



Thanks to the numerous important new acquisitions of the last decade, the Beethoven-Haus now houses the the world's largest and most varied collection of Beethoveniana: manuscripts, printed music, objects, pictures, musical instruments, etc. The expansion of the collection was made possible only through the generosity of public funding, several foundations and private donors. The spirit of patronage is also manifest in an impressive number of outright gifts and permanent loans. A representative selection of important items from all areas of the collection is shown in this exhibition – some items being displayed to the public for the first time. Some of the new acquisitions have been integrated thematically into the permanent exhibit. They can be recognized by the gray labels. They are described in the following.

Room 2: Beethoven's teacher, Christian Gottlob Neefe, dedicated the first edition of his piano variations with the down-to-earth title, „Breakfast tastes much better here“ to Beethoven's patron, Count Waldstein. In 1784 Beethoven's father, Johann van Beethoven, signed a draft for his son which had been prepared by Neefe. Exhibited beside this is the only music manuscript of the father which has been preserved. Johannes Brahms donated it in 1893 to the Beethoven-Haus, of which he was an honorary member. He is shown in a caricature drawn shortly thereafter by C. W. Allers.

In **Room 3**, a piano transcription of C. F. D. Schubart's „Kaplied“ prepared ca. 1790 for Franz Gerhard Wegeler is exhibited. The leaf also contains two movements of a sonatina for piano in F-major.

The extremely rare series of silhouettes was engraved and printed by Heinrich Philipp Bossler, Beethoven's most important publisher in his early years. Among them are portraits of Schubart and Leopold Anton Kozeluch. The latter was himself a pianist and, as the proprietor of the „Musikalische Magazin“ in Vienna also a publisher. Kozeluch was also a prolific composer (and as such a competitor of Beethoven's). He was named Imperial Chamber Composer in 1792 as Mozart's successor. Beethoven called Kozeluch, who was less talented and also somewhat spiteful, „Miserabilis“. He dedicated the first edition of his Three Piano Sonatas, Op. 8, which appeared in 1784, to Anna Maria Hortensia von Hatzfeld, the Viennese niece of the Elector of Cologne, Maximilian Friedrich. She caused a sensation in Bonn and Vienna as an excellent singer and pianist. Beethoven dedicated his 24 Variations for Piano on a Theme by Righini, WoO 65 to her in 1791.

Room 4 is dedicated to the von Breuning/Wegeler family. This family offered Beethoven refuge and a place where he could find solicitude and friendship as a young man. Helene von Breuning became his motherly friend after the death of his own mother and after his father had been declared legally incompetent. The two portraits in oil, approximately life-sized, show her and her brother-in-law, Lorenz von Breuning, and have been on permanent loan to the Beethoven-Haus since 1998. They belong to the small number of early works by the portrait artist Gerhard von Kügelgen which have been preserved. Later a famous artist, Kügelgen also belonged to Beethoven's circle of friends in Bonn.

Helene von Breuning's children Eleonore and Lorenz were taught piano by Beethoven. A New Year's greeting from Eleonore for Beethoven bears witness to this friendship as does a letter from the composer to her from the summer of 1792. Beethoven included in the letter the autograph of his Rondo for Piano and Violin, WoO 41, which was composed while he was still in Bonn, so that she could have a copy made to play from. This copy later served as the engraver's master copy for the first edition. It was printed in Bonn by the publishing house belonging to Beethoven's former colleague, Nikolaus Simrock.

Displayed in **Room 5**, under the portrait of Johann Peter Salomon (who lived as a child in what is now the Beethoven-Haus), is the first edition of Joseph Haydn's „Military“ Symphony, Hob. I:100, in an arrangement for piano trio which Salomon – who had commissioned the work in the first place – himself sold. Also shown is the portrait of Haydn by Francesco Bartolozzi, which was painted between Haydn's two stays in Bonn (in 1790 und 1792); in addition a rare portrait of Mozart as well as a piano reduction of Mozart's opera „Così fan tutte“ which was prepared by Neefe for Simrock's publishing house.

Case on the left: Of the many Beethoven editions listed in Simrock's catalogue, only very few were first or original editions. In the case of the famous „Kreutzer“ Sonata for Violin and Piano, Op. 47, however, Simrock was indeed the original publisher.

Case on the right: The original editions of Beethoven's earliest works number among the greatest rarities today. In 1783 Beethoven's „Schilderung eines Mädchens“, WoO 107, appeared in Bosser's „Blumenlese für Klavierliebhaber,“ a musical anthology which appeared weekly. It was the second published composition by Beethoven, who was only 12 at the time. The age given is misleading; it makes him one year younger than he was.

The actual special exhibition begins in **Room 7**.

Original manuscripts written by Beethoven himself make up one of the main areas of collection of the Beethoven-Haus. Cases 1 and 2 show four important autographs:

- The many reworkings in the original manuscript of the first movement of the Sonata for Violoncello and Piano in A-Major, Op. 69, offer a fascinating glimpse into Beethoven's „workshop.“
- The autograph of the Piano Sonata in E-Minor, Op. 90, composed in 1814 – a work in which Beethoven began moving in the direction of his late style – is, on the other hand, a very careful, clean copy, which contains only a few corrections.
- The Piano Sonata in A-Major, Op. 101, called his „New Sonata for Piano,“ is a mature product of his late stylistic period, here in a clean copy with numerous corrections and additions in ink, pencil and red crayon.
- The autograph of the „Flohlied“ („Aus Goethe's Faust“), Op. 75, No. 3, was written in 1809. It complements very well the manuscript sources for the other Goethe songs from Op. 75 which have been in the collection of the Beethoven-Haus for many years.

(In the Museum Shop a handsome facsimile edition with commentary is available for each of these four important autographs.)

Further important sources for Beethoven's works are his sketches and the so-called corrected copies, i.e. copies made by copyists which were written by order of the composer and subsequently corrected by him. A sketchleaf which mainly treats the third movement of the „Grand Sonata for Hammerclavier“ in B-flat-Major, Op. 106, and in Case 3, the corrected copy of the piano part of the „Ghost“ Trio, Op. 70, No. 1 have been selected. Beethoven noted on the title page that Dorothea Ertmann, his preferred pianist, would play from this manuscript a few days later. The piano part contains very interesting fingerings, which are rare with Beethoven. The copy of the score of the first version of the „Opferlied“ for soloists, choir and orchestra, Op. 121b, was written by Beethoven's most important copyist, Wenzel Schlemmer, who was very familiar with Beethoven's often hastily notated handwriting. Nevertheless, it still contains many additions by the composer. Beethoven habitually continued to change his compositions, even after he had finished writing his autograph.

On 7 May 1998, the 150th anniversary of the death of Franz Gerhard Wegeler (1765-1848), Beethoven's friend of many years and a distinguished physician, the board of directors of the Julius Wegeler Family Foundation, Coblenz, presented its valuable collection of Beethoveniana to the Beethoven-Haus as a permanent loan. The „Wegeler Collection“ contains most of the documents which allow us to understand more about Beethoven's circle of friends in Bonn and their social interactions. In Case 4, Beethoven's christening cap and two gifts from Beethoven to Eleonore von Breuning are to be seen, from the composer's manuscripts in this collection a double leaf with drafts of an uncompleted piano concerto and various works for piano with interesting instructions for performance. Beethoven asked Wegeler on 2 May 1810 to procure a certificate of baptism for him since he was planning to marry. (A second certifi-

cate from the Lord Mayor's Office, dated June, 1827 is shown here.) The plan to marry Therese Malfatti was broken off soon thereafter. The well-known general practitioner Dr. Johann Baptist Malfatti was a cousin of Therese's father. He had treated Beethoven medically a number of times, beginning in 1809. In that year he also published his „Outline of a Pathogenesis from the Evolution and Revolution of Life.“ In 1816 Beethoven sent Wegeler a Bohemian cut glass drinking glass as a sign of their steadfast friendship.

Case 5: This violin, probably made in Salzburg around 1715, once belonged to Beethoven, as can be seen by the seal and by the initial „B“ scratched into the back. Beethoven entrusted the premiere in 1806 of his Violin Concerto in D-Major, Op. 61 (dedicated to Wegeler's brother-in-law, Stephan von Breuning) to Franz Clement. The album leaf was written in Coblenz in 1790 by a very young Clement, who was celebrated as a wunderkind, before he undertook a concert tour of England which was to last several years. A few days later he made a stopover in Bonn. The tiny portrait shows him as an eight-year-old. He also composed, as did many virtuosos of his day. The first edition of his Piano Quartet, Op. 3, demonstrates this.

Case 6 (between the windows) shows a selection of new acquisitions for the picture collection of the Beethoven-Haus, among them some miniatures from the Wegeler Collection which bring to life the culture of the educated classes in Bonn during the electoral period. One of the most important pieces is the colored rendering of the portrait of Beethoven by Blasius Höfel from 1814. Unlike the black-and-white variant of this etching, the colored version is very rare and was missing until now in the collection of the Beethoven-Haus. Beethoven himself found Höfel's portrait to be especially well done and gave it to various friends as a gift, among them Wegeler and Simrock. Furthermore, a number of pictures of Viennese theaters in which important works by Beethoven received their premieres were bought in the 1990s; for instance, the premiere of the Violin Concerto took place at the Theater an der Wien, and the First Symphony, Op. 21, was performed for the first time in the Hofburgtheater in April, 1800. The seating plan of the orchestra at the Kärntnertor Theater, documented by Franz Stöber in 1821, gives valuable information about the musical practice at that time in Vienna. On the walls, further newly acquired pictures are to be seen, among them some 18th century etchings with scenes from the city of Bonn; one of them, an impressive rendering of the fire at the palace in Bonn in 1777, was etched by the Augsburg artist Balthasar Friedrich Leizel as a peepshow picture after a drawing by Franz Rousseau. The etchings and colored prints by the Viennese printers Carl Schütz and Johann Ziegler bring to life again the Vienna of the early 19th century. A selection is presented here. Johann Nepomuk Hoechle's grand illustration of Kaiser Franz I receiving the heads of allied states outside the city of Vienna in September, 1814, is especially interesting.

In *Case 7*, a poem of homage by Aloys Weissenbach on the occasion of Kaiser Franz's triumphal return to Vienna in June of 1814 is displayed. Weissenbach was the librettist of Beethoven's cantata „Der glorreiche Augenblick“, Op. 136, which received its premiere at the extremely successful Academy concert of 29 November of that year on the occasion of the Viennese Congress. In this piece Beethoven captured with great accuracy the feelings of his countrymen, who, after two decades of threat by Napoleon, were longing for peace and full of patriotic feelings. D. D. de Pradt reported about the deliberations and results of the peace negotiations in his book „Über den Wiener Kongress“, which appeared in 1816. The other selected books give insight into everyday life in Vienna, notably the „Eipeldauer-Briefe“, fictional letters written in Viennese dialect and full of highly amusing as well as pointedly accurate comments on the times. Anton Ziegler's Address Book of all the important Viennese musicians (1823) is also a rarity. In it the „famous tone poet“, Beethoven, is mentioned a number of times.

Cases 8 and 9: Original editions are first editions of Beethoven's works which were produced with his knowledge and participation. They have great value as sources and can sometimes even surpass autographs in this connection because Beethoven often made corrections in his works during the process of publication. The Six Songs with Texts by Gellert, Op. 48, is an especially interesting case: In it he had extensive changes made in the finished printing plates and even changed the order of the songs. The two editions on display are a prime example for plate corrections of every kind. Beside them is a plate from Diderot/d'Alembert's *Encyclopédie* from the year 1782 which illustrates the technique of etching on copper plates, which was the dominant technique used in music printing at the time.

The two issues of the original edition of the Fifth Symphony in C-Minor, Op. 67, contain an important alteration which derived from the composer. The first 100 copies (of which only two are still extant!) have as measure 4 of the famous motto only one measure with a fermata. Beethoven then had an extra measure inserted before the fermata.

In **Room 8** on the left, the letter from Beethoven to Franz Gerhard Wegeler of 29 June 1801 can be seen; in it he gives an account for the very first time (and in strict confidentiality) of his increasing deafness and the emotional suffering it is causing him. The leaf from a conversation book from the year 1825 which contains notations exclusively in Beethoven's handwriting is also a new acquisition.

On the other side, under the pair of portraits of the Brentano family, is the original edition of the Piano Sonata in E-Major, Op. 109, which Beethoven dedicated to Maximiliane Brentano, who was

then nine. At this time Beethoven had at his disposal a Hammerclavier from the workshop of Thomas Broadwood of London which was absolutely identical in construction to the instrument displayed on the left here.

Beethoven also cultivated close contacts to the Hungarian family of counts by the name of Brunswik. As a new addition to the documents pertaining to Josephine and Terese Brunswik, an envelope is shown with an afterthought written on it addressed to their brother, Count Franz Brunswik, as well as the original edition of the Sonata in F-Minor, Op. 57, the so-called „Appassionata“, which was dedicated to him.

Room 9 (*Case on the right*) Momentarily, of the autographs from the Bodmer collection which are shown in rotation, the autograph of the „Bußlied“ is being presented (here still counted as the number 5 of the Gellert Songs, Op. 48; the first editions are displayed in Room 7). A lovely addition to Beethoven's letter to Stephan von Breuning is Breuning's poem „Noch kurze Zeit sah ich Sie Spiele halten,“ which he dedicated in 1806 to his bride, Julie von Vering. Two fragments of an especially amusing letter which Beethoven sent in January, 1818 to his advisor in all household matters, the piano builder Nannette Streicher, are lying beside the poem, on Beethoven's travel desk. In it Beethoven reports about his rude encounters with his irksome housekeeper. Hans Conrad Bodmer bought a fragment of this letter over 50 years ago. In 1990, with the acquisition of a second fragment, a gap in the Bodmer Collection, which has been in the Beethoven-Haus since 1956, could be filled.

In the middle section of the tall case on the other side, an unusual document is displayed: Beethoven's autograph copy of three Egyptian inscriptions which describe the essence of the diety. Beethoven knew these aphorisms from an essay by Friedrich Schiller. They read as follows: „I am that which is“, „I am everything which is, which was, and which will be; no mortal has lifted my veil“, and „He is one in himself, and all things owe their existence to this oneness.“ Anton Schindler later characterized these as Beethoven's creed. They always stood on his desk.

In the case at the narrow end of the room are documents about Beethoven's death and posthumous „life“. One of the new acquisitions is the autograph album of the Berlin music teacher, Carl Hering, with a lock of Beethoven's hair and flowers from his (and Franz Schubert's) graves as well as a lithograph which shows Beethoven on his deathbed. This was made by the Viennese painter Joseph Danhauser (who also did Beethoven's death mask) after his own drawing. Only a few copies have been preserved. Further shown is a sketch for a full-length portrait of Beethoven (never published) by an Austrian Biedermeier painter (and collector of Beethoven manuscripts), who was very well respected in the 19th

century: Friedrich von Amerling. Amerling's study, which was created only after Beethoven's death, is one of the earliest examples of a fantasy portrait of the composer. Since 1827 they have appeared in great number and are still being produced today. This special form of Beethoven veneration is also richly documented in the picture collection of the Beethoven-Haus; with this study, an important piece has been added to the collection.

A further early example of homage to Beethoven in the 19th century is the first monument to the composer which was actually realized. It was created by the Dresden sculptor, Ernst Hähnel, in 1845 after a long period of competition for the commission and of preparation. It was erected on 12 August 1845 on the Münsterplatz here, on the occasion of the first Beethoven Festival in Bonn. A selection of new documents in the collection about the background of the monument and about the festivities at that time are also to be seen in this case.

Continuation of the special exhibition at the end of the tour in **Room 12 on the ground floor.**

Case 1: The collection of the Beethoven-Haus includes more than half of all known Beethoven letters which have been preserved. In the last 10 years no less than 43 letters from Beethoven and 6 to him were acquired. One of the richest in content is Beethoven's letter to his publisher Franz Anton Hoffmeister from 15 December 1800 (see also his portrait on the wall and the signed edition of his Flute Quartet, Op. 18). Beethoven offers his „beloved brother in the art of music“ some new works, among them the Second Piano Concerto, Op. 19, and the First Symphony, Op. 21. A half year later Beethoven informed the publisher of the title and dedication of the latter work. (This letter was displayed in Room 5.) Ferdinand Ries, the son of Beethoven's violin teacher in Bonn and at times Beethoven's own student, negotiated with publishers in London on Beethoven's behalf. His letter from May 1818 refers to the Piano Sonate in B-flat-Major, Op. 106, and the String Quintet in C-Minor, Op. 104 (an arrangement of the Piano Trio, Op. 1, No. 3). In order to motivate Ries, Beethoven announces a journey to London for the following winter, to which he sees himself forced, „if I don't want to be a beggar here.“

Among the greatest rarities in Beethoveniana are receipts, such as the one here in which Beethoven in 1816 granted the London publisher, Robert Birchall, the right of ownership for England of the so-called Battle Symphony, „Wellingtons Sieg, oder die Schlacht bei Vittoria“, Op. 91, the Seventh Symphony, Op. 92, the „Arch-duke“ Trio, Op. 97 and the Violin Sonata, Op. 96. He received the grand sum of 65 pounds sterling for them. Hanging on the wall on the left is the portrait of Muzio Clementi, a famous pianist

and composer who was also a publisher of Beethoven's in London.

Case 2: Similarly important, too, is Beethoven's letter to his friend, Nikolaus Zmeskall von Domanowetz from November/December, 1816. Beethoven reveals here some of the main characteristics of his philosophy of life. He writes, for instance, that he has always been thankful for the good deeds of others and has always remembered them with pleasure. He has always tried not to damn his fellowmen for single weaknesses, but to be fair and to „keep the good in people in mind.“

Much rarer than letters from Beethoven himself are letters to him, such as that from the Italian opera singer and teacher of singing, Giuseppe Siboni, who recommended the young artist August-Mathieu Panseron to him in June of 1817.

In order to properly appreciate Beethoven's stature, it is necessary to know the works of his contemporaries in their whole spectrum. The Beethoven-Haus therefore collects also first editions and early printings of their works. We have already seen a number of them on the tour. Here, Andreas Romberg's „Lied von der Glocke“ has been selected. This work, highly regarded in its time, first appeared in print in 1809 and was one of the works most often performed during that epoche. Romberg belonged as a young man in Bonn to the circle of friends around Beethoven and the von Breuning family, as the album leaf for Lorenz von Breuning shows.

Case 3: As an example of a music print which is dedicated to Beethoven, the Four Fugues for Piano, Op. 5, (1823) by Simon Sechter, the teacher of Franz Schubert and Anton Bruckner, is to be seen.

Astonishingly enough in a musical anthology (1824/25) with single numbers from operas by different composers, a biographical sketch of Beethoven appears on an endpaper. It praises especially Beethoven's exceptional achievements in the realm of instrumental music, which, however, according to the text, have lead in his less talented admirers to extremely audacious flights and the loss of noble simplicity. Both the assertion quoted that Beethoven was a natural son of the Prussian king, Friedrich Wilhelm II, as well as the birthyear (here quoted as 1772) are false. The publisher Simrock included a picture of Beethoven's birth house in his edition of Carl Czerny's „Hommage à Beethoven“, six Fantasies in the Form of a Rondo on Themes by Beethoven – the wrong house, unfortunately. A few years later it was proved that Beethoven first saw the light of the world in the house in the Bonngasse, and not in the Rheingasse, where he later lived.

The original edition of the Concert Etudes, Op. 10 by Robert Schumann is intertwined with the history of the Beethoven-Haus. The edition bears a handwritten dedication by Clara Schumann to

Joseph Joachim, written three months before her husband died in a clinic in Endenich. Clara Schumann was an honorary member of the Verein Beethoven-Haus, Joachim its first and an especially active honorary president.

On the narrow wall of the **lecture/recital room** is a Hammerclavier by Conrad Graf from 1824 which is a newly acquired permanent loan. We have already met Graf as the owner of the autograph of the Piano Sonata in E-Minor, Op. 90, and as the builder (and loaner to Beethoven) of Beethoven's last grand piano (on the third floor). The instrument on the ground floor is in excellent playing condition and makes it possible for us to experience the authentic acoustical world of Beethoven's piano music.

The Beethoven-Haus will continue to endeavor to supplement its collections and to put them at the disposal of musical practice through their scholarly interpretation and by the publication of facsimile editions. In this endeavor we are grateful for every contribution and every reference. We wish to keep the memory of Beethoven alive and to continually increase knowledge about his life and works.

Michael Ladenburger / Silke Bettermann / Joanna Cobb-Biermann, trans.

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