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Quarterly
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LUDWIG VAN BEETHOVEN

1770 - 1970

The papers which follow were presented at a ceremony held in the Lecture Lounge, Fondren Library, December 16, 1970, commemorating the 200th anniversary of the birth of Ludwig van Beethoven and the gift to the Fondren Library of Rice University by Dr. and Mrs. Henry Leigh Bartlett of their Beethoven Collection. The commemoration and presentation ceremonies were followed by the playing of Beethoven's Symphony No. 7 in A major, Op. 92, in a recording of its performance at the 1968 Salzburg Easter Festival by the Berlin Philharmonic Orchestra conducted by Herbert von Karajan. The recording was provided through the courtesy of the German Consul in Houston.

INTRODUCTION

by

Richard L. O'Keeffe

I know that it was no later than February of 1960 that Professor Hardin Craig, Jr., my predecessor as Librarian, became aware of the Bartlett Beethoven Collection and began the negotiations which led to our being able to accept today for the Fondren Library, on the occasion of the 200th anniversary of the birth of Ludwig van Beethoven, that special and justly celebrated collection.

As time passed (bringing us closer to this happy day), at least two things of considerable importance occurred. (1) Dr. Bartlett continued building his Beethoven Collection, and (2) we were provided with the Woodson Research Center in the recently completed Graduate Research Addition to the Fondren Library--a specially equipped center for the careful housing and appropriate use of our rare and special materials. The Bartlett Beethoven Collection of rare, special and valuable materials will be housed in and serviced from this beautiful facility.

Dr. Bartlett brings a lifetime of devotion to Beethoven with him as he makes his gift to the Fondren Library. We of the Rice community know and respect this. We have been pleased to do our part to help him and Houston celebrate this year-long anniversary and we have looked forward to accepting this gift from Dr. and Mrs.

Bartlett. You will recall that the Houston Symphony Orchestra made its initial appearance on campus last April 28th with an all-Beethoven Concert, part of the purpose for which was to acknowledge the gift of this Collection to the Fondren Library. I believe that the pain of separation from his Collection is made easier for Dr. Bartlett in the realization that the Collection is so valued and that it will be lovingly cared for and added to in the years to come in support of musical studies and musical appreciation at Rice. You will soon hear more about Dr. Bartlett and his Beethoven Collection from Dr. Tsanoff and Mr. Zimmermann. It remains for me to thank you, the family, friends and special guests of the Bartletts, for coming here today, and to accept this distinguished Beethoven Collection with gratitude from our good friend, Dr. Henry Leigh Bartlett.

Mr. O'Keeffe is Librarian,
Fondren Library

AN APPRECIATION OF DR. HENRY LEIGH BARTLETT

by

Radoslav A. Tsanoff

This is a notable day for the Rice University Library. Throughout the world, all lovers of music are commemorating the 200th anniversary of the birth of the greatest musical genius, and we for our part are privileged to acknowledge the gift to our Library of one of the major American collections of works by and about Beethoven. The value and the significance of this rich addition to our Library treasures is being explained to us by a far more competent speaker than I. Our Librarian, Dr. O'Keeffe, has asked me to say a few words about my friend of many years, Dr. Bartlett, to whose generosity we own this splendid gift of Beethoven literature. I am both honored and very pleased to have this opportunity of saying to you in public what Dr. Bartlett's modesty might make me hesitate to address to him in person.

It is a good half century since I first came to know Henry Leigh Bartlett. He came to Rice to prepare himself for a medical career, but he had even then a broad outlook in the humanities and took my philosophy course in logic. His keen interest in reasoning processes and the methods of productive thinking, evident in our class discussions and in his written work, led before long to our better acquaintance with each other, which gradually developed into a friendship which the

course of years has deepened, especially after his return to Houston following his professional studies and varied medical practice. As I came to know him better, I found that the breadth of his interest in the humanitites was matched by a keen appreciation of the arts, especially of music.

When some of us undertook to revive the Houston Symphony Society, Dr. Bartlett played a very active part. Those were hard days of pioneering, in the period of the economic depression in the early thirties. Our resources were very limited. We had to assemble an orchestra of musicians only some of whom had extensive professional experience. Actually some of the amateur volunteers were more competent. We had also to assemble an audience, a public for our concerts, and that required seemingly endless personal telephoning. It took years before our Houston Symphony Society was really under way. In this hard work Dr. Bartlett was tireless in his cooperation. He played as a volunteer in the violin section. He prepared the program notes for our concerts. His musical enthusiasm won support and increased the numbers of regular subscribers. And always he was aiming at high artistic quality in the choice of music for the symphony programs.

The Houston Symphony Society has not been the only musical organization to which Dr. Bartlett has given his active and competent support. The Houston Opera, the Music Guild of chamber music concerts have also gained by his good advocacy and counsel. In fact, he has for many years been in the forefront of the promotion of high musical appreciation in our community.

A familiar fact of our experience is that many people who have artistic interests tend to have very decisive preferences for certain types of art or for certain artists of their decided choice and appreciation. This sort of artistic favoritism is perhaps very natural; certainly it is common. What is not so common is the high quality of taste that is expressed in these special preferences. You know the comment which one is apt to hear from a person whose choice of musical enjoyment may leave us baffled: "Oh, I know what I like." He might better have said: "Oh, I like I know not what." How stimulating and really inspiring it is to find persons whose choice preferences reveal a recognition of what is highest and best.

That is the kind of choice and appreciation which has marked Dr. Bartlett's musical experience and enjoyment. He does respond fruitfully to really fine music of many kinds, but for him the music of Beethoven has expressed a unique center and summit of artistic excellence of supreme appeal. He has recognized in Beethoven's musical art a boundless range and a profound depth, as expansive and inexhaustible as the nature and experience of men, the musical utterance of a noble spirit of devotion to truth and justice and freedom. How could one get a more intimate insight into that marvel of creative genius, of a composer who had come to realize that he was losing his hearing and was going to be utterly deaf, he, a musical composer who had written no further than his second Symphony! Dr. Bartlett decided firmly that he must learn more, as much as he ever could, about Beethoven's life and character and art. Not only would he miss no opportunity to hear his music, but he would collect a Beethoven library, a collection of works by and about his chosen supreme artist.

So through the years he has been writing down his own ideas and interpretation of Beethoven, and he has also read and pondered on the impressions of other students and lovers of the great master. I can only try to imagine how all this long absorption in the study of Beethoven must have enriched and deepened Dr. Bartlett's musical appreciation and his capacity for mature enjoyment.

What must be of especial professional interest to librarians is Dr. Bartlett's truly astounding success as a bibliophile and book collector in his chosen field. By persistent contact with specialized booksellers in Vienna and Bonn and who knows where else he has managed to assemble a truly remarkable collection, one of the very best in the country, not only of the main interpretative works about Beethoven but also of many rare and indeed irreplaceable books and musical materials that make his gift to the Rice University Library a rich treasury of source material for any student of Beethoven's music. I can only surmise how secure Dr. Bartlett must feel, now that his precious findings are safe and well installed in their permanent home in our Library special research quarters. As we all know, a university library is not only for today and tomorrow, but for the long years and centuries in the future. Who knows how many students and musicians yet unborn will come to our shelves and will avow themselves debtors of Dr. Henry Leigh Bartlett for his persistent and fruitful collection of these Beethoven treasures! And let me add in conclusion that we are all debtors also of our friend's good wife Valine, who has shared his devotion to Beethoven and his generosity to the Rice University Library. For this precious gift all of us here,

and so many others who may be coming after us, are and will be very deeply grateful.

Dr. Tsanoff is Trustee
Distinguished Professor of Humanities,
Rice University

BEETHOVEN AND THE BARTLETT COLLECTION

by

Thomas Zimmermann

Dr. Bartlett has devoted the better part of the past 25 years to collecting books about the life and works of Beethoven. As Mr. O'Keefe has indicated, his decision to honor our university by offering this important collection can only be regarded as an invaluable asset for our future School of Music.

The value of the Collection is immediately apparent. Prior to Dr. Bartlett's gift, our Beethoven Collection consisted of only about 60 volumes, not counting scores and recordings. Of the more than 600 volumes in the Bartlett Collection, only 32 were duplicates of material already in our possession, thus giving us a gain of more than 550 volumes, making our collection the finest in the Southwest and one of the really splendid collections available to scholars in the United States. The Music Division of the New York Public Library, for example, presently lists only about 250 Beethoven titles in their catalog.

The Bartlett Collection is rich in musicology, biography, studies of Beethoven by his contemporaries, detailed studies of the symphonies, sonatas, and chamber works, and many other examples concerning Beethoven's place in music history. An added asset is the fact that many of the standard works exist in German, French, and English editions. It is diffi-

cult to single out individual rarities, as they are quite numerous, but I was struck by Dr. Bartlett's determination to seek first editions and special editions of the many classic works published on Beethoven over the past 125 years. For example, the 1911 first edition of the Life of Beethoven by Paul Bekker, surely one of the great standard works about the master's life; the invaluable thematic study, published in 1832 by van Seyfried, only five years after Beethoven's death; not less than 19 volumes by the eminent French writer and musicologist, Romaine Rolland; numerous views of Beethoven through the eyes of other famous composers such as Wagner, Berlioz, and Alfredo Cassella.

A recent article in Saturday Review lists 121 volumes, referred to by the author as a "Basic Beethoven Literature" published between 1827 and 1970. The Bartlett Collection now provides us with almost all of these specific titles, plus several hundred additional ones as well.

In addition to his service to his fellow man as a physician, Dr. Bartlett has given us perhaps an even greater gift: the gift of knowledge and the facilities to help us better understand one of the supreme men of history. It is surprising to realize that while the Beethoven literature equals or surpasses that of any other composer except Wagner, performances of his symphonies in our concert halls were rare as short a time ago as fifty years. It is true that his one opera, Fidelio, the piano sonatas and chamber works were frequently performed, but the symphonies suffered from a lack of good orchestras to play them. Today we take for granted the note-perfect playing of a

great symphonic work by a superb orchestra, and for this happy state of affairs we must thank two men. The great Dutch conductor, Willem Mengelberg, for nine memorable seasons between 1921 and 1929 as music director of the New York Philharmonic helped to make America Beethoven conscious. Mengelberg, more than any other conductor made the Philharmonic into a great orchestra, and in this task he was ably assisted for two seasons by Wilhelm Furtwängler, generally regarded as the greatest Beethoven conductor of our time. In another recent Beethoven article, again in Saturday Review, Furtwängler is credited with establishing the standards by which orchestral performances of Beethoven are judged today.

Happily, as we celebrate this day the 200th birthday of Beethoven, performances of his music are taking place throughout the civilized world, and these events have been going on for some months and will continue on into 1971, when by that time an unprecedented survey of his music will have occurred. Deutsche Grammophon Gesellschaft has undertaken to release recordings of all of Beethoven's music, performed by some of the most brilliant artists of our day. This collection, when complete, will encompass twelve volumes containing in all some 75 long-playing records. All of this attention is being paid a man who died in a shabby apartment in Vienna 147 years ago, and who was, perhaps, the greatest composer who ever lived.

To write about Beethoven is possible, but foolish. Reportorial objectivity would yield only a vague picture of the man, as artist, technician, musician, or perhaps what Beethoven himself called a tone-setter. Beethoven's own self description was tone-poet. But even this is apt only if we translate

"poet" as Shakespeare, Dante, perhaps Goethe and Milton. Their noble estate was in the realm of ideas and so was Beethoven's. In the broadest sense of the word he was a philosopher. In a rare interview many years ago Furtwängler referred to Beethoven as an architect, a painter, and as the last of the classics and the first of the romantics, a universal genius. His skill at his craft, of course, was awesome, and as such altered the nature of all music that came after him as nothing had ever done before him, and with again the exception of Wagner, nothing since. Of course, Wagner could create in the same technique as Beethoven, but what Wagner used the language for was to tell, however sublimely, fairy tales. Beethoven used it with the utter directness of a man addressing mankind. And the endless subject of his inquiry, in which we join always, was what it means, and is, to be a human being.

If music is the one universal language, then Beethoven must be the most fluent practitioner of that language. His appeal to mankind is without parallel in modern history. Lenin once remarked to Trotsky, in apparent anguish, "I find myself no longer able to listen to the music of Beethoven." Trotsky, who was aware of his master's great love for the composer, especially the Moonlight Sonata, asked in some surprise, "Why not, comrade?" Lenin replied, "Because it makes me want to stroke heads rather than break them." Beethoven's appeal in more recent times is proven by the fact that during World War II his music was played as often in New York and London as in Berlin. In the occupied countries such as France and Belgium, his works appeared with regularity on concert programs, and this was certainly no whim of the German administration, but a free choice of the respective orchestras and conductors themselves. If the opening notes of his Fifth

Symphony became a famous Allied victory symbol, it can as truthfully be said that his music as a whole served as a rallying point for the German civilian populace during the harsh years of air attacks. In fact it became common practice after 1943 to repeat certain programmes of the Berlin Philharmonic on the same evening, so great was the demand for Beethoven's music. In our own time his popularity has continued unabated, and not even Mozart can claim a greater following today. It is fascinating to note the interest in the music of Western Civilization, and especially of Beethoven, in post-war Japan.

These are only a few reasons why we pause on this day to honor the memory of a man who was possibly the best trumpeter who ever lived, and in so doing we also pay warm tribute to a devoted friend, not only of Beethoven, but to the cause of all music, Dr. Henry Leigh Bartlett. It is unlikely that any of us in this room will be on hand for the Beethoven tri-centennial, but it is safe to assume that if Western Civilization survives, that August event will be celebrated throughout the world. If, on the other hand, our civilization does not endure, it may be because those of us who have an awareness of life, an appreciation of intellect and humanity, did not listen closely enough to Beethoven's message, who, in the awesome splendor of the Ninth Symphony is perhaps warning the universe to beware of us.

Mr. Zimmermann is Music Librarian,
Fondren Library

DR. BARTLETT'S RESPONSE

Mr. Chairman, Fellow Friends of Rice:

I have just a few words--mainly just to keep the record straight. Many (55) years ago I came here (as a pre-medic) with a few credits from UT Pharmacy School, everything confused and mixed up, asking ADMISSION to Rice. I needed help and advice in choosing subjects most suitable for my purpose. Over at Lovett Hall somebody sat me down across the table from a young professor recently come to Rice, who patiently talked with me about my problem, and got me on the right track for the pre-medic courses desired, and managed, somehow, to get me into a beginning course in PHILOSOPHY as well. That course in philosophy, taken singly, I regard as the most valuable thing that ever happened to me. This man who helped me was none other than our Dr. Tsanoff, who from that day has been my friend and inspiration. He has never failed me. I know it is the same with hundreds of others. When, some two years ago he said to me that he would be "proud of" me if I gave my Beethoven Collection to Rice, it became virtually a settled matter. Certainly I did not desire that he be otherwise motivated.

Over the years my indebtedness to Rice has steadily grown. No one here has been stingy or unreasonable with me. On the contrary all were generous and thoughtful. When there was room available, Dr. Chillman and others allowed me, both my wife and myself, to sit in and enjoy various lectures and demonstrations that we were interested in and wanted to attend, though we were not registered as students. And I know of similar courtesies to others.

Rice--first R.I. then R.U.--over the years a place of inspiration to all and opportunity to learn what is truth. Rice--a place of kindness. Surely it is reasonable we may classify kindness as one of the greater important humanities. The consistant kindness here has been remarkable. As I mentioned, I did not get to graduate from Rice, but I feel at home here. I bow to no one in the matter of loyalty and love for my alma mater. Our daughter and son-in-law, both, did graduate here, and we are eternally indebted for everything. So, really, we give nothing today beyond the recognition of our indebtedness.

Actually, it was inevitable that Fondren Library would become the permanent home of our Beethoven Collection, product of some thirty years' active collecting and ordering from old and rare book centers in Europe and U.S.A. It was a labor of love, the product of which we want permanently housed somewhere. I believe it now to be a comprehensive collection, calculated not to disappoint any student who wishes to investigate any phase in the life and accomplishment of the great man of music.

For today we celebrate the 200th anniversary of the birth of a man, whose real greatness, it seems, is but rarely fully experienced. For even more than the average individual I get the impression that it takes a lifetime to fully appreciate the whole of Beethoven. Sir John Barbirolli, not long before he died, said to me (referring to the Ninth Symphony, Beethoven's last): "I am just beginning to know how to present it" --or words to that effect. The more one studies Beethoven the more marvelous is his accomplishment. His was an art never ending in its development. Always there was something different, and usually better, just ahead. That, at any rate, is the claim of the master.

My lifelong interest in Beethoven was stimulated all the more when I met Bob Schauffler (author of Beethoven, The Man Who Freed Music) and Don Marcardle, lifelong student of Beethoven. Finding in many others a measure of inspiration, it is a joy to meet with you here today, to confirm, for my family and myself, this added facility in the Department of Humanities. We bring the collection not as something bestowed, but as repayment in part for the good things Rice has done for us and for others. The collection is now here at Rice. That is where it belongs; that is why it belongs. Of course, we would like it to be also a memorial to the man whose birthday we celebrate, who wrote music to inspire one's life.

Henry Leigh Bartlett

A SPECIAL GIFT

The Complete Recorded Works of Ludwig van Beethoven, in twelve volumes on 75 long-playing records, released by Deutsche Grammophon Gesellschaft in Germany has been presented to Fondren Library by Mr. and Mrs. Charles Hamilton in memory of Mrs. Hamilton's father, Mr. Arthur H. Stevens.

As regards both its scope and significance, this issue of the collected works of Beethoven is unique in the history of gramophone recordings. The foremost Beethoven interpreters of our time (von Karajan, Böhm, Kempff, Fournier and many others) are taking part in this project. In addition, close collaboration with the Beethoven Archive, Bonn, under its director, the distinguished authority on Beethoven Dr. Joseph Schmidt-Gorg, guarantees the artistic and musicological authenticity of these recordings.

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