

# Artur Schnabel Collection

## Guides to Special Collections in the Music Division of the Library of Congress



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Music Division, Library of Congress  
Washington, D.C.  
2006

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LC Online Catalog record:

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## Collection Summary

**Title:** Artur Schnabel Collection

**Span Dates:** 1899-1950

**Call No.:** ML31.S36

**Creator:** Schnabel, Artur, 1882-1951

**Extent:** 146 items ; 4 containers ; 3.0 linear feet

**Language:** Collection material in German, English, and French

**Repository:** Music Division, Library of Congress, Washington, D.C.

**Abstract:** Artur Schnabel was an Austrian-born American pianist, pedagogue, and composer. The collection chiefly consists of music manuscript scores of Schnabel's compositions. The manuscripts are all, with the exception of a single copyist's score, in Schnabel's hand, and represent his compositional essays in a variety of genres, from solo song (voice and piano) to symphonic works. The collection also contains an early published edition of Ludwig van Beethoven's sonatas for solo piano, containing copious annotations in Schnabel's hand, and on which he apparently based his 1935 edition of these works.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### People

Beethoven, Ludwig van, 1770-1827. Sonatas.

Schnabel, Artur, 1882-1951--Manuscripts.

Schnabel, Artur, 1882-1951.

Schnabel, Artur, 1882-1951.

Schnabel, Artur, 1882-1951. Selections.

### Subjects

Music--Manuscripts--20th century.

Piano music--Interpretation (Phrasing, dynamics, etc.)

Sonatas (Piano)--Analysis, appreciation.

## Administrative Information

### Provenance

Gift; Karl Ulrich Schnabel (Artur Schnabel's son); 1981.

### Accruals

No further accruals are expected.

### Processing History

The Artur Schnabel Collection was processed by Kevin LaVine in 2006. The finding aid was coded for EAD format by Nancy Seeger in 2011.

### Related Material

The Library of Congress Music Division also holds the [Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials](#), donated to the Library in 1997 by Le Garrec, a student and confidante of Schnabel's. This collection includes published musical scores by Schnabel and by other composers, some of which contain annotations and performance indications in the hands of Schnabel, Le Garrec, and others. In addition, the collection contains Schnabel's correspondence with musical figures such as Clifford Curzon, Rudolf Firkušný and Le Garrec; and Le Garrec's correspondence with, among others, Pierre Fournier, René Liebowitz, Leopold Mannes, and Dmitri Mitropoulos. The collection also includes writings by both Schnabel and Le Garrec; concert programs featuring Schnabel as both pianist and composer; biographical

material; press clippings, published articles, and monographs regarding Schnabel and his circle; books; and photographs and other iconography.

### Copyright Status

Materials from the Artur Schnabel Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

### Access and Restrictions

The Artur Schnabel Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

### Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Artur Schnabel Collection, Music Division, Library of Congress, Washington, D.C.

## Biographical Note

Artur Schnabel was one of the greatest pianists and pedagogues in the history of musical performance. As a performer, Schnabel eschewed virtuosity in favor of musicianship – indeed, he considered himself a musician foremost, and the piano simply his creative medium – and his sound recordings consistently demonstrate interpretations of sensitivity, commitment, and distinction. He was one of the first pianists to champion new and unfamiliar repertoire (such as the piano sonatas of Franz Schubert), and the first pianist to record the complete sonatas and concerti of Ludwig van Beethoven. As a pedagogue, Schnabel is probably best known for his meticulously annotated performing edition of Beethoven’s piano sonatas, through which countless pianists were introduced to these foundations of the piano repertoire; this edition is in common use even today. Lesser known are Schnabel’s original musical compositions – his uncompromising atonal musical language continues to pose formidable challenges to performers, conductors and listeners – and his contribution to musical scholarship through his autobiography (*My Life and Music*, 1961), his two books on the role of music in the twentieth century (*Reflections on Music*, 1934 and *Music and the Line of Most Resistance*, 1942), and through the several articles he contributed to musical journals throughout his life.

| <i>Date</i>    | <i>Event</i>  |
|----------------|---|
| 1882, April 17 | Born, Lipnik, Carpathia, Austria  |
| 1888           | Began piano studies with Hans Schmitt   |
| 1889 or 1890   | Gave first public concert in Vienna   |
| 1891           | Began piano studies with Leschetitzky in Vienna   |
| 1896           | Won prizes for three of his works for solo piano in composition competition organized by Leschetitzky   |
| 1897           | Graduated from Leschetitzky’s class; received first prize   |
| 1898           | Moved to Berlin to begin his professional career<br>Met contralto Therese Behr (b. 1876), a “lieder singer of repute”   |
| 1905           | Married Therese Behr (died 1959), they give intermittent concerts together for the next twenty-five years, performing together primarily throughout Germany and Scandinavia |

|                       |   |
|-----------------------|---|
| 1921                  | Made first recital tour of United States  |
| 1922                  | Made second recital tour of United States   |
| 1925-1933             | Professor, piano, Berlin Hochschule für Musik   |
| circa 1925-circa 1933 | Performed in recital series with violinist Carl Flesch  |
| 1927                  | Performed Beethoven's thirty-two piano sonatas in one season in Berlin, in celebration of the centenary of the composer's birth   |
| 1932-1935             | Recorded Beethoven's thirty-two piano sonatas and five piano concerti for the British firm HMV  |
| 1933                  | Left Germany and settled in Lake Como, Italy, where he lived for the remainder of his life  |
| 1934                  | Published <i>Reflections on Music</i> . New York: Simon and Schuster  |
| 1935                  | Published his edition of complete piano sonatas of Ludwig van Beethoven, in two volumes (over 800 pages). New York: Simon and Schuster  |
| 1936                  | Performed thirty-two sonatas of Beethoven on "7 Wednesday nights in Carnegie Hall"  |
| 1940-1945             | Professor, University of Michigan   |
| 1942                  | Published <i>Music and the Line of Most Resistance</i> . Princeton, N.J.: Princeton University Press (his thoughts on music and musical esthetics)  |
| 1944                  | Became a naturalized American citizen   |
| 1945                  | Returned to home in Lake Como, Italy  |
| 1946, Dec. 13         | Première performance of <i>Symphony no. 1</i> , by Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos (this difficult and atonal work would be the only one of Schnabel's four symphonies to be performed during his lifetime)<br>Schnabel appeared as soloist in Beethoven's <i>Concerto no. 4</i> in the same concert |
| 1948, Dec. 11         | Suffered near-fatal heart attack that left him bedridden for nearly four months   |
| 1951, Jan. 20         | Last performance, at Hunter College, New York (of the occasion he wrote, "For the first time I succeeded today in playing the last line of Beethoven's opus 90 [Sonata] so that I found it convincing")   |
| 1951, Aug. 15         | Died, Grand Hotel in Axenstein, Switzerland   |

## Scope and Content Note

The Artur Schnabel Collection primarily consists of music manuscript scores of Schnabel's compositions. These thirty-seven manuscripts are all, with the exception of a single score in a copyist's hand (for the song "Dieses ist ein rechter Morgen," op. 11, no. 5), in Schnabel's hand, and represent his compositional essays in a variety of genres, from solo song (voice and piano) to symphonic works. In addition, the collection contains holograph manuscript scores of each of Schnabel's three symphonies.

The collection also includes an early published edition (Leipzig: Breitkopf und Härtel; undated) of Ludwig van Beethoven's sonatas for solo piano, containing copious annotations in Schnabel's hand, and on which he apparently based his renowned 1935 edition of these works. Over one hundred additional pages of notes relating to these works are also held in this collection.

Kevin LaVine, May 2006

## **Organization of the Artur Schnabel Collection**

The Artur Schnabel Collection is organized in two series:

- [Manuscript Music Scores, 1899-1950](#)
- [Annotated Material](#)

## Description of Series

*Container*

BOX 1-4

*Series*

Manuscript Music Scores, 1899-1950

Arranged alphabetically by title.

BOX 3

Annotated Material

# Container List

| <i>Container</i>       | <i>Contents</i>  |
|------------------------|--|
| <b>BOX 1-4</b>         | <b>Manuscript Music Scores, 1899-1950</b><br>Arranged alphabetically by title.   |
| <b>BOX-FOLDER 1/1</b>  | One copy of the inventory/finding aid of the contents of this collection   |
| <b>BOX-FOLDER 1/2</b>  | Abendlandschaft, for voice and piano (Joseph von Eichendorff), 1902<br>Holograph manuscript, in ink; 1 p.<br>At end: 1902.<br>German lyrics.   |
| <b>BOX-FOLDER 1/3</b>  | Concerto [Intermezzo. Rondo], for piano and chamber orchestra, 1901<br>Holograph manuscript full score, in ink with pencil indications; 33 p.<br>Dated between "3.IX.1901" (end of movement II) and "5.VII.01" (end of movement I).  |
| <b>BOX-FOLDER 1/4</b>  | Dann, op. 11, no. 2, for voice and piano (Richard Dehmel), undated<br>Holograph manuscript, in ink with pencil annotations; 2 p.<br>German lyrics.   |
| <b>BOX-FOLDER 1/5</b>  | Diabolique. Capriccio, for piano solo, 1949<br>Holograph manuscript, in ink with pencil annotations; 5 p.<br>Cover page also carries the title "Danse macabre," as well as the inscription "Jugendschven.<br>Jugendirreu."<br>Dated "April 1949" at end.   |
| <b>BOX-FOLDER 1/6</b>  | Dieses ist ein rechter Morgen, op. 11, no. 5, for voice and piano (Stefan George), undated<br>Copyist's manuscript, in ink; 3 p.<br>German lyrics.   |
| <b>BOX-FOLDER 1/7</b>  | Duodecimet [Introduzione. Scherzo. Epilogue], for chamber ensemble (indications for violin I,<br>violin II, viola, double bass, piccolo, clarinet, bass clarinet, trumpet, horn, percussion), 1950<br>Holograph manuscript sketches in short score, in pencil; 18 p.<br>Dated "July 29, 1950" (end of movement II) and "August 9, 1950" (end of movement III). |
| <b>BOX-FOLDER 1/8</b>  | Douce tristesse, for piano solo, undated<br>Holograph manuscript, in ink; 4 p.<br>Accompanying note dates this work to 1899.<br>Cover page carries the indication "Ein Clavierstück in es-moll," and as an epigraph, a five-<br>line verse of Dehmel.  |
| <b>BOX-FOLDER 1/9</b>  | Frühlingsgruss, for voice and piano (Joseph von Eichendorff), 1902<br>Holograph manuscript, in ink; 2 p.<br>German lyrics.<br>Dated "18. August 1902" at end.<br>Version in E major.   |
| <b>BOX-FOLDER 1/10</b> | Frühlingsgruss, for voice and piano (Joseph von Eichendorff), undated<br>Holograph manuscript, in ink; 2 p.<br>German lyrics.<br>Version in D major.   |
| <b>BOX-FOLDER 1/11</b> | Heisst es viel dich bitten?, for voice and piano (Stefan George), 1903<br>Holograph manuscript, in pencil; 2 p.<br>German lyrics.<br>Dated "16.IX.03" at end.  |

## Manuscript Music Scores, 1899-1950

### Container

### Contents

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- BOX-FOLDER 1/12** Hyazinthen, op. 14, no. 5, for voice and piano (Theodor Storm), undated  
Holograph manuscript, in ink with pencil annotations; 3 p.  
German lyrics.
- BOX-FOLDER 1/13** Klavierstück 1937, for piano solo, 1936-1937  
Holograph manuscript, in pencil; 31 p.  
Dated between "2.Sept.1936" and "17.VIII.1937."  
Also known as "Piece in Seven Movements," according to accompanying note.
- BOX-FOLDER 1/14** 3 Klavierstücke [Rhapsodie. Nachtbild. Walzer], for piano solo, 1906  
Holograph manuscript, in ink with pencil indications; 16 p.  
Dated "6.X.1906" (end of movement I), "14.September 1906" (end of movement II) and  
"22.IX.1906" (end of movement III).  
Indicated on cover page: "Printed by Verlag Dreililien Berlin."
- BOX-FOLDER 1/15** Manche Nacht, op. 11, no. 6, for voice and piano (Richard Dehmel), 1901  
Holograph manuscript, in ink with pencil annotations; 2 p.  
German lyrics.  
Dated "24/XII.1901" at end.
- BOX-FOLDER 1/16** Marienlied, op. 11, no. 4, for voice and piano (Novalis), undated  
Holograph manuscript, in ink with pencil annotations; 2 p.  
German lyrics.
- BOX-FOLDER 1/17** Quartet no. 3, for strings, 1922  
Holograph manuscript, in pencil; 32 p.  
Dated "25.August 1922" at end.
- BOX-FOLDER 1/18** Quartet no. 4, for strings, 1930  
Holograph manuscript, in pencil; 37 p.  
Dated "26.VII 1930" (end of movement II) and "14 Nov. 1930" (end of movement III).  
Cover page indicates that "Partitur und Stimmen" are included, although no parts are  
present.
- BOX-FOLDER 1/19** Quartet no. 5, for strings, 1940  
Holograph manuscript (spiral wire bound), in pencil with red ink indications; 37 p. (plus one  
unbound page of sketches, at end)  
Dated "July 27. 1940" (end of movement I), "August 3, 1940" (end of movement II),  
"August 15. 1940" (end of movement III) and "Bear Lake, Colorado, August 27, 1940"  
(end of movement IV).
- BOX-FOLDER 1/20** Sieh, mein Kind, ich gehe, op. 11, no. 7, for voice and piano (Stefan George), undated  
Holograph manuscript, in ink with pencil indications; 2 p.  
German lyrics.
- BOX-FOLDER 1/21** Sonata, for violin and piano, 1935  
Holograph manuscript, in pencil; 40 (13, 6, 5, 16) p.  
Dated between "17.VI.35" (beginning of movement I) and "18 September 1935" (end of  
movement IV).
- BOX-FOLDER 2/1** Sonata, for violoncello solo, 1931  
Holograph manuscript, in pencil; 13 p.  
Dated "29 Mai 1931" at end.
- BOX-FOLDER 2/2** Symphony no. 1, for orchestra: movements I and II, 1939  
Holograph manuscript full score, in pencil with indications in red and black inks and red  
pencil; ii, 46, 22 p.  
Dated "2.IX.1939" (at end of movement I) and "25.IX.1939 New-York" (at end of  
movement II).  
The two pages between numbered pages 1 and 2 have been fastened with adhesive.

## Manuscript Music Scores, 1899-1950

### Container

### Contents

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- BOX-FOLDER 4/1** Symphony no. 1, for orchestra: movements III and IV, 1939  
Holograph manuscript full score, in pencil with indications in red ink; ii, 13, 41 p.  
Dated "October 19, 1939" (at end of movement III) and "November 24, 1939" (at end of movement IV).  
Cover page of included folder reads "1st Symphony / 1st manuscript / Full Score manuscript."
- BOX-FOLDER 2/3** Symphony no. 1, for orchestra, 1942  
Holograph manuscript in short score, in pencil; 47 (16, 8, 6, 17) p.  
Dated "22.VII.1942" at end.  
Original blue cardboard folder in which the score was held ("First Symphony. / (before orchestration)") is held in Box 4, Folder 2.
- BOX-FOLDER 4/2** Symphony no. 1, for orchestra  
Two original folders in which the holograph full score (labeled "First Symphony. / (before orchestration)," Box 4, Folder 1: blue cardboard folder) and the holograph short score (Box 2, Folder 3: thick paper folder) of this work were held.
- BOX-FOLDER 2/4** Symphony no. 2, for orchestra: movement I, 1943  
Holograph manuscript full score, in pencil; 47 p.  
Dated "April 5th 1943" at end.
- BOX-FOLDER 2/5** Symphony no. 2, for orchestra: movement II, 1943  
Holograph manuscript full score, in pencil; 1, 28, 1 p.  
Dated "August 17. 1943, Gascon" at end.  
Includes one sheet of manuscript paper at end, blank except for the page number indication "6" at top right corner of page.
- BOX-FOLDER 2/6** Symphony no. 2, for orchestra: movements III and IV, undated  
Holograph manuscript full score, in pencil; 59 (2,19, 38) p.
- BOX-FOLDER 2/7** Symphony no. 2, for orchestra, 1942  
Holograph manuscript in short score, in pencil; 44 (12, 9, 6, 17) p.  
Dated "Gascon Ranch / August 31. 1942" at end.  
Original large envelope in which the score was held ("Independent Music Publishers / New York City") is included.
- BOX-FOLDER 3/1** Symphony no. 3, for orchestra: movement I ("Fantasia"), 1949  
Holograph manuscript full score, in pencil with indications in red and blue pencil; 44 p.  
Dated "Los Gatos, June 25th 1949 / [Los Gatos] Sept. 11, 1949" at end.
- BOX-FOLDER 3/2** Symphony no. 3, for orchestra: movement II ("Dance"), 1949  
Holograph manuscript full score, in pencil with indications in red and blue pencil; 28 p. (numbered 45 through 72)  
Dated "Los Gatos / July 25th 1949" at end.  
Sketches appear on verso of page 72.
- BOX-FOLDER 3/3** Symphony no. 3, for orchestra: movement III, 1949  
Holograph manuscript full score, in pencil with indications in red and blue pencil; ii, 39 p. (numbered 73 through 112)  
Dated "Los Gatos, August 28th 1949" at end.
- BOX-FOLDER 3/4** Symphony no. 3, for orchestra, 1948  
Holograph manuscript in short score, in pencil with red and black inks; 8, 4, 8 p.  
Dates: "2.Juli 1948, Sils Maria" (at beginning of score); "13.Juli 1948" (at end of movement I); "Sils Maria / 14.Juli 1948" (at beginning of movement II); "July 22 / Sils Maria" (at end of movement II); "July 23rd" (at beginning of movement III); "August 1st 1948, Sils Maria" (at end of movement III).  
Sketches appear on unnumbered pages on the verso sides of pages 1 and 4 (movement II) and page 7 (movement III).

## Manuscript Music Scores, 1899-1950

### Container

### Contents

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- BOX-FOLDER 3/5** Tanzlied, op. 11, no. 10, for voice and piano (Otto Julius Bierbaum), 1901  
Holograph manuscript, in ink with pencil indications; 3 p.  
German lyrics.  
Dated “1/VII.1901” at end.  
Includes a paste-over of the last system on the second page.
- BOX-FOLDER 4/3** Tanzsuite [Erste Rast (Werbung). Walzer (Fühlung). Zeeite Rast (Schwebung). Auf Morgen (Bekräftigung)], for piano solo, 1921  
Holograph manuscript, in pencil (incomplete: movement I missing); 37 (5, 20, 3, 9) p.  
Dated “Charlottenburg 16.I.21” at end.
- BOX-FOLDER 3/6** Das Veilchen an den spanischen Flieder, op. 11, no. 9, for voice and piano (Harms Sachs), 1899  
Holograph manuscript, in ink with pencil indications; 2 p.  
German lyrics.  
Dated “1899” at end.
- BOX-FOLDER 3/7** Waldnacht, op. 11, no. 8, for voice and piano (Richard Dehmel), 1901  
Holograph manuscript, in ink; 2 p.  
German lyrics.  
Dated “11.X.1901” at end.
- BOX-FOLDER 3/8** Waldnacht, op. 11, no. 8, for voice and piano (Richard Dehmel), undated  
Holograph manuscript, in ink with pencil indications; 2 p.  
German lyrics.
- BOX 3** **Annotated Material**
- BOX-FOLDER 3/9** Beethoven, Ludwig van. *Sonatas, for piano solo*. Leipzig: Breitkopf & Härtel, n.d.  
Unbound printed edition containing extensive performance indications regarding technique (i.e. fingerings, metronome markings) and expression, as well as additional manuscript and text indication in margins throughout, in Schnabel’s hand; in pencil, blue pencil and red ink. Evidently used by Schnabel in the preparation of his edition of Beethoven’s solo piano sonatas.  
Contains the following works: Sonata no. 13, op. 27, no. 1 [plate no. A.A.99.] (numbered pages 1-14); Sonata no. 14, op. 27, no. 2 [plate no. A.A.100.] (numbered pages 15-26; one measure of holograph manuscript attached to page 19); Sonata no. 15, op. 28 [plate no. A.A.101.] (numbered pages 27-44); Sonata no. 17, op. 31, no. 2 [plate no. A.A.103.] (numbered pages 69-88); Sonata no. 18, op. 31, no. 3 [plate no. A.A.104.] (numbered pages 89-108); Sonata no. 19, op. 49, no. 1 [plate no. A.A.105.] (numbered pages 109-116); Sonata no. 20, op. 49, no. 2 [plate no. A.A.106.] (numbered pages 117-124).
- BOX-FOLDER 3/10** Performance notes related to Schnabel’s Beethoven Sonata edition (above, laid in Box 3/Folder 4), and laid in with the above  
104 pages of performance notes in Schnabel’s hand, in pencil and red ink; all are written on sheets of manuscript paper of various sizes, and contain text as well as musical examples.
- BOX-FOLDER 3/11** Original cardboard folder in which the above material (Box 3/Folders 5 and 6) was contained  
Labeled “Beethoven Sonata / Edition / Manuscript.”