethoven exhibition as a loan from Max Friedländer (1852-1934) in Berlin. As an important musicologist Friedländer was given an honorary doctorate from Harvard University. Twenty-three years after the Beethoven exhibition H.C. Bodmer (1891-1956) studied with him. This study transcript was offered in auction in 1985 and bought by the then President of the Beethoven House Society, Hermann J. Abs, and then donated to the Beethoven House. Hermann J. Abs may be thanked for the constant and generous support he gave to the Beethoven House.

Cat. no. 310 in the exhibition of 1890

Beethoven

**Letter to Ferdinand Ries (1784-1838) in London,
Vienna, the 11th of June 1816**

Autograph

In this letter Beethoven wrote to his former pupil and secretary, Ferdinand Ries, about important business matters mainly to do with negotiations with English publishers. Ferdinand Ries was the son of Franz

Anton Ries (1755-1846), Beethoven's violin teacher in Bonn. According to the letter, the English publishers were to make original editions of Beethoven's works, parallel to the editions produced on the continent, and Beethoven should be paid for this. In 1890 the letter belonged to the nephew of Ferdinand Ries, the violinist and composer Franz Ries (1846-1932) in Berlin. The letter was auctioned in 1957 in Marburg. Considering the contents, it seemed exemplary that the Federation of German Industries (Bundesverband der Deutschen Industrie e.V.) financed the acquisition.

On the wall above showcase 6:

Charles Picart (after 1780 - circa 1837)

Ferdinand Ries

*Print, probably after his own drawing, London, 1824
On permanent loan from the Julius Wegeler Family
Foundation*

Ferdinand Ries (1784-1838) gave this print to his friend Franz Gerhard Wegeler. It carries the hand-written dedication "To my friend Wegeler Ferd: Ries". The portrait was also published in the English music journal "The Harmonicon".

On the wall above showcase 7:

David Weiss (1775-1846)

Pauline Anna Milder-Hauptmann (1785-1838)

*Stipple engraving after a drawing by Sigmund Ferdinand, Ritter von Perger (1778-1841), Vienna, circa 1815
H.C. Bodmer Collection*

The 1890 exhibition presented a different version (cat. no. 192) of this print, less rich in contrast. The present version has been in Bonn since 1956 as part of the H.C. Bodmer Collection.

Manuscripts survive turbulent times

Cat. no. 299 in the exhibition of 1890

Beethoven

**Letter to Anna Milder-Hauptmann, Vienna,
before the 27th of February 1814***Autograph*

Anna Milder-Hauptmann was one of the most important singers of her day. She was the first Leonore in all three versions of "Fidelio". That Beethoven highly respected her artistic ability is expressed in this faultlessly written and exceptionally carefully formulated letter. The letter, which was with Carl Meinert in Dessau in 1890 and later became part of the famous collection of the Frankfurt jeweller Louis Koch (1862-1930), was acquired by the Beethoven House in 2001 using proceeds from a benefit concert given by Anne-Sophie Mutter and Lambert Orkis. A letter from Milder-Hauptmann herself, written in Berlin in 1816 to an unknown person, had already been acquired in 1934.

**Programme of the benefit concert given by
Anne-Sophie Mutter, honorary member of the
Beethoven House Society, and Lambert Orkis
on behalf of the collection of the Beethoven
House on the 17th of December 1998**

The concert, given on the anniversary of Beethoven's baptism, formed the final event of a Beethoven sonata cycle that took place in three continents and lasted throughout a whole year.

Beethoven

String Quartet in F major, op. 135, first movement*Autograph, 1826**H.C. Bodmer Collection*

At the 1890 exhibition, the autograph manuscript of the last movement of Beethoven's last string quartet was shown, lent by the Royal Library in Berlin (cat. no.

221). As part of H.C. Bodmer's collection, the present autograph score of the first movement came to the Beethoven House. Bodmer obtained it in the 1930s from the Wittgenstein family, to which belonged the philosopher Ludwig Wittgenstein (1889-1951) and the pianist Paul Wittgenstein (1887-1961). The parts for the whole quartet written out by the composer himself also came to the Beethoven House collection through Bodmer. These parts served as the version used in 1826 by the Parisian publisher Moritz Schlesinger (1798-1871) and later became the property of the Hinrichsen family in Leipzig, the owners of the music publishing house Peters. Members of the Hinrichsen family were persecuted by the Nazis, their property confiscated and a number of them murdered. Walter Hinrichsen (1907-1969), the son of Henri Hinrichsen (1868-1942), came to Leipzig as a soldier in the occupational forces of the United States shortly before the arrival of the Soviet troops; this autograph manuscript was among those that were restituted to him on that occasion. The only evidence for this is given in a letter of 1981 (see showcase 8 in the Lecture Hall) from Schatzky to the then President of the Beethoven House Society, Hermann J. Abs. For his rebuilding of the Peters publishing house, Walter Hinrichsen later sold the autograph to Bodmer through the New York antiquarian Walter Schatzky (1899-1983).

Beethoven

Piano Sonata in A major, op. 101**Facsimile of the autograph manuscript with a
commentary by Sieghard Brandenburg, Munich 1998**

The autograph of the Piano Sonata, op. 101 (cat. no. 237 of the 1890 exhibition) came to the Beethoven House in 1998 through a bequest of Anne-Liese Henle. This is Beethoven's first piano sonata in his fully developed late style; furthermore, the manuscript was the last original manuscript of one of Beethoven's piano sonatas still in private ownership. With this sonata, two-thirds of the surviving autograph manuscripts of the sonatas are united in Bonn. A high quality facsimile of the sonata has been edited by the Beethoven House and published by Henle.

Reasons for collecting – The intensive activity of the Beethoven House in its aim to collect is not directed inwards in order to pander to pride of possession. The many-sided collection of the Beethoven House is there and cared for out of a feeling of responsibility to today's musical life and to scholarly enterprise. With this in mind, it was only consistent that in 1927, the 100th anniversary of the death of Beethoven, the Beethoven Archive was founded by the Beethoven House. Today the research and documentation institute and the publishing house that belongs to it are engaged in numerous projects. These include a critical complete edition of Beethoven's works, an edition of his sketchbooks, facsimile editions and a series of publication, both popular and more scholarly.

A sketchbook for the Missa solennis op. 123, Bonn 1952 respectively 1968

This first volume in the series of sketchbook editions published by the Beethoven Archive offers a facsimile, a transcription and a critical commentary of a pocket sketchbook dating from 1819 to 1820. This sketchbook is one of two that were given by Robert Mendelssohn of Berlin to the Beethoven House in 1899. Two years previously, the board member of the Beethoven House, Ernst Zitelmann, had already given another, comparable pocket book mainly containing sketches for the Credo. In 1926 another pocket sketchbook was added from a private collection in Cologne. The pencil sketches are difficult to decipher and hardly readable. An edition made by specialists is nonetheless to be made in order to enable a fuller understanding of this important work.

Beethoven

A pocket sketchbook mainly for the Credo of the Missa solennis, op. 123

Autograph, 1819/20

From an ongoing project: a critical edition of the Scheide Sketchbook of Beethoven, edited by Federica Rovelli, based on preliminary studies by Dagmar von Busch-Weise and supported by the Alexander von Humboldt Foundation (2012-2014):

"Scheide Sketchbook" from 1815 to 1816

(Princeton, Scheide Collection, MA 130).

Page 13: facsimile and transcription

Commentary:

- Lines 1-2, 3-4: Hess 15
(unfinished piano concerto, 4/4, D-Dur).
- Lines 5-6: unfinished project, 2/4, d-Moll.
- Lines 7-8: chord progression, probably intended as the continuation of lines 5-6.
- Lines 9-10, 11-12: Hess 15
(unfinished piano concerto, 4/4, D-Dur).
- Lines 13, 15-16: Hess 15
(unfinished piano concerto, 4/4, D-Dur), end of the development and the beginning of the reprise.

Room 8 (2nd floor)

The Bram Eldering Quartet in this room, circa 1900

*Photograph: Theo Schafgans
the Elder (1859-1907), Bonn*

Two views of this room, circa 1920

Photograph: Karl Steinle, Bonn

Typical for a museum's presentation of the early twentieth century was the so-called 'Petersburg' display: as many objects as possible were shown. Originals alternated with reproductions. In the centre may be seen the last Hammerflügel Beethoven had; this instrument was acquired already in 1889. Beethoven's stringed bowed instruments, also visible in the photograph, remained in Bonn after the exhibition of 1890 (to which they had been lent) at the behest of the King of Prussia.

The room where Beethoven was born

The room where Beethoven was born in its original condition

Anonymous photograph, Bonn, 1890 (Reproduced from the original glass plate by Klaus Weidner)

As can be seen today from the original floor planks, the house where Beethoven was born was extended by about one-and-a-half metres into the garden when the house was adapted to be a museum. The photograph shows the room in its original size without the dormer on the garden side. The sole object in the room was the bust of Beethoven by Hugo Hagen (1818-1871).

Room 9

View of this room, circa 1920

Photograph: Karl Steinle, Bonn

In the photograph the original model for the Beethoven monument by Caspar von Zumbusch (1830-1915), unveiled in Vienna in 1880, may be seen on the pedestal in the centre of the room; the small showcase on the right in the photograph presents personal items belonging to Beethoven (today in the high showcase on the left).

Studio (neighbouring house)

The Beethoven House in the 21st century

World Class – an initiative for Beethoven. Fund-raising campaign for the acquisition of the autograph manuscript of the Diabelli Variations

Reconstruction of Beethoven's Library –
Godparents for books wanted!

Mentoring programme –
initiative for promoting young artists,
Guest House Villa Wasmuth

The "Digital Beethoven House" –
studio, stage and archive

Course of lectures –
promoting young musicologists

Beethoven Week –
linking up with the tradition of
the Chamber Music Festivals

Visiting Beethoven –
activities for children and families

On the wall:

The future of scholarship

A new research project for the Beethoven Archive

Promoted by the Academy of Sciences in Mainz, a new, fundamental and broadly based research project for digital editions of musical works was started up in 2014. The Beethoven House presented itself as an ideal starting point: an important collection of musical sources (sketches and autograph manuscripts by the composer, corrected manuscript copies, first editions), are all to be found together in a digital archive here in the Studio, and are also freely accessible on the Internet, together with the relevant scholarly information related to them. No important composer offers such a plenitude of material as Beethoven; his creative process will be systematically investigated.

Extension of the Beethoven House in 2004 to include the "Digital Beethoven House"

Ground-breaking ceremony to the rebuilding works on the 6th of May 2003 (Ministerial Director, Klaus Westkamp; Lord Mayor Bärbel Dieckmann; Prof. Andreas Eckhardt, Director of the Beethoven House)

- Crane in the Bonngasse
- Transformation of the inner courtyards
- Future entrance to the "Stage for music visualisation" in the historical vaulted cellar
- Former fire protection wall between the courtyards of nos. 18 and 20 in the Bonngasse

Photographs of the building works: Klaus Heuts

Hermann J. Abs Chamber Music Hall
(during concerts or with reservation)

**Bonn as “Mecca of chamber music” –
Chamber Music Festival, Beethoven Festival, Beethoven Week**

Poster and programme of the
Chamber Music Festival in 1909

On the wall:

Photographs made during the
Chamber Music Festival in 1934

The last concert given by Joseph Joachim in Bonn.
The Joachim Quartet performing at a
concert in the Beethoven Hall during
the Chamber Music Festival in 1907

At the Chamber Music Festival of 1934 the soprano
Adelheid Armhold (1900-1992) sang Lieder by Robert
Schumann and Johannes Brahms, accompanied at
the piano by Karl Delseit (1904-1971).

*Reproduction of a photograph postcard
by the Ateliers Rumpff & Co., Bonn, 1907*

Under the organ gallery, Beethoven appears to be
thoughtfully troubled by the bunting.

**Concert posters for the combined Beethoven
Festivals and Chamber Music Festivals 1932-1956**

The Wendling Quartet

*The Beethoven House, respectively from the City
Archive and the City Historical Library, Bonn (1946)*

The first violinist of the quartet, Karl Wendling (1875-
1962), was a pupil of Joseph Joachim. At the Chamber
Music Festival of 1934 the Beethoven String Quartets,
opp. 130-132, a quartet by Mozart and the Octet by
Schubert were played. Mixed programmes were then
still usual, and the concert with the late string quar-
tets was shared with the pianist Wilhelm Backhaus
(1884-1969).

**Plan of the old Beethoven Hall (1870-1944) with
coloured markings for the seats already sold**

The unpretentious hall possessed excellent acoustics.
Without extra seating on the stage, 958 listeners could
be accommodated. From 1890 until its destruction in
1944 it was the venue for all the Chamber Music Festi-
vals presented by the Beethoven House.

Text: Nicole Kämpken/Michael Ladenburger

Translation: Michael Latcham

Exhibition design: expo2508, Bonn (Jana Sgibnev, Thorsten Smidt),
in cooperation with Mathias Lim und Partner, Cologne

Beethoven-Haus Bonn
Bonngasse 20
D-53111 Bonn

www.beethoven-haus-bonn.de

