Germany- Ludwig van Beethoven: Symphony no 9, d minor, op. 125

1. Autograph score; autograph contrabassoon part
2. Autograph leaves; autograph score of the trombone parts
3. Historic records (this point is meant to be open for additional interpretations to illustrate the world-wide reception of the symphony)

PART A – ESSENTIAL INFORMATION

The ninth Symphony of Ludwig van Beethoven (1770-1827) is one of the best known compositions world-wide. It has one of the most impressive and tremendous conceptions of Beethoven’s works. Its influence on the history of music was decisive and intense in the 19th and 20th century and not restricted to the genre of symphonies only. In the last movement human voice has been included for the first time in a symphony. This „Ode to Joy” (An die Freude), which sets a poem of Friedrich von Schiller to music, has become as a symbol of peace between all nations and the peoples in the world. Many orchestras play this work traditionally at New Year’s Eve, stressing the symbolical power of the symphony. During the Olympic Games 1956-1964 the first stanza of the last movement has been used as hymn for both teams from Federal Republic of Germany and German Democratic Republic; later other countries used it as their own national hymn with different lyrics. After the fall of the Berlin Wall in 1989 this symphony got a special importance for people from East and West in Germany but also in Eastern Europe. This demonstrates the significance of this music in the peoples’ memory and consciousness.

1. Identity and Location

1.1 Name of documentary heritage
Ludwig van Beethoven: Symphony no 9, d minor, op. 125

1. Autograph score; autograph contrabassoon part
4. Autograph leaves; autograph score of the trombone parts
5. Historic records (this point is meant to be open for additional interpretations to illustrate the world-wide reception of the symphony)

1.2 Country
Federal Republic of Germany

1.3 State, province or region
1. Berlin
2. Nordrhein-Westfalen
3. Hessen

1.4 Address
1. Staatsbibliothek zu Berlin - Preußischer Kulturbesitz
2. Beethoven-Haus  
   Bonngasse 24-26  
   D-53111 Bonn  
   Tel.: 0228/98175-11  
   Fax: 98175-24

3. Deutsches Rundfunkarchiv  
   Frankfurt am Main - Standort Frankfurt am Main: Bertramstr. 8  
   60320 Frankfurt am Main  
   Tel.: 069/15687-111  
   Fax: 15687-100  
   E-mail: dra@hr-online.de

1.5 Name of organization or institution (if appropriate)

2. Legal Information

2.1 Owner (name and contact details)
1. Staatsbibliothek zu Berlin - Preußischer Kulturbesitz  
   Unter den Linden 8  
   D-10117 Berlin  
   Dr. Antonius Jammers, Director-general

2. Beethoven-Haus, Bonngasse 24-26  
   D-53111 Bonn  
   Prof. Dr. Andreas Eckhardt, Director

3. Deutsches Rundfunkarchiv  
   Bertramstr. 8  
   D-60322 Frankfurt am Main  
   Prof. Dr. Joachim-Felix Leonhard, Director and managing board

2.2 Custodian (name and contact details)
1. Dr. Helmut Hell, Head of music department of Staatsbibliothek zu Berlin
2. Dr. Michael Ladenburger, Head of Beethoven-Museum
3. Prof. Dr. Joachim-Felix Leonhard, Director and managing board Deutsches Rundfunkarchiv

2.3 Legal status (if different from 2.1)
   (a) category of ownership (e.g. public, corporate or private)
   1.-2. Regular  
   3. Semi-public
(b) details of legal and administrative provisions for the preservation of the documentary heritage
1. Research Library
2. Research Archive
   Private collection of a non-profit society
3. Historical Media Archive

(c) accessibility
1. Access in the reading room of the music department for musicologists, musicians and students.
   Printed catalogue available.
2. Access in the reading room of the library for musicologists, musicians and students.
   Printed catalogue available.
3. Databases

(d) copyright status
1. No copyright
2. Copyright Beethoven-Haus, Bonn, Sammlung H.C. Bodmer, Mh 2, BMh 5
3. Partly Copyright for artists (conductor, orchestra, choir, soloists)

2.4 Responsible administration

details should be given of the mechanism or organization already established, or to be established, to ensure the proper management of the documentary heritage

1. Staatsbibliothek zu Berlin: Music department and department for preservation.
2. Verein Beethoven-Haus
3. Deutsches Rundfunkarchiv

3. Identification

3.1 Description and inventory

The original composer's handwriting has been preserved, but split up and is now held in two different institutions in Germany. The "Staatsbibliothek zu Berlin – Preußischer Kulturbesitz" has in its possession the autograph score except for two leaves, which are in the "Beethoven-Haus" in Bonn. Two other autograph manuscripts, which are single parts for certain instruments, the autograph contrabassoon part and the trombone parts, are extant as well. Therefore, the two institutions involved propose together the whole autograph for nomination.

1. Beethoven, Ludwig van: Symphony no 9, op. 125, autograph score, autograph contrabassoon part of the 4th movement
2. Beethoven, Ludwig van: Symphony no 9, op. 125, two autograph leaves (belonging to the score), autograph trombone parts of the 2d and 4th movement
The world-wide effect and influence of Beethoven’s ninth symphony would be inconceivable without actual performances, thus representing an additional auditive memory. Without such interpretations to bring the written music to life, this nomination would be incomplete. All over the world innumerable performances and recordings of the symphony have been made until this day and will be made in the future. The list of recordings in this nomination can be but an example with no claim for completeness or absoluteness. On the contrary: to underline the world-wide effect of Beethoven’s ninth Symphony, further interpretations from all over the world should be added on to this list, presupposed it can be made accessible via internet without copyright restrictions.

3. Beethoven, Ludwig von: Symphony No 9, op. 125: six historic important records
   Order of entry: Time: orchestra, choir, conductor, soloists (soprano, alto, tenor, bass).
   Archive number.


3.2 Bibliographic/Registration details
   1a. Mus.ms.autogr. Beethoven 2: 136 f. 23,5x31 cm
   1b. Mus.ms.autogr. Beethoven Artaria 204: 75 f., different sizes.
   2. Beethoven-Haus, Sammlung H.C. Bodmer, Mh 2, Bmh 5, Mh 28

3.3 Visual documentation, if appropriate (for example, photographs or a video of the documentary heritage)

   2. Photos.
   3. The listed historical records are regarded as living musical memory of the symphony. As no „original“ recording exists, they can only be interpretations and should be regarded as examples. This list is not meant to be complete, but should grow as other performances
are given to the „Memory of the World“-Programme without copyright for free use in an internet presentation.

3.4 History
1. Autograph 1A acquired 1846 from Anton Schindler, 1b 1906 from Music-Publisher Artaria, Vienna
2. Autograph leaves taken off from the score in 1827 by Anton Schindler, given as a gift to Ignaz Moscheles, London; autograph trombone parts once in possession of Franz Schubert, after of Alexander W. Thayer

3.5 Bibliography: Please indicate up to three published sources describing the proposed documentary heritage.
1c. Beitragz zur Beethoven-Bibliographie, München 1978
2. see 1a-c.

3.6 Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about the values and provenance of the documentary heritage
1.-2. Beethoven-Archiv, Bonn
International Association of Music Libraries (IAML)
3. International Association of Sound and Audiovisual Archives (IASA)

4. Management plan – see below Annex 1

1. Security and preservation is guaranteed. A production of a full colour microfilm and digitalization of the score and the recordings is planned.

3. To illustrate the inspiring effect Beethoven’s 9th symphony it is planned to accompany the digitised autograph with several interpretations of this music. To stress the international character of the symphony performances from all over the world should be included.

5. Assessment against the Selection Criteria

5.1 Assessment of the documentary heritage against each criterion described in Annex 2.

Criterion 1-Influence:
1.-3. The composition is one of the most important symphonies in the 19th century, with influence far into the 20th century.

Criterion 5-Subject/Theme:
1.-3. The text of Friedrich Schiller’s Ode to Joy describes peace and friendship between people around the world.

**Criterion 6-Form and Style:**
1.-3. The first (instrumental) symphony composed with human voices (soloists and choir)

**Criterion 7-Social Value:**
1.-3. To bring people together because the music is well known in all part of the world.

**Secondary Criterion 2-Rarity:**
1.-2. The autograph score together with the additional parts written by Beethoven is a unique manuscript of very high value. In reality the price of this autograph cannot be estimated.

5.2 Contextual assessment including an assessment of the importance of a series of documents, the importance of a series of documents in a particular setting, and the assessment against other documentary heritage

5.3 An evaluation of the authenticity

5.4 An assessment of rarity (if appropriate)

6. **Consultation**

6.1 Details of consultation about the nomination with the:

(a) Owner
See 2.1

(b) Custodian
See 2.2

(c) Relevant Regional or National Memory of the World Committee (if appropriate)

**German Nomination Committee for the Memory of the World Programme**

7. **Nominator**

7.1 Name
German Nomination Committee for the Memory of the World Programme
German Commission for UNESCO
Colmantstr. 15
D-53115 Bonn

7.2 Relationship to documentary heritage
German Commission for UNESCO

7.3 Contact person (if appropriate)
Prof. Dr. Joachim-Felix Leonhard
(President of the German Nomination Committee)

7.4 Contact details

7.5 E-mail:  

Web Site: