

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

**ARTUR SCHNABEL  
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2006.wp.0007>

*Table of Contents*

Introduction ..... [iii](#)

Biographical Sketch ..... [iv](#)

Biographical Note ..... [vi](#)

Scope and Content Note ..... [vii](#)

Container List ..... [1](#)

    I. MANUSCRIPT SCORES ..... [1](#)

    II. ANNOTATED MATERIAL ..... [4](#)

## *Introduction*

The material contained within the Music Division's Artur Schnabel Collection was acquired by the Library of Congress in 1981 through a gift from the Schnabel's son, Karl Ulrich Schnabel.

Shelf space occupied: 3 linear feet

Number of items contained within the collection: 146

Number of boxes: 4

Inclusive dates of items: 1899-1950

### *Biographical Sketch*

- 1882 (17 April) Artur Schnabel is born in Lipnik, Carpathia, Austria.
- 1888 At age six, AS begins his piano studies with Hans Schmitt.
- 1889 or 1890 AS gives his first public concert in Vienna.
- 1891 AS begins piano studies with Leschetitzky in Vienna.
- 1896 In a composition competition organized by Leschetitzky, AS, age fourteen, wins prizes for three of his works for solo piano.
- 1897 AS graduates from Leschetitzky's class, where he receives first prize.
- 1898 At the age of sixteen, AS moves to Berlin to begin his professional career. The same year, he meets the contralto Therese Behr (1876-1959), who at age twenty-two is already "a lieder singer of repute." They eventually marry (in 1905) and give intermittent concerts together for the next twenty-five years, performing together primarily throughout Germany and Scandinavia.
- 1921 AS's first visit to the United States on the occasion of a recital tour; this tour was followed by a second American tour the following year.
- 1925 AS assumes a professorship in piano at the Berlin Hochschule für Musik, a post which he was to hold until 1933. During this time he performed regularly, including a recital series with violinist Carl Flesch.
- 1927 In celebration of the centenary of the birth of Ludwig van Beethoven, AS performs the composer's thirty-two piano sonatas in one season in Berlin.
- 1932 AS begins to record the thirty-two piano sonatas and the five piano concerti over a period of three years for the British firm HMV.
- 1933 With Hitler's rise to power in Germany, AS leaves Germany and settles in Lake Como, Italy, where he was to make his home for the remainder of his life.
- 1934 Publication of AS's *Reflections on Music* by Simon and Schuster.
- 1935 AS's edition of the complete piano sonatas of Ludwig van Beethoven is published by Simon and Schuster in two volumes, comprising over 800 pages in total.
- 1936 AS performs the thirty-two sonatas of Beethoven on "7 Wednesday nights in Carnegie Hall."
- 1940 AS begins teaching at the University of Michigan, a post that he was to hold for the next five years.

- 1942 Publication by Princeton University Press of AS's *Music and the Line of Most Resistance*, containing his thoughts on music and musical esthetics.
- 1944 AS becomes a naturalized American citizen.
- 1945 AS returns to his home in Lake Como, Italy.
- 1946 (13 December) AS's *Symphony no. 1* is given its première performance by the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. This difficult and atonal work would be the only one of AS's four symphonies to be performed during his lifetime. Schnabel also appeared as the soloist in Beethoven's *Concerto no. 4* in the same concert.
- 1948 (11 December) AS suffers a near-fatal heart attack that leaves him bedridden for nearly four months.
- 1951 (20 January) AS's last performance, held at Hunter College in New York. Of the occasion AS 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 (15 August) AS dies at the Grand Hotel in Axelstein, Switzerland at the age of sixty-nine.

### ***Biographical Note***

Even today, over a half century after his death, Artur Schnabel's reputation as one of the greatest pianists and pedagogues in the history of musical performance remains undiminished. 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*, 1933; *Music and the Line of Most Resistance*, 1942), and through the several articles he contributed to musical journals throughout his life.

### *Scope and Content Note*

The Artur Schnabel Collection, an archival collection held in the Library of Congress's Music Division, consists primarily of music manuscript scores of Schnabel's compositions. These thirty-seven (37) manuscripts are, with the exception of a single score in a copyist's hand (for the song *Dieses ist ein rechter Morgen*, op. 11, no. 5), all 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 includes 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 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.

The Library of Congress's Music Division also holds the Artur Schnabel - Mary Virginia Foreman LeGarrec Collection, donated to the Library in 1997 by Ms. LeGarrec, a student and confidante of Schnabel. This collection includes published musical scores of Schnabel's works as well as scores of works by other composers, some of which contain annotations and performance indications in the hands of Schnabel, Ms. LeGarrec and others; correspondence of Schnabel with significant musical figures such as Clifford Curzon, Rudolf Firkušný and Ms. LeGarrec herself; Ms. LeGarrec's correspondence with, among others, Pierre Fournier, René Liebowitz, Leopold Mannes and Dmitri Mitropoulos; writings of both Schnabel and Ms. LeGarrec; 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.

Kevin LaVine, May 2006

## *Container List*

### **I. MANUSCRIPT SCORES**

<i>Box/Folder</i>	<i>Contents</i>
1/1	[ One copy of the inventory/finding aid of the contents of this collection. ]
1/2	Abendlandschaft, for voice and piano (Joseph von Eichendorff); German lyrics. Holograph MS, ink; 1 page; dated "1902" at end.
1/3	Concerto [Intermezzo. Rondo.], for piano and chamber orchestra. Holograph MS full score, ink with pencil indications; 33 pages; dated between "3.IX.1901" (end of movement II) and "5.VII.01" (end of movement I).
1/4	Dann, op.11, no.2, for voice and piano (Richard Dehmel); German lyrics. Holograph MS, ink with pencil annotations; 2 pages; undated.
1/5	Diabolique. Capriccio, for piano solo. Holograph MS, ink with pencil annotations; 5 pages; dated "April 1949" at end. Cover page also carries the title "Danse macabre," as well as the inscription "Jugendschven. Jugendirreu."
1/6	Dieses ist ein rechter Morgen, op.11, no. 5, for voice and piano (Stefan George); German lyrics. Copyist's MS, ink; 3 pages; undated.
1/7	Duodecimet [Introduzione. Scherzo. Epilogue.], for chamber ensemble (indications for violin I, violin II, viola, double bass, piccolo, clarinet, bass clarinet, trumpet, horn, percussion). Holograph MS sketches in short score, pencil; 18 pages; dated "July 29, 1950" (end of movement II) and "August 9, 1950" (end of movement III).
1/8	Douce tristesse, for piano solo. Holograph MS, ink; 4 pages; undated (accompanying note dates this work to 1899). Cover page carries the indication "Ein Clavierstück in es-moll," and as an epigraph, a five-line verse of Dehmel.
1/9	Frühlingsgruss, for voice and piano (Joseph von Eichendorff); German lyrics. Holograph MS, ink; in 2 pages; dated "18. August 1902" at end. Version in E major.
1/10	Frühlingsgruss, for voice and piano (Joseph von Eichendorff); German lyrics. Holograph MS, ink; in 2 pages; undated. Version in D major.
1/11	Heisst es viel dich bitten?, for voice and piano (Stefan George); German lyrics. Holograph MS, pencil; 2 pages; dated "16.IX.03" at end.
1/12	Hyazinthen, op.14, no. 5, for voice and piano (Theodor Storm); German lyrics. Holograph MS, ink with pencil annotations; 3 pages; undated.
1/13	Klavierstück 1937, for piano solo. Holograph MS, pencil; 31 pages; dated between "2.Sept.1936" and "17.VIII.1937." Also known as "Piece in Seven Movements," according to accompanying note.
1/14	3 Klavierstücke [Rhapsodie. Nachtbild. Walzer.], for piano solo. Holograph MS, ink with pencil indications; 16 pages; 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:

## I. MANUSCRIPT SCORES

<i>Box/Folder</i>	<i>Contents</i>
	“Printed by Verlag Dreililien Berlin.”
1/15	Manche Nacht, op.11, no.6, for voice and piano (Richard Dehmel); German lyrics. Holograph MS, ink with pencil annotations; 2 pages; dated “24/XII.1901” at end.
1/16	Marienlied, op.11, no.4, for voice and piano (Novalis); German lyrics. Holograph MS, ink with pencil annotations; 2 pages; undated.
1/17	Quartet no. 3, for strings. Holograph MS, pencil; 32 pages; dated “25.August 1922” at end.
1/18	Quartet no. 4, for strings. Holograph MS, pencil; 37 pages; 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.
1/19	Quartet no. 5, for strings. Holograph MS (spiral wire bound), pencil with red ink indications; 37 pages (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).
1/20	Sieh, mein Kind, ich gehe, op.11, no.7, for voice and piano (Stefan George); German lyrics. Holograph MS, ink with pencil indications; 2 pages; undated.
1/21	Sonata, for violin and piano. Holograph MS, pencil; 40 (13, 6, 5, 16) pages; dated between “17.VI.35” (beginning of movement I) and “18 September 1935” (end of movement IV).
2/1	Sonata, for violoncello solo. Holograph MS, pencil; 13 pages; dated “29 Mai 1931” at end.
2/2	Symphony No. 1, for orchestra: movements I and II. Holograph MS full score, pencil with indications in red and black inks and red pencil; ii, 46, 22 pages; 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.
4/1	Symphony No. 1, for orchestra: movements III and IV. Holograph MS full score, pencil with indications in red ink; ii, 13, 41 pages; dated “October 19, 1939” (at end of movement III) and “November 24, 1939” (at end of movement IV). Cover page of included folder reads “Ist Symphony / 1st manuscript / Full Score manuscript.”
2/3	Symphony No. 1, for orchestra. Holograph MS in short score, pencil; 47 (16, 8, 6, 17) pages; 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.
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.
2/4	Symphony no. 2, for orchestra: movement I. Holograph MS full score, pencil; 47 pages; dated “April 5th 1943” at end.
2/5	Symphony no. 2, for orchestra: movement II. Holograph MS full score, pencil; 1, 28, 1 pages; dated “August 17. 1943, Gascon” at end. Also includes one sheet of manuscript paper at end, blank except for the page number indication “6” at top right corner of page.
2/6	Symphony no. 2, for orchestra: movements III and IV. Holograph MS full score, pencil; 59

## I. MANUSCRIPT SCORES

<i>Box/Folder</i>	<i>Contents</i>
	(2,19, 38) pages; undated.
2/7	Symphony no. 2, for orchestra. Holograph MS in short score, pencil; 44 (12, 9, 6, 17) pages; 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.
3/1	Symphony No. 3, for orchestra: movement I ("Fantasia"). Holograph MS full score, pencil with indications in red and blue pencil; 44 pages; dated "Los Gatos, June 25th 1949 / [Los Gatos] Sept. 11, 1949" at end.
3/2	Symphony No. 3, for orchestra: movement II ("Dance"). Holograph MS full score, pencil with indications in red and blue pencil; 28 pages (numbered 45 through 72); dated "Los Gatos / July 25th 1949" at end. Sketches appear on verso of page 72.
3/3	Symphony No. 3, for orchestra: movement III. Holograph MS full score, pencil with indications in red and blue pencil; ii, 39 pages (numbered 73 through 112); dated "Los Gatos, August 28th 1949" at end.
3/4	Symphony No. 3, for orchestra. Holograph MS in short score, pencil with red and black inks; 8, 4, 8 pages; 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).
3/5	Tanzlied, op.11, no.10, for voice and piano (Otto Julius Bierbaum); German lyrics. Holograph MS, ink with pencil indications; 3 pages; dated "1/VII.1901" at end. Includes a paste-over of the last system on the second page.
4/3	Tanzsuite [Erste Rast (Werbung). Walzer (Führung). Zeeite Rast (Schwebung). Auf Morgen (Bekräftigung).], for piano solo. Holograph MS, pencil (incomplete: movement I missing); 37 (5, 20, 3, 9) pages; dated "Charlottenburg 16.I.21" at end.
3/6	Das Veilchen an den spanischen Flieder, op.11, no.9, for voice and piano (Harms Sachs); German lyrics. Holograph MS, ink with pencil indications; 2 pages; dated "1899" at end.
3/7	Waldnacht, op.11, no.8, for voice and piano (Richard Dehmel); German lyrics. Holograph MS, in ink; 2 pages; dated "11.X.1901" at end.
3/8	Waldnacht, op.11, no.8, for voice and piano (Richard Dehmel); German lyrics. Holograph MS, in ink with pencil indications; 2 pages; undated.

## II. ANNOTATED MATERIAL

<i>Box/Folder</i>	<i>Contents</i>
3/9	van Beethoven, Ludwig. Sonatas, for piano solo. Leipzig: Breitkopf & Härtel; undated. 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 AS's hand; in pencil, blue pencil and red ink. Evidently used by AS 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).
3/10	Performance notes related to AS's Beethoven Sonata edition (above, laid in Box 3/Folder 4), and laid in with the above; 104 pages of performance notes in AS'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.
3/11	Original cardboard folder in which the above material (Box 3/Folders 5 and 6) was contained; labeled "Beethoven Sonata / Edition / Manuscript."