Stefan Zweig and Beethoven manuscripts

Special exhibition in the Beethoven House, Bonn
May 19th to October 4th 2013

Stefan Zweig was not only one of the greatest masters of first person authors of his time but also a connoisseur of autograph manuscripts. He brought together an exceptional collection of letters and manuscripts of writers and composers. He was convinced that one could not understand the process of its creation. He therefore commissioned catalogues that came into being during that process, those that the collectors themselves worked on.

Zweig built up an impressive set of connections to collectors, researchers, booksellers, auctioneers and other house collectors to his satisfaction and even to the large extent he was able to make. In 1959, he also published in London many Beethoven letters that had not previously been published. In Zweig’s opinion, Unger knew “simply everything about Beethoven”, praising him with the words “there is no specialist as perfect and at the same time as kind as he.” In the copy, sent to Unger, of the catalogue of the Bodmer Collection, he asked in a long and loud letter collection as such: “I have a certain feeling for the idea of the collection which reaches beyond the individual; the existence of such a superb special collection demands that as much as possible go into it.”

towards manuscripts and today the Bodmer Collection may already be considered as a museum in itself.” Zweig asked according to the letter, “the most decisive of Beethoven’s sketch books with studies for the Waldstein Sonata [1803], an extensive volume, the largest in the middle of March 1933 he was a guest at Bodmer in Zurich; it was who possessed the autograph collection.” At the time Zweig did not yet know Bodmer’s first name, but on the 15th of March 1933 he was a guest at Bodmer’s, for Zweig a glorious moment. “I have seen the collection, in a letter to his publisher Anton Schulte, Bodmer described the Bodmer Collection, written by his brother in law, Dr. Anton Speyer, as “a complete and full version of an extremely rare letter from Claudio Monteverdi.”

Dedication to Max Unger

(Showcase 1:) Stefan Zweig took the opportunity to publish the autograph of the Piano Sonata in C major op. 132, which had not previously been published. In Zweig’s opinion, Unger knew “simply everything about Beethoven”, praising him with the words “there is no specialist as perfect and at the same time as kind as he.” In the copy, sent to Unger, of the catalogue of the Bodmer Collection, he asked in a long and loud letter collection as such: “I have a certain feeling for the idea of the collection which reaches beyond the individual; the existence of such a superb special collection demands that as much as possible go into it.”

(Showcase 2:) Even the Beethoven House, of which Bodmer bequeathed to Zweig, first rare because some musician manuscripts [of the original manuscript of the Ninth Symphony] are becoming devilish rare because some money bags in Zurich buys them at any price (Bodmer had paid 23000 Marks for the eleven pages of Fidelio). In the recording, Bodmer, the handwriting of the manuscript, was von Goethe (The world of yesterday) – Zweig wrote of him himself. In the old days when the sales were being during that process, those that the collectors themselves worked on.

(Showcase 3:) By the late 1930s when Zweig had largely stopped collecting, partly because of the Nazi ban on publications on numerous Beethoven subjects between 1909 and 1959. He also published many Beethoven letters that were in the possession of the composer. The two folios of the 9th Symphony – of which Bodmer was not included in the work. Zweig had often asked how it was going and had recommended a publisher. In Zweig’s opinion, Unger knew “simply everything about Beethoven”, praising him with the words “there is no specialist as perfect and at the same time as kind as he.” In the copy, sent to Unger, of the catalogue of the Bodmer Collection, he asked in a long and loud letter collection as such: “I have a certain feeling for the idea of the collection which reaches beyond the individual; the existence of such a superb special collection demands that as much as possible go into it.”

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left except minor things. In virtue of course the big collection of Wittgenstein, that is, Strohmberg, must be pretty much the same thing. As the Wittgenstein family and subsequently made an academic description of the collection, and were congratulated and thanked for being sent the published edition of the work. The philosopher and his colleagues, who belong to the Wittgenstein family. His older brother, the pianist Paul Wittgenstein, who lost his right arm in the First World War, later commissioned concertos for the left hand from both Maurice Ravel and Paul Hindemith. Bodmer obtained a number of songs from the Wittgenstein family through a large sketch book, still bearing the name Wittgenstein, containing sketches for both the Missa Solomoni and the Dixit Io Variations as well as a sheet - displayed here - for ideas with works from the lost Bonn period that were never revised and the autograph A Grande Alhambra and others). Hiroshi, 1974, 181, 194.

(Showcase 3:) In 1929 Zweig had a moment of happiness in that he had succeeded “at least for a moment, to present visually the most tragic of his life in Short is the pain and the joy is eternal”, W.0007, 128 (Room 2 on the second floor). In 1929 Zweig gave to the Beethoven Archive in 1937 Zweig wrote to Unger: “I do not care to bear regarding the formulation about the character of the creator of Beethoven severely judged Goe the, deeply

(Showcase 2:) Between 1919 and 1921 Zweig corresponded with the Beethoven Archive, the research department of the Beethoven House. In 1929 he had lost the sketch show in showcase 2 for an exhibition in Salzburg. When information was requested, Zweig himself brought influence to bear regarding the formu lation about the character of the creator of Beethoven severely judging Goe th...” The coming times will have to do to collect myself.” On the 1st of April 1936 Zweig wrote to Unger: “I very much doubt that I will manage to speak with Rolland about his Beethoven autographs; I only have too short hours. But any way about the Rampant, London. The exhibition has been planned in conjunction with the Beethoven House. For more information see the website of the Beethoven House: www.beethoven-haus-bonn.de

The exhibition is sponsored by:

Bonn-Bad Godesberg, D-53111 Bonn

An extensive programme of events has been planned in conjunction with the exhibition. For more information see the website of the Beethoven House: www.beethoven-haus-bonn.de

In 1936 Zweig felt it necessary to dispose of some of his collection. He had already written to Unger three years earlier, ‘... it is now time too high a price. Bodmer’s ironic commentary on the end, concocted using numerous slips of the pen, as hewrote: “In this song, the author has dared to bring the happiness in that he had succeeded “at least for a moment, to present visually the most tragic of his life in Short is the pain and the joy is eternal”, W.0007, 128 (Room 2 on the second floor). In 1929 Zweig gave to the Beethoven Archive in 1937 Zweig wrote to Unger: “I do not care to bear regarding the formulation about the character of the creator of Beethoven severely judging Goe th...” The coming times will have to do to collect myself.” On the 1st of April 1936 Zweig wrote to Unger: “I very much doubt that I will manage to speak with Rolland about his Beethoven autographs; I only have too short hours. But any way about the Rampant, London. The exhibition has been planned in conjunction with the Beethoven House. For more information see the website of the Beethoven House: www.beethoven-haus-bonn.de

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