

Hrsg. von Dominik von Roth und Linda Escherich

PRIVATE PASSION – PUBLIC CHALLENGE MUSIKINSTRUMENTE SAMMELN IN GESCHICHTE UND GEGENWART

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SAMMELN IN GESCHICHTE
UND GEGENWART

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Hrsg. von Dominik von Roth und Linda Escherich

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Dominik von Roth und Linda Escherich

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PRIVATE PASSION – PUBLIC CHALLENGE MUSIKINSTRUMENTE SAMMELN IN GESCHICHTE UND GEGENWART

Proceedings of the international conference
in the Germanisches Nationalmuseum,
9 to 11 May 2017
Beiträge der internationalen Tagung
im Germanischen Nationalmuseum,
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und Linda Escherich

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Vorwort

Sammeln ist eine Kernaufgabe von Museen. Mit der Gründung des Germanischen Nationalmuseums (GNM) im Jahr 1852 wurde noch keine Sammlungstätigkeit durchgeführt, zu Beginn stand vor allem die Dokumentation von Kunst und Kulturgütern im Vordergrund. Erst mit der Übernahme des Vorsitzes des Museums durch Hans von und zu Aufseß begann seine intensive Sammeltätigkeit. Er gab den entscheidenden Impetus für ein aktives, museales Sammeln – eine zunächst private Initiative, die später zu einer öffentlichen Aufgabe werden sollte. Innerhalb dieses Spannungsfelds zwischen Privat und Öffentlich bewegen sich Sammlungsleiter / innen öffentlicher Museen bis heute. In gleichem Maß birgt dies auch immer wieder zahlreiche Herausforderungen, private Sammeleidenschaft und öffentlichen Sammlungsauftrag auf einen gemeinsamen Nenner zu bringen.

Unabhängig von der Ausrichtung eines Museums folgt das Sammeln neben den primär zu betrachtenden kunst- und kulturgeschichtlichen Maßgaben auch sehr praktischen Gründen. So richtet sich die Sammlungsfrage beispielsweise im Hinblick auf Musikinstrumente nach dem zur Verfügung stehenden Depotraum insbesondere dann, wenn ein Schwerpunkt auf historischen Tasteninstrumenten liegt. Neben solch formalen Aspekten bilden heute auch Fragen einer lückenlosen Provenienz eine grundlegende Voraussetzung für den Erwerb von Objekten.

Als größtes kulturgeschichtliches Museum des deutschen Sprachraums versammelt das GNM heute mehr als 1,3 Millionen Objekte. Über 3.000 davon zählt allein die Sammlung für Musikinstrumente, in der sämtliche Gattungen vom 16. bis zum 20. Jahrhundert enthalten sind. Musik war seit den Anfängen des Museums ein wesentlicher Gegenstand dafür, ein »wohlgeordnetes Generalrepertorium über das ganze Quellenmaterial für die deutsche Geschichte, Literatur und Kunst« anzulegen (Aufseß). Dennoch wurde für die Musik zunächst kein eigenständiger Bereich beansprucht. Dies änderte sich erst 1962 mit der Übernahme der Privatsammlung »Dr. Dr. h.c. Ulrich Rück«, dem bedeutendsten und umfangreichsten Ankauf auf dem Gebiet der Musik. Damit verbunden waren die Erstellung eines eigenständigen Sammlungsbereichs und die Einrichtung einer Leitungsposition sowie der eines Restaurators. Noch im selben Jahrzehnt konnte die fast ausschließlich Tasteninstrumente enthaltende Sammlung Neupert erworben werden. Diese beiden Sammlungen bilden nunmehr eine der größten Sammlungen historischer Tasteninstrumente weltweit.

Preface

Collecting is among a museum's core responsibilities. When the Germanisches Nationalmuseum (GNM) was founded in 1852, collecting was not yet part of the museum's activities; instead, the early years were characterized by the documentation of artworks and artefacts. The Museum began its intensive activity of collecting when Hans von und zu Aufseß became head of the institution. He provided the crucial impulse towards an active, museal process of collecting – a private initiative at first, but one which should later become a public responsibility. Even today, directors and curators of public museums continue to operate within this continuum of private and public. This juxtaposition brings with it numerous challenges, seeking to unite collecting both as a private passion and a public duty.

Regardless of a museum's profile, collecting results not only from primary art-historic and cultural-historic concerns but also from very pragmatic considerations. In the case of music instruments, for example, collectors turn their attention to questions concerning the space available for storage, especially when a collection is focussed on historic keyboard instruments. In addition to such formal consideration, nowadays the documentation of an uninterrupted provenance is a further essential condition for the acquisition of objects.

The GNM is the largest museum of cultural history in German-speaking countries, housing over 1.3 million objects. More than 3,000 of these are held in the collection of music instruments, encompassing all types from the sixteenth to the twentieth centuries. From the museum's beginnings, music was an important element in establishing »a well-ordered general repertory of the entire source material relating to German history, literature, and art« (Aufseß). Nonetheless, music was at first not accorded its own section. This situation changed only in 1962 with the arrival of the private collection »Dr. Dr. h.c. Ulrich Rück« – the most significant and substantial acquisition in the field of music. The acquisition led to the inauguration of a dedicated section within the museum, as well as the appointment of a director and a restorer. Within the same decade, the museum was able to acquire the collection Neupert, which almost exclusively contained keyboard instruments. Today, these two collections form one of the largest ensembles of historic keyboard instruments in the world.

Durch das DFG-Forschungsprojekt »Musikinstrumente sammeln – das Beispiel Rück« wird erstmals die umfassende Sammlungskorrespondenz Ulrich Rücks systematisch erschlossen und nach Kriterien unterschiedlicher Sammlungsstrategien ausgewertet. Die Erstellung eines Preisspiegels historischer Instrumente für die Zeit vor, während und nach dem Zweiten Weltkrieg ist ebenfalls Ziel des Projekts. Kaum ein anderer Bestand dokumentiert den Übergang von Sammlungsobjekten vom privaten in den öffentlichen Bereich so ausführlich wie die Korrespondenz Rücks. Dies nahmen die Projektmitarbeiter/innen zum Anlass, das beschriebene Spannungsfeld zum Gegenstand einer internationalen Konferenz zu machen, die auf Einladung des Germanischen Nationalmuseums vom 9. bis 11. Mai 2017 in Nürnberg stattfand.

Mehr als zwanzig renommierte Wissenschaftler/innen aus Deutschland und acht europäischen Ländern steuerten Fachbeiträge zu folgenden Themenbereichen bei: Museum als kulturelles Gedächtnis, Museen im internationalen Vergleich, privates Sammeln und Musealisierung sowie Provenienzforschung und Musikwissenschaft. Sowohl der hohe Grad an Internationalität als auch das Aufeinandertreffen unterschiedlicher Fachdisziplinen wie Transcultural Music Studies, Museologie, Literaturwissenschaft, Kunstgeschichte, Provenienzforschung, Musikwissenschaft und Restaurierung sowie die Beiträge zweier Privatsammler ließen die Tagung zu einer lebendigen und fruchtbaren Veranstaltung werden, die interessierte Teilnehmer/innen aus der ganzen Welt ins GNM lockte und sich eines großen Nachhalls in unterschiedlichsten Fachmedien erfreuen durfte.

Die im vorliegenden Band versammelten Beiträge zeugen von der Aktualität des Themas und von einem zunehmenden Bewusstsein der fächerübergreifenden Relevanz von Musik und Musikinstrumenten innerhalb der wissenschaftlichen Gemeinschaft. Nicht zuletzt das große Interesse für die Online-Stellung des RückPortals (<https://rueckportal.gnm.de/>) samt der Ankündigung des Preisspiegels für historische Musikinstrumente ist ein willkommener Beweis für die Dringlichkeit und Zukunftsträchtigkeit einer holistischen Provenienzforschung im Bereich Musikwissenschaft. Diese reicht zum einen über den gegenwärtigen Horizont von Beutekunst und Restitutionsfragen hinaus und verdeutlicht zum anderen die Notwendigkeit, mit offenem Geist über die eigenen Fachgrenzen hinwegzublicken sowie herkömmliche Konventionen von Privat und Öffentlich aktiv zu überbrücken und gewinnbringend in die Forschung einzubeziehen.

The DFG-funded research project »Collecting Music Instruments – the Rück example« has enabled scholars to catalogue Ulrich Rück's comprehensive correspondence relating to his collection in a systematic manner for the very first time and to assess the diverse strategies of collecting which it reveals. Moreover, the project has set out to create a comparative price-list for historic instruments before, during, and after the Second World War. There is no other resource that documents the transmission of collectibles from private into public ownership in as extensive a manner as Rück's correspondence. The project's research team consequently decided to make the diversity of collectors' motivations the object of an international conference, which was hosted by the Germanisches Nationalmuseum at Nuremberg between 9 and 11 May 2017.

More than twenty renowned scholars from Germany and eight other European countries contributed their expertise, under a number of rubrics: museums as cultural memory, museums in international comparison, private collecting and museal institutionalisation, as well as provenance research and musicology. The conference's strong international flair and its cooperation between diverse disciplines such as transcultural music studies, museology, literary studies, art history, provenance studies, musicology, and conservation studies, as well as the contribution of two private collectors made the event a lively, fruitful arena which brought interested parties from across the globe to the GNM and found much coverage in diverse media.

The present volume's contributions demonstrate the topic's currency and reveal a growing academic awareness for the relevance of music and music instruments across disciplinary boundaries. Not least the great interest for the RückPortal's online platform (<https://rueckportal.gnm.de/>) and its promise of a price-list for historic instruments is welcome proof of the urgency and future significance of holistic provenance research within the field of musicology. This area reaches beyond the current delimitation of looted art and matters of restitution: it underlines the necessity of looking beyond one's own disciplinary boundaries with an open mind, of consciously transcending traditional ontologies of private and public, and of integrating them into academic discourse in fruitful manner.

G. Ulrich Großmann
Director-General of the Germanisches Nationalmuseum

Einführung

Musikinstrumente als Sammlungsobjekte können von völlig unterschiedlicher Bedeutung sein: Instrumente prominenter Virtuosen erhalten einen individuell-auratischen Wert; dem Sammlerwert von Bildkunstwerken vergleichbar sind einmalige kunsthandwerkliche Raritäten; es gibt Instrumente von einzigartiger technischer Raffinesse und solche, die für die Entwicklung einer ganzen Instrumentengattung richtungsweisend sind. Nicht zuletzt stehen Musikinstrumente einer bestimmten historischen Epoche stellvertretend für die Musik, die während jener Zeit komponiert wurde. Solche Objekte sind unweigerlich mit dem Glauben verbunden, den einstigen, vermeintlich authentischen, wenn nicht sogar originalen Klang ihrer Zeit in sich zu tragen – ein Umstand, der sie bei Sammlern und Musikern gleichermaßen begehrt macht.

Diese Konkurrenzsituation deutet bereits auf eine prekäre Lage hin. Je nach Perspektive bedeutet das entweder den Entzug eines Objekts für das kulturelle Gedächtnis oder das Instrument – beispielsweise eine hochwertige historische Geige, die nicht gespielt, sondern im Museum konserviert ist – wird zum toten Gegenstand erklärt, das Museum selbst zum Mausoleum.

Der Privatsammler – hier ist das männliche Genus historisch evident – ist aus der Sicht öffentlicher Museen Fluch und Segen zugleich. Kaum eine der großen öffentlichen Institutionen basiert nicht auf ehemals privaten Sammlungsbeständen, kein öffentliches Museum, das nicht auf private Stifter, Mäzene und Leihgeber angewiesen ist. Noch immer werden Musikinstrumente von Privatpersonen begeistert gesammelt, während die »Sammelleidenschaft« öffentlicher Museen maßgeblich von vollen Depots und knappen Kassen bestimmt wird. Ideen, die diesen »Querstand« für alle Beteiligten befriedigend auflösen, um Forschung, Museumsarbeit und letztlich auch Musik für die Zukunft nachhaltig zu gestalten, sind bislang Mangelware.

Die Sammlung Rück als Ausgangspunkt der Tagung

Beim Verkauf der Sammlung Rück an das Germanische Nationalmuseum (GNM) Anfang der 1960er Jahre ging in Deutschland letztmals eine Musikinstrumentensammlung vergleichbarer Größe aus Privatbesitz in die öffentliche Hand über. Begründet um 1880 von dem in Nürnberg tätigen Lehrer, Pia-

Introduction

Music instruments can vary greatly in their significance as collected items: the instruments of renowned virtuosi assume the aura and value of their players; singular rarities of craftsmanship are comparable in value to that of art works; there are instruments of exceptional technical refinement and those which are of seminal importance to the development of an entire instrument family. Not least, music instruments of a certain historic period are emblematic representations of the music that was composed in these years. Such objects are linked intrinsically with the belief that they carry within them an allegedly authentic and possibly even original sound of its time – a notion that makes them equally popular with collectors and musicians.

These competing interests point to a precarious situation. Depending on one's perspective, the act of collecting instruments signifies the withdrawal of an object for the sake of collective memory, or the instrument – for example an invaluable historic violin that is preserved at a museum but not played – is declared a dead artefact and the museum takes on the guise of a mausoleum.

Private collectors – who are, historically speaking, almost always male – are both a blessing and a curse for public museums. There are hardly any big public institutions which did not originate from former private collections, no public museums which do not rely on private donors, patrons, and lenders. Even today, music instruments are being collected with great passion by individuals. The »passionate collecting« seen in public museums, in contrast, is stifled first and foremost by full storage facilities and limited budgets. To date, few ideas have been developed in order to tackle this conundrum in a manner that is satisfactory for all parties involved, in order to maintain research, museal work, and ultimately music itself in a sustainable manner.

The Rück Collection as the Conference's Starting Point

When the Rück Collection was sold to the Germanisches Nationalmuseum (GNM) at the beginning of the 1960s, this was the last time that a collection of music instruments of this size moved from private into public ownership in Germany.

nisten und Klavierhändler Wilhelm Rück (1849–1912), wurde sie von dessen Söhnen Hans (1876–1940) und Ulrich Rück (1882–1962) maßgeblich erweitert und schließlich dem GNM übereignet. Ihr Bestand ist in mehrfacher Weise einzigartig: Im Kern bietet er rund 1.500 Musikinstrumente und Zubehörteile. Neben außereuropäischen Instrumenten ist die Entwicklung des europäischen Musikinstrumentenbaus nahezu lückenlos abgedeckt. Die zugehörige Erwerbskorrespondenz mit mehr als 17.000 Schriftstücken von über 1.000 Adressaten verleiht der Sammlung Rück eine mehrschichtige Tiefendimension, die sie einmalig und für den Sammlungs- und Forschungsauftrag des GNM zu einem außerordentlich wertvollen Schatz macht. Die Entscheidung zur Veräußerung der Sammlung an das GNM und damit an eine öffentliche museale Kulturinstitution scheint unter anderem in den Möglichkeiten begründet zu sein, die Wünsche und Forderungen des Privatiers bestmöglich durch die verpflichtend nachhaltigen Sammlungsgrundsätze eines Museums erfüllen zu können.

Wie wertvoll und reichhaltig allein der den Instrumenten angegliederte Dokumentenbestand ist, zeigt das DFG-Projekt »Musikinstrumente sammeln – das Beispiel Rück«, in dem die Erwerbskorrespondenz Rück's für ein öffentliches Online-Portal systematisch aufbereitet wird. Diese Dokumente zu Ankauf, Handel und Restaurierung historischer Musikinstrumente bieten eine Grundlage für unzählige Fragestellungen an unterschiedlichste Disziplinen, welche durch das breite Forschungsspektrum einer ganzheitlich verstandenen Provenienzforschung abgesteckt sind.

Den mannigfaltigen Facetten des Beispiels Rück entsprechend war das private Sammeln von Musikinstrumenten in Geschichte und Gegenwart zentraler Angelpunkt der internationalen Tagung, zu der das Germanische Nationalmuseum vom 9. bis 11. Mai 2017 nach Nürnberg eingeladen hatte. Die im vorliegenden Band versammelten Tagungsbeiträge behandeln historische und zeitgenössische Sammlungen und Sammlungskonzepte aus Belgien, Deutschland, Frankreich, Großbritannien, Italien, Österreich, der Schweiz, Thailand, aus Skandinavien und den USA. Jede der vier Sektionen ergänzte mindestens ein Beitrag aus einem nicht musikwissenschaftlichen Fachbereich, und zwar mit Perspektiven aus Literaturwissenschaft, Ethnologie, Museologie, Kunstgeschichte, Restaurierung und Provenienzforschung sowie mit Sichtweisen zweier privater Musikinstrumentensammler. Diese inhaltliche Struktur wurde von sämtlichen Beteiligten auch nach der Tagung immer wieder positiv hervorgehoben.

Founded by the Nuremberg teacher, pianist, and piano salesman Wilhelm Rück (1849–1912) around 1880, the collection was expanded significantly by his sons Hans (1876–1940) and Ulrich Rück (1882–1962) before being transferred to the GNM. The collection's holdings are unique in several ways: its main core is constituted by approximately 1,500 music instruments and individual parts. As well as containing non-European instruments, the collection documents the development of European instrument building almost in its entirety. Over 17,000 items of correspondence with more than 1,000 individuals give the Rück Collection a multifaceted depth which not only makes it one-of-a-kind but offers an exceptionally valuable treasure for the GNM's mission of collecting and researching. The decision to sell the collection to the GNM, to a public cultural institution, seems to have been motivated, in part, by the museum's binding, sustainable principles of collecting which fit squarely with the collectors' own ideals.

The richness and value of the documentation about these instruments are demonstrated by the work of the DFG-funded project »Musikinstrumente sammeln – das Beispiel Rück« that is preparing Rück's correspondence in systematic manner for an online platform. The documents relate to the acquisition, markets, and restoration of historic music instruments, thereby offering the basis for countless routes of enquiry within several academic disciplines, brought together by the broad perspective of provenance research understood in a holistic manner.

Taking note of the multifaceted nature of the Rück Collection, the international conference hosted by the GNM at Nuremberg between 9 and 11 May 2017 placed the historic and present-day patterns of private collecting centre stage. The contributions gathered in the present volume consider historic and contemporary collections and their concepts from Austria, Belgium, France, Germany, Great Britain, Italy, Scandinavia, Switzerland, Thailand, and the USA. Each of the four sections includes at least one contribution from a non-musical perspective, integrating literary studies, ethnology, museology, art history, restoration, and provenance studies, as well as the perspectives of two private instrument collectors. Even after the conference, this organisational structure has received positive comments from all participants.

Aufbau

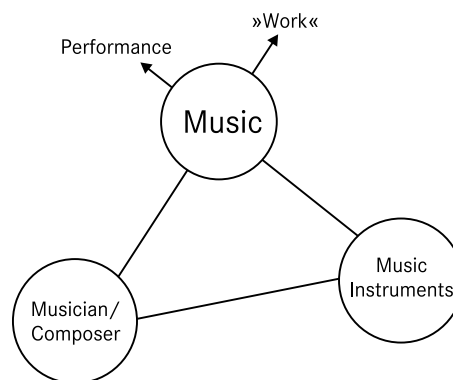
Die Gliederung des Tagungsbandes folgt den vier Sektionen der Konferenz. Den Band eröffnend gibt Frank P. Bär als Leiter der Sammlung Musikinstrumente des GNM einen Überblick der Forschungsfelder, die seit dem ausgehenden 20. Jahrhundert im Hinblick auf Sammlungen und Sammler/innen sowie insbesondere das kulturübergreifende Phänomen des Sammelns untersucht wurden. Die Kombination von interdisziplinärer Rundschau, einem Blick auf konkrete Zahlen und auf die eigenen Erfahrungswerte im und über den öffentlich institutionellen Sammlungsbereich hinaus bereitet einen nahrhaften und in vielerlei Hinsicht ausgewogenen Boden für die nachfolgenden Beiträge. Die stete Herausforderung, die »das Objekt« im Museum fortwährend bietet und die weit über Fragen der Finanzierung oder mangelnden Depotraum hinausgeht, sieht er in den vielfältigen Aufgaben, welche vor allem Fragen der Provenienz aufgeben – ein zwischen Privat und Öffentlich oszillierender Bereich, der für Forschung und Öffentlichkeit ebenso relevant wie dringlich ist.

Musealisierung von Musik birgt stets die Schwierigkeit, etwas nicht Greifbares mit einem geeigneten Objekt in Verbindung zu bringen und in ein referenzielles Verhältnis zu setzen. Nur die Zuschreibung von Bedeutung macht einen Gegenstand zum Museumsobjekt und letztlich zum Artefakt. Museen sind Räume der Zuschreibung. In ihren Mauern erhält ein Musikinstrument eine andere Bedeutung als in einem sakralen, einem Geschäfts- oder Privatraum.

Structure

The volume's organisation is modelled on the four sections of the conference. As curator of the music instrument collection at the GNM, Frank P. Bär sets the scene with an overview of the research areas that have been studied with a view to collections and collectors, and to the transcultural phenomenon of collecting in particular, since the late 20th century. Combining an interdisciplinary overview, a study of concrete figures, and a reflection of his own experience within and beyond the context of public, institutionalized collections, the contribution prepares a fecund, balanced grounding for the following chapters. He argues that the challenges which are posed by »the object« in a museum reach far beyond issues of finance and lacking storage space and are epitomized in the manifold duties of provenance research – an area that oscillates between the private and public spheres, and is as relevant and urgent for researchers as it is for the public.

The musealization of music always poses the difficulty of relating something intangible to an appropriate object and generating a relationship of referentiality between the two. The denotation of an object's meaning alone is able to turn it into a museum piece and, ultimately, an artefact. Museums are places which constitute meanings. Within their walls, music instruments obtain a different meaning than in a sacred context, an office, or a private space.



Musik ist nicht notwendig objektgebunden. Viel entscheidender ist ihr Verhältnis zu einem produzierenden und / oder interpretierenden Subjekt (vgl. Grafik), weshalb der Großteil aller mit Musik in Verbindung stehenden Museen sogenannte Musiker-Museen in Form von Gedenkstätten sind. Das musikalische Objekt in Form eines Musikinstrumentes erweitert

Music is not necessarily bound to objects. More important is its relationship with a producing and / or performing subject (see figure) which is why the majority of music museums are so-called musician-museums, taking the form of memorial sites. Music instruments, as a musical object, broaden the potential for musical signification: in a museum, they

den Bedeutungsbereich Musik, der im Museum einen dankbaren, weil sicht- und greifbaren Gegenstand bietet, doch gleichzeitig auch dazu verleitet, fernab von Musik zum (instrumentenbautechnischen) Selbstzweck zu werden. Was im Bereich von Musiker-Museen wie Geburts-, Wohn- und Sterbehäusern berühmter Persönlichkeiten häufig die Aura, ist im Hinblick auf das Museums-Objekt die Authentizität.

Authentizität als Bezugssystem folgt einem lang anhaltenden Trend globaler Musealisierung, der auf die UNESCO-Charta von Venedig aus dem Jahr 1964 zurückzuführen ist; darin wurde Authentizität als Begriff und museale Maßgabe erstmals festgehalten. Dank der UNESCO-Konvention zur Erhaltung des Immateriellen Kulturerbes im Jahr 2003 erfolgte im Denken globaler Kulturarbeit ein Paradigmenwechsel ohnegleichen, der den Schutz und das Bewahren von Kultur(en) auf eine neue Dimension hebt. Gerade im Hinblick auf das Immaterielle zwingt sie dazu, insbesondere das Sammeln von materiellen Objekten in einem völlig neuen Licht zu betrachten. Mit der jüngsten Nominierung Deutschlands für die UNESCO-Liste des Immateriellen Kulturerbes, der »weltweit einzigartigen Vielfalt« seiner Theater- und Orchesterlandschaft, erlangt die Diskussion um das Authentische einen neuen Horizont jenseits greifbarer und sichtbarer Dinge und umfasst damit endlich auch explizit die Musik sowie die Möglichkeiten ihrer Musealisierung als Ganzes. Während der Entstehung dieses Textes wurde darüber hinaus die Aufnahme von Deutschlands »Orgelbau und Orgelmusik« in die Repräsentative Liste des immateriellen Kulturerbes der Menschheit am 7. Dezember 2017 bekanntgegeben. Diese Möglichkeiten erweisen sich als erhebliche Herausforderungen, die gerade in der traditionell objekt-fokussierten Museumsarbeit ein massives Umdenken erfordern.

I Privatsammlung und Museum – Musikinstrumente als Gegenstand des kulturellen Gedächtnisses

Die unter »Museum als kulturelles Gedächtnis« versammelten Beiträge fungieren als ideelles Grundgerüst sämtlicher Beiträge im vorliegenden Band. Hier werden Ansätze geboten, welche die beschriebenen Herausforderungen auf mehreren Ebenen reflektieren, ohne dabei traditionell gewachsene Strukturen über Bord zu werfen. Anhand unterschiedlicher Orte und Medien werden neue Ideen und Zugänge zur Disposition gestellt, wobei den größten Vorstoß in Richtung eines neuen musealen Denkens sicherlich Tiago de Oliveira Pinto am Beispiel des Southeast Asia Music Museum vermittelt.

are welcomed for the immediate appeal that results from their visible and tangible nature, yet at the same time they carry the risk of becoming a self-fulfilling purpose that is far removed from music, limited to the technology of instrument making. Museums dedicated to famous musicians frequently evoke the aura of a birth or death place, a residence: the authenticity which surrounds a museum's object is comparable to this aura.

As a referential framework, authenticity follows a longstanding trend of global musealization that can be traced back to the UNESCO charter agreed in Venice in 1964; this was the first document to describe authenticity as a term and propose it as a guideline for museal work. The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage resulted in a unique paradigm shift within global cultural institutions, raising the protection and preservation of culture(s) to a new dimension. The Convention's concern for immaterial heritage makes it necessary to consider the collecting of material objects in an entirely new light. Germany's most recent nomination for the UNESCO's list of intangible cultural heritage, the »globally unique diversity« of its theatres and orchestras, gives a new dimension to debates concerning authenticity. It broadens this concept beyond tangible and visible objects and thus explicitly includes music as well as the possibilities of its musealization as a holistic phenomenon. While the present volume was being prepared, the UNESCO published the inclusion of Germany's tradition of »Organ Building and Organ Music« in its Representative List of the Intangible Cultural Heritage of Humanity on 7 December 2017. The possibilities afforded by this paradigm shift bring with them significant challenges which require a radical shift in perspective, especially in museum work which is traditionally focussed on objects.

I Private Collections and Museums – Music Instruments as Objects of Cultural Memory

The contributions gathered in the section »Museums as Cultural Memory« function as a conceptual foundation for all chapters in the volume. They offer perspectives that reflect the challenges described above on various levels, without discarding traditional structures. With a view to a range of places and media, new ideas and approaches are presented for discussion. Undoubtedly, Tiago de Oliveira Pinto's deliberations in relation to the Southeast Asia Music Museum represent the greatest step towards the establishment of new museological

Parallel zu den UNESCO-Grundsätzen des Immateriellen Kulturerbes wird das Konzept eines »lebenden Museums« beschrieben, in dessen Zentrum keine Sammlung mehr steht, sondern die Musik als kultureller Ausdruck; das westliche Verständnis von hoch und niedrig oder kunstgerecht und populär stellt dabei kein relevantes Kategoriensystem mehr dar. Der Umstand, dass zum Zeitpunkt der Gründung des Museums in Bangkok keine eigene Sammlung von Museums-Objekten existierte, sondern diese nach und nach aus der gesamten Bevölkerung gespendet oder angekauft werden, verdeutlicht darüber hinaus die schwerwiegende Bedeutungsverschiebung, die mit dieser grundsätzlichen »Entzauberung des Objekts« einhergeht.

Der Grad der Professionalisierung des öffentlichen Auftrags von Museen spiegelt sich in der Etablierung des eigenständigen akademischen Fachbereichs Museologie, der die historische Entwicklung von Museen sowie ihre gesellschaftliche Einbindung und Aufgabe zum Forschungsgegenstand hat. Ein Konzept, das aktuell innerhalb der Museologie diskutiert und in der Praxis auf verschiedenen Ebenen bereits eingesetzt wird, besteht in der Idee der »heritage community«. Der bewusst auf die Pluralität eines kulturellen Erbes abzielende Begriff, der den Besitz durch ein Individuum oder eine Institution überflüssig macht, zeigt Parallelen zum Museums-konzept auf, das sich von der Konzentration auf das Objekt zunehmend ab- und seiner Bedeutung für die Gesellschaft zuwendet. Der Ansatz besticht durch das Aufweichen der traditionellen Grenze zwischen privatem und öffentlichem Bereich, die maßgeblich durch die institutionell gestützte, professionelle Autorität von Wissen aufrecht erhalten wird. Peter van Mensch gibt anschauliche Beispiele aus den Niederlanden, wo große öffentliche Institutionen Erfahrung und Wissen von Privatpersonen gezielt in die Museumsarbeit einbeziehen und im Sinne eines »liquid museum« die Zugänglichkeit autoritärer Systeme aktiv öffnet, wenngleich sie weiterhin seitens der öffentlichen Einrichtungen gesteuert werden.

Die Bedeutung und Stärke des Immateriellen von Musik rückt auch Monika Schmitz-Emans ins Zentrum ihres Beitrags, indem sie mit dem geschriebenen Wort – als Roman und Erzählung – ein Medium bespielt, das den Bereich des imaginären Museums erschließt. Wie Musik als nicht greifbare Erfahrung für Erfahrungen eines Nicht- oder Unbegreiflichen eingesetzt wird, verdeutlichen unterschiedliche Weisen literarischer Erinnerungskultur. Beim Beschreiten neuer Wege musealer Reflexion können sie neue Denkmodelle

ideals. In close adherence to the UNESCO principles of intangible cultural heritage, Pinto develops the concept of a »living museum« whose centre-piece is no longer a collection but music as a form of cultural expression; the Western taxonomies of high and low or autonomous and popular fail to provide relevant systems for this approach. When the museum was founded in Bangkok, it did not have its own collection of museum objects; instead, it has been acquiring these little by little and is receiving them as donations from across the population, exemplifying the serious shift in meaning that is brought about by this profound »disenchantment of the object«.

The degree to which the public responsibility of museums has been professionalized is reflected in the establishment of the academic discipline of museology, which studies the historic development of museums as well as their societal integration and purpose. One of the concepts currently discussed in museology and put into practice in various ways is the idea of a »heritage community«. The term consciously foregrounds the plurality of cultural heritage, making individual or institutional ownership irrelevant. It is related to an understanding of museums that turns away from their concentration on objects and emphasizes their role within society. This perspective is notable for its blurring of the traditional boundaries between private and public which are maintained to a large extent by the institutionally based, professionalized authority of knowledge. Peter van Mensch offers vivid examples from the Netherlands where large public institutions make a point of including the experience and knowledge of non-professionals. Guided by the principle of a »liquid museum«, these museums actively encourage the accessibility of authoritarian systems, nevertheless retaining their mechanisms of public governance.

Monika Schmitz-Emans similarly places the centrality of music's immaterial nature at the heart of her contribution by turning to a medium that explores the notion of the imaginary museum: the written word, as expressed in novels and stories. Literature's different imaginations of cultural memory reveal the ways in which music as an intangible experience is used in order to describe experiences that are inconceivable for the human mind. These patterns afford fresh intellectual models when seeking new ways of museal representation for traditional objects such as records or music instruments.

für traditionelle Gegenstände wie Tonträger oder Musikinstrumente bieten.

Mit Blick auf die für die Tagung themengebende Sammlung Rück wird die erste Sektion schließlich mit einem großen Bogen geschlossen, der den westlichen Fortschritt – als Leitmotiv der Moderne – in ein kritisches Verhältnis zur Idee der Musealisierung setzt. Fortschritt als teleologisches Prinzip erfährt in Form des privaten Sammlers stets eine Unterbrechung aufgrund der Endlichkeit menschlicher Individuen. Den Anspruch auf Ewigkeit, der sich mit dem Begriff der nachhaltigen Konservierung öffentlicher Museen verbindet, können private Sammlungen somit nur dadurch erheben, wenn sie die Objekte vom privaten in den öffentlichen Sektor übergeben. Der sich damit verbindende Fortschritt kann sowohl auf privater wie auf öffentlicher Seite bestehen, einerseits in zukunftssträchtigen Ideen, die vertraglich, beispielsweise in Form eines Stifterwillens, festgehalten sind oder andererseits durch Museen und Forschungsinstitutionen, die Nachhaltigkeit nicht ausschließlich als konservierendes Prinzip im Sinne eines Archivs begreifen. Am Beispiel der umfassenden Digitalisierungsstrategie für die Sammlungskorrespondenz Rück werden die Möglichkeiten und Vorteile digitaler Informations- und Wissensspeicher verdeutlicht, um reale Museumsobjekte wie Musikinstrumente nicht durch virtuelle zu ersetzen, sondern sie auch über den musealen Raum hinaus mit einer »digitalen Aura« zu umgeben. Damit wird das historische Objekt einerseits geschützt, andererseits werden herkömmliche Aspekte der Museumsarbeit – wie Aura und Authentizität – zu Medien musealer Selbstkritik. Das sich ergebende Spannungsfeld zwischen historischem Gegenstand und technischem Fortschritt stößt die Pforten zum digitalen Museum auf, das für Wissenschaft und Öffentlichkeit gleichermaßen Mittel und Wege neuer, reichhaltiger und dynamischer Möglichkeiten von Forschung und Vermittlung bietet.

II Privatsammlungen und ihre Museen im internationalen Vergleich

Mit Belgien, einem regelrechten musikinstrumentalen Schwerpunkt, beginnt die Sektion »Museen im internationalen Vergleich«. Namen wie Adolphe Sax, César Snoeck und Victor-Charles Mahillon sind untrennbar mit der Organologie verbunden, wenngleich diese Teildisziplin der historischen Musikwissenschaft heute maßgeblich in und von Musikinstrumentenmuseen betrieben wird.

With a view to the conference's focal point, the Rück Collection, the first section concludes full-circle by critically relating the Western notion of progress – as a recurring principle of modernity – to concepts of musealization. In the case of private collectors, the teleological principle of progress is interrupted by the mortality of human individuals. The claim to perpetuity which is implied by the notion of sustainable conservation promoted in public museums is available to private collectors only if they pass their objects from private into public ownership. The related progress of these transactions can be located on the private as well as the public side: in seminal ideas which are fixed contractually, for example conditions specified by a donor, or in museums and research institutions which understand sustainability not only as a mode of archival preservation. The comprehensive digitization plans for Rück's correspondence demonstrate the possibilities and benefits of digital forms of retaining and presenting knowledge – not in order to replace real museum objects such as music instruments by digital ones, but by clothing them with a »digital aura« beyond the confines of the museum. On the one hand, such processes protect historical objects; on the other, commonplace aspects of museal practice – such as aura and authenticity – are turned into opportunities for self-reflexive critique. The resulting juxtaposition between historic objects and technological progress opens the gates to the digital museum, offering rich, dynamic means and channels for research and presentation, for academia and the public.

II Private Collections and their Museums – an International Comparison

Belgium, a true heavy-weight regarding music instruments, opens the section »Museums in International Comparison«. Names such as Adolphe Sax, César Snoeck, and Victor-Charles Mahillon are deeply rooted within the subject of organology, even if this sub-discipline of historical musicology is nowadays nurtured primarily by museums of music instruments.

Ignace de Keyser's commissioned contribution directs the broad field of provenance research towards issues of (post-) colonialism and contrasts the numerous private Belgian collectors with the world's largest collection of African music instruments at Tervuren.

Although collections of music instruments were established for academic purposes at a number of German uni-

Ignace de Keyzers zusätzlich aufgenommener Beitrag lenkt das weite Feld der Provenienzforschung in Richtung des (post-)kolonialen Erbes und setzt die zahlreichen belgischen Privatsammler mit der weltweit größten Sammlung afrikanischer Musikinstrumente im belgischen Tervuren in ein kritisches Verhältnis.

Wenngleich Musikinstrumentensammlungen mit Beginn des 20. Jahrhunderts an mehreren deutschen Universitäten für den akademischen Lehrbetrieb unterhalten wurden, so bildet Leipzig heute zwar keine Ausnahme, aber doch den einzigen Standort mit einer besonders umfangreichen musealen Sammlung. Deren Geschichte und Entwicklung beleuchtet Josef Focht in Abhängigkeit von privaten Sammlerpersönlichkeiten, die den Grundstock für das Musikinstrumentenmuseum legten.

Das enge Verhältnis von Hochschule und Musik ist auch für Frankreichs musikalisches Erbe bestimmend, dessen Anfänge mit einer staatlichen Verfügung für ein »Instrumentenkabinett« einsetzten. Dass kulturpolitischer Wille und kulturelles Erbe der Grande Nation im Hinblick auf Musikinstrumente nicht immer im Einklang standen, zeichnet Florence Gétreau bis zur zentralen Vereinigung in der heutigen Cité de la musique in Paris kritisch nach. Ein ähnliches Bild vermittelt Renato Meucci über das Verhältnis einer nach wie vor sehr lebendigen italienischen Szene privater Sammler/innen, deren reichhaltigen Objektbeständen – trotz ehrgeiziger öffentlicher Großprojekte wie dem römischen Auditorium Parco della Musica – nicht die gebührende öffentliche Aufmerksamkeit entgegengebracht wird.

III Privates Sammeln und Musealisierung

Dass »Privates Sammeln und Musealisierung« nicht immer ein Geben und Nehmen zwischen Privat und Öffentlich darstellen muss, sondern auch ausschließlich im Privaten verbleiben kann, veranschaulicht Gerda Ridler. Hauptsächlich bei Sammlungen moderner und zeitgenössischer bildender Kunst entwickelte sich im deutschsprachigen Raum seit den 1990er Jahren eine private Gegenbewegung, die für die öffentlichen Institutionen eine klare Konkurrenz, für Museumsbesucher hingegen eine positive Belebung des Angebots auf dem Kunstmarkt bedeutet. Sammlerinnen und Sammler setzen ihr Privatvermögen dafür ein, ihre Kunstwerke in ihrem eigenen Museum und nach ihren persönlichen Wünschen zu präsentieren. Die Vorbildfunktion dieser Entwicklung für das private Sammeln von Musikinstrumenten

versities at the beginning of the 20th century, Leipzig is now the only institution with a particularly extensive – albeit not unique – museal collection. Josef Focht sheds light on this collection's history and development in relation to the public collectors who laid the foundations for this museum.

The close connection between music and the academies is also decisive in the case of France's musical heritage, the beginnings of which are to be found in the national directive for a »cabinet of instruments«. Florence Gétreau critically traces the way in which official cultural policy and notions of cultural heritage were not always aligned in the case of music instruments in the Grande Nation, concluding her overview with the crucial unification at today's Cité de la musique in Paris. Renato Meucci presents a similar picture of the Italian collectors' scene, which continues to be particularly vibrant. Despite ambitious public projects such as the Auditorium Parco della Musica in Rome, these rich collections of objects do not receive the public attention that they deserve.

III Private Collecting and Musealization

Gerda Ridler illustrates that »private collecting and musealization« need not always be a give-and-take between private and public agents, but might also be discovered solely in the private sphere. Since the 1990s, collections of modern and contemporary art have seen the development of a private countermovement in the German-speaking countries which establishes an obvious competition for public institutions while constituting in the eyes of visitors a positive stimulation of the art market. Collectors invest their private capital in order to show artworks in their own museum and according to their own ideals. Nevertheless, it is questionable in how far this development can be seen as a model for private collections of music instruments. The desire for personal participation, for example in the glamorous way-of-life of a contemporary artist, seems of great importance to art collectors, demonstrating the difference as well as the tremendous significance of the way in which collected items are used.

The constitution of meaning – the ascription of value and its changing nature over time – is a core museal task, also of relevance to the work with music instruments. Christina Linsenmeyer approaches this topic by noting and questioning the devaluation of items in a collection. Within an international context, conventional methods of display are contrasted with modern, experimental approaches. The dis-

ist jedoch fraglich. Allein das für Kunstsammler offenbar relevante Motiv persönlicher Teilhabe, etwa am glamourösen Dasein eines zeitgenössischen Künstlers, weist zum einen auf die Unterschiedlichkeit, andererseits aber auch auf die eminente Bedeutung der Verwendungsmodalitäten von Sammlungsgut hin.

Bedeutungskonstitution – im Sinne einer Zuschreibung von Wert und dessen Wandel durch die Zeit – ist ebenfalls ein Kernbereich musealer Arbeit mit Musikinstrumenten; dem nähert sich Christina Linsenmeyer über die Statuierung einer in Frage zu stellenden Entwertung von Sammlungsbeständen an. Im internationalen Kontext werden konventionelle Ausstellungsmethoden neuen und experimentellen gegenüber gestellt, wobei die Trennung zwischen Musik und Musikinstrumenten immer wieder als entscheidendes Kriterium der Bewertung auffällt.

Panagiotis Pouloupoulos zeigt an teils identischen Fallbeispielen, worin die positiven Aspekte neuer Wege des Ausstellens bestehen können, die im Zusammenhang einer vorbereitenden Untersuchung für die neue Dauerausstellung der Musikinstrumentensammlung im Deutschen Museum in München kritisch ausgewertet werden. Dabei gibt sich die Ausrichtung eines Museums als ausschlaggebend zu erkennen, die für Objekte der bildenden Kunst eine untergeordnete Rolle spielt, für die Bedeutungsoffenheit von Musikinstrumenten jedoch maßgeblich ist: Ein technisches Museum verortet Musik und Instrumente in einem anderen Bedeutungshorizont als etwa ein kulturgeschichtlich orientiertes Haus wie das GNM.

Mit der Bedeutungszuschreibung im Beitrag von Martin Kirnbauer wird die eigentliche Funktion von Musikinstrumenten fokussiert. Sein Blick auf die Basler Musikinstrumentensammlung und die ihr historisch eng verbundene Schola Cantorum Basiliensis beschreibt den Nutzen alter Instrumente für die Ausbildung im Bereich Alte Musik und historische Aufführungspraxis. Gleichzeitig wird das zunehmende und möglicherweise notwendige Auseinanderdriften von Museum und Musikpraxis thematisiert.

Am Beispiel Rück bietet Klaus Martius Einblicke in dessen Restaurierungspraxis, die nicht nur äußerst zeit- und kostenintensiv, sondern vor allem im Hinblick auf einstige Restaurierungsstandards öffentlicher Museen – sofern überhaupt vorhanden – geradezu vorbildlich und tatsächlich maßstabsetzend war.

tion between music and music instruments is notable as a recurring criterion of assessment.

Panagiotis Pouloupoulos uses some of the same examples in order to demonstrate the positive aspects of new paradigms in exhibiting. He scrutinizes these methods in preparation for the new permanent exhibition of the music instrument collection at the Deutsches Museum in Munich. A museum's profile is a crucial factor in such decisions. While of less significance for the exhibition of art works, it is decisive for the display of music instruments and their open potential of meaning: a museum of technology places music and instruments within a different horizon of expectations than a museum of cultural history such as the GNM.

Martin Kirnbauer's contribution turns to another potential meaning of music instruments, focussing on their inherent purpose. He studies the collection of music instruments at Basel and the closely connected Schola Cantorum Basiliensis, outlining the educational use of historic instruments in the fields of Early Music and historically informed performance. At the same time, his case study highlights and questions the increasing and possibly necessary separation of museums and musical performance.

Klaus Martius gives insight into Rück's practices of restoration. These were not only exceptionally costly and time-consuming but constituted a benchmark in their exemplary nature, especially in contrast to the contemporary restoration standards (if any) at public museums.

The potential of private collections within the heritage of public museums forms the object of critical discussion for Beatrix Darmstädter, who illustrates theoretical concepts for the use of dedications and permanent loans with reference to chosen examples from the holdings of the Kunsthistorisches Museum in Vienna.

Franz Körndle addresses an approach to collected items that is determined by practical considerations: with a view to recent, controversial cases, he traces the profound consequences that private alterations as well as a public institution's refusal to take action might have. In addition to tackling issues of financial means and available storage space, he underlines the societal responsibility for cultural heritage that concerns private collectors and public institutions alike.

Despite the impossibility of comparing private collections of art and those of historic music instruments (see discussion above), there are certainly a number of private museums of music instruments. Two contributions by private collectors

Das Potential privater Sammlungsstrukturen im Erbe öffentlicher Museen bildet den Gegenstand der kritischen Auseinandersetzung von Beatrix Darmstädter, die anhand ausgewählter Beispiele aus dem Kunsthistorischen Museum in Wien theoretische Ansätze für den Umgang mit Widmungen und Dauerleihgaben aufzeigt.

Einen mehr praktisch orientierten Umgang mit Sammlungsobjekten thematisiert Franz Körndle: Er geht an aktuellen und durchaus brisanten Beispielen den schwerwiegenden Folgen nach, die sowohl private Eingriffe als auch die Handlungsverweigerung öffentlicher Einrichtungen mit sich bringen können. Neben Finanzausstattung und Depotraum wird dabei vor allem die gesellschaftliche Verantwortung für kulturelles Erbe zum Thema, das private und öffentliche Seite gemeinsam betrifft.

Trotz der oben angesprochenen mangelnden Vergleichbarkeit von privaten Kunstmuseen und Sammlungen historischer Musikinstrumente, existieren museale Privatinitiativen im Bereich Musikinstrumente durchaus. Zwei Beiträge privater Sammler geben aufschlussreiche Einblicke mit jeweils individuellen Lösungen für den Nutzen sowie die Präsentation ihrer persönlichen Objekte. Peter Thalheimer betont die Bedeutung seiner umfangreichen Flötensammlung für die Entwicklung der historischen Aufführungspraxis, die er als Flötist und durch seine Privatsammlung entscheidend mitgeprägt hat – was in seinem Beitrag durch ein Verzeichnis entsprechender Einspielungen bedeutend ergänzt ist. Gleichzeitig bedauert er das Desinteresse öffentlicher Museen an seiner bewusst spielbar gehaltenen Sammlung. Hier kollidieren die hochentwickelten musealen Maßstäbe im Hinblick auf Konservierung von Originalsubstanz mit noch im Werden begriffenen Bewertungsmaßstäben des Erbes von dezidiert praktischem, das heißt immateriellem Kulturgut. Diesem Gegenüber wird in der eingangs geschilderten Authentizitätsdebatte zwar theoretisch Ausdruck verliehen, doch im musealen Bereich ist ihm bislang kaum praktische Relevanz beschieden.

Heiko Hansjosten stellt ebenfalls das private Sammeln in Abhängigkeit von der eigenen Erwerbstätigkeit dar. Als professioneller Wirtschaftswissenschaftler gibt er Einblicke in die finanziellen Rahmenbedingungen, denen sich ein Privatsammler in Deutschland gegenüber sieht und beschreibt anhand konkreter Beispiele eindrucksvoll die Möglichkeiten und Grenzen im Spannungsfeld zwischen Kosten, Steuerrecht und Sammelleidenschaft.

offer fruitful insights and demonstrate individual solutions to the use and presentation of the instruments in their ownership. Peter Thalheimer emphasizes the importance of his extensive collection of flutes for the development of historically informed performance. As a flautist and as the owner of his private collection, he shaped this movement decisively – a point that is illustrated not least in the list of recordings appended to his contribution. Yet Thalheimer regrets the lack of interest shown by public museums in his collection, which is deliberately kept in playable condition. In this example, highly developed principles concerning the museal preservation of original materials collide with the systems of assessing cultural heritage of a decidedly practical, immaterial nature that are currently being developed. These notions have been the subject of theoretical discussion, for example in the authenticity debate mentioned above, but they have had very little practical impact on museums so far.

Heiko Hansjosten also views his private collection in light of his professional career. As an economist, he gives insight into the financial frameworks that guide private collectors in Germany. With reference to specific examples, he vividly outlines the opportunities and limitations of costs, tax regulations, and a passion for collecting.

IV Historische Musikinstrumente und Provenienzforschung

Mit der Unterzeichnung der Washingtoner Erklärung im Dezember 1998 haben sich 44 Staaten sowie zahlreiche nicht staatliche Organisationen dazu verpflichtet, für während der Zeit des Nationalsozialismus unrechtmäßig erworbene oder beschlagnahmte Kunstwerke und Kulturgüter eine »gerechte und faire Lösung« mit Hinterbliebenen auszuhandeln. Mit dem Einsatz der sogenannten Limbach-Kommission 2003 wurde in Deutschland ein öffentliches Organ geschaffen, das beratende Funktion in Fragen der Restitution ausführt. Die Koordination dieser Kommission sowie weitere Bereiche öffentlich betriebener Provenienzforschung werden seit 2015 im Deutschen Zentrum Kulturgutverluste in Magdeburg gebündelt und von dort gesteuert.

Der »Fall Gurlitt« brachte das Thema Provenienzforschung in Deutschland nicht nur ins allgemeine Bewusstsein der Öffentlichkeit. Er machte vor allem klar, dass das Thema nicht länger ausschließlich öffentliche Institutionen wie Archive, Bibliotheken und Museen betrifft, sondern ebenso den privaten Bereich. Für Forschung und Restitution erschließt sich damit teilweise ein neues Feld, das über die herkömmlichen Recherchemethoden nicht zugänglich ist. Darüber hinaus geht es dabei um ethisch-moralische Grundsätze und die Frage nach der Grenze zwischen privater und öffentlicher Verantwortung.

Die vom Deutschen Zentrum Kulturgutverluste initiierte Lost Art-Datenbank ist für Belange privater und öffentlicher Personen und Institutionen gleichermaßen bereitgestellt. Die derzeit 131 verzeichneten Treffer unter der Rubrik Musikinstrumente verdeutlichen die noch vergleichsweise geringe Relevanz gegenüber anderen Kulturgütern.

Mit dem Ankauf von Instrumenten aus den Sammlungen Wildhagen, Bitter und Paur wurde das Berliner Musikinstrumenten-Museum in den Jahren 1957 und 1962 um wichtige Objekte bereichert. Conny Restle erörtert neben Umständen der Wiedereröffnung des Museums nach dem Zweiten Weltkrieg die heute schwer oder kaum zu klärende Herkunft der Instrumente, die in einem Anhang separat verzeichnet sind.

Monika Löscher verbindet beispielhafte Einblicke in die Sammlungen des Kunsthistorischen Museums Wien mit den entsprechenden staatlichen Regularien in Österreich. Mit dem Kunstrückgabegesetz 1998, das nur einen Tag nach der Washingtoner Erklärung verabschiedet wurde, hat Österreich sich dezidiert für eine klare gesetzliche Rahmenbedingung in Fragen der Provenienzforschung ausgesprochen.

IV Historic Music Instruments and Provenance Research

By signing the Washington Declaration of December 1998, 44 countries and numerous non-governmental organisations committed themselves to reaching a »just and fair solution« concerning art works and cultural artefacts that were acquired illegally or confiscated during the time of National Socialism. In Germany, the Limbach Commission was instituted in 2003 as a public body with an advisory role in matters of restitution. Since 2015, this commission and further areas of public provenance research are being gathered under the direction of the Deutsches Zentrum Kulturgutverluste in Magdeburg. The case of Cornelius Gurlitt's collection did more than bring the field of provenance research to the attention of the wider public. In particular, this case made it apparent that the topic no longer concerned only public institutions such as archives, libraries, and museums, but also the private sector. Research and restitution are thus confronted with an area that is, at least in part, new to them and inaccessible through common methods of enquiry. Moreover, this work touches on ethic, moral principles and redresses the boundary between public and private responsibilities.

The Deutsches Zentrum Kulturgutverluste initiated the so-called Lost Art database, which is designed for individuals and public institutions in equal manner. The rubric »music instruments« currently lists 131 items, revealing its relatively small interest in comparison with other cultural artefacts at present.

The acquisition of instruments from the collections of Wildhagen, Bitter, and Paur added important objects to the holdings of the Berliner Musikinstrumenten-Museum in 1957 and 1962. In addition to detailing the circumstances of the museum's re-opening after the Second World War, Conny Restle discusses the provenance of these instruments, which is all but impossible to trace today. She offers further information about these instruments in an appendix.

Monika Löscher combines individual case studies from the collections of the Kunsthistorisches Museum in Vienna with a consideration of the relevant legal regulations in Austria. In the Kunstrückgabegesetz of 1998, which was passed only one day after the Washington Declaration, Austria took a clear stance in favour of clear legislation concerning issues of provenance.

Linda Escherich's introductory comments on the systematic study of Ulrich Rück's correspondence demonstrate, with

Mit den Beiträgen von Linda Escherich und Markus Zepf wird die letzte Sektion dieses Bandes geschlossen und das Thema Provenienzforschung und Musikwissenschaft gleichzeitig bedeutend geöffnet.

Linda Escherichs Einführung zur systematischen Aufbereitung der Korrespondenz Ulrich Rückes, deren Daten in Form eines öffentlich zugänglichen Recherche-Portals zur Verfügung gestellt werden, zeigt an mehreren Beispielen eindrücklich den Mehrwert, den eine maximal objektiv und breit angelegte Datenerfassung bieten kann. Allein der Preisspiegel für historische Musikinstrumente kann weit über Indikatoren unrechtmäßig erworbenen Kulturguts hinaus aufschlussreiche Informationen liefern, die es ermöglichen zwischen kulturhistorischen Strömungen, instrumentenbautechnischer Trends oder leidenschaftlichen Ausbrüchen individueller Sammlerpersönlichkeiten zu unterscheiden.

Sammlungen von Musikinstrumenten an deutschen Universitäten, die parallel zur Etablierung musikwissenschaftlicher Seminare entstanden, waren in der Zeit zwischen den beiden Weltkriegen zahlreich. Ihnen angegliedert wurde häufig ein sogenanntes Collegium musicum. Dies waren zumeist studentische Orchester, durch die Alte Musik und ein entsprechendes Instrumentarium als Verbindung von Wissenschaft und Praxis für die akademische Lehre dienstbar gemacht wurden. Bedeutende Stifter und Förderer solcher Sammlungen waren etwa zeitgenössische Klavierfabrikanten, die selbst über historische Sammlungen verfügten. Den Aufbau und die Zusammenhänge einer solchen Sammlung verfolgt Markus Zepf am Beispiel der Universität Freiburg im Breisgau seit der Gründung des musikwissenschaftlichen Seminars durch Wilibald Gurlitt im Jahr 1920.

Für die souveräne Moderation der Podiumsdiskussion sind wir Friedemann Hellwig zu großem Dank verpflichtet, ebenso den Sektionsleiter/innen Gabriele Busch-Salmen, Guido Fackler, Heike Fricke und Gabriele Rossi Rognoni.

Die technisch einwandfreie Betreuung während der Tagung haben wir Charlotte Schönebeck zu verdanken, ebenso die Übersetzung des Programmhefts; für dessen Korrektur und Gestaltung danken wir Meike Wolters. Die Durchsicht unserer englischsprachigen Einladung und Projektbeschreibung verdanken wir Joshua Waterman.

Für inhaltliche Unterstützung sowie die Bereitschaft, die Veranstaltung in der Dauerausstellung Musikinstrumente abhalten zu dürfen, danken wir dem Sammlungsleiter Frank

reference to a number of pertinent examples, the value of gathering data in a manner that is as objective and broad as possible. This data will be made available online as a freely available research tool. The comparative price list for historic music instruments provides enlightening information well beyond the indicators of illegally obtained cultural goods, affording a distinction between cultural historic movements, trends in instrument making, and passionate outbursts of individual collectors.

Several collections of music instruments were established alongside departments of musicology at German universities between the two world wars. Often, they included a so-called Collegium musicum. These were generally run as student orchestras, allowing Early Music and its associated instruments to be discussed in academic education as a joint endeavour of research and performance. Contemporary piano builders who themselves owned historic instruments were among the prominent donors and supporters of such collections. Markus Zepf retraces the establishment and historic details of one such collection in the case of the University of Freiburg (Breisgau), from the foundation of its musicological seminar by Wilibald Gurlitt in 1920.

We are indebted to Friedemann Hellwig for competently chairing our discussion panel, and to the chairs of the individual sections: Gabriele Busch-Salmen, Guido Fackler, Heike Fricke, and Gabriele Rossi Rognoni.

The technical support was faultless and generously provided by Charlotte Schönebeck, as was the translation of the programme booklet; Meike Wolters was responsible for its editing and design. Joshua Waterman was so kind as to proofread our English invitation and project description.

The collection's curator Frank P. Bär is to be thanked for supporting the conference with his ideas and for enabling the event to be held in the rooms of the permanent exhibition of music instruments. Likewise, we wish to thank Klaus Martius and Markus Raquet for guiding participants through the collection as well as for assisting with the transport and presentation of individual objects. Andrea Langer, Ingrid Kalenda, Tobias Jüttner, and Anette Kaufmann offered essential assistance with a range of administrative, organisational tasks as well as the beautifully smooth execution of the conference – as did the museum's invigilators and members of the technical services who warmly and efficiently supported our event.

P. Bär. Unser Dank geht ebenso an Klaus Martius und Markus Raquet für die Mithilfe bei der Führung durch die Sammlung sowie die damit verbundene Bereitstellung und den Transport von Objekten. Für die unabdingbare Hilfe in sämtlichen Bereichen der Organisation und den völlig reibungslosen Ablauf der Tagung danken wir insbesondere Andrea Langer, Ingrid Kalenda, Tobias Jüttner und Anette Kaufmann – sowie allen nicht namentlich erwähnten Personen der Museumsaufsicht und der technischen Dienste, die uns bei der Umsetzung der Veranstaltung stets herzlich und tatkräftig unterstützt haben.

Der Dank der Herausgebenden gilt vor allem dem Germanischen Nationalmuseum und Generaldirektor G. Ulrich Großmann für seine bereitwillige Finanzierung dieser Tagung, ebenso wie der Publikation der Referate. Der vorliegende Band ist als aktiver Beitrag für ein zunehmendes Bewusstsein der fächerübergreifenden Bedeutung von Musik und Musikinstrumenten innerhalb der wissenschaftlichen Gemeinschaft gedacht, doch auch innerhalb der eigenen Disziplin, um Musikwissenschaft in Museen, Forschungseinrichtungen und Hochschulen wieder zu einem ganzheitlicheren Denken und Handeln zu führen. Groß angelegte und groß zu denkende Themenkomplexe wie die Provenienzforschung können auf diese Weise nicht nur mit höherer Qualität bearbeitet werden. Auch die Stärkung der einzelnen Fachbereiche erfolgt vor allem dann, wenn man sich der disziplinen eigenen Grenzen von allen Seiten bewusst wird.

Für das englische Lektorat sämtlicher Beiträge sowie die Übertragung ins Englische von Vorwort und Einführung danken wir Henry Hope, Bern. Christine Kupper und dem Verlag des GNM danken wir für die abschließende Redaktion, ebenso der Satz-Offizin Hümmer für die Umsetzung ins Layout.

Schließlich gilt es unsere große Freude zum Ausdruck zu bringen, dass alle Teilnehmenden bereitwillig einen offenen Austausch angenommen – und uns zeitnah die schriftliche Ausarbeitung ihrer Vorträge übersandt haben. Allen Autorinnen und Autoren danken wir dafür besonders herzlich.

First and foremost, the editors are grateful to the Germanisches Nationalmuseum and its director general G. Ulrich Großmann for his unhesitant financial support of the conference and its publication. The present volume is intended as an active contribution towards a growing awareness of the interdisciplinary importance of music and music instruments within academia – and within the discipline of musicology itself – in order to integrate musicology into a holistic mode of thought and action in museums, research institutes, and universities. Doing so allows large-scale, complex areas such as provenance research to be addressed with a higher degree of quality. Moreover, individual disciplines are strengthened in particularly robust manner when disciplinary boundaries are highlighted from every side.

We are grateful to Henry Hope for copy-editing the book's contributions and for translating the preface as well as this introduction into English. Christine Kupper and the GNM's publishing department are to be thanked for their final redaction of the volume, as is Satz-Offizin Hümmer for the layout.

Finally, it has been a great joy to us that all participants so willingly took on the challenge of an open dialogue – and that they made their written contributions available to us so swiftly. We are particularly grateful to all authors for their contributions.

Dominik von Roth und Linda Escherich

Section / Sektion I

PRIVATE COLLECTION AND MUSEUM –
MUSICAL INSTRUMENTS AS OBJECT
OF CULTURAL MEMORY

PRIVATSAMMLUNG UND MUSEUM –
MUSIKINSTRUMENTE ALS GEGENSTAND
DES KULTURELLEN GEDÄCHTNISSES

Private Passion – Public Challenge. An Introduction

Frank P. Bär

Abstract

By no means a new subject, collecting has become a hot topic in the wake of the academic fascination with »material culture studies« since the 1990s. A vast range of case studies continues to be published even today: the interest in Renaissance and Baroque »Wunderkammern« (cabinets of curiosities) which initially held a prominent position within scholarship has been extended chronologically, backwards to antiquity and forward to the present. The passionate private collector, their incentives and their personality have been a topic of research for sociologists, psychologists, and philosophers. The transition of a private collection into a public museum is a challenge for all participants. Different incentives and concepts, legal frameworks, and notions of freedom interact with each other, and provenance poses are, possibly, the most complex future challenge.

Persönliche Leidenschaft – Öffentliche Herausforderung: Eine Einführung

Obwohl kein neues Thema, wurde das Sammeln im Zuge der universitären Begeisterung für die »material culture studies« mit Beginn in den 1990er Jahren zu einem vieldiskutierten Thema. Die Flut von Fallstudien ist bis heute nicht versiegt, wobei die zunächst bevorzugte Forschung zu den Kunstkammern der Renaissance und der Barockzeit rückwärts bis in die Antike und vorwärts bis in die Gegenwart ausgedehnt wurde. Der leidenschaftliche Privatsammler, seine Motive und seine Persönlichkeit wurden zum Forschungsgegenstand für Soziologen, Psychologen und Philosophen. Der Übergang einer Privatsammlung in die öffentliche Hand ist eine Herausforderung für alle Beteiligten. Unterschiedliche Motivationen und Begriffe, Rechtsräume und Freiheitsbedürfnisse treffen aufeinander, wobei die wohl größte zukünftige Herausforderung die Frage der Provenienz ist.

The turn of the millennium seems to have brought with it a shift in academic research, the so-called »material turn«.¹ Established as a parallel to the »linguistic turn«, a paradigm change in philosophy that can be discerned one century earlier, this term tries to capture the framework of material culture studies that started in the 1980s. It has to be said that material culture studies do not always focus on material remains themselves, but are concerned with thinking about the ways in which material objects have shaped culture.² This may, in part, explain the large interest that met an international congress of art historians in Nuremberg as late as 2012, titled »The Challenge of the Object«.³ In any case, re-

search on the objects of the past has been a core business of museums since from the very beginning. For similar academic research to take place in universities, a proper collection has to be available, but only few universities have made real use of the objects in their collections yet, as has been a good tradition in the case of musical instruments at the Universities of Edinburgh, Leipzig, Tübingen or Vermillion, South Dakota. In Germany, the situation is about to change on a large scale, as the German state ministry for research and education has launched a program to develop academic collections through expert knowledge from research museums such as the Germanisches Nationalmuseum.⁴

1 Cf. Martin Schubert: Einleitung. In: Materialität in der Editionswissenschaft. Ed. by Martin Schubert. Berlin, New York 2010, p. 1. Schubert refers to publications edited in 2003 and 2004.

2 See the overview of theoretical approaches in Schubert 2010 (note 1), pp. 1-14.

3 G. Ulrich Großmann, Petra Krutisch (Eds.): The Challenge of the Object.

33rd congress of the International Committee of the History of Art. Nuremberg, 15-20 July 2012 (Wissenschaftliche Beibände zum Anzeiger des Germanischen Nationalmuseums 32). Congress proceedings, 4 vols. Nuremberg 2013.

4 E.g. the project »Objekte im Netz« (objects in the web), University of Erlangen-Nürnberg, Germanisches Nationalmuseum. March 2017 to

Collecting is a phenomenon that engages with materiality in a particularly striking way, and it is a preferred subject in material culture studies. By no means a new subject, collecting became a hot topic in the 1990s. A vast range of case studies continues to be published even today: the interest in Renaissance and Baroque cabinets of curiosities which initially held a prominent position within scholarship has been extended chronologically, backwards to antiquity and forward to the present.⁵ Thoughts and texts about collections and collectors have been gathered together in the extensive archival and field work of Susan Pearce and Paul Martin's four volume series »The Collector's Voice« which is an outstanding source of interesting and often revealing statements by collectors through the ages.⁶

As collectors, especially private ones, are of utmost importance for the preservation of cultural heritage, it is not surprising that they have been and still are an object of research themselves. In 1989 Uwe-Volker Segeth proposed that research on collecting had to consider the phenomenon of collecting itself as well as the personality of the collector and their incentives. Segeth quotes an impressive amount of historical evidence as well as his own case studies. For Germany, he estimates the number of private collectors to be around ten million in 1989.⁷

Werner Muensterberger's »Collecting. An Unruly Passion«, published in 1994 and in a German translation in 1995, has been the perhaps single-most influential book about collectors.⁸ Muensterberger was a renowned psychoanalyst, but had also earned doctorates in ethnology and history of art. A collector of art himself, he interviewed many collectors about their passion, tracked their life down to early childhood and undertook research on historical collectors such as emperor Ferdinand II, the ardent book collector Sir Thomas

Phillipps, and the French writer Honoré de Balzac. Muensterberger claims that one has to distinguish between what a collector collects – this is mainly determined by social circumstances – and why a collector collects: a factor which is determined by their personal history, as the author points out within a psychoanalytical framework of developments in early childhood.

Taking up Donald Winnicott's theory of the transitional object, Muensterberger explains that there is a moment in life when the small child discovers that it has to face the world on its own, for example when the mother or another person who habitually provides warmth and shelter leaves the room. The child, helplessly confronted with the world's dangers, is afraid, but finds relief in an object such as a cushion or a teddy bear. This is a normal process every human being has to go through, and it normally remains a transitional one, for in the end the child has to realize that the dead object cannot replace social relationships and trust in others.⁹

Based on his case studies Muensterberger found that most collectors were abandoned or had, at least, felt so in their childhood and kept trusting more in objects than in human beings who had failed to meet their need for love. He later makes the qualification that a focus on quantity in a collection is more apt to construct a shelter against external threats, whereas a focus on quality serves narcissist tendencies.¹⁰ However, Muensterberger stresses the fact that collecting is a very strong passion that can come close to addiction, but not a mental illness.¹¹

The French philosopher Jean Baudrillard's reflections about the system in which a collector is acting and living emphasize the principle of shelter as well as that of narcissism: »... whatever the orientation of a collection, it will always embody an irreducible element of independence from the world. It is because [the collector] feels himself alienated or lost within a social discourse whose rules he cannot fathom that the collector is driven to construct an alternative discourse that is for him entirely amenable, in so far as he is the one who dictates its signifiers – the ultimate signified being, in the final analysis, none other than himself.«¹² In writing about the anthropology and sociology of collecting, the sociologist Justin Stagl too

February 2020. Funded by the Bundesministerium für Bildung und Forschung. See: <http://www.gnm.de/forschung/forschungsprojekte/objekte-im-netz/> [5.7.2017].

5 E.g. Anja-Silvia Goering, Anthony T. Grafton, Paul Michel (Eds.): Collector's knowledge. What is kept, what is discarded. Aufbewahren oder wegwerfen. Wie Sammler entscheiden. Leiden 2013.

6 Susan Pearce, Paul Martin (Eds.): The collector's voice: critical readings in the practice of collecting. 4 vols. Aldershot 2000, 2002.

7 Uwe-Volker Segeth: Sammler und Sammlungen. Studien über ein kulturelles Handlungsmuster und seine pädagogische Dimension. Univ. Diss. Braunschweig 1989, p. 21.

8 Werner Muensterberger: Sammeln, eine unbändige Leidenschaft. Transl. by H. Jochen Bußmann. Berlin 1995.

9 Muensterberger 1995 (note 8), pp. 57-58.

10 Muensterberger 1995 (note 8), p. 64.

11 Muensterberger 1995 (note 8), pp. 39, 206.

12 Jean Baudrillard: The system of collecting. In: The cultures of collecting. Ed. by John Elsner, Roger Cardinal. London 1994, pp. 7-24, esp. p. 24.

mentions fear, but also narcissism, passion, and a need for order as the main incentives for collectors.¹³

Although full of respect for Muensterberger's work, the philosopher Werner Sommer rejects psychological assumptions about collectors as reductionist approaches to collecting.¹⁴ Sommer's book is perhaps the most comprehensive and detailed work on collecting as a cultural phenomenon. He introduces a sharp distinction between »economic collecting« – where objects that serve a practical purpose are brought together temporarily and eventually disappear after some time by being consumed or being integrated into a larger, different structure – and »aesthetic collecting« – where objects are chosen because they are distinct from other similar objects and brought together with others that fall under an identical concept. Such objects are kept in the collection as long as possible, and their sole purpose is visual perception.¹⁵ Under this premise the purest form of aesthetic collection is a collection of fine art, as the collected objects were created as objects of visual perception in the first place.¹⁶

Although Sommer refuses psychological projections onto the personality of the collector, he points out that things are collected to be shown and that the collector takes a risk that the things they exhibit are not considered equally valuable by the spectators. On the other hand, if spectators admire the things they have collected, this admiration is projected onto the collector, and this in turn reinforces their identification with the collection.¹⁷

Museum curators could be considered the public counterpart of the private collector, but have received much less attention. As (replaceable) members of institutions they seem less interesting as persons, as we might understand the journalist John Windsor when he writes about private collectors: »... think how few owners of big art collections have fitted the mould of the self-effacing curator, detached from the objects of his perception. There is generally some attempt [by art collectors] to parade ownership in a fetishistic way.«¹⁸

Most institutional collections originated from one or more private collections, as is shown by some arbitrary examples of musical instrument collections in different countries:

One of the results of the French Revolution was the creation of a conservatory of music in Paris in 1793, and this was to contain a musical instrument museum. The institution already held more than 300 instruments that had been confiscated or left behind by people fleeing from the revolutionary circumstances. However, the museum was not created until 1861 when the private collection of Louis Clapisson (1808-1866), with 230 instruments, was acquired. With other collections and objects added, this became the Musée de la musique in 1994.¹⁹

The Metropolitan Museum of Art was founded in New York in 1870. In the beginning it housed some rattles and similar items that were not yet perceived as musical instruments. In 1885, 44 instruments were given by the private collector Joseph W. Drexel and exhibited. This encouraged Mary Elizabeth Adams Brown (1842-1918) to start collecting musical instruments for the museum on a large scale. In 1889, she gave a first group of c. 270 instruments. Today, the John Crosby Brown collection with more than 4,000 objects represents more than half of the Metropolitan Museum's musical instrument holdings.²⁰

The musical instrument museum in Brussels was founded as an annex to the Royal Conservatory of Music in 1877, uniting the two private collections of François-Joseph Fétis (1784-1871) and Rajah Sourindro Mohun Tagore (1840-1914), totalling 270 instruments. These holdings were enlarged significantly by the collector, maker, and first honorary curator Victor-Charles Mahillon (1841-1924) to more than 3,000 objects until his death.²¹

A more recent example is the Museo degli Strumenti Musicali in Milan. In 1953, there was an exhibition of 200 instruments from the private collection of Natale Gallini (1891-1983) in what was then the Villa Reale. In 1957, the

13 Justin Stagl: Homo collector: Zur Anthropologie und Soziologie des Sammelns. In: Sammler – Bibliophile – Exzentriker. Ed. by Aleida Assmann, Monika Gomille, Gabriele Rippl. Tübingen 1998, pp. 37-54.

14 Manfred Sommer: Sammeln: Ein philosophischer Versuch. Frankfurt (Main) 1999, pp. 136-137.

15 Sommer 1999 (note 14), p. 8.

16 Sommer 1999 (note 14), p. 9. – This approach might shed some light on the question whether musical instruments in a museum collection should be played (consumed) or not.

17 Sommer 1999 (note 14), pp. 63-65.

18 John Windsor: Identity parades. In: The cultures of collecting. Ed. by John Elsner, Roger Cardinal. London 1994, pp. 49-67, esp. p. 62.

19 Cf. Florence Gétreau: Aux origines du Musée de la musique. Les collections instrumentales du Conservatoire de Paris 1793-1993. Langres 1996, pp. 27, 28, 43-48, 91-93.

20 Cf. Rebecca M. Lindsay: A harmonious ensemble. Musical instruments at the Metropolitan Museum, 1884-2014, URL: <https://metmuseum.atavist.com/musicalinstrumentshistory> [11.4.2017].

21 <http://www.mim.be/history> [11.4.2017].

city council of Milan acquired Gallini's 270 instruments, 30 bows, and other items and created the museum, later augmented by further instruments from Gallini. The collection is now held at the Castello Sforzesco.²²

From these few examples, we can see that private collections often sparked much larger collections and museums, in which the first private collection does not always remain the largest part. We have seen this for example with the Metropolitan Museum of Art, and this is also the case for the Germanisches Nationalmuseum, even though musical instruments have played a very different role in the history of this institution.

The Germanisches Nationalmuseum was founded by the nobleman Freiherr Hans von und zu Aufseß (1801-1872) in 1852 in order to create a general repertory relating to the cultural history of the German speaking lands, and through this, a place of identification for a heavily fragmented German nation that was to become a German state only in 1871. Musical sources and musical instruments were part of a system or thesaurus which he published in 1853.²³ Supported by this system and the efforts of museum representatives who were active throughout the German speaking area in order to acquire objects, the collection of musical instruments contained about 390 items in its inventory of 1962, with almost no references in the inventory book to acquisitions of private collections. 1962 marks the starting point of an official musical instrument department which was headed by the musicologist John Henry van der Meer and the specialized conservator, Friedemann Hellwig.

This construction resulted from a clause in the contract outlining the acquisition of the Rück-collection. In the following decades, several other private collections were acquired:

	Year of acquisition	Quantity	Share
Dr. Ulrich Rück (MIR), all kinds	1962	1756	52%
Schreinzer, violin parts	1967	1	0%
J.C. Neupert (MINE), mainly keyboards	1969	340	10%
Will Jansen (MIJ), bassons	1971	36	1%
Anna Schmidt (Eberwein), brasswinds	1972	23	1%
Karl and Helga Hachenberg, brasswinds	2000	196	6%
Wolfgang Fischer, oboes	2002	70	2%
Karl Ventzke, flutes	1972-2004	24	1%
Total from private collections		2446	73%
Total inv. nos. of GNM's musical instrument collection		3346	100%

The Schreinzer collection of violin parts is estimated to several hundred items under one inventory number. This fact notwithstanding, we can say that roughly three quarters of the current collection were brought together by private collectors before being integrated into the Germanisches Nationalmuseum.

The same seems to hold for many, if not most other collections, and research on this subject might be pushed further in the future in order to ascertain to which degree today's museum collections are in fact the indirect work of private collectors. Seen that private collections were frequently the origin of a museum collection, or contributed large parts of it, collectors can be said to have left their marks and even have been the real shaping force which was no more than streamlined by a museum's decision to buy or not to buy.

It is true that the role of the museum curator is not, in the words of Windsor, »to parade ownership« for the private collector, but to fulfill duties within the classical museum triad of collecting–preserving–presenting. These duties have been defined by the International Council of Museums (ICOM) in their Code of Ethics:

»Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by international legislation. Inherent in this public trust is the notion of stewardship that includes

22 Andrea Gatti (Ed.): *Musei e Gallerie di Milano. Museo degli Strumenti Musicali*. Milan 1998.

23 Hans Freiherr von und zu Aufseß: *System der deutschen Geschichts- und Alterthumskunde, entworfen zum Zwecke der Anordnung der Sammlungen des Germanischen Museums*. Nürnberg 1853. Faksimile in: *Das Germanische Nationalmuseum Nürnberg 1852-1977*. Ed. by Bernward Denke, Rainer Kahsnitz. Munich, Berlin 1978, pp. 975-992.

rightful ownership, permanence, documentation, accessibility and responsible disposal.«²⁴

Although ICOM as an international, non-governmental organization has no legislative power over any museum, these rules were agreed upon by a large number of museums in the world and thus reflect legislative reality for most countries. This is even true if we consider deficiencies in the general application of these rules as Hans Lochmann and others have pointed out.²⁵

A key point is the moment when a collection passes from the possession of a private collector into the hands of the public sector, where it is not important whether the new owner is a legal public body or a private foundation under public law. Although what has been said above is by no means a comprehensive summary on the issue of collecting, we can now try to set up a matrix that highlights the differences between private and public collecting and brings to the fore the challenges which are not exclusively public ones.

	private collector	public collector (museums)
1 Main incentive for collecting	passion	duty
2 Duty for safeguarding natural, cultural and scientific heritage	no	yes
3 Time frame	personal life span	no limit («eternity»)
4 Legal status	civilian property rights	special legal protection
5 Financial and spatial resources	personal	public (taxpayers, sponsors)
6 Permanence	personal decision	duty
7 Scientific documentation	personal decision	duty
8 Accessibility	limited	virtually unlimited
9 Responsible disposal	personal decision	duty
10 Scholarly interest	variable	high
11 Searching, finding and negotiating skills	high	variable
12 Specialist, highly focused knowledge about collection items	high	variable
13 Conceptual incentive	high	should be high
14 Number	c. 10 million (Germany 1989) ²⁶	c. 3,716 (Germany 2015) ²⁷
15 Documentation of rightful ownership	limited to last owner	extended to all previous owners

Some remarks to the table above:

1. As noted above, the private collector is driven first and foremost by a personal passion for the object, whereas the public curator fulfils a duty. The engaged curator may foster a passion for their work with the objects and may be as happy with this as the collectors are with their passion for the object itself.

25 Cf. Hans Lochmann: Tendenzen der Neubestimmung des Sammelns in Museen. In: Die Kunst des Sammelns. Phänomene des Ordners, Archivierens und Präsentierens (Schriftenreihe der Kunstvilla im KunstKultur-Quartier 2). Ed. by Matthias Strobel, Andrea Dippel. Nuremberg 2011, pp. 97-103. – For a case study, see also Wolfgang Muchitsch: Sammlungsrichtlinien am Landesmuseum Joanneum? Ein aktuelles Beispiel aus der Museumspraxis. In: Sammeln. Ed. by Wolfgang Muchitsch, Karl Stöcker. Vienna 2006, pp. 29-38.

26 Cf. Segeth 1989 (note 7), p. 21.

27 European Group on Museum Statistics (EGMUS), URL: http://www.egmus.eu/nc/en/statistics/complete_data/ [26.4.2017]. – Another 2,994 museums are classified as privately owned, 261 of them in public-private-partnerships.

24 ICOM Code of Ethics for Museums (2017), URL: <http://icom.museum/the-vision/code-of-ethics/> [30.8.2017].

2. The private collectors are, in fact, safeguarding heritage objects, but this is not their duty. They are free to destroy their collection objects at any moment if they should decide so.

3. It is wise for the public curators to be somewhat detached from the collection, as they typically step into the stewardship of a group of objects that they have not collected themselves, and they have to leave them behind when they change their job or retire from the museum. A private collector can pass away surrounded by his collection items.

4. and 5. The private collectors have no special legal protection other than common property rights and are limited by their own financial and spatial resources, whereas the public collection benefits from special legal protection and external resources from public bodies or sponsors, however limited these may be at any given time.

6. to 9. Conversely, the private collectors benefit from much more freedom, as they care for their own property. Contrary to the public curator, they have no duty to keep their collection forever, to make it accessible to the public, to document the objects in any way, or to dispose of them in an authority-monitored way, e.g. when exchanging objects with other collectors or selling them. In principle, taxpayers have the right to access objects which have been collected with public funds. Limitations apply only for reasons of security or practicability.

10. Even if a public curator did no other curatorial work than to exhibit objects and propose guided tours, they would have to do research in order to do this well. In practice, more research work than this is expected, for instance a »catalogue raisonné« of the collection. The private collector can do extensive research, as e.g. Peter Thalheimer (b. 1946) or the late Karl Ventzke (1933-2005) have done on flutes²⁸, saxophones²⁹ or recorders³⁰, but they are not obliged to do so.

11. to 14. Searching, finding and negotiating skills, a very deep and focused knowledge, and a strong and clear idea

of what to collect and what to refuse should be in the personality of both, the private and the public. However, public curators do not have the same freedom as private collectors. In practice, they have to be generalists rather than narrowly focused specialists, and collection concepts are not always documented when they take the responsibility for a collection. This is a crucial area in which the public might learn and benefit from the private.

14. If the figures for Germany are more or less accurate, then there are about 2,700 private collections for each public museum. Not all collections fit into a museum, but given their overwhelming number, there is a big challenge to choose among them the few collections which museums can still accommodate. This is a challenge to the private collector, too, for collections are rarely kept up by collectors' children, especially if this does not concern collections of fine art, but less prestigious and less expensive types of objects such as musical instruments.

15. A challenge common to both is the documentation of rightful ownership. It can be assumed that no museum and no serious private collector will ever intentionally buy stolen goods. But knowing if the object one buys has been obtained from a rightful owner is not always evident, especially since the declaration of the Washington Conference Principles on Nazi-Confiscated Art (3 December 1998). This urges museums to track down all their assets to check if anything has been acquired unlawfully.³¹

Even though there is currently no legal duty to restitute these kind of objects, there is enormous moral pressure on museums all around the world, also in the case of objects acquired through illicit traffic from Asia or Africa.³² Lawyers' offices that track down looted art do not hesitate to blame museums in public, and the Washington Declaration wisely recommends »to achieve a just and fair solution«.

Provenance turns out to be by far the most complex challenge for the future, more difficult than any problem regarding space, money, or the conditions that private collectors might impose, e.g. that their collection must be exhibited, or that instruments are at disposal for playing. Private collectors

28 Karl Ventzke: Die Boehmflöte. Werdegang eines Musikinstruments. Frankfurt (Main) 1966.

29 Karl Ventzke, Claus Raumberger: Die Saxophone. Beiträge zur Baucharakteristik und Geschichte einer Musikinstrumentenfamilie. Frankfurt (Main) 1979.

30 Peter Thalheimer: Die Blockflöte in Deutschland 1920-1945. Instrumentenbau und Aspekte zur Spielpraxis. Tutzing 2010.

31 <http://www.lootedartcommission.com/Washington-principles> [26.4.2017].

32 Cf. France Desmarais (Ed.): Countering illicit traffic in cultural goods. The global challenge of protecting the world's heritage. ICOM. Paris 2015.

wishing to sell to museums must be prepared to reveal the provenance of every object they propose; and public curators must be willing to refuse the acquisition of objects of high historical value and interest because of an unclear provenance.

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Music as Intangible Cultural Heritage

The Southeast Asia Music Museum (SEAM), Bangkok, Thailand

Tiago de Oliveira Pinto

Abstract

What is the social importance of a public museum, and how do we define a collection of musical instruments? The objectives of the Southeast Asia Musical Instruments Museum (SEAM) at Mahidol University in Bangkok are to collect musical instruments and to relate them to society and the audible culture of Thai music. SEAM will open its doors to the public at the end of 2019.

Practitioners of intangible cultural expressions are the main agents to keep their cultural manifestations alive. This is to say that music comes into being through performance, which occurs mainly on musical instruments. Human actions related to music and to the performing arts consequently have a privileged place in the concept of SEAM. As a museum with a very specific collection, SEAM is a place to experience the country's music history and that of the whole of the Southeast Asian region, with its facts and tales from the past that contribute to knowledge in the present. It will serve as a strong local basis for global exchanges in musical culture.

SEAM will be a »living museum« where social and historical settings are recalled in installations, performances, workshops, live presentations, educational programs, etc. in order to simulate past time periods and the cultural diversity of our time, providing visitors with an experiential and sensorial interpretation of Southeast Asian culture and history. Its main objects of presentation, the musical instruments – pieces of intangible heritage, so to speak – are to be exhibited in connection with performances and music. They will be displayed not only in a conventional way, but will be designed to capture the (auditive) attention of the museum's visitors, augmenting the sensorial experience significantly with musical artifacts. As a museum that belongs to a university, teaching and academic research in connection to musical instruments will be paramount at SEAM.

Musik als immaterielles Kulturerbe. Das Southeast Asia Music Museum (SEAM), Bangkok, Thailand

Was ist die soziale Bedeutung eines öffentlichen Museums und wie definieren wir eine Musikinstrumentensammlung? Die Ziele des Southeast Asia Musical Instruments Museum (SEAM) an der Mahidol University in Bangkok sind es, Musikinstrumente zu sammeln und sie zur Gesellschaft und der hörbaren Kultur der thailändischen Musik ins Verhältnis zu setzen. Das SEAM wird Ende 2019 eröffnet.

Praktizierende von immateriellem Kulturgut sind die Hauptakteure, um diese kulturellen Erscheinungsformen am Leben zu erhalten. Musik kommt sozusagen ins Sein durch Ausführung, was hauptsächlich durch Musikinstrumente geschieht. Menschliche Handlungen, die mit Musik und ausführenden Künsten in Verbindung stehen, haben daher ein privilegiertes Forum im Konzept des SEAM. Als Museum mit einer sehr speziellen Sammlung bietet es einen Ort, um die Musikgeschichte des Landes und der ganzen südöstlichen Region Asiens zu erfahren, samt ihrer Gegebenheiten und Geschichten aus der Vergangenheit, die zum Wissen in der heutigen Zeit beitragen. Es wird als starke lokale Basis für globalen Austausch in der Musikkultur dienen.

Das SEAM wird ein »living museum« sein, in dem soziale und historische Schauplätze durch Installationen, Performances, Workshops, Live-Präsentationen, Bildungsprogrammen usw. abgerufen werden, um vergangene Zeiten und die heutige kulturelle Vielfalt zu simulieren und dem Besucher erfahrbare, sinnliche Interpretationen der südostasiatischen Kultur und Geschichte anzubieten. Die hauptsächlich präsentierten Objekte, die Musikinstrumente – Teile des immateriellen Erbes – werden in Verbindung mit Aufführungen und Musik gezeigt. Sie werden nicht konventionell ausgestellt, sondern sollen die haptische und akustische Aufmerksamkeit des Besuchers erregen, um die Sinneserfahrungen mit musikalischen Artefakten erheblich zu steigern. Als Museum, das zu einer Universität gehört, werden Lehre und Forschung im Zusammenhang mit Musikinstrumenten am SEAM Vorrang haben.



1 Exterior view of the SEAM, Bangkok.
Photo: Tiago de Oliveira Pinto

Prologue: A New Museum

The Southeast Asia Music Museum (SEAM) is a new center for the collection, preservation, promotion, and research of the musical traditions of the various peoples of South East Asia. Visitors of SEAM are to become acquainted with the history and the way of life of the many peoples of the region through one of the most significant aspects of their cultural heritage – music. There will be 4,500 square meters of space for exhibitions, and another 3,000 square meters for workshops, lectures, music performances, screenings etc. (fig. 1 to 3).

SEAM is a place to gather forgotten instruments. Previously, the musical instruments that will become part of this collection have been kept in »invisible« places, in temples, private houses etc. SEAM is the new and »visible space« for these instruments, affording them to start a new existence. These instruments can finally become protagonists of a culture of remembrance. The best way to connect the silent musical artifacts of the past with the contemporary society of Southeast Asia is to promote musical and artistic encounters at SEAM. Here, musical diversity can gain new and broad visibility.

UNESCO Convention on the Intangible Cultural Heritage

What is the public importance of intangible cultural heritage (ICH), and why has it achieved so much global interest, especially in relation to museums in recent years? Almost three decades after the UNESCO defined and established an international recognition of cultural and natural heritage sites and devised ways of protecting them, a completely new approach to cultural heritage emerged with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (hereafter 2003 Convention).¹ This global agreement for the maintenance, protection and dissemination of cultural manifestations and achievements that are not – like the previous items of world heritage – tangible objects or immobile monuments, was a remarkable milestone in international cultural politics. This new understanding of cultural heritage owes much to representatives from Asian, African, and

¹ UNESCO: Text of the Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003), URL: <https://ich.unesco.org/en/convention> [3. 11. 2017].



2 Exterior view of the SEAM, Bangkok. Photo: Tiago de Oliveira Pinto

Latin-American countries. In fact, just a few years after the promulgation of the 2003 Convention, the world cultural heritage map had already lost much of its European predominance. Asian countries such as China, Japan, South Korea, and India very soon produced a list of manifestations of their own centuries-old (and, in some cases, even millennia-old) national cultural heritage.

The process of heritage enforcement («heritagization»), that is the commodification of cultural manifestations was thoroughly discussed in the context of the implementation of the 2003 Convention on many different levels. Local industries, especially those of tourism² and of commercial show productions, use the presence of traditional performan-

ces and national spectacles to make money out of ICH. Museums of art and culture are especially aware of the importance of ICH, because it gives their concept of a »living museum« a factual tinge. Museums have assumed such an important role because – unlike the material heritage, that is the immobile cultural and natural sites of world heritage – ICH can be displayed and engaged within a museum. Museums house this type of cultural manifestation since

2 See the discussion about tourism in communities in John Turnbridge: Sustainable communities. The roles of heritage and tourism. In: Heritage 2010. Heritage and Sustainable Development. Ed. by Rogério Amoêda, Sérgio Lira and Cristina Pinheiro. Barcelos 2010, pp. 325-331.



3 Exterior view of the SEAM, Bangkok. Photo: Tiago de Oliveira Pinto

ICH is often attached to material goods or objects that embrace much of their significance, which becomes apparent in public performance. In the museum, objects of ICH offer additional forms of presentation and interaction. Musical instruments are an excellent example of material artifacts that gain fulfilment mainly through human action.

The register of intangible cultural heritage has placed communities in the crucial position of deciding what is and is not their own cultural heritage. Investigating music in the context of, and in collaborative interaction with communities necessitates a renewal of methodological approaches in musical research.

Intangible Cultural Heritage and Music

Music belongs to a cultural domain that can, first and foremost, be understood as intangible. Music is experienced intellectually, it exists in time, and it remains in memory. It can only be heard; it cannot be seen, smelled or tasted. It produces a physical reaction but cannot be grasped. It touches the emotions but cannot be touched by any physical act, although it is physical action alone that brings it into being in its most essential form, as sound. Soundscapes produced by humans shape the most significant evidence for musical and cultural life in the most contemporary sense. Music and musical soundscapes will always be the result of collective human action, based on shared intentions of varying nature.

Music is a universal phenomenon. No single civilization or human society is known to have existed without music. But its formal structure, genres, uses, and functions are specific to individual peoples, cultural contexts, regions, and periods of history. Therefore a single and universally valid definition of music is almost impossible to achieve.

As the result of a more recent discussion of ICH and its institutional promulgation and concretization by the 2003 Convention, music acquired a new conceptual framework which finally enabled a sustainable approach that no longer belonged exclusively to either historical musicology or ethnomusicology.

In contrast to a permanent cultural object or a building that can be restored, the maintenance of ICH depends primarily on its practitioners. Only these practitioners are in a position to sustain their heritage and to keep it alive. External action programs such as governmental safeguarding measures must be cognizant of the cultural phenomenon itself. Such programs are different from case to case. They may give support to cultural processes but are not a substitute for them. SEAM is such an effort to give musical culture an explicit dynamic.

Transcultural Processes in Music

Transcultural processes enable exchanges as well as new cultural and artistic outputs. Affinities between different manifestations are able to act as an interface for diverse kinds of mutual communication and for collective and individual creative productions. Musical transculturation occurs within

collective practices in musical culture and / or musical performance. Any social group or populace, whether ethnically and / or historically heterogeneous or not, gives rise to musical transculturation by critical selection, mutual adaptation, and a common continuing development of functional, structural, and thematic components of these musical traditions and practices. The use and transformation of musical instruments are vivid examples of these processes. Although transculturation processes and intangible cultural practices are not interchangeable, they relate to one another in a very specific way. It even seems that the intangible nature of music opens especially broad possibilities for transcultural developments. While products of transculturation are visible and can be perceived by outsiders, they are formed by, and even kept alive through actions based on implicit meanings and tacit knowledge that is transmitted orally. In sum, the commonly understood ideal for a Museum for Southeast Asian Music is to bring partners together – musicians, scholars, experts, students, and the wider audience – by encouraging exchanges on a local, international, and global basis.

ICH is understood as living practice and also as a tradition / form of creativity, which is, at the same time, part of a human spiritual activity (speech, performance, handwork, theater, dance, ritual, marriage customs, festivals, etc.). Seen in this light, music most undeniably falls within the remit of ICH, independently of the way in which music is understood or of any local or historical definition of it. The most general of statements about ICH hold true also for music:

1. it exists universally, although
2. it should always be understood in its own right.

If we turn to the UNESCO Representative List of ICH, we find that approximately 70 per cent of the list relates to music, either directly to music itself or to matters connected with music in the wider sense. The categories of ICH listed by the 2003 Convention are the following:

1. oral traditions,
2. performing arts,
3. customs and usages of human society (including rituals, festivals, etc.),
4. knowledge and practice focusing on nature and the universe, and
5. specialist knowledge in the field of traditional handwork techniques.³

It is surprising that none of these five categories includes music explicitly. That it is absent as a concrete topic in the definition of ICH and, at the same time, plays such an important role within all kinds of ICH, points to the ambiguous nature of music. Music is, so to speak, »undetectably material« and – simultaneously and in apparently contradictory terms – »substantially intangible«: its fluid and evanescent appearance becomes concrete in performance.

Music can be perceived only in real time and is directly dependent on the real action of its practitioners, except in some cases of electro-acoustic and popular music. While benefitting from specific social and cultural relations, music becomes a powerful vehicle for symbolic and conceptual contents. It is for all of these reasons that it seems unnecessary to create a special category for music in addition to the five categories of ICH already designated in the Convention⁴. Furthermore, such a special category could not easily be covered by a workable definition, because of the complex, multifaceted, and even self-contradictory character of music. In fact, music is inherent in all of the five categories of ICH listed above, even if not named as such.

The following selection outlines some musical elements included in the UNESCO Representative List:

- Instruments: *guqin* (China) and *tar* (Azerbaijan)
- Forms / genres: *shashmaqom* (Uzbekistan and Tajikistan)
- National genres: *fado* (Portugal) and *tango* (Argentina and Uruguay)
- Rituals / initiation rites: *makisi* (Malawi and Zambia)
- Dance / music: *samba de roda* (Bahia, Brazil)
- Ensembles: *timbila* (Mozambique) and *gamelan* (Indonesia)
- Theater / drama: *wayang kulit* (Indonesia)
- Carnival: Oruro (Peru), Gant (Belgium)
- Processions / parades: *sirio* (Belém, Brazil)
- Throat and over-tone singing: Mongolia
- Sung texts: *asik* (Turkey)
- Education / schooling: *mugham* school (Baku, Azerbaijan)
- Vocal polyphony: Georgia and Sardinia
- Trance music: whirling dervishes (Turkey)
- Courtship: *verbunkos* (Hungary).

4 Christoph Wulf complements the five categories of ICH (outlined above) with further criteria, such as the process of »mimesis« etc. in his article *Immaterielles kulturelles Erbe. Aktuelle Entwicklungen und grundlegende Strukturelemente*. In: *Die Tonkunst* 4, Oct. 2016, pp. 371-377.

3 UNESCO 2017 (note 2).

To date, the UNESCO Representative List lacks examples from western art music. Pop music is absent as well, though it can be motivated by or even originate from musical genres that have previously been inscribed or inventoried as ICH because of their national significance. Tango and samba are two such genres that highlight a national musical idiom, by stimulating different regional popular styles. Popular styles frequently reveal a regional diversity, which can be assimilated by local communities in order to gain increased cultural relevance in the future.

Musical instruments as such have been included in the Representative List of the ICH several times and have also been inventoried in national lists. Musical instruments are central elements of musical traditions such as *asik* (Turkey) or *verbunkos* (Hungary), which are strongly based on *baglama/saz* playing and on violin ensembles respectively. Musical instruments are so closely attached to musical genres that they are sometimes coterminous with the genre: in addition to a specific drum, the term *ngoma* also designates the music and dance related to this specific membranophone in Tanzania and other Bantu-speaking countries.

In Germany, the recent inventory of church organs, their construction, and music has finally called attention to so-called Western classical music, which formerly had not been included in the concept of music as ICH. Organs are multifaceted cultural objects that embrace knowledge about wood and metalwork, require sophisticated skills in regard to tuning systems, and have always been intimately intertwined with performance, musical style, improvisation, and tacit knowledge of different kinds. It is significant that organ building has been the work of specific groups of instrument makers, even of families. A good deal of the knowledge that has to do with organ building technologies is passed from generation to generation.

Shared History and Shared Heritage: The Basis for Safeguarding ICH

When associated with tangible and intangible culture, history and heritage can be seen as two closely connected but essentially different concepts. From a critical viewpoint, history is shared and can be studied by anyone, while heritage is individual, community based, and specific.

Different societies have different concepts of heritage. The Western separation of culture into two distinct categories, material culture and intangible heritage, does not concur with indigenous or locally based conceptions in which material and intellectual skills are inseparable. For instance, designs on handcrafted objects are often mental templates that manifest intangible heritage.

Heritage is the foundation of identities. It provides individuals with an opportunity to learn about their own history, about cultural and environmental developments of the past, opening the way for them to understand their place and their role in today's world.⁵ Therefore heritage is not only limited to that which has been passed on from generation to generation, but it is constantly composed in the present, from direct remains of the past and its re-elaborations.

This is why knowledge about heritage must be unlocked for those who inherit and preserve it. But this is by no means a common practice in academic research or in governmental policy. Many peoples, especially indigenous groups, still do not retain control over their intellectual property, be it related to material or to intangible culture. »Who owns our past?« is a frequently asked critical question in communities when research and its results remain within the realm of academia. It is clear that heritage bearers must have access to their history which is, at the same time, their heritage. While history is past, heritage is past and present. To work on safeguarding measures means to start working on the present state of any cultural output of ICH.

Creating new approaches to future developments that are based on this awareness and knowledge will, at the same time, be the best stimulus for any safeguarding project that materializes out of the communities themselves. Safeguarding experiences and projects that are generated within the tradition's own rules and social significations are inscribed in the »Best Practice« program of UNESCO's ICH Convention.⁶

If history is shared, especially by different people in the same region, its interpretation is often quite diverse, even

5 The UNESCO Chair in Heritage Studies at the University of Cottbus carries out research and international projects in different countries and scientific areas. Special attention is given to research on heritage conflict, since cultural development is heavily threatened by conflicts of different kinds; cf. Marie-Theres Albert, Francesco Bandarin, Ana Pereira Roders (Eds.): *Going Beyond. Perceptions of Sustainability in Heritage Studies* No. 2. Cham 2017.

6 Cf. <http://whc.unesco.org/en/list/404/bestpractice/> [6. 11. 2017].

treated controversially. The interpretation of history will always depend on the viewpoint of those reporting it. Heritage is more individual, and to share heritage depends on cultural connotations; in other words, in the end it is cultural activity that determines what can be shared and what cannot.

The debate concerning »shared heritage« has recently been given much attention in the wake of the reorganization of museums, especially of ethnological collections of different origins and provenances. Particularly European museums that keep objects from a colonial past suggest that their main responsibility is that of a depository. Instead of claiming to share the material heritage of its collections, seeking for shared responsibilities is what seems to become an appropriate solution. Not only the collections and curators, but also researchers and practitioners participate in the cultural material in question and consequently share responsibilities for it.⁷

Ownership becomes more complicated if we think of intangible heritage. On the one hand, this heritage is of the utmost importance for any conscientious practitioner, on the other, its intangible nature limits any notion of ownership, especially in a museum. Museums and archives materialize this heritage by collecting sound, image, and video materials, but they will never be able to hold onto and capture any cultural expression as such.

Since heritage is attached to someone or to a specific collective, and not primarily to material ownership, importance needs to be directed to the way in which objects are treated and presented. This is the main contribution institutions can make to ensure a living cultural heritage.

Regarding the material and intangible usages of culture, ownership develops new implications when ICH is used as a commodity within organized and public presentations of traditional performing arts. Festivals, events, and spectacles all over the world, which are attended live and can be seen on YouTube and other media, have increased both in number and in local importance. The visual and audible senses of traditional performing arts are gaining increased presence worldwide. Is cultural heritage benefiting from this development? For the moment, this question must remain without a precise conclusion.

A Collection of Musical Instruments: From Things to Beings

Whereas music is of intangible nature, musical instruments are not. Musical instruments are visible and tangible human products, through which music is performed and put into sound. Similar to the human voice that also produces music, the tangible nature of musical instruments enables musicians to learn and to improve their knowledge, their practical skills, and virtuosity. They might appear to be objects, but they are a very special kind of object, since the musical imagination can only be perceived through them.

Due to their materiality, musical instruments enable the development of physical action and abilities, yet at the same time musical instruments can be seen as the extension of the physical human body, completed by them, engendering a specific individuality that comes into expression through music.

The most extraordinary aspect is that musical instruments are more than artifacts of music alone; often, they are pieces of craftsmanship and even of fine arts in their own right. By representing true art objects, they fulfil human beings' deepest aesthetic needs, visually and audible, especially when words alone are not enough to communicate inner feelings and emotions.

By combining sound and aesthetic visual beauty, musical instruments achieve deep symbolic meanings. In many cases, these symbols have become so powerful that musical instruments even acquire the status of a national icon: the harp in Ireland and Myanmar, the horse-head fiddle in Mongolia, the pan flute in Bolivia and Peru, or the alphorn in Switzerland are just a few of innumerable examples. Ultimately, musical instruments gain their own, singular personality: they receive personal names, they give voice to spirits and to deities, and can even become, in the end, powerful beings themselves.

The SEAM Collection

There is no previous collection. This is a challenge for museology. In fact, SEAM is still a »museological lab«. Following the idea that a collection can also be perceived as a context, the wider Thai context has to provide the materials for a representative collection. There is no logic behind any collection, but the logic is generated together with the collection. There-

⁷ For a more detailed discussion about the role of museums with regard to ICH, see UNESCO-ICOMOS Documentation Centre: Intangible Heritage, Paris, 2011. URL: <http://icomosdocumentationcentre.blogspot.de/> [13. 11. 2017].



4 Part of the SEAM drum collection. Photo: Tiago de Oliveira Pinto

fore the objects will illustrate the process of musealization at SEAM. Different kinds of networks will contribute to the museum's fast growth. All those involved with SEAM, visitors, interested citizens, the people in the villages – all share the responsibility for the materials and for the intangible and symbolic contents of SEAM. Consequently, SEAM is a true example of a museum that is grounded in a »heritage community« since the network that makes it grow and that holds its collection together is of utmost importance (fig. 4).

Music from the Villages

Unlike material heritage, e.g. artifacts, historical buildings and immobile estates, ICH relies primarily on human action.

Practitioners alone are in a position to maintain their intangible heritage and to keep it alive. This is to say that music comes into being only through performance. Human action therefore has a privileged role in the concept of SEAM.

In a way, SEAM is regarded as an extension of »the music from the villages«. Living musical activities are to be found everywhere in Thailand, in very little venues like concert halls, theaters, etc. Moreover, instrument builders' workshops will always have a space at SEAM. »Extended museology« at SEAM means that anything can happen within its space. It has to be living and to make sense to people.

The Museum: A Space for Exhibitions, Performances, and Exchange

What is the social importance of a museum and how do we define a collection? »Objectives of the museum are to collect musical instrument[s], roles of music that relate to society, and sound of Thai, folk, and Southeast Asian musical instruments«.⁸

As a museum with a very specific collection, SEAM is a place to experience the country's music history and that of the whole Southeast Asian region, with its facts, stories, and tales from the past, all of which contribute to knowledge in the present. As such, the museum will serve as a strong local basis for global exchanges in musical culture.

Sound productions are the sensitive experience that most directly drives us straight to a present time perception. Being aware of this, a Southeast Asia Musical Instruments Museum has to be a »living museum«. Choosing intangible heritage such as performance and music as its main object for display, the museum needs to ensure that its objects are not only displayed behind glass, but that the haptic and sonic appeal is as important as the visual exhibition of artifacts.

A University Museum

As a museum that belongs to a university, teaching and academic research are intended to play a significant role. The academic research at the museum is twofold: on the one hand, it is devoted to community based musical practices, where mastery of musical knowledge is at the core and where collaborative projects support local and international musical activities; on the other, documentation and research results serve as input for music education and for the safeguarding and revitalization of traditional and other musical life and music productions in the country and in the whole of the Southeast Asian region. In this case research will be oriented according to the UNESCO Convention of 2003, where »Safeguarding« means »measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage«.⁹ Students of musicology and performers of Thai traditional music and dance will have

an excellent space for their study and research. Workshops and master-classes, including world music studies, or instrument making courses will be among the programs offered by the museum on a regular basis.

Investigating music in the context of and in collaborative interaction with communities necessitates a renewal of methodological approaches in musical research. How can the UNESCO's definitions of heritage, outlined in its »Convention for the Safeguarding of the Intangible Cultural Heritage«, be fully comprehended within applied academic research? How can this research be of benefit to those tasked with the recognition and safeguarding of intangible cultural heritage? How can we define meaning in orally transmitted music history? Is heritage already represented by a particular section of a musical performance? What about the broader frame of intangible uses and functions: can music be separated from these in order to be analyzed? To whom does music analysis matter in the first place? And how does music interact with contemporary musical life? Is popular music determined by musical heritage or is it indebted, first and foremost, to global styles? Can performance belong to someone or be commoditized just like any material good? And how does commercial production influence musical output? These are some of the questions concerning the duties of SEAM in the near future.

An Open Museum: Sections and Departments

The Southeast Asia Musical Instruments Museum is a place for collecting the country's music history and that of the whole region, with its stories from the past that contribute to knowledge in the present. Through its programs and exhibits that encourage interaction, the overall concept is to make the museum »open«. The more its projects bring new insights and concepts, the more the museum develops as a whole.

Among its different sections and departments, the following might be included (in random order) to ensure a living, socially dynamic museum that is involved in research:

- A musical world map,
- A musical map of Southeast Asia,
- History of music research: establishment of the Thai Court Orchestra from 1900,
- A musical world tour: musical instruments of the world,
- Systematization of musical instruments: China, India, Southeast Asia, Europe,

⁸ URL: https://old.mahidol.ac.th/en/SE-AM_museum.htm [6. 11. 2017].

⁹ URL: <https://ich.unesco.org/en/convention#art2> [13. 11. 2017].

- The origins of music and musical instruments: birds, bone flutes, and lithophones,
- Musical instruments as representatives of ICH: Chinese chin, Azerbaijan tar, Indian sitar, Afghan rubab, Indonesian gongs, Birman harp, Italian violin, etc.,
- Permanent and special exhibitions,
- The instrument builders' atelier, where visitors can observe the process of making an instrument,
- Studying the world's musical instruments (courses, workshops),
- Gongs and bells: interaction and plays for youths and adults,
- Educational programs,
- Performance stages,
- Film screening spaces,
- The musical café,
- Meeting point / Community space (just to come, to meet, to see what is going on),
- Virtual museum,
- Sound lab,
- Digital archive,
- Online-platforms,
- Interface with the world (live connection to other musical instruments museums),
- Research and work-in-progress (having access to the backstage of the Museum),
- Documentation department (to film and document the programs, encounters, events, etc.),
- The SEAM Museum webradio.

Vision

SEAM will be a »living museum«, where social and historical settings are recalled in installations, performances, workshops, live presentations, educational programs, etc. in order to simulate past time periods and the cultural diversity of our time. Visitors will be provided with an experiential and sensorial interpretation of Southeast Asian culture and history. Its main objects of presentation, pieces of intangible heritage, are to be exhibited in connection with performances and music. Instruments will not only be displayed in a conventional way, but in such a way as to capture the auditive attention of its visitors, significantly augmenting the sensorial experience of musical artifacts, objects, and meanings.

Tiago de Oliveira Pinto is UNESCO Chair holder in
Transcultural Music Studies
and Director of the Department of Musicology at the
University of Music FRANZ LISZT, Weimar, Germany.

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Private Collecting as Public Challenge: Visions for the Future

Peter van Mensch

Abstract

The relationship between museums and private collectors is not without its contradictions. This basically boils down to issues of professionalism and authority, and often involves a conflicting understanding of the information value of historical objects. In recent years, new approaches which respect the differences of perspective between museum professionals and private owners have been developed. One of the most powerful concepts is that of the »heritage community«, as introduced by the Council of Europe. It is tempting to see this concept as an expression of radical, new ideas about museums, including the notion of a »liquid museum«.

Privates Sammeln als Herausforderung der öffentlichen Hand: Zukunftsmusik

Die Beziehung zwischen Museen und privaten Sammlern ist nicht ohne Widersprüche. Dies lässt sich grundsätzlich auf Aspekte der Professionalität und Autorität und oft unterschiedlichem Verständnis von Informationswert historischer Objekte reduzieren. In den letzten Jahren wurden neue Ansätze vorgestellt, welche die Differenzen zwischen Museums-Experten und Privatbesitzern respektieren. Eines der mächtigsten Konzepte ist das der »heritage community«, das vom Europarat vorgestellt wurde. Es ist verlockend, das Konzept als Ausdruck radikaler neuer Ideen zu sehen, wie beispielsweise die Idee des »liquid museum«.

The approach taken in the present paper is determined by the current discourse within the field of museology. Museology is an academic discipline that developed in parallel to – and as part of – the professionalization of museum work. The recognition of museums as heritage institutions (together with archives, libraries, and similar institutions) has fed into the argumentative perspective in which museology (defined as museum studies) is perceived as a subdiscipline of heritage studies.

Musealization

One of the key concepts in museology is musealization. André Desvallées and François Mairesse define musealization as »the operation of trying to extract, physically or conceptually, something from its natural or cultural environment and giving it a museal status, transforming it into a musealium or »museum object, that is to say, bringing it into the museal field«.¹ This process involves the recognition of social values and the attribution of museum or heritage values, that is the intention to preserve this »something« for the future, assum-

ing that it holds social relevance not just to the present but also for generations to come.

Two issues are at stake here: the conceptualization of this »something«, and the conceptualization of value. In their descriptive definition, Desvallées and Mairesse are deliberately vague in using terms such as »something« and »museal field«, avoiding more obvious, concrete terms such as object and collection.

The current definition of museums as established by the International Council of Museums (ICOM) shows a broad understanding of Desvallées' and Mairesse's »something«: »A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits *the tangible and intangible heritage of humanity and its environment* for the purposes of education, study and enjoyment«.² This characterization involves a re-conceptualization of object, not just by extending the concept of object (and artefact) to intangible phenomena, but also by valuing the

1 André Desvallées, François Mairesse: Key concepts of museology. Paris 2010, p. 50.

2 <http://icom.museum/the-vision/museum-definition/> [4. 9. 2017]; emphasis by the author.

intangible dimensions of tangible objects. Indeed, this perspective is reflected in current practices of preservation (conservation and restoration) which respect the original, intended active use of objects.

Such practices of dynamic preservation are common in the sphere of technical museums (for example in the preservation of trains, cars, steam engines, and recently computers), but also among ethnological museums in which the use of sacred objects in performed rituals is becoming a well-accepted practice, and of course in musical instrument museums. In the field of natural history, equivalent modes of preservation have been institutionalized: museums, zoological gardens, nature reserves.

Values

Musealization involves the attribution of values. How to operationalize this process is a major concern in contemporary museology. An important methodology has been developed in Australia, known as *Significance*.³ The guidebook's first edition was published in 2001; a second edition followed in 2009. In 2013, an adapted Dutch version was published.⁴

The Dutch methodology involves assessment on the basis of a framework that consists of three dimensions: features (such as condition, provenance), values (such as historical values, social values, use values), and development potential. The last dimension tries to answer such questions as: can research into the provenance, the materials used, or the history of use yield knowledge that will increase the historical values and/or use values? Or, can these values increase through restoration, or placement in a more appropriate context? As in the case of *Significance*, the Dutch procedure results in a Statement of Significance. Part of this statement should include an investment plan. By comparing the current valuation with the development potential, priorities should be set for investing in value development.

The key is that all values are relational: a museum's mission and the specific collection profile that follows from this

mission provide the relevant point of reference. The basic assumption is that collections are a means, i.e. an instrument to support the social (including educational, scientific, and other) aims of an institution. Use values, as referred to in the previous paragraph, are to be understood to relate to the function and actual use of objects and collections, from both a museal and an economic perspective. Questions to be answered are: How often is the object used for presentation, education, research and reference purposes? Is it a highlight of the permanent exhibition? How often does it appear in popular or academic publications? How important is it for the organisation's reputation? Does the object's use bring in additional revenue for the organisation? Does the object's use generate indirect revenue for the neighborhood, municipality, region, or country? Does it attract additional visitors?⁵

Private versus Public

The majority of European museums have their origin in private collections. In fact, the term museum was first used for a private space, a room »to honour the muses«: »Das Musenzimmer ist ein Ort wo der Kunstliebende abgesondert von den Leuten alleine sitzt, dem Kunstfleiß ergeben«.⁶ Gradually, wealthy collectors with big collections began to hire specialists to take care of their collections. Albrecht V, Duke of Bavaria (1528-1579) appointed his Flemish physician Samuel Quiccheberg (1529-1567) as supervisor of his *Kunstammer* at Munich. Quiccheberg was the author of the first theoretical treatise on museums. The Flemish painter David Teniers the Younger (1610-1690) was court painter and curator of the art collection owned by Archduke Leopold Wilhelm (1614-1662), the Governor-General of the Spanish Netherlands. Teniers prepared the first printed illustrated collection catalogue. Carl Linnaeus (1707-1778) and Johann Joachim Winckelmann (1717-1768), in turn, were able to make their major contributions to the classification of plants and animals

5 Versloot 2014 (note 4), p. 45.

6 Jan Amos Comenius: *Orbis sensualium pictus*. Nuremberg 1658. The Latin version gives the term museum: »Muséum est locus, ubi studiosus, secretus ab hominibus, solus sedet, studiis deditus«. In the 1672 English version museum is translated as study: »The Study is a place where a Student, apart from Men, sitteth alone, addicted to his Studies«. URL: https://books.google.de/books?id=FzNNOjf8WooC&printsec=frontcover&dq=Comenius:+Orbis+sensualium+pictus&hl=de&sa=X&ved=0ahUKewiCjabs_o3WAhUlyRQKHdL7CO0Q6AEIWzAI#v=onepage&q=museum&f=false [11.4.2018].

3 Roslyn Russell, Kylie Winkworth: *Significance 2.0. A guide to assessing the significance of collections*. 2nd ed. [Adelaide] 2009, URL: <https://www.arts.gov.au/sites/g/files/net1761/f/significance-2.0.pdf> [5.9.2017].

4 Anne Versloot (Ed.): *Assessing museum collections. Collection valuation in six steps*. Amersfoort 2014, URL: http://cultureelerfgoed.nl/sites/default/files/publications/assessing-museum-collections_0.pdf [5.9.2017].

(Linnaeus) and classical sculpture (Winckelmann) because they were hired by collectors to organize their collections.

The 19th century has often been described as the Museum Age. The idea of a public museum as it emerged in the second half of the 18th century, became a well-established phenomenon. At the same time, some basic concepts of museum work as a profession were being formulated and shared widely through new channels. The connoisseur as autodidact was replaced by the university-trained specialist. It is no coincidence that the first publication on the ethics of museum work (in 1898) makes a clear distinction between museum professionals and private (amateur) collectors, emphasizing the primacy of the former.⁷

At the beginning of the 20th century, a sophisticated professional infrastructure contributed to the canonization of processes and procedures. As museum collections increasingly became connected with the academic interests in the sciences, their rationality and logic was an academic one. Art historians gradually replaced artists; museums with collections of art works were museums of art history rather than museums of art. This process developed into what Laurajane Smith has identified as the Authorised Heritage Discourse,⁸ which the well-known museologist Kenneth Hudson has criticized tongue-in-cheek by using George Bernard Shaw's phrase »all professions are conspiracies against the laity«⁹, adding that »every profession has its theology and its own ways with heretics. I personally mistrust all theologies«.¹⁰

In her book *Wilde Museen*, Angela Jannelli has analyzed the tension between professional, scientific museums and amateur museums.¹¹ Her research is an example of a (re-) new(ed) interest in the philosophical structure of collections. While other researchers have studied the structure of pre-Enlightenment Kunst- und Wunderkammern, Jannelli focusses on the rationality behind amateur museums. She describes this rationality in terms of a subjective »milieu narratif«, as »Orte des Erfahrungswissens, nicht des wis-

senschaftlichen Wissens« (places of experiential, not academic knowledge).¹² She uses Claude Lévi-Strauss' concept of the savage mind.¹³

This dichotomy between academic (»wissenschaftliches«) and savage modes of thought (»wildes Denken«) also extends to the conceptualization of objects as well as the views on conservation and restoration. It should, however, be noted that »wissenschaftlich« does not stand for a single, unified perspective. The process of institutionalization and professionalization involved a process of specialization. Within the museum field different traditions emerged, to a large extent following the specializations apparent in the academic field. There are notable differences between, for example, art museums, natural history museums, history museums, science museums, and anthropology museums.

Different Traditions

Musical instrument museums do not constitute a major sector with a strong characteristic tradition. Many prominent collections of musical instruments can be found in cultural history museums (as the Germanisches Nationalmuseum, Nuremberg), decorative art museums (the Museum für Kunst und Gewerbe, Hamburg), ethnological museums (the Ethnologisches Museum, Berlin), and technical museums (the Deutsches Museum, Munich). In terms of their metadata, these collections follow different traditions and express a different identity. Academically trained in well-defined, subject-oriented disciplines, professional curators are »trapped« within a specific logic. Private collectors, who rarely have the same degree of academic training, tend to be more open to alternative logics.

A reflection on the differences in perspective as to structure, conservation/restoration, and use between private collections and public museums is relevant since a major part of public museum collections is the result of internal (secondary) collecting.

In the theory of collecting, a distinction is made between external collecting and internal collecting. The term external collecting (primary collecting) is used for acquisitions made directly from the maker or the first user(s). The acquisitions thus document the context of active use and/or production, and, of course, the act of collecting. All sorts of documents,

7 Theodore Dru Alison Cockerell: Entomological ethics. In: Proceedings of the tenth annual meeting of the Association of Economic Entomologists (Bulletin 17 of the U. S. Department of Agriculture, Division Entomology). Washington 1898, pp. 87-90.

8 Laurajane Smith: *Uses of heritage*. London 2006.

9 George Bernard Shaw: *The Doctor's Dilemma*. London 1906, Act I.

10 Kenneth Hudson: The flipside of professionalism. In: *Museums Journal* 88/4, 1989, p. 189.

11 Angela Jannelli: *Wilde Museen. Zur Museologie des Amateurmuseums*. Bielefeld 2012.

12 Jannelli 2012 (note 11), p. 280.

13 Claude Lévi-Strauss: *La pensée sauvage*. Paris 1962.

including recorded interviews, can supplement the documentation value of the object.

The term internal (secondary) collecting refers to acquisitions made from dealers, private collectors and institutional collectors (which may include other museums). Such acquisitions thus document the process of musealization, i.e. the choices made by successive collectors etc. The ways in which production and active use are documented in the object may very much be a matter of extrapolation.

The acquisition of private collections may give rise to a conflict between the strict disciplinary logic of the museum collection and the more personalised logic of the collector. The acquiring museum has to reach a decision on the importance of maintaining the integrity of their collection as an artefact, and on the possibilities of interfering with its design, structure, etc. The same questions have to be answered when a private collection is transformed into a public museum, especially when the original collector is succeeded by academically trained professional curators.

Expertise

The Authorised Heritage Discourse is very much about authority and control. In the assertion of authority, academic expertise is paramount, and the recent redefinition of expertise has challenged the traditional notion of authority. The amateur professional or professional amateur is a »new social hybrid« who is becoming increasingly important. Charles Leadbeater and Paul Miller have coined the term Pro-Am revolution.¹⁴ They concluded that »the 20th century was shaped by the rise of professionals. But now a new breed of amateurs has emerged...«. Their publication is a plea for bridging the professional and amateur divide: »a Pro-Am pursues an activity as an amateur, mostly for the love of it, but sets a professional standard«. ¹⁵ Leadbeater and Miller see professionals and amateurs operating on a continuum: »fully-fledged professionals are at one end of the spectrum, but close by we have pre-professionals (apprentices and trainees), semi-professionals (who earn a significant part of their income from an activity) and post-professionals (former professionals who continue to perform or play once their professional career

is over)«. ¹⁶ These latter three groups of »quasi« professionals are Pro-Ams.

Two Case Studies

Two Dutch museums are briefly introduced in the following, as examples of museums which embrace the expertise of Pro-Ams.

On its website, the Amsterdam Museum defines itself as »a meeting place for anyone who wants to learn more about the city«. ¹⁷ It has a large and diverse collection of about 80,000 items. In 2010, the Stichting Genootschap Amsterdam Museum (founded in 1975) decided to establish a network of private collectors, gathered together under the metaphor of the table. Seven so-called »tables« were defined: costumes, interiors, modern and contemporary art, numismatics, porcelain, prints and drawings, and silver. Each table member is collector within the relevant area. On average, the tables meet at the Amsterdam Museum twice a year in order to discuss objects from the museum's collection and/or the collectors themselves. In the long run, the Genootschap thus generates valuable knowledge and ideas for exhibitions and can also play an important role in the acquisition of loans and donations. ¹⁸

The second museum is FOAM Fotografiemuseum, Amsterdam. FOAM describes itself as »an internationally operating organisation in the field of photography, based in Amsterdam. FOAM informs and inspires the widest possible audience by presenting all facets of contemporary photography. We accomplish this by organising a range of activities. These vary from exhibitions to publications, debates and educational projects. FOAM discovers, develops, defines, publishes and stimulates. In this process, scouting and presenting young, emerging talent is one of our distinguishing qualities. Many activities take place from within the Amsterdam museum, but for specific projects, FOAM will also approach an international audience.« ¹⁹

For many years, and on a regular basis, FOAM has organized a special course for collectors at which curators, photographers, experienced collectors, art dealers, and

¹⁴ Leadbeater/Miller 2004 (note 14), p. 23.

¹⁷ <https://www.amsterdammuseum.nl/en/about-us/about-museum> [4.9.2017].

¹⁸ <https://www.amsterdammuseum.nl/over-ons/over-de-organisatie/genootschap-amsterdam-museum> [4.9.2017].

¹⁹ <https://www.foam.org/nl/over-ons/over-foam> [4.9.2017].

¹⁴ Charles Leadbeater, Paul Miller: The Pro-Am revolution. How enthusiasts are changing our economy and society. London 2004, URL: <http://www.demos.co.uk/files/proamrevolutionfinal.pdf> [5.9.2017].

¹⁵ Leadbeater/Miller 2004 (note 14), p. 20.

restorers share their knowledge and experience with young collectors.

The two case studies are expressions of a new way for museums to (re)define professionalism and expertise. In the following, this new vision is explored along three lines: ethical, philosophical, and organisational orientation.

Ethical Orientation

In 2011, Routledge published *The Routledge Companion to Museum Ethics*, edited by Janet Marstine, which may be seen as the handbook of what has been defined as the New Ethics in museology. New Ethics is part of a contemporary movement that is usually referred to as New Museology or Critical Heritage Studies. The movement challenges traditional concepts of authority and control. For example, in her own contribution to the book, Janet Marstine advocates an »ethics of guardianship« as an alternative to traditional practices of ownership:

»As it establishes new pathways to accountability, contemporary museum ethics reimagines the responsibilities to collections in the museum. Feminism, post-colonial theory and digital heritage studies have all contributed to the construction of a more fluid and contingent relationship between objects and experiences in the museum; this anticipates a corresponding transition from a stance of possession to one of guardianship. In contemporary museum ethics discourse the concept of guardianship is a means towards respecting the dynamic, experiential and contingent quality of heritage and towards sharing in new ways the rights and responsibilities to this heritage.«²⁰

Philosophical Orientation

Following Zygmunt Bauman's ideas concerning Late Modernity as Liquid Modernity, the Australian museologist Fiona Cameron introduced the concept of a liquid museum. »In a liquidity frame, institutions are no longer solely conceived as hierarchical, closed, or fixed to a physical location. Instead, institutional structures and forms are replaced with soft power, porous borders, and heterogeneous practices

that are distributed, light, fluid, mobile, contingent, unpredictable, and emergent«.²¹ This assertion concurs with the notion of »more fluid and contingent relationships between objects and experiences in the museum«²² as outlined by Marstine. Like Marstine, Cameron advocates new ways of sharing heritage: »[...] where distant others are made proximate through digital technologies, new cosmopolitical configurations made up of diverse actors coalesce, each exhibiting both common and differing worldviews, values, and knowledge that are making an incursion into the museum. Museums must accommodate and embrace different worldviews and see conflict and dissent as operative in complex networks as both intentional and unruly dynamic forces«.²³

Organizational Orientation

In its *Framework Convention on the Value of Cultural Heritage for Society* (also called *Faro Convention*) of 2005, the Council of Europe introduced the concept of a »heritage community«.²⁴ Such a community is deemed to consist of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations. As such, the concept of a heritage community may offer an organisational framework that can accommodate the approaches advocated by museologists such as Marstine and Cameron. Crucially, »the familiar parameters defining the respective value of a heritage as it relates to territory and space are not included [in this definition], and there is no reference to local, regional, national or global importance. Also noteworthy is the absence of pre-defined societal parameters, national, ethnic, religious, professional or based on class. A heritage community can thus be built up across territories and social groups. It is defined neither in terms of the place where the heritage is situated,

20 Janet Marstine: The contingent nature of the new museum ethics. In: *The Routledge companion to museum ethics. Redefining ethics for the twenty-first-century museum*. Ed. by Janet Marstine. Abbingdon, New York 2011, p. 19.

21 Fiona Cameron: The liquid museum. New institutional ontologies for a complex, uncertain world. In: *Museum theory (The international handbooks of museum studies 1)*. Ed. by Andrea Witcomb and Kylie Message. Oxford 2015, pp. 354-355.

22 Marstine 2011 (note 20), p. 17.

23 Cameron 2015 (note 21), p. 350.

24 Gabriele Dolff-Bonekämper: The social and spatial frameworks of heritage – What is new in the Faro Convention? In: *Heritage and beyond* (Council of Europe Publishing). Strasbourg 2009, pp. 69-74.

nor in terms of the social status of its members, who may participate from elsewhere, even from a long way away: one can be a member of a heritage community simply by valuing a cultural heritage or wishing to pass it on.²⁵

The European convention was implemented by the Flemish Community of Belgium in its *Erfgoeddecreet (Heritage Act)* of 2008. The Flemish *Act* also adopted the concept of a heritage community, albeit with a small – but relevant – amendment. In its definition the term »people« is extended to »organisations and people«. The *Act* thus emphasises what is implicit in the *Convention*: the co-operation between a range of public, private, and voluntary partners, transcending the traditional boundaries between heritage disciplines.²⁶

Conclusion

The relation between museums and private collectors is sometimes ambivalent, even though many museums have their origins in private collections. Contemporary museology, however, offers new concepts that can be used as frameworks for a (re)new(ed) discussion of productive collaboration. In the present paper, three such concepts have been explored briefly: the ethics of guardianship, the liquid museum, and the heritage community. These concepts challenge traditional notions of expertise, authority, ownership, and control. In the Netherlands, the field of transport heritage has been organized along these lines, initiating productive collaborations between museums, other heritage institutions, private collectors, and other stakeholders.²⁷ As a network, the Stichting

Mobiele Collectie Nederland (MCN) respects different approaches concerning the value of its heritage, as well as different approaches to conservation. Some participants may prefer the active use of the objects, while others favor other forms of conservation. MCN maintains a register of important objects, constituting a virtual national collection.²⁸ The network thus functions as an alternative to traditional approaches to the preservation and use of heritage. It embraces diversity and, at the same time, facilitates exchange and access.

25 Dolff-Bonekämper 2009 (note 24), p. 71.

26 Peter van Mensch, Léontine Meijer-van Mensch: New trends in museology. Celje 2011, pp. 55-56.

27 Stichting Mobiele Collectie Nederland (MCN). URL: <http://www.mobiel-erfgoed.nl>. MCN is the umbrella organisation of four sector organisations: water transport (Federatie Varend Erfgoed Nederland FVEN, URL: <http://www.fven.nl>), road transport (Federatie Historische Automobiel- en Motorfietsclubs FEHAC, URL: <http://fehac.nl>), rail transport (Historisch Railvervoer Nederland HRN, URL: <http://www.railmusea.nl>), and air transport (Nationale Federatie Historisch Luchtvaart NFHL, URL: <http://www.nfhl.nl>). FVEN and FEHAC are themselves umbrella organisations, bringing together specialist interest groups: FEHAC, for example, has more than 200 special interest groups, such as owners and collectors of Mercedes Benz R/C 107-SL (350 members), the 2CV Kitcar Club (400 members), the Citroën Dyane Vereniging (220 members), the Volkswagen 412 Club (70 members), etc.

28 FVEN administers a register (Register Varend Erfgoed Nederland, URL: <http://rven.info>). It is estimated that there are about 6,000 historical ships in the Netherlands. The present register includes about 3,000 objects. The register of historical ships will eventually be merged with the national register that is administered by MCN (Nationaal Register Mobile Erfgoed, URL: <http://www.mobielecollectienederland.nl>). The registers are accessible online.

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Collecting Instruments and Records of Music as a Catalyst for Literary Reflection about Remembering and Cultural Memory

Monika Schmitz-Emans

Abstract

As a sound event, ›music‹ is intangible and transitory and cannot be collected – but, at the very least, represented in collections. Music records and diverse other objects of musical culture serve this purpose, especially musical instruments. Collections related to music are exemplary in illustrating that these objects represent something that cannot be captured, fixed, preserved, and materialized. As something that escapes the act of collecting, music is particularly well suited to underline ideas of incomprehensibility, temporality, the unrepeatability of the past – and the limitations of the human imagination. Collecting ›music‹ through representative objects offers the opportunity to reflect on the representation of the unrepresentable and the constraints of such endeavors.

These concepts are illustrated with reference to a number of examples of ›collected music‹. Alejo Carpentiers' novel ›Los pasos perdidos‹ (1953) tells the story of a collection of archaic musical instruments, a metonym of intangible origins and the origins of culture as a whole. James A. Grymes's illustrated report ›Violins of Hope‹ (2014) draws attention to a collection of musical instruments and calls to mind events that could be considered to demarcate the end of culture: the instruments recall Jewish musicians who were victims of the Holocaust, and Grymes retells their stories. – A concluding discussion of the specific meanings held by record collections as representations of music and as media of memory focuses on two texts by Nick Hornby and Umberto Eco.

Musikinstrumente und -aufnahmen sammeln als Auslöser für literarische Überlegungen zu Erinnerung und kulturellem Gedächtnis

›Musik‹ qua Klangereignis lässt sich als etwas Immaterielles und Transitorisches nicht sammeln, durch Sammlungen aber doch immerhin repräsentieren. Dazu dienen die Trägermedien aufgezeichneter Musik sowie verschiedenste andere Objekte aus dem Umfeld der Musikkultur, insbesondere Instrumente. Musikbezogene Kollektionen illustrieren exemplarisch, dass ihre Objekte für etwas anderes stehen, das sich als solches der Lokalisierung, der Fixierung, Konservierung und Materialisierung verweigert. Gerade etwas, das sich solcherart dem sammelnden Zugriff entzieht, kann auf ›Unbegreifliches‹ im übertragenen Sinn verweisen, insbesondere auf Zeitlichkeit, auf die Unwiederholbarkeit des Vergangenen – und auf seine Unvorstellbarkeit. Das Sammeln von ›Musik‹ vermittelt repräsentierender Objekte ist insofern ein Anlass der Reflexion über die Repräsentierbarkeit von an sich Undarstellbarem und die Grenzen solcher Repräsentation.

An wenigen Beispielen der Darstellung von ›gesamelter Musik‹ soll dies illustriert werden. Alejo Carpentiers Roman ›Los pasos perdidos‹ (1953) erzählt von einer Sammlung archaischer Musikinstrumente; diese steht metonymisch für die Suche nach ungreifbar gewordenen Ursprüngen und letztlich nach den Ursprüngen von ›Kultur‹ überhaupt. James A. Grymes' ›Violins of Hope‹ (2014), eine bebilderte Reportage, thematisiert anhand einer Sammlung von Musikinstrumenten Ereignisse, die man als Markierung des Endes von Kultur beschreiben könnte: Die Instrumente erinnern an jüdische Musiker, die zu Opfern des Holocaust wurden; Grymes erzählt deren Geschichten nach. – Ein Ausblick auf zwei Texte von Nick Hornby und Umberto Eco gilt der spezifischen Semantik gesammelter Tonträger als Repräsentationen von Musik und als Erinnerungsmedien.

In his study about collecting, the German philosopher Manfred Sommer discusses the fundamental implications of collecting as well as of collector's practices and cultures. Collecting, he argues, implies processes of temporary (or permanent) conservation, of bringing together dispersed objects, of locating them in a defined space, and of (temporary) consolidation. Strictly speaking, only material objects can be collected.¹

Evidently, only concrete material things are possible objects of collecting in this strict sense – in their quality as relatively durable objects in a spatial frame. In a broader sense, however, we can also collect experiences (as Sommer himself asserts) and, through such experiences, personal memories. Nevertheless, these experiences and memories are usually connected with concrete objects which serve as their media of recall, of re-membering. In culture theory, this capacity of material objects to evoke experiences and raise memories has been understood as the result of the objects' narrative potentials: things, according to this fundamental tenet, tell stories. As the cultural theorist Mieke Bal has observed, language is not the only medium of story-telling, but there is a narrative potential inherent in all things – especially in collected objects. Viewed from this perspective, collections might be regarded as functional equivalents to verbal narratives.²

As a transient and fleeting event, music is immaterial and transitory, and therefore not immediately available as a collector's item. However, the more a society appreciates the cultural value of music, the more significant the production and reception of music becomes for the individual and for the collective, the more it becomes a desideratum to place music within the realm of collecting. Different kinds of material objects serve as collectibles in order to collect music, for instance objects connected with musical composition and performance.

Likewise, the supporting media of recorded music performances, such as records, are (even more popular) »music« collector's items. Indeed, the term »album«, commonly used for vinyl discs, was derived from the idea of a collection because

it refers to the collected music pieces on the disc. There are many objects within the realm of music which form the basis of collections and even fill museums, objects belonging to the broad field of music culture (as, for example, the objects shown in the Musicians' Hall of Fame and Museum in Nashville / Tennessee or the manuscripts and items intended to trigger certain memories in museums dedicated to famous composers). Of course, musical instruments and technical devices created to perform music are particularly favored objects of collecting. They are »semiophors« in the sense of Krzysztof Pomian's theory of collector's items³: they refer to immaterial realities and facilitate communication with dimensions of reality that are beyond direct sensual experience. Through collectibles that represent »music« in whatever sense, time becomes an important issue in collecting – not only the time taken-up collecting and the time for which the collection will last, but also the time indirectly represented as the »time of music«. Collections of musical instruments or records, in a way, have the purpose of »collecting time« by preserving material objects that stimulate individual or collective memory. More than other collection types, »musical« collections and their items refer to time, to the idea of timeliness and to the fleeting, and thus they are a reminder of the tension between the durable and the passing, between defined spaces and processes of transgression.

In works of literary fiction as well as in literary essays and reports, there are many and quite different texts about collections that represent »music« (performed music, music of the past, specific cultural practices of music, etc.). These texts have to be distinguished with regard to their respective subjects and themes, but they all share one feature: as texts about music they refer to time, at least implicitly. The following examples consider the representation of »music«: the first two access music through descriptions of instrument collections, the third and fourth captures it as recorded music. Alejo Carpentier's novel »Los pasos perdidos« (Lost traces), first published 1953,⁴ focusses on a collector of instruments. James A. Grymes's »Violins of Hope« (2014)⁵ contains a series of fatal reports about different historical violins and their players. Nick Hornby's collection of short essays entitled

1 Manfred Sommer: *Sammeln. Ein philosophischer Versuch*. Frankfurt (Main) 2002, p. 9.

2 Cf. Mieke Bal: *Kulturanalyse*. Transl. by Joachim Schulte. Frankfurt (Main) 2006, p. 120. »Ich werde das Sammeln als Erzählung erörtern. Nicht als einen Prozeß, über den eine Geschichte erzählt werden kann, sondern als etwas von sich aus Narratives.« Ibid., p. 122.

3 Cf. Krzysztof Pomian: *Der Ursprung des Museums. Vom Sammeln*. Transl. by Gustav Roßler. Berlin 1998, esp. pp. 40-44.

4 Alejo Carpentier: *Los pasos perdidos*. Cuba 1953, 3rd ed. Mexico 1966.

5 James A. Grymes: *Violins of Hope*. New York 2014.

»31 Songs« (2002)⁶ contemplates rock and pop songs of the past decades. Umberto Eco's novel »La misteriosa fiamma della regina Loana. Romanzo illustrato« (The mysterious flame of queen Loana. Illustrated novel; 2004)⁷ tells of the protagonist's remembering processes and the means he uses in order to stimulate his memories.

Written from the perspective of the protagonist and in the form of a fictitious autobiography, Alejo Carpentier's novel »Los pasos perdidos« tells the story of a collector of archaic instruments which are destined to be exhibited as part of a public scientific collection. In the context of the novel, these instruments become metonymic representations of volatile time, of the origins of music, and of the origins of human culture in general. With regard to its plot the novel is, in part, reminiscent of Joseph Conrad's »Heart of Darkness« (1899), as the protagonist – a musicologist, music ethnographer, and composer – travels into the Amazonian jungle and thus »back in time«. Encouraged by the curator of a scientific collection of archaic musical instruments, he attempts to obtain instruments for their academic collection.⁸ In addition to this official purpose of his field trip, his research investigates the musical practices of the indigenous tribes of the Amazon, hoping to verify a scientific thesis about the origins of human music. He uses records that document performances of Indian musical practices in order to ascertain where to find this kind of music, which he identifies as »original« in an emphatic sense. He succeeds in tracing archaic musical performances as ritual elements of social life and he finds the archaic musical instruments for which he was searching. Read in sequence, the episodes that refer to musical instruments

juxtapose the protagonist's progress with his return to the origins of human culture, here represented by musical performances, especially by the playing of musical instruments. Little by little, the protagonist and instrument collector leaves his academic background behind (physically, but also mentally), and with it the space of civilization, science, and historicism. It is the very sphere of historicism which, at the beginning of the novel, is represented by an ethnological museum containing old Indian musical instruments and more. In this context, the instruments are named and classified, but they are not used for performances anymore. The Indian instruments are regarded from a historical perspective: as precursors of the more refined instruments of European music history.

Gradually coming closer to the original space of Indian culture, the protagonist and narrator at first experiences a hybrid-cultural world, shaped by both Indian and European influences. In a relief which is part of an old church, he detects an Indian Maraca among European instruments – and this depiction of different instruments serves as a symbol for the hybridity of local cultures over the last centuries. Indirectly, it also represents the history of Cuba and of Latin America since the arrival of the conquistadors.

»[...] de una iglesia quemada quedaban algunos contrafuertes y archivoltas y un arco monumental, presto a desplomarse, en cuyo tímpano divisábanse aún, en borroso relieve, las figuras de un concierto celestial, con ángeles que tocaban el bajón, la tiorba, el órgano de tecla, la viola y las maracas. Esto último me dejó tan admirado que quise regresar al barco a buscar de lápiz y papel, para revelar al Curador, por medio de algunos croquis, esta rara referencia organográfica. Pero en esto instante sonaron tambores y agudas flautas y varios Diablos aparecieron en una esquina de la plaza ... Detrás de la imagen había brotado un himno, apoyado, en vieja sonoridad de sacabuche y chirimía, por un larinete y un trombón: / 'Primus ex Apostolis / Martir Jerosolimis [...]«.⁹

In contrast to their function at the museum, the old Indian musical instruments are still in use in the hybrid space of Western and indigenous cultural traditions. The protagonist's journey back into history finally leads him to an indigenous tribe that has not yet been influenced by Western culture to a significant degree. These musical performance practices

6 Nick Hornby: 31 Songs. London 2002.

7 Umberto Eco: La misteriosa fiamma della regina Loana. Romanzo illustrato. Milan 2004.

8 »Así, me había orientado hacia la casa del Curador, cuyo Museo Organográfico era orgullo de una venerable universidad. Baio este mismo techo había trabado yo conocimiento con los percutores elementales, troncos ahuecados, litófonos, quijadas de bestias, zumbadores y tobilleras, que el hombre hiciera sonar en los largos primeros días de su salida a un planeta todavía erizado de osamentas gigantescas, al emprender un camino que lo conduciría a la »Misa del Papa Marcelo« y »El arte de la Fuga«. [...] me apasioné por los métodos de clasificación y el estudio morfológico de esas obras de la madera, del barro cocido, del cobre de caldera, de la caña hueca, de la tripa y de la piel de chivo, madres de mopdos de producir sonidos que perduran, con milenaria vigencia, bajo el prodigioso barniz de los factores de Cremona o en el suntuoso caramillo teológico del órgano.« Carpentier 1966 (note 4), p. 24.

9 Carpentier 1966 (note 4), pp. 122-123.

seem to have remained more or less unchanged during the course of time. When the collector discovers the archaic instruments, he views them as representatives of an original first era in the history of mankind. Moreover, he feels as if he himself had entered another time dimension because these instruments are still played in the indigenous tribe's world; the music itself fills intervals of time that appear to pre-date human history.

»Allí, en el suelo, junto a una suerte de anafre, estaban los instrumentos musicales cuya colección me hubiera sido encomendada al comienzo del mes. Con la emoción del peregrino que alcanza la reliquia por la que hubiera recorrido a pie veinte países extraños, puse la mano sobre el cilindro ornamentado al fuego, con empugñadura en forma de cruz, que señalaba el paso del bastón de ritmo al más primitivo de los tambores. Vi luego la maraca ritual, atravesada por una rama emplumada, las trompas de cuerno de venado, las sonajeras de adornos y del botuto de barro para llamar a los pescadores extraviados en los pantanos. Ahí estaban los juegos de caramillos, en su condición primordial de antepasados del órgano. Y ahí estaba, sobre todo, ditada de la cierta gravedad esagradable que reviste todo aquello que de cerca toca a la muerte, la jarra de sonido bronco y siniestro, con algo ya de resonancia de sepultura, con sus dos cañas encajadas en los costados, tal cual estaba representada en el libro que la describiera por vez primera. Al concluir los trueques que me pusieron en posesión de aquel arsenal de cosas creadas por el más noble instinto del hombre, me pareció que entraba en un nuevo ciclo de mi existencia.«¹⁰

The protagonist's hallucinatory experience of the »origins« of music – evoked or recalled by the playing of old instruments – inspires him to compose a piece of music. He conceives an ambitious musical project, a threnody (song of lament). However, he is unable to finish it, unable even to write it down, for reasons which are not entirely random: The primordial forest is no place for writing. All that remains of the contact with the origins of culture are memories. The collected instruments – once integrated into the scientific collection – allegorically refer to the irreversible distance between contemporary civilized culture and the original, indigenous culture the protagonist sought out. Only when played by the indigenous people themselves did they serve as »living« media in order to literally

re-evolve the past. Once transferred to the museum, however, they are destined to become collector's pieces, they simply become exotic objects, thrilling but alien to the place in which they are exhibited: from now on, they remain mute. In this respect, the collection of musical instruments serves as an allegory of musealization as a process of entombment.

James A. Grymes's book »Violins of Hope« (2014) consists of a sequence of reports about violins, their former players and owners during the Holocaust. The narrative text is subdivided into a series of relatively independent chapters and combined with a number of reproduced photographs. In contrast to Carpentier's novel about the search for the origins of human culture, the chapters refer to historical events which might be characterized as marks of the end of human culture. The report considers musical instruments which belonged to Jewish musicians during the 1930s and 1940s and re-awaken memories of their former owners. Taking the instruments as a starting point, and a collector as his central point of reference, Grymes re-tells the stories of Jewish victims, chapter by chapter, instrument for instrument. The individual chapters contain reports of violins that played a role in the lives of different Jewish musicians; the protagonists are players of Klezmer as well as performers of classical orchestral music, professional and non-professional musicians. The instruments were all part of the violin collection of the instrument maker Amnon Weinstein (b. 1939) – and some still are. Weinstein's father had founded the collection after his emigration to Palestine in the late 1930s.

The violins often are named after their owners in the chapter titles, indicating their metonymical function with regard to those who played them and whose fates are the books' central concern.¹¹ In a way, this suggests that the instruments are regarded as relatives or even doubles of the players, that they are the real protagonists of the following narratives. Grymes too, it seems, is indebted to the idea that collected things tell their own stories.

Each of the violins is evocative of their players, mostly identified persons, but also of anonymous musicians. Even

¹⁰ Carpentier 1966 (note 4), p. 181.

¹¹ The table of contents includes: Prologue: Amnon's Violins; 1. The Wagner Violin (in this case the name is derived from Benedict Wagner, 18th c.); 2. Erich Weininger's Violin; 3. The Auschwitz Violin; 4. Ole Bull's Violin (the violin of the Norwegian virtuoso Ole Bull was played by a Jewish immigrant in Norway during his exile); 5. Feivel Wininger's Violin; 6. Motele Schlein's Violin; and Epilogue: Shimon Krongold's Violin.

in the latter case, they stand for individuals in an emphatic sense, for their life stories and for their musical ›voices‹. The history of National Socialism, World War II, and the Holocaust is represented indirectly by the re-telling of selected episodes, by sketching personal fates – stories that are metonymically represented by violins and that form an imaginary ›orchestra‹, directed (to speak metaphorically) by Amnon Weinstein. As in real orchestras, sometimes the members leave the ensemble in order to go their own ways; others join the group. In a similar way, instruments are restituted to the families of their former owners or given to museums; new acquisitions come in and fill the gaps.

As a specialist for the repair of violins, young Amnon followed his father's and grandfather's professional tracks. Born in 1939, and based in Israel, he lost many relatives in the Holocaust and his life is shaped by the collective trauma. The violin, especially as an instrument used to perform Klezmer music, plays a crucial role in Jewish culture, and many famous violin virtuosi of Jewish descent confirm the close connection between the history of Jewish culture and the history of playing the violin. Amnon's personal passion is dedicated to old and broken instruments, especially those of Holocaust victims or their descendants. Doing so, he compensates the status of Jewish ›diaspora‹, and by repairing many instruments, he contributes to the attempt to restore Jewish life and culture to a certain degree.

»Amnon was finally ready to reclaim his lost heritage. Five decades after his family had been destroyed, he started reflection not only on the Holocaust but on the role that music – specifically the violin – played in Jewish lives throughout that dark period. He began locating and restoring violins that were played by Jewish musicians during the Holocaust.«¹²

As metonymical representations of Jewish musical culture, of Klezmer music, of Jewish composers and virtuosos of classical or entertainment music, the violins can be regarded as metonyms of Jewish history. The collection of violins as a symbol of cultural unity bridges the distance between different generations – of Jewish generations, but also in a broader sense of the generation of victims and of those who try to re-construct their fates.

These fates sometimes seem to materialize in the violins' state of conservation. Grymes's book also suggests that

things may tell their stories on their own, even if – or rather: even more intensely, if they are damaged. Many of the Weinstein violins can be restored; some, however, are too badly damaged as a result of their history. Some instruments are kept as parts of Weinstein's collection, others return to their former owners and their families or find new owners. Some instruments, however, cannot even be ›identified‹: their provenance remains unclear. The stories behind them cannot be reconstructed and retold, but in these cases the instrument collection serves as a particularly poignant indication of what cannot be represented. From Amnon's perspective, especially the instruments which cannot be repaired are of a specific symbolic value: they represent historical processes of destruction which are beyond repair – and the loss of memories related to forgotten individuals.

»One of the instruments [of a collection of instruments that were played in the ghetto] was damaged beyond repair. Amnon has left it in the ruined state in which he found it, as a testament to the thousands of other instruments and the millions of lives that were shattered in the Holocaust. Amnon considers the unidentified violins to be the most precious instruments in his collection. They are not expensive instruments like the Ole Bull Guarneri that Ernst Glaser brought to Bergen or the Amati that Feivel Weininger played in Transnistria. They are simple, unsophisticated violins that represent the everyday Jewish lives and the everyday Jewish traditions that were destroyed during the Holocaust. [...] Amnon continues to collect and restore instruments that were played by Jewish musicians during the Holocaust. Each violin tells its own story. Each violin is a tombstone for a relative he never knew.«¹³

The narrative suggests that, as collected items, the violins – both repaired and damaged – ›survive‹ metaphorically as long as they are used for performance. This special focus on the use of musical instruments for performance provides a link between Carpentier's and Grymes's narratives. However, what is crucial for the ›afterlife‹ of Amnon Weinstein's violins is not only their use as musical instruments (which in some cases has even become impossible because of the damaged state of the violins) but, to an even higher degree, the fact that they stimulate communication.

»In 1999, at the invitation of a German Bowmaker who had seen the German violins in the Weinstein collection, Am-

12 Grymes 2014 (note 5), p. 9.

13 Grymes 2014 (note 5), p. 292.

non gave a lecture on his German instruments at a conference in Dresden for the Association of German Violinmakers and Bowmakers. The success of the presentation and Amnon's insatiable curiosity inspired him to begin searching for other violins with connection to the Holocaust.

This was the start of the Violins of Hope project.¹⁴

Grymes's book tells the story of a highly symbolic collection, not only of its formation but also of its public reception and impact, of new individual fates connected with the instruments as part of the collection. The book's chapters not only tell the violins' fates but also focus on the activities of collectors, musicians, and representatives of the interested public – as the following episode about Seffi, a young Israeli, illustrates:

»In 1999, Seffi heard a radio program in which Amnon talked about the Wagner Violin and the other German instruments in his collection. This inspired Seffi to visit Amnon's workshop in Tel Aviv and finally tell him the story of Motele Schlein's Violin. Amnon pledged to restore the instrument, which still remained in the battered wooden case that Motele¹⁵ had used to sneak explosives into the storeroom of the Soldiers Club.«¹⁶

»Seffi [...] donated the violin to Yad Vashem with the stipulation that it be available for performances. It has since become a permanent feature in Yad Vashem's Holocaust History Museum in the Resistance and Rescue Gallery [...] Sixty-five years after Motele played his violin for the last time, the instrument came alive again on September 24, 2008. In a historic concert at the foot of Jerusalem's Old City walls, a twelve-year-old boy named David Strongin was handed Motele Schlein's Violin. He joined a dozen other children performing on the Violins of Hope in front of an audience of three thousand.«¹⁷

Implicitly, both Carpentier's and Grymes's texts about collecting and about collections of musical instruments persistently raise the question whether the past can be evoked – be it by the appropriation of knowledge, be it by memory or post-memory. In both cases, the authors' concepts of narration are strongly shaped by the idea of ›re-vocation‹ (recall) – both in a metonymical and a metaphorical sense: music of

the past is actually ›re-evoked‹ by playing old instruments – just like episodes of history are metaphorically re-evoked in memory. However, in both cases, the project of intentionally re-evoking the past is presented as ambiguous, as the re-evocation of the past is evidently a highly artificial enterprise, dependent on contingencies, personal passions, and individual perspectives. Therefore, collecting as such serves only as a promoter or catalyst of memorization processes – if it is successful at all. The collectors portrayed by Carpentier and Grymes try to re-evoke the past, and at least Amnon Weinstein succeeds in attracting a large public. When the old instruments are used once again, the music performed seems to catalyse a special kind of communication with the ›past‹; it even seems to recall events that are far beyond the listeners' personal experiences. This may be no more than a suggestion, but it is a powerful one with its own performative effects.

Discs and other technical means of recording music are popular collector's items. From the first half of the 20th century onwards, vinyl discs of larger formats were called albums when they contained more than one piece of music. Generally speaking, the cultures of collecting and those of producing and listening to recorded music have been strongly linked throughout the history of phonographs and phonograph discs, tape recorders and tapes, cassette recorders and cassettes, including the more recent media of recording such as digital recorders and files. Evidently, these devices allow the listeners to collect music in a way that differs remarkably from all representations that were used before. In a way, play-backs are still representations, but in the course of technological progress it has become increasingly difficult if not impossible to distinguish them from original performances. Yet the question to what extent collectors of play-back media are interested in ›original‹ music at all may be neglected here in favor of another aspect: as with novels and narratives about collecting musical instruments, literary texts about listeners of recorded music can be interpreted as texts about memory – about memorization processes as an attempt to evoke the past, and about the unbridgeable distance between the present and that which came before. One might expect that users of technical devices which play certain musical pieces again and again may feel less irritated by the experience of volatile time than listeners to original musical performances. However, although the listener of a phonograph disc or a cassette may regard themselves as the unrestricted master

14 Grymes 2014 (note 5), pp. 58–59.

15 Motele was a member of the resistance movement. Cf. the chapter about Motele's violin.

16 Grymes 2014 (note 5), p. 280.

17 Grymes 2014 (note 5), p. 281.

of repetition, the idea of timeliness and transience sometimes dominates – at least in literary narrations about disc and phonograph users.

On the one hand, collecting records (as a mode of collecting music) appears as another way of managing and overcoming the power of time and transitoriness; in their imagination the protagonists of literary texts return to the past or at least recall it in vivid memories. On the other, the encounter with the past is reflected as imaginative, if not as self-suggestion. To a higher degree than musical instruments, technical media of recording are reflected from the aspect of their own aging: it takes far less than one generation to render them old-fashioned, as with the very pieces of popular music that are played on the phonographs and cassette recorders. In Nick Hornby's book »31 Songs« (2002) about the music of his youth and in Umberto Eco's novel »La misteriosa fiamma della regina Loana. Romanzo illustrato« (2004) about a collection of old-fashioned things, including vinyl records, these devices of sound storage become metaphors: metaphors of transgression into an imaginary past. In both cases, the technical devices are metonymically linked with memory: they appear as a materialized past, from which sounds of the past emerge. Collections of old-fashioned records and old-fashioned sound carriers seem particularly apt to bridge the gap between the present and the past as long as the sounds are audible. Commenting on selected old pieces of popular music, as well as a few items of more sophisticated rock music, Hornby's collection of records represents his own past as well as the collective life of the 1960s. Listening to the old pieces and commenting on them, the narrator returns to the past in his imagination, but also reflects upon the notion that the course of time is irreversible. The turning of the record – so to speak – turns back time for the listener, providing a sense of time travel.

Umberto Eco's protagonist Yambo Bodoni, in turn, suffers from amnesia, which turns out to be an indirect consequence of a traumatic experience in his youth. In order to retrieve his lost memories and his lost identity connected with them, Yambo spends several months in his deceased grandfather's country house, where he had lived as a schoolboy during the war. Not only his grandfather had been a great collector, especially of books, magazines and other printed matter, but young Yambo himself had also developed a passion for collecting, especially comics. Among the effects of his grandfather, there is a collection of records, many of them contain-

ing popular music. Whereas Yambo's amnesia metaphorically refers to the collective »amnesia« of post-war Italy in relation to fascism, the record collection represents the collective schizophrenia of the Mussolini era. In part, the songs represent a bright and carefree popular culture while others express fascist ideology and questionable concepts of heroism and self-sacrifice. When Yambo listens to the old songs, the past returns to his memory, at least the collective past. In order to support this effect of feeling transported back to former times, Yambo creates a special installation: listening to the record player, he turns on an old radio – broken except for its lights –, and thus he suggests to himself that the music he hears is not recorded but comes from a current broadcast.

A brief summary: Carpentier's novel and Grymes's narrations explore the limits of memory: Carpentier's protagonist tries to trace a remote time and culture – a past that still seems to be present in the depths of the primeval forest, although beyond access for the civilized world. Musical instruments from this archaic culture may serve as a bridge that connects the beginnings of human culture and contemporary life, and collecting them provides the necessary basis for this connection. Yet only when the instruments are played does the past appear as present for a limited interval of time, and it remains impossible to fix, to materialize, to localize, and to comprehend the strange dimension of reality expressed by this music. In Grymes's stories, instruments similarly bridge the gap between past and present, although again this process does not help understand the past, to describe and to categorize it. The violins of Jewish musicians are connected with the Holocaust and their physical appearance is strongly suggestive, but this part of human history resists understanding and conceptualization. In both cases – in Carpentier's novel as well as in Grymes's reports – the re-evocation of the past as catalyzed by the use of instruments appears as an illusory event, or rather: as an achievement of creative imagination. As soon as the instruments become silent collector's items again, the past appears even more unattainable.

However, the search for lost time is not necessarily a search for pre-historic times or for times of ultimate horror. It may also aim at reconstructions or re-evocations of personal life-times, recalling past events and experiences into memory. Collected items often serve as catalysts of memory; they are frequently even collected in order to take over this function in the future. The invention and construction of tech-

nical devices to record music (and other acoustic events) provide new models of memory that may be compared to the invention of photography, which seems to open up a window to the past and has been widely theorized with reference to this ability. When recorded music is played on a phonograph or a similar technical apparatus, an acoustic window seems to open. The effect is akin to viewing old photographs: writing about these effects, Hornby and Eco try to participate in them, indirectly and via representatives.

As these stories about collectors show, music is a powerful metonym of culture, time and history – and that means: of subjects of human reflection which in and of themselves cannot be collectibles. Music represents cultural practices, it can be described as a temporal genre of art that structures time – and in its quality as a complex of historical phenomena it has a genuinely historical dimension. Therefore, narratives about practices of ›collecting music‹ are, at least implicitly, always narratives about collecting ›culture‹, ›history‹, and ›time‹ – or rather: they narrate attempts and strategies to represent and interpret such fleeting subjects such as culture, history and time. Collecting implies the desire to master one's collectibles and the reality they represent. The collector acquires the items, gives them a place, integrates them into a system of order that is generally represented by a spatial arrangement and combined with naming and categorization. Thus, collectors ›possess‹ their collectibles physically as well as in an indirect sense. Yet what about the realities and experiences, memories, and lost memories that are linked metonymically with these items? Narratives about collections indirectly refer to an enterprise that may be successful on the level of representations, but is ever doomed to fail in the last consequence. Time escapes the human subject's desire to fix and govern it.

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The Rück Collection – a View onto the Whole

Dominik von Roth

Abstract

When the Rück Collection was sold to the Germanisches Nationalmuseum in Nuremberg (GNM) at the beginning of the 1960s, it was the last sizeable collection of musical instruments within Germany to pass from private to public ownership. Comprising more than 17,000 documents on the acquisition, trade, and restoration of historical musical instruments, this part of the collection in itself constitutes a unique treasure for research and museum work.

At the same time these written documents can become an essential part of the history of the musical instruments – their meaning beyond their musical function – by constituting a part of a collection as well as building blocks within the historical development of instrument making. Considered as a whole, the Rück collection provides the opportunity of understanding a collection of musical instruments as a semiotic sign that represents historical progress, cultural memory, and – ultimately – music.

Die Sammlung Rück – ein Blick aufs Ganze

Beim Verkauf der Sammlung Rück an das Germanische Nationalmuseum in Nürnberg (GNM) Anfang der 1960er Jahre ging in Deutschland letztmals eine Musikinstrumentensammlung dieser Größe aus Privatbesitz in die öffentliche Hand über. Mit mehr als 17.000 Dokumenten zu Ankauf, Handel und Restaurierung historischer Musikinstrumente bietet allein dieser Sammlungsteil einen einmaligen Schatz für Forschung und Museumsarbeit.

Gleichzeitig können diese Dokumente zum wesentlichen Bestandteil der Geschichte der Musikinstrumente werden – für deren Bedeutung über ihre musikalische Funktion hinaus –, indem sie einerseits Teil einer Sammlung und andererseits Gegenstand organologischer Entwicklung sind. Die Sammlung Rück in ihrer Gesamtheit bietet die Möglichkeit, eine Musikinstrumentensammlung als semiotisches Zeichen zu verstehen, das historischen Fortschritt ebenso repräsentiert wie das kulturelle Gedächtnis, und letztlich auch die Musik.

1. Of Collecting and Progress

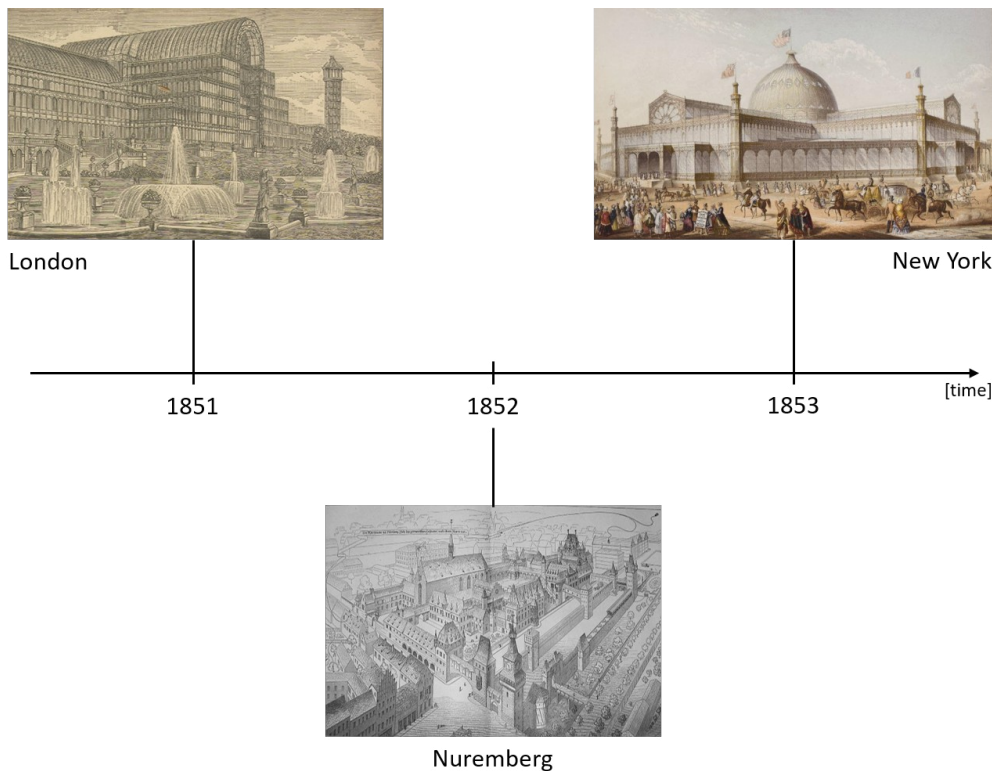
Regarding the development of Western cultural history over the last 200 years and taking into view the year 1852, in which the Germanisches Nationalmuseum was founded, it seems in any way logical that the Rück collection is now owned by this institution. For with this museum the nobleman Hans Freiherr von und zu Aufseß (1801-1872) had sought to establish a »well-ordered general repertory of the entire source material for German history, literature and art«.¹ At the same time, German composers and music critics were

working through similar ideas and pursued the creation of a German national opera which followed exactly the same intention: to unify the German-speaking regions to one German nation by the unadulterated power of culture and art.

Seen in this light, the connection between the Rück collection and the GNM seems to be logic for two reasons – one international, one national. Only one year before the GNM was founded, the Great Exhibition was held in London in 1851, and the year following the GNM's foundation saw the Exhibition of the Industry of All Nations in New York in 1853 (fig. 1).

These gargantuan events are worth mentioning not only because of their chronological proximity to the foundation of the GNM. Indeed, they are of highest importance to understand the general spirit of internationality that pervaded the Western world during that time. In addition to most of the academic reflections about the history of Wunderkammern (cabi-

¹ <http://www.gnm.de/en/museum/history-and-architecture/> [11.10.2017]. See also Bernward Deneke, Rainer Kahsnitz (Eds.): Das Germanische Nationalmuseum 1852-1977. Beiträge zu seiner Geschichte. Munich, Berlin 1978.



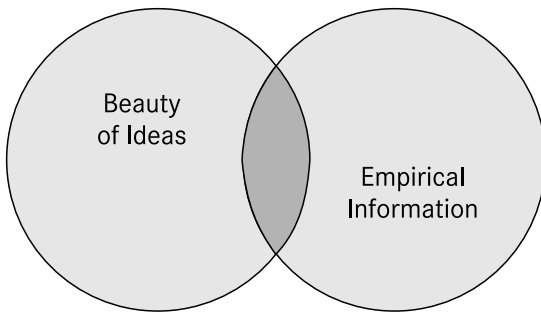
1 Timeline including images of the Crystal Palaces in London (unknown artist, 1851) and New York (George Baxter, 1853), and of the former Carthusian monastery – home to the Germanisches Nationalmuseum in Nuremberg (August von Essenwein and Lorenz Ritter, 1877). Figure: Dominik von Roth

nets of curiosities) and their significance as the origin of many museums, these so-called world expositions can also help to understand some of the foundational ideals of museums and musealization – then and now. (Post)colonial intentions notwithstanding, world expositions were, and certainly still are, influential demonstrations of skill, intelligence, and power. In other words: they are a succinct representation of progress.

Besides changes in the global climate or religious missions, internationality is a frequent indicator, or even the result of, politically motivated migration, entailing not only the dislocation of physical human beings, but also whatever is connected to these people, the migration of their objects as well as their ideas. Even if, at first glance, such a statement might seem contradictory, the insistence on national statehood and internationality are two sides of one and the same coin called migration, in the 19th century as well as today. The tense, delicate balancing act between the two concepts still builds the perfect playground for museums, curators, and collectors – and especially for national museums like the Germanisches Nationalmuseum, which even bears its mission statement in its name.

Museums try to capture the many ideological traces of migration in memory in the form of artefacts, and to fill these with coherent meaning by collecting and conserving any object that has the potential to reveal any idea of interest or step of progress during a certain point in history. Museums set out to put these ideas in a logical order, and by doing so, they play an active role in creating history. The so-called logic of historical order and the idea of Western progress are connected to each other inseparably and lead directly to the chief proponent of German idealism: Georg Wilhelm Friedrich Hegel (1770-1831) and his philosophy of history.

Hegel's concept of historical progress – accompanied by a pessimistic estimation of contemporary epigonism and decay, and combined with the great disappointment and the deep intellectual depression caused by the failed German revolution of 1848 / 49 – led not only to the foundation of the Germanisches Nationalmuseum. Also, it gives expression to the massive shift of philosophical thought during that time: from the aesthetical beauty of ideas to the belief in empirical information (and with it, the loss of significance of Hegel's theory).



Music criticism since the 1850s embodies this shift in paradigmatic manner, for example in a statement by Franz Brendel, chief editor of the most influential German music journal of the time, the *Neue Zeitschrift für Musik* (NZfM). Strikingly, the following claim was printed not in his music journal, but in his journal »Anregungen für Kunst, Leben und Wissenschaft«, founded in 1856, that aimed at a broader readership than the NZfM, reaching beyond the reader with specifically musical interests:

»Jetzt hat sich die Philosophie überlebt, sie ist nicht mehr die bewegende Macht der Zeit, und die speculative Kraft scheint gebrochen. Die neue naturwissenschaftliche Schule ist der naturgemäße Fortschritt.«² (Now philosophy has outlived itself, it is no longer the moving force of the day, the power of speculation seems to be broken. The new school of natural sciences constitutes natural progress.)

Broadly speaking, these two poles of thought are the two main columns that bear the ideological building in which not only museums continue to remain trapped unto this day. These poles, as well as their intersection – the liminal space in which meaning is made – are very decisive for the existence of museums both private and public, or to go further: they are the foundations of the need for and the act of musealization.

An essential precondition is provided by the phenomenon of *Erinnerungskultur* (cultural memory)³ that arose around 1800, and of which Johann Wolfgang von Goethe (1749–1832) as a writer, collector, and as an individual, is one of the most famous representatives. To mention a single person as an example is to lay emphasis on the crucial segment that

is represented by the overlapping section in the graph above. The way in which history is written, thereby creating history, can hardly ever be free from subjective influence. – *Erinnerungskultur* and history have had a very ambivalent relationship with each other ever since. By generating cultural memory (which is, in addition to conservation, the purpose of museums), and by creating a narrative for the visitors, historical facts are often placed into a sequence of logical order. This process might also entail filling up the tiny, blind spots with whatever the logic of narration demands in order to make the information more comprehensible.

The Rück ensemble with its approximately 1,500 musical instruments gave the GNM ownership not only of a collection that had the aspiration to represent an encyclopedic development of all kinds of European musical instruments; but of an additional collection of correspondence – the so-called *Nachlass Rück*⁴ with more than 17,000 documents – which in itself seems to provide a logical order and fill in the blanks. Yet being confronted with a total of c. 35,000 handwritten papers, postcards, typescripts, carbons, sketches, forms, and photographs from more than 1,000 correspondent persons and institutions, there can hardly be one single logical order, one single logical system that can encapsulate everything.⁵

2. A Merchant's Passion

Leidenschaft, passion, or even collecting mania are the words that are associated with private collecting most frequently. Ulrich Rück (1882–1962) was definitely not the typical passionate collector from the beginning, nor was he an intellectual. Together with his brother Hans (1876–1940) he took over a collection of nearly 500 musical instruments which had been begun by their father Wilhelm (1849–1912). During the time between their father's death and the year 1926, in which their mother Margarete (1854–1926) passed away, the future of the father's collection was completely unclear (fig. 2). As late as 1930, there were plans to disband the collection and to sell it as a whole – an idea that becomes evi-

2 Fr. Br. [Franz Brendel]: *Wissenschaft und Sittenlehre. Briefe an Jacob Moleschott von Mathilde Reichardt*. In: *Anregungen für Kunst, Leben und Wissenschaft* 1, 1856, pp. 295–301, esp. p. 298.

3 Cf. Aleida Assmann: *Cultural memory and western civilization. Functions, media, archives*. Cambridge 2011.

4 GNM, Historisches Archiv, *Nachlass Rück* (hereinafter NL Rück).

5 Cf. Wolfgang Müller-Funk: *Die Kultur und ihre Narrative. Eine Einführung*. Vienna 2002. – Anna Babka, Marlen Bidwell-Steiner, Wolfgang Müller-Funk (Eds.): *Narrative im Bruch. Theoretische Positionen und Anwendungen* (Broken narratives 1). Göttingen 2016.



2 The Rück family: Wilhelm, Margarete, Ulrich, Hans, photograph, before 1912. Nürnberg, Germanisches Nationalmuseum, NL Rück, I, A-001

dent through a remark made by the North American flute collector Dayton Miller in 1930: »I know that you [Rück] have said you did not wish to sell your instruments except for the collection as a whole.«⁶

There is only very sparse information about the original motivation behind the Rück collection, and hardly anything is known before the mid-1930s about the brothers' motivation for maintaining the collection. The few known facts are that Hans was a studied teacher and pianist, while his younger brother Ulrich obtained a doctorate in chemistry in 1911.⁷ It is striking that both Hans and Ulrich never worked in their professions, but started to work in their father's piano shop immediately after they had graduated. One is drawn to the conclusion that their respective education was no more than a means to an end: to be a teacher and pianist (exactly like the father Wilhelm) can, of course, be helpful for selling modern pianos in several ways, for example by playing and presenting pianos professionally to customers or to make contact with professional musicians. But what about becoming a chemist? Was studying chemistry once the easiest way to earn a doctorate? Was the doctoral degree meant to serve the shop's reputation because it was to be found on every business letter from then on?⁸

With music (Hans) and natural science (Ulrich), the combination of the brothers' education is very similar to the two poles outlined in the beginning: the beauty of ideas and the belief in empirical information, even the overlapping intersection representing their cooperation. In the early years of the collection, it was Hans, the pianist, who often made the first personal, face to face contact with sellers, and it was the empirical, systematically trained Ulrich who managed the technical and financial parts of a transaction. One of the most significant systematic features in the brothers' collecting can also be attributed to Ulrich: he issued checklists for musical objects of interest, especially for historical pianofortes (fig. 3).

The checklist is reminiscent of a multiple choice question-

naire, as most of the possible answers are already given. That suggests, on the one hand, that Rück wanted to make it as easy as possible for the person who was hoping to sell an old instrument. On the other, it outlines Rück's horizon of expectation very precisely at a certain moment in time and reveals what he considered to be decisive for any given acquisition and, by implication, for the collection. In fig. 4, Edith Streicher-Thorndike, wife of the great grandson of the Viennese piano maker Nannette Streicher, provided an almost ideal reply, answering Rück point-by-point (fig. 4).

In this particular case Ulrich Rück was certainly interested in buying the piano, but in the first instance he was acting as an expert because he had not been the one to make the first step. Edith Streicher-Thorndike herself wanted to buy the piano for the »Villa Streicher« in the Austrian village of Krumpendorf (Wörthersee), for decorative purposes, and she needed Rück to provide a financial estimate:

»Wenn Sie den Nanette-Streicher-Flügel nur als Dekorationsstück kaufen, würde ich an Ihrer Stelle eine Preisbemessung von RM 100.– bis 200.– zugrundelegen. Denn wenn Sie das Stück wieder verkaufen, spielt natürlich der innere Zustand des Flügels eine ganz massgebliche Rolle. [...] Im allgemeinen bezahlten wir in den letzten Jahren für derartige Flügel Beträge von RM 100.– bis 250.–, gingen allerdings in vereinzelt Fällen auch bis 300.–.«⁹ (If you are buying the Nanette Streicher piano for decorative purposes alone, I would reckon with a price between RM 100.– and 200.–. For if you resell the item, the piano's inner condition will play an important role, of course. [...] In recent years we generally paid prices ranging between RM 100.– and 250.– for such pianos, in several cases we even went up to 300.–.)

Rück's reply provides several aspects that could be of interest to researchers: the distinction between decorative purposes and playable condition, the consideration of a resale and its respective price range, the information on the average price that Rück had paid for comparable instruments in recent years, and not least the aura of expertise and credibility Rück must have asserted.

Spending so much time writing letters, offering advice and expert information for an external acquisition which does not profit Rück himself, seems highly altruistic – and, in some re-

6 Letter Dayton Miller to Ulrich Rück, 25 Nov. 1930. NL Rück, I, C-0594.

7 Ulrich Rück: Über die Darstellung von reinem, wasserfreiem Rhodanwasserstoff. Erlangen 1911.

8 In April 1915 Ulrich volunteered for war service and received a position as a chemist in the Hauptlaboratorium Ingolstadt (defense industry). As a higher military official he was also responsible for the promotion of war bonds and the organization of rations for c. 10,000 persons. Because of the importance of the latter function he was not demobilized until April 1920.

9 Letter Ulrich Rück to Edith Streicher-Thorndike, 17 June 1941. NL Rück, I, C-0897.

spects, Rück definitely was that kind of person. In business matters and regarding his collection, however, Rück mostly followed the principle of give and take. And this particular case is no exception, even less so given that Rück was very eager to acquire the Streicher piano himself. The very moment he found out that the then-owner, Agathe Gröbner of Klagenfurt, had decided (unexpectedly) to charge RM 500 – far too high a price for Streicher-Thorndike – Rück paid the sum to Gröbner directly and instantly. Even an alarming letter by Streicher-Thorndike, informing Rück that her daughter, a pianist, now wanted to buy the piano to keep it within the Streicher family, did not impress Rück all too much. He must have succeeded: today, the instrument is part of the GNM collection (Nannette Streicher née Stein, Vienna 1808, GNM inv. no. MIR 1117).

Besides the aspects discussed above, this acquisition gives insight into Rück's strategic thinking. By telling Streicher-Thorndike that an exceptional, maximum price would be around RM 300, this price automatically becomes a limit for her. The fact that Rück buys the instrument for RM 500 – even without having seen it! –, offers a different perspective on the matter.

Was it crazy passion or shrewd calculation? In Rück's case both might be true but, in conclusion, an important statement is to be made: collecting musical instruments is not possible without money, and the Rück collection is inconceivable without the piano shop. Run by the two brothers and founded by their father in 1892, the Pianohaus Rück provided the necessary backdrop not only regarding finances. What once might have begun for Wilhelm Rück as a mere fancy became a well thought out enterprise after the foundation of the piano shop. Probably from the beginning, the old instruments were used as decorative objects in the shop's show rooms. What began as a matter of decorating and advertising evolved into a highly developed and sophisticated habit of collecting musical instruments that, at the same time, was a professional marketing tool that enabled promotional activities such as concerts, recordings, guided tours, radio reports, and journal articles.

The connection between the piano shop and the collection of historical instruments, as well as Ulrich Rück's work habits, can be illustrated by another example. A letter dated to 1934 and addressed to Albert Rudolf Ibach (1873-1940) documents Rück's intention to buy from Ibach a so-called Näh-tischklavier, made by Joseph Klein around 1830, but the price of which Rück considered to be slightly too high:

»Sie [Ibach] kennen uns persönlich ja gut genug, um zu verstehen, dass es uns ganz fern liegt, Ihnen das Instrument wie man sagt »abdrücken« zu wollen. Aber leider müssen wir heute, bei dem darniederliegenden Umsatz, auch sehr stark sparen, weil unser Umsatz wie jeder stark zurück ging, trotz wie Sie wissen enormer Anstrengungen in Reklame. Letzten Endes dient unsere Sammlung historischer Instrumente auch nur der Reklame für unser Haus und um uns neue Kunden zu bringen.«¹⁰ (You [Ibach] know us personally and well enough to understand that it is far from us – as they say – to »extort« the instrument from you. But unfortunately we have to economize very much, due to the low turnover these days and because our sales are falling off just like everyone else's, even though we are putting enormous effort into promotion, as you know. In the end, our collection of historical instruments serves only to promote our shop and to win new customers.)

Ibach, the piano company, was an important business partner for Rück, and his relationship with Albert Rudolf Ibach could even be called friendly. As soon as it comes to money in the letter, Rück discloses important facts regarding the current business situation: around 1934, the Pianohaus Rück seems to have been under much economic pressure, and the letter also reveals that the collection of historic musical instruments served only as advertising, to attract new customers.

This short passage in the letter supplies interesting and important information, and the statements are true and false at the same time. On the one hand, the letter offers relevant information about the purchase of an old instrument, about the price of that instrument, the ways in which a price is negotiated, and also about the instrument's provenance.¹¹ In this case the letter even offers further support for other historic evidence: the difficult economic situation in Germany around 1934 is well known and was one of the main reasons for the success of the Nazi party and, consequently, the Second World War that followed. Yet there is even more information available and this is brought to light as a result of the digitization strategy pursued by the Rück research project.

10 Letter Ulrich Rück to Albert Rudolf Ibach, 26 Sept. 1934. NL Rück, I, C-0399.

11 See Linda Escherich: Provenance research beyond looted art and restitution – the RückPortal, in the present publication.

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Fragebogen für historische Klaviere. Dr. U. u. H. Rück, Nürnberg, S.,
Tafelfeldstr. 22.

Gesamt 246 188 cm 30 85

*mit stark
rundem
Haupt
flügel*

*ohne
flügel*

1. Genaue Maße nach Länge - Breite - Tiefe und Höhe des Instrumentes.
2. Farbe des Holzes aussen, obbraun, rot oder andersfarben. *auff. weiß, rot, etc.*
3. Form des Instrumentes skizzieren oder Foto beilegen. *m. abgegriffen*
4. Wieviel Füße hat es? - 3
5. Sind die Füße rund, viereckig oder 6- oder achteckig im Querschnitt? *viereckig*
6. Sind sie zierlich oder ziemlich dick?
7. Wie sieht der Flügel von der langen Seite von vorne aus gesehen aus? Skizze erbeten, ob abgedacht wie ein früheres Schreibpult oder gerade rechteckig wie ein Kommodekasten?

8. Ist vorne über der Klaviatur ein Firmenschild angebracht? Oder ist im Innern eine Inschrift auf der Holzplatte unterhalb der Saiten? Wenn ja, wie lautet diese Inschrift? Wörtlich genau abschreiben!! Wichtig!

10. Wieviele Oktaven hat die Klaviatur? 4 $\frac{1}{2}$, 5, 5 $\frac{1}{2}$, 6, 6 $\frac{1}{2}$, 6 $\frac{3}{4}$, 7? *6 1/2 46*

Welche Farben haben die Untertasten, welche die Obertasten?

11. Wieviele untere (lange) Tasten und wieviele obere (kurze) Tasten sind vorhanden? *46 32*

12. Auf welcher Tonhöhe steht das Instrument gegenüber einer A-Stimmgabel oder Stimmgabel in A? *Ganz bestimmt*

13. Um wieviele Töne ist es zu tief stehend?

14. Liegen die Saiten innen alle parallel? *ja*

15. Wieviele Töne haben 3, wieviele 2 und wieviele 1 Saite?

16. Liegen eiserne Spreizen zwischen den Saiten? - *nein*

17. Haben die eisernen Wirbel, die die Saiten halten und an denen man die Saiten wie bei einer Zither stimmt, Löcher oder keine Löcher? - *nein*

18. Ist der Deckel des Instrumentes ein glattes Brett oder ist er getäfelt, also mit Füllungen versehen?

19. Hat der Flügel Pedale? Sind diese an einer Lyra befestigt?

20. Wieviele Pedale hat er noch? Fehlen Pedale, was man an der Breite des unteren Querholzes der Lyra ersieht? Wieviele fehlen? *Mindestens 2*

21. Läuft von der Lyra rechts und links ein Steg zu dem rechten und linken Fuß heraus? *nein*

22. Wenn keine Lyra vorhanden ist, sind dann Kniehebel unterhalb der Klaviatur vorhanden? Sie liegen auf der unteren Seite und sind oft nur zu sehen, wenn man sich bückt und das Instrument von unten besichtigt. *nein*

23. Wenn Kniehebel, dann wieviele?

24. Sind vielleicht Kniehebel und Pedale vorhanden? *nein*

25. Möglichst eine Skizze der Lyra erbeten.

26. Farbe der Untertasten: sind sie weiß, schwarz oder braun? Wenn sie schwarz sind, haben sie eingeritzte Querlinien und wieviele?

27. Ist der Flügel schwer oder leicht? Vorsicht beim Heben, weil oft die Füße ganz wackelig sind, deshalb vorher an der Vorderseite und rechten Seite je einen Stuhl unterstellen, damit nichts passieren kann.

Nicht vergessen: Maass des Flügels nach der Tiefe, also von der Klaviatur an bis zur hinteren Ecke. Ist bei histor. Flügeln meist um 2 Meter 20 cm herum liegend. *2.46 m.*

Fragebogen möglichst genau beantworten!!

Verhältnis mässig leicht

- Zur: "Fragebogen für historische Klaviere:
- 1.) Länge: 2.46 - Breite: 1.22 - Tiefe (Kasten, seitwärts gemessen) 30 - Höhe: 85. -
 - 2.) Farbe des Holzes außen: echt Mahagoni, rot-buchertau.
 - 3.) Foto.
 - 4.) Drei runde Füße, mit eichigen Sohlen.
 - 5.)
 - 6.) gar Zierlich in der Gesamteinrichtung.
 - 7.) "Gerade rechteckig" siehe Foto (wird aber in Wirklichkeit wellförmig u. schmaler wie Querschnitt d. Foto!)
 - 8.) Über der Klaviatur ein Firmenbild (unterhalb der Saiten keine!):
 - 9.) "Musetto Streicher, née Stern, à Trienne", daneben (s. Foto) rechts u. links: Bronze-Auflagen, Weintrauben - Motiv, Empyre.
 - 10.) 64 Oktaven. Untertasten: elfenbein, Overtasten: tiefbraun.
 - 11.) 46 untere (lange) Tasten, 32 obere (kurze) Tasten.
 - 12.) Ganz und gar verstimmt!
 - 13.) Gar nicht mehr feststellbar!
 - 14.) Ja.
 - 15.) Es haben 68 Töne: 3 Saiten (daranter einige gesprungen),
" 13 " : 2 " ; 1 Saite keine Töne.
 - 16.) nein.
 - 17.) keine.
 - 18.) ein glattes Brett; innen hat der Flügeldeckel ein sehr schönes geflamantes Goldgelb.
 - 19.) Zwei Pedale, und an der Lyra befestigt sonst keine
 - 20.) Pedale. Lyra ist stark beschädigt, durch seinen zeitigen Einbruch zerfallen.
 - 21.) kein Reg.
 - 22.) keine Stützehebel.
 - 23.) —
 - 24.) Nein

X) Schildform: 

3. The Rück Project

The two main purposes of the Rück research project¹² are: 1) to explore and publish the history of the Rück collection in book form¹³, and 2) to gather as much information as possible, entering and editing it systematically into the »intelligent« WissKI¹⁴ system that will be freely available via the so called RückPortal, searchable by persons, objects, institutions, general categories of musical instruments, or any keyword of interest. All kind of similarities in the correspondence – be it a name, location, time, object, or any kind of specific reference linked to these categories, references to sound, restoration, concerts, photographs, acquisitions, and so on – are linked to each other digitally within semantic fields. Making these cross references available affords the opportunity of a real content-related contextualization that can offer an idea of the big picture, even by following a single and very focused question.

In the case of the letter to Ibach mentioned above, the RückPortal would show – among other things – letters of the same time that contain references to similar institutions, objects, or people. Given their temporal proximity as well as the hierarchy of hits, letters that have nothing to do with the offered Nähtischklavier would also appear. By presenting the letters on a digital timeline researchers will automatically become visually aware of the quantity of letters written around a given day, a factor that »may« indicate similar or corresponding content, as is the case in this example.

Directly after Margarete Rück's death in 1926 there must have been a remarkable change in thinking and the way of running the Rück piano business. One of the biggest changes certainly took hold in 1927 when the Pianohaus Rück was granted the exclusive rights to represent Steinway & Sons in the majority of Franconia (fig. 5).

In 1934 there is even a letter from Steinway & Sons Hamburg which acclaims Rück's procurator Hugo Haid (1904-1992) for being one of the top sellers for Steinway & Sons

in Germany. In 1934, Rück also wrote to his academic consultant, Rudolf Steglich (1886-1976) in Erlangen, noting that he was very proud (finally) to have obtained the exclusive rights for representing all of the four big piano companies, once referred to as BIBS: Blüthner, Ibach, Bechstein, and Steinway & Sons.

This additional information sheds another light on the price negotiations with Ibach and on Rück's complaint about the difficult economic situation in his piano shop (Rück did, in the end, buy the instrument, today in the GNM, inv. no. MIR 1174), once more raising the conundrum of passionate collecting versus shrewd calculation.

Both within the history of the Rück collection and with regard to Ulrich as its main proponent, this kind of information provides the possibility of a more detailed and precise understanding how things developed and proceeded. For researchers who do not know all of the 17,000 letters by heart, the RückPortal offers cross-referenced information at a fingertip as well as letters that were written in close proximity (and their content). These tools go together with a further feature, an interactive price comparison list that is searchable by categories of musical instruments that are linked with information on time, persons / institutions, and price categories such as offer price, market value, and actual purchase prices.

4. Sustain and Perspectives

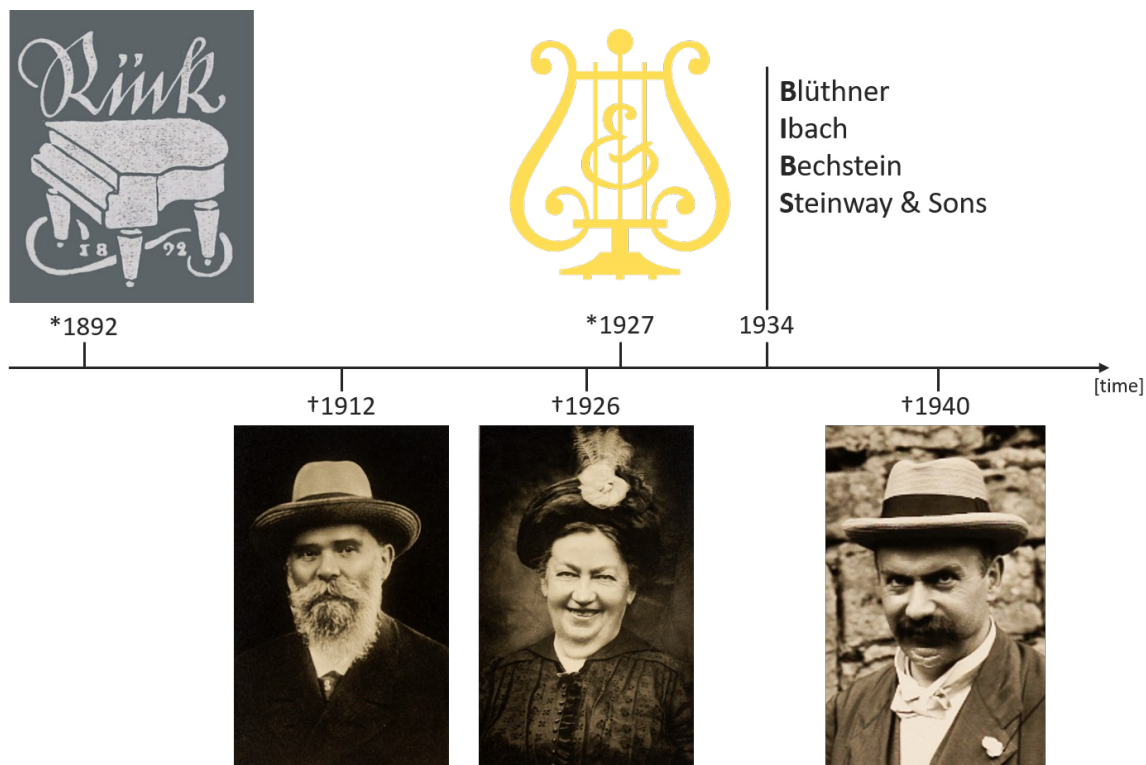
Passion and economic calculation are not contradictions,¹⁵ as becomes apparent – at the very latest – when Ulrich Rück's beloved brother Hans dies following an accident in December 1940. Increasing war-related events, the death of his only brother, and Ulrich's own suffering from severe physical and mental illness let the collection become an even more personal matter for him. From then on, Rück occasionally refers to his collection items as his »children«, and collecting is done in remembrance of his father and brother. Nevertheless, future acquisitions were still made economically and displays, as well as the donation of musical instruments to the University of Erlangen, continued to serve the piano and restoration business.

¹⁵ For another telling example, see the collectors Heiko and Ralf Hansjosten, especially Heiko Hansjosten's contribution in this publication.

¹² DFG research project at the Germanisches Nationalmuseum »Musikinstrumente sammeln – das Beispiel Rück« (Collecting musical instruments – the Rück example).

¹³ Dominik von Roth, Linda Escherich: Musikinstrumente sammeln – Leidenschaft eines Geschäftsmanns. Nuremberg 2018 [in preparation].

¹⁴ Wissenschaftliche Kommunikationsinfrastruktur (Scientific Communication Infrastructure), URL: <http://wiss-ki.eu/> [16. 10. 2017].



5 Timeline of the Rück Pianohaus and family
Figure: Dominik von Roth

It cannot be claimed that Ulrich Rück intended to create a culture of remembrance, of historical memory – as well as a personal monument – from the beginning, even if there are many suggestions that might corroborate such a theory. The earliest extant carbon copies of outgoing letters concerning the collection date from 1924. The simple idea to make carbons and to file them is a very significant step, for it already bears witness to an essential element of collecting in a modern museal sense. This possibly conscious act of creating history is – in Rück's case – necessarily to be regarded alongside business matters like legal requirements, as well as the simple idea of keeping order within the huge amount of objects that had to be stored. Another business matter directly related to the collection was the ever evolving idea of a unique selling point for his shop: the ability to offer the highly professionalized skill of restoring and copying historic musical instruments at an international level. As mentioned above, the display of the old instruments in the show rooms of the piano shop likewise served to attract new customers and to sell modern pianos – a business strategy that used to be quite common.¹⁶

The general Western spirit of progress, as reflected in the mere existence of world expositions, here finds its manifestation in the form of a small day-to-day business that is inseparably related to the historic and the cultural sphere, embracing the economic aspects of the modern piano market, concert life, the growing movement of historical performance practice, and the musealization of old musical instruments (including restoring and copying objects). A fresh, detailed consideration of the notion of creating history notwithstanding the difficult and maybe unrewarding question of intentionality remains and reveals a twofold process of musealization: the present-day academic musealization of the Rück's one-time musealization. At this point, the semiotic openness of musical instruments and the act of collecting them becomes obvious. The assertion of openness with regard to writing history, however, is not to be equated with arbitrariness. To the contrary, the complexity of relations increases. Collecting is not a profession. Museums professionalize collecting, and they

16 For the piano companies Pfeiffer (Stuttgart) and Neupert (Bamberg) and their idea of »product placement«, see Markus Zepf's contribution in this publication.

make it an institution. Rück inverts this path, as did many private collectors;¹⁷ indeed, most of the current public museum's objects are heirs or donations from private collectors.¹⁸

In spite of his intentional and passionate habit of collecting, Rück worked almost like a public museum. The decisive difference, however, became apparent at the moment that Rück gave his private collection to a public museum. It can be considered as an act that is marked by a loss of »spirit« – of anything beyond economic calculation which might once have moved Rück to become that kind of ardent person to gather together more than one thousand five hundred (!) musical instruments and related items. While still in Rück's possession, his »children« – every instrument a personal treasure – were surrounded by this personal spirit that cannot be measured and that can hardly be preserved within the possibilities afforded by a public museum. Within the context of a professionalized museum this spirit becomes detached from a collector individual and sometimes acquires a new livery – the so-called aura of authenticity – a phenomenon that unfortunately depends less on the object than on the effort and the expense a museum can or wants to afford.

In preparation for the transmission of Rück's collection to the GNM, a contract¹⁹ was drawn up that specified a commitment to the formation of an independent section for musical instruments, the employment of an administrator with a musicological qualification, as well as a restorer specialized in historical musical instruments. These obligations of the Rück contract resulted in the appointment of excellent personnel, with John Henry van der Meer (1920-2008) as the first administrator/curator of the newly formed section for musical instruments, and Friedemann Hellwig (b. 1938) as the first restorer for musical instruments at the GNM. They laid the foundation for the present standards of the GNM's music instruments collection.

Over the past ten years, ordinary museum displays and their accompanying popular/academic publications and guided visitor tours have been enhanced more and more by the still barely exhausted possibilities of digitization. Comparable to the fear, that conventional books would sooner or later die out when e-book readers came onto the market (in fact, the opposite happened), many museums still seem to fear digitization. Walter Benjamin's verdict on the devaluation or even the loss of an art object's aura in the act of »mechanical reproduction«²⁰ still seems to determine the thinking of many museum directors and curators.

The creation of the RückPortal intends to offer more than a research tool for scholars. First and foremost the platform is designed to become a comprehensive online application that provides a further dimension to the permanent exhibition, an invisible second surface to the museum objects, by aiming at the idea of a digital museum. With reference to the two poles outlined at the beginning of the present contribution – the beauty of the actual object surrounded by all the information available, including the resulting tension in between – this tool allows at least some of the dynamic spirit of the collection's former private ownership to be rekindled. Or, to rethink Benjamin's groundbreaking: by no means does this digitization constitute a devaluation or a substitution of the aura, rather it generates a new and additional *digital aura* that frames and elevates the actual physical object, albeit creating an »aura of the digital«²¹ at the same time. Technological progress offers opportunities that must not remain unused. Like the ontology of musical sound – a cloud of information and knowledge, including images and audio-visual material – an auratic moment surrounds the musical instruments that sleep in the museal silence of the visitor's visual admiration. In this way, the intangible essence of music as such can be grasped in the best possible manner while preserving the original artefact at the same time.

17 For the current situation of private collectors and the art market see the contribution of Gerda Ridler in this publication.

18 For the amount of former private collections within the total stock of the GNM musical instruments collection see Frank P. Bär's contribution in this publication.

19 Contract between the GNM and Ulrich Rück, 28 Sept. 1962. GNM, Historisches Archiv, Ordner Beihilfe Sammlung Rück; preliminary version: NL Rück, I, B-002.

20 The German title »Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit« (Walter Benjamin 1935) refers to reproduction as »technical« instead of »mechanical« as given by the English translation, and as »mécanisée« by the first published edition in French.

21 For a critical view see Michael Betancourt: The aura of the digital. In: CTheory (2006), URL: <http://www.ctheory.net/articles.aspx?id=519> [27. 10. 2017].

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Section / Sektion II

PRIVATE COLLECTIONS AND THEIR MUSEUMS
IN INTERNATIONAL COMPARISON

PRIVATSAMMLUNGEN UND IHRE MUSEEN
IM INTERNATIONALEN VERGLEICH

Belgian Collectors of Musical Instruments from the Perspective of Critical Organology¹ and Museology

Ignace de Keyser

Abstract

Between 1850 and the First World War, about a hundred Belgian collectors of musical instruments were active, although some of them, such as Adolphe Sax, were living abroad. This is an astonishingly large number, compared to the size of the country and its population – about 7.5 million people just before the First World War. Even more astonishing is the exceptional quality of these collections. The historical importance and great variety of artefacts in the collections of the notary César Snoeck, and of the instrument makers Adolphe Sax, Victor-Charles Mahillon and others, are beyond dispute. The collection of African musical instruments, at the Royal Museum for Central Africa (RMCA) in Tervuren – currently 8,500 items – is the largest and most important collection of African musical instruments worldwide. The present contribution considers the actions of these Belgian collectors from the perspective of »critical« organology.

Sammler von Musikinstrumenten in Belgien aus der Perspektive der kritischen Organologie und Museologie

Zwischen 1850 und dem Ersten Weltkrieg waren rund 100 belgische Musikinstrumentensammler aktiv, darunter auch einige wie Adolphe Sax, die im Ausland lebten. Im Hinblick auf die Größe des Landes und die Anzahl der Bevölkerung – kurz vor dem Ersten Weltkrieg ca. 7,5 Mio. – ist dies eine erstaunlich hohe Zahl. Noch erstaunlicher ist die außerordentliche Qualität dieser Sammlungen. Die historische Bedeutung sowie die große Vielfalt von Objekten in den Sammlungen des Notars César Snoeck, des Instrumentenbauers Adolphe Sax sowie von Victor-Charles Mahillon u. a. ist unbestritten. Die Sammlung Afrikanischer Musikinstrumente im Royal Museum for Central Africa (RMCA) in Tervuren ist mit derzeit 8.500 Objekten die größte und bedeutendste Sammlung afrikanischer Musikinstrumente weltweit. Der vorliegende Beitrag betrachtet das Vorgehen dieser belgischen Sammler aus der Perspektive der sogenannten kritischen Organologie.

Belgian collectors in the 19th and 20th centuries

Even though only a minority of Belgian collections of musical instruments were of a relatively large size between 1840 and 1940,² the profiles of many such minor collectors are fairly well documented. Among them are music professionals and musicologists, enthusiastic music lovers, artists, and fine art experts or collectors.³ The path followed by collectors of

non-European instruments⁴ is also of major interest with regard to questions of identity and globalisation.

Unfortunately, information about collecting strategies and policies is available only in the case of the so-called organographes⁵, who were in fact a minority among Belgian collec-

1 The term »Critical Organology« has been used to denote critical writings on contextualizing musical instruments, cf. Sue Carole De Vale (Ed.): *Issues in organology* (Selected reports in ethnomusicology 8). Los Angeles 1990, pp. 1-34. – Eliot Bates: *The social life of musical instruments*. In: *Ethnomusicology* 56 / 3, 2012, pp. 363-395.

2 See the table in Ignace de Keyser: *Les collectionneurs belges à la fin du XIXe siècle*. In: *Musique – Images – Instruments. Revue française d'organologie et d'iconographie musicale* 9, 2007, pp. 74-101.

3 See de Keyser 2007 (note 2), pp. 77-84.

4 Auguste Herpin (52 instruments) in Cairo, Hubert Serruys (1846–post 1902; 26 Chinese instruments) in Shanghai and Caracas, Paul Hagemans (1853-1926; 10 Georgian instruments) in Tbilisi and Odessa, Jules Van Aalst (45 Chinese instruments) in Canton, Gustave Beckx (1819-1902; 7 instruments) in Melbourne. The inventories of the organological collections of Tervuren's RMCA mention 22 collectors who were active before the First World War, among them Henry Pareyn (d. 1928; 121 instruments), one of the first dealers in African ethnographic artifacts.

5 Victor-Charles Mahillon was the first to use the term »organographie musicale« for what we now call organology, in: *L'Echo musical* 7 / 14, 10. July 1875, p. ii-iii. The relevant quotation reads as follows (translation by the present author): »The Mahillon Company's museum of musical organography has been enriched with several instruments etc.« *L'Echo musical* was the Mahillon Company's magazine, and in this

tors. César Snoeck (1834–1898)⁶ was perhaps the most outspoken of the organographes in presenting his policy of collecting musical instruments. According to him, »the handling and use of various instruments of music would help to better understand their functions in an ensemble, and to better appreciate the talent of those who play them.«⁷ He expresses the desire to understand music in a tangible way and, in doing so, makes tangible an art that is as intangible as possible. Unlike the approach of systematic musicology, of Guido Adler and others, which was developing during this period, Snoeck's approach is neither theoretical, nor philological, but pragmatic (fig. 1).⁸

With his »museum«, Adolphe Sax (1814–1894)⁹ offered a material basis in the dispute concerning the originality of his inventions. However, the most interesting items are the

different prototypes of his new instruments, the numerous new models that he had developed and displayed in national or universal exhibitions. His endeavour of collecting many ancient Western musical instruments of a high quality, and of non-European instruments as well, suggests a curiosity about musical instruments as a highly efficient device of sound production across all cultures.¹⁰ Victor-Charles Mahillon (1841–1924)¹¹ – director of the musical instruments workshop founded by his father, acoustician, collector, and curator of the Brussels Conservatoire museum – worked with a view to one and the same idea in all his functions: he researched the workable parameters for making musical instruments. Mahillon's lifelong commitment to elevating musical instruments to the same level as classical works of art, preserved in the same way, i. e. as a public collection, can be understood as a celebration of the art of musical instrument making, a tribute to his own profession.¹²

The common trait shared between these three men is the seriousness with which these collectors approached musical instruments, not as a decorum, but as tangible sources of an intangible culture.

Organological premises

Since the publication of Nazir Ali Jairazbhoy's article on »The Beginnings of Organology and Ethnomusicology in the West«¹³, Victor-Charles Mahillon has been accused of »plagiarising« the Indian encyclopaedia »Natyasastra« when he established his fourfold instrument classification of auto-

article Mahillon describes recent acquisitions to the musical instrument collection of his own Company.

- 6 César Snoeck's »international« collection of 1.145 »ancient and curious« instruments was acquired by the Staatliche Hochschule für Musik in Berlin in 1902 and is now at the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung, Stiftung Preußischer Kulturbesitz in Berlin. In 1908, the »Flemish and Dutch« collection joined the Conservatoire museum, now Brussels MIM. A final group of 363 items was purchased by Baron von Stackelberg for Tsar Nicolas II of Russia in 1909, and these items are now housed in the St. Petersburg State Museum of Theatre and Music at Sheremetev Palace. See Ignace de Keyser: César Charles Snoeck. In: The Grove Dictionary of Musical Instruments, vol. 4, 2nd ed. Oxford 2014, p. 548.
- 7 The original quotation reads: »Un instinct naturel, un caprice, l'idée qu'il est utile, pour un simple amateur de connaître le maniement et l'emploi des divers instruments de musique, afin de mieux comprendre leurs fonctions dans ensemble, et de pouvoir mieux apprécier le talent de ceux qui en jouent.« See [César Snoeck:] Catalogue de la collection d'instruments de musique anciens ou curieux formée par C.C. Snoeck. With an introduction by Guy Rooryck. Ghent 1894, Reprint: Ghent 1999, p. III.
- 8 Ignace de Keyser: César Charles Snoeck. Rendering the intangible, tangible. In: Through the eyes and ears of musical-instrument collectors (c. 1850–1940). Ed. by Christina Linsenmeyer. London (forthcoming).
- 9 Adolphe Sax's private collection consisted of 467 instruments, both Western European and Russian instruments, but also included non-European instruments. See Malou Haine, Ignace de Keyser: Le Musée instrumental d'un artiste inventeur. La collection privée d'Adolphe Sax. In: Adolphe Sax. His influence and legacy. A bicentenary conference. Proceedings of the international conference. 3–5 July 2014 (Revue belge de musicologie / Belgisch tijdschrift voor muziekwetenschap 70). Ed. by Anne Emmanuelle Ceulemans, Géry Dumoulin, Howard Weiner. Brussels 2016, pp. 149–164.

- 10 Malou Haine, Ignace de Keyser: The rare museum of an artist and inventor. Adolphe Sax's collection of musical instruments. In: Linsenmeyer (forthcoming [note 8]).

- 11 Victor and Joseph Mahillon's collection comprised 369 ancient woodwind and brasswind instruments, harpsichords and virginals by Andreas Ruckers, Johannes Petrus Bull, Shudi & Broadwood, a Hammerflügel by André Stein, as well as Asian instruments. 167 further instruments, especially wind instruments, were donations by members of the Mahillon family. The whole collection is now part of Brussels MIM.

- 12 Ignace de Keyser: Celebrating the art of musical instrument making. The Musée d'organographie musicale of the Brussels Mahillon Company (1870–1883). In: Linsenmeyer (forthcoming [note 8]).

- 13 Nazir Ali Jairazbhoy: The beginnings of organology and ethnomusicology in the West. V. Mahillon, A. Ellis and S. M. Tagore. In: Issues in organology (Selected reports in ethnomusicology 8). Ed. by Sue Carole De Vale. Los Angeles 1990, pp. 67–80.



1 César Snoeck as a one-man band, c. 1863. Courtesy of Brussels Musical Instruments Museum (MIM)

phones, aerophones, membranophones, and chordophones. However, Mahillon had already distinguished musical instruments according to their mode of vibration¹⁴ in his »Eléments

d'acoustique«, published four years before the first version of his »Essai de classification«¹⁵. It is this acoustically based approach which forms the basis for his distinction be-

14 In contrast to von Hornbostel and Sachs, Mahillon considered the sources of sound-production to be characteristic of aerophones (air reeds, single and double reed, and a lip reeds) – not the air itself. Herbert Heyde reconsidered the air in aerophones as an energy transformer [German: Wandler] and not as a vibrating principle. See Ignace de Keyser: Sachs und Mahillon: Ein verpasster Dialog. Die Beziehungen zwischen Curt Sachs (und Hornbostel einerseits) und Mahillon (und Closson andererseits) vor und nach dem Ersten Weltkrieg. In: Vom Sammeln, Klassifizieren und Interpretieren. Die zerstörte Vielfalt des Curt Sachs (Klang und Begriff. Perspektiven musikalischer Theorie und Praxis 6).

Ed. by Wolfgang Behrtens, Martin Elste, Frauke Fitzner. Mainz 2017, pp. 223-236, esp. pp. 225-231. – See also Malou Haine: Classifications des instruments de musique en France de 1761 à 1819 et l'élaboration d'une terminologie organologique. In: Musique – Images – Instruments 2015, pp. 188-205.

15 The first edition of Mahillon's »Essai de classification méthodique de tous les instruments anciens et modernes« was published in the Annuaire of the Brussels Conservatoire in 1878, his »Eléments d'acoustique musicale et instrumentale« in 1874 (Brussels).

tween membranophones and »autophones« – »idiophones« in the terminology of Erich von Hornbostel and Curt Sachs. Mahillon's appreciation of the *Natyasastra* as a source of inspiration for organology must thus be understood from within his acoustical approach of musical instruments. The primary concern in his »Essai« was to enable the classification of musical instruments, even if their vernacular name was unknown. Nevertheless, Eliot Bates's criticism of Mahillon's and von Hornbostel-Sachs's classification systems as guideline for displaying musical instruments is not unfounded,¹⁶ for presenting a musical instrument collection as the materialisation of a classification system is indeed highly pedantic. However, Mahillon did more than classifying musical instruments. His *Catalogue of the Brussels Musée Instrumental* is an example of how to contextualize musical instruments in their social functions, their relationship to tone systems, musical practices, repertoires, or traditions. Moreover, Mahillon's policy of collecting is guided by a true interest in instruments of different cultures, without prejudices regarding their level of technological development. This aspect is evident in his correspondence, e. g. in his letter to R. de Bennenkampf in Saint Petersburg (1896): »Please allow me to remark that the [Conservatoire] museum contains not only art instruments, but also rustic instruments. The primitive character of popular instruments does not diminish in any way my interest in them«¹⁷; or to Mrs. Mary Crosby Brown in New York (1901): »You are right, a thousand times over, to care about instruments of primitive populations. It is among them that we often find the most interesting and most surprising artefacts for us.«¹⁸

16 »Mention organology to an ethnomusicology student, and what probably first comes to mind are museums, the Hornbostel-Sachs classification, and perhaps [...] a seemingly outdated class on measuring and documenting physical objects. This is not surprising: such legacies abound in many organology courses, scholarly articles, and institutions [...]. Instrument museums are mausoleums, places for the display of the musically dead, with organologists acting as morticians, preparing dead instrument bodies for preservation and display.« Bates 2012 (note 1), p. 365.

17 »Je me permettrai de vous faire remarquer que le Musée ne contenant pas seulement des instruments artistiques, mais aussi des instruments rustiques, le caractère primitif des instruments populaires ne diminue en rien l'intérêt que j'y attache.« Letter from Mahillon to R. de Bennenkampf (St. Petersburg), 21 March 1898; Archives Brussels Musical Instruments Museum (MIM), Dossier Conservatoire 1897-1900, pp. 120-121.

18 »Vous avez mille fois raison de tenir aux instruments des peuplades primitives, c'est parmi eux que l'on rencontre souvent les spécimens les plus intéressants et les plus surprenants pour nous.« Letter from

Moreover, Mahillon categorically rejects musical instruments that are interesting for their decorative aspects rather than for their sonorous qualities, like in his letter to a certain Mr. Bellon in Lyon (France):

»According to your information, the instrument that you propose is of no use to us. We maintain a strictly functional point of view, which means that an object that is remarkable as an *objet d'art* is not of much interest to us. Instead, your harpsichord is an object for a museum of Fine Arts.«¹⁹

In the same vein, Mahillon was unmoved by the lure of ancient Italian violin making, fostered in France with great passion by makers such as Jean-Baptiste Vuillaume and Gand & Bernardel. A remarkable refusal can be found in his correspondence about an ancient Italian violoncello:

»Unfortunately the Conservatoire museum cannot acquire a similar instrument without breaking the terms of its acquisition program. Indeed, if its mission were to buy all kinds of instruments that are highly expensive because of the extreme richness of their make or finish rather than because of their relevant performance qualities – then the selection would be too large and, above all, the expenditure too high.«²⁰

The contrast with his colleagues is enormous. Paul de Wit, who had his private musical instrument museum in Leipzig, gives his opinion about ethnographical collections:

»Although I do not have as many instruments as the Brussels [Conservatoire] Museum, I have the advantage of having exclusively European, i. e. scientific instruments; all the

Mahillon to Mrs. Crosby Brown (New York), 13 November 1901; Archives Brussels MIM, Dossier Conservatoire 1900-1902, pp. 188-189.

19 »D'après les renseignements que vous nous fournissez, l'instrument en question ne nous serait aucunement utile. Nous nous en tenons uniquement au point de vue instrumental, de manière qu'un objet remarquable surtout au point de vue plastique ne nous intéresse qu'indirectement, comme tel, votre clavecin me paraît plutôt du domaine d'un musée de peinture.« Letter from Mahillon to C. Bellon (Lyon), 24 March 1900; Archives Brussels MIM, Dossier Conservatoire 1897-1900, pp. 255 and 258.

20 »Malheureusement le Musée du Conservatoire ne saurait se rendre acquéreur d'un pareil instrument [un violoncelle italien ancien] sans sortir de son programme. En effet, s'il entrait dans celui-ci d'acheter toutes espèces d'instruments d'une énorme valeur intrinsèque provenant plutôt de l'extrême richesse de la facture ou de son fini que d'une particularité quelconque en faisant un spécimen intéressant – le champ serait trop vaste et surtout les frais trop élevés.« Letter from Mahillon to Simoutre (Paris), 21 November 1893; Archives Brussels MIM, Dossier Conservatoire 1893-1897, pp. 93.

other things I have always held far from me; with pleasure, I leave them to ethnographic museums, such as they exist in almost every major city in Germany.«²¹

Universalism and museology in Belgium at the turn of the 19th century

When receiving a set of Egyptian instruments from Auguste Herpin in Cairo, Mahillon affirmed his intention to build a global museum. The protection of King Leopold II proved to be an effective aid in Mahillon's acquisition strategy:

»The protection that H. M. the King was willing to offer to the museum of the Conservatoire has been successful; thanks to this high-level patronage, it is justified to hope that the Conservatoire's museum will gather together the complete collection of instruments of the entire world in the near future. To become reality, this wish needs only to be taken up by the numerous agents in our consulates, of which Mr. Aug. Herpin and his friends have given a so generous example.«²²

Mahillon's »Universalism« was real, and it could have been inspired by the ethnographic galleries that he encountered at World Exhibitions. However, at the end of the nineteenth century²³, a specific form of this »universalism« can be seen in the

actions of two Belgian lawyers, Henri La Fontaine²⁴ (1854-1943) and Paul Otlet²⁵ (1868-1944), with regard to museology. La Fontaine, »a distinguished participant in the long battle for pacifism and feminism«²⁶, received the 1913 Nobel Peace Prize for his work with the International Peace Bureau. Together with Otlet, he founded the International Office and Institute for Bibliography and within this framework they put into action the Universal Decimal Classification (UDC 1895), using Melvil Dewey's Decimal Classification (1874) in order to overcome linguistic problems in classification and scientific documentation. Gradually, this documentary unit was woven into different information portals for iconography and documentation: the Newspaper Museum, the Museum of the Book, a recent encyclopaedia (Encyclopedia Universalis Mundaneum, EUM), and the »Palais Mondial« or World Palace, later called Mundaneum. The first plans of the Palais Mondial were drawn up in 1910, during the Brussels World Exhibition.²⁷ According to Martin Prösler,

»[m]useums played a part in defining the nature of the nation: it was a space in which national culture and history were constructed, expressing the difference between one nation and all the others, a distinction all the more necessary since their state structures were broadly similar [...]. In parallel to this, the creation of ethnological museums based on the cultures of »non-civilized« peoples, and the introduction of colonial pavilions at world exhibitions, served to chart a difference between peoples and hence reinforce a national consciousness.«²⁸

The Mundaneum was all but a Belgian national museum, nor did it need, in parallel, an ethnological section. »Otlet redefined the concept of a museum which, for many of his contemporaries, was still no more than a cabinet of curiosities or a monumental exhibition space for artistic treasures«.²⁹ The Palais Mondial opened its doors in 1919 in the Parc du

21 »Wenn ich auch nicht so viele Instrumente besitze, wie das Brüsseler Museum, so habe ich doch den Vorteil, lauter europäische, also wissenschaftliche Instrumente zu haben; alle anderen Sachen habe ich mir immer vom Halse gehalten und überlasse dieselben gerne den ethnographischen Museen und solche giebt es in fast jeder grösseren Stadt Deutschlands.« Letter from Paul de Wit to Victor Mahillon, 6 May 1902; Archives Brussels MIM, Dossier Paul de Wit.

22 »La protection que S. M. le Roi a daigné accorder au Musée du Conservatoire a porté d'heureux fruits; il est permis d'espérer, grâce à cette haute sollicitude, que le Musée du Conservatoire réunira dans un avenir prochain la collection complète des instruments du monde entier. Ce vœu, pour être réalisé, ne demande en effet que l'imitation, par nos nombreux agents consulaires, de l'exemple offert si généreusement par M. Aug. Herpin et ses amis.« Victor-Charles Mahillon: Musée du Conservatoire royal de musique de Bruxelles. In: Echo Musical 11/24, 22 Nov. 1879, pp. 5.

23 This »universalist« tendency in Belgium is perhaps due to its situation at the crossroads of German and Romance cultures. In 1830, the founding fathers of the newly created Belgian state adopted a very liberal constitution that attracted immigrants from neighbouring countries, seeking to express themselves more freely than in their homelands – e.g. Karl Marx and the French *proscrits* or political opponents. See Sophie de Schaepdrijver: Elites for the capital? Foreign migration to mid-nineteenth-century Brussels. Amsterdam, Leiden 1990, pp. 111-114.

24 Hervé Hasquin et al.: Henri La Fontaine, traçé[s] d'une vie. Un Prix Nobel de la Paix. Mons 2002.

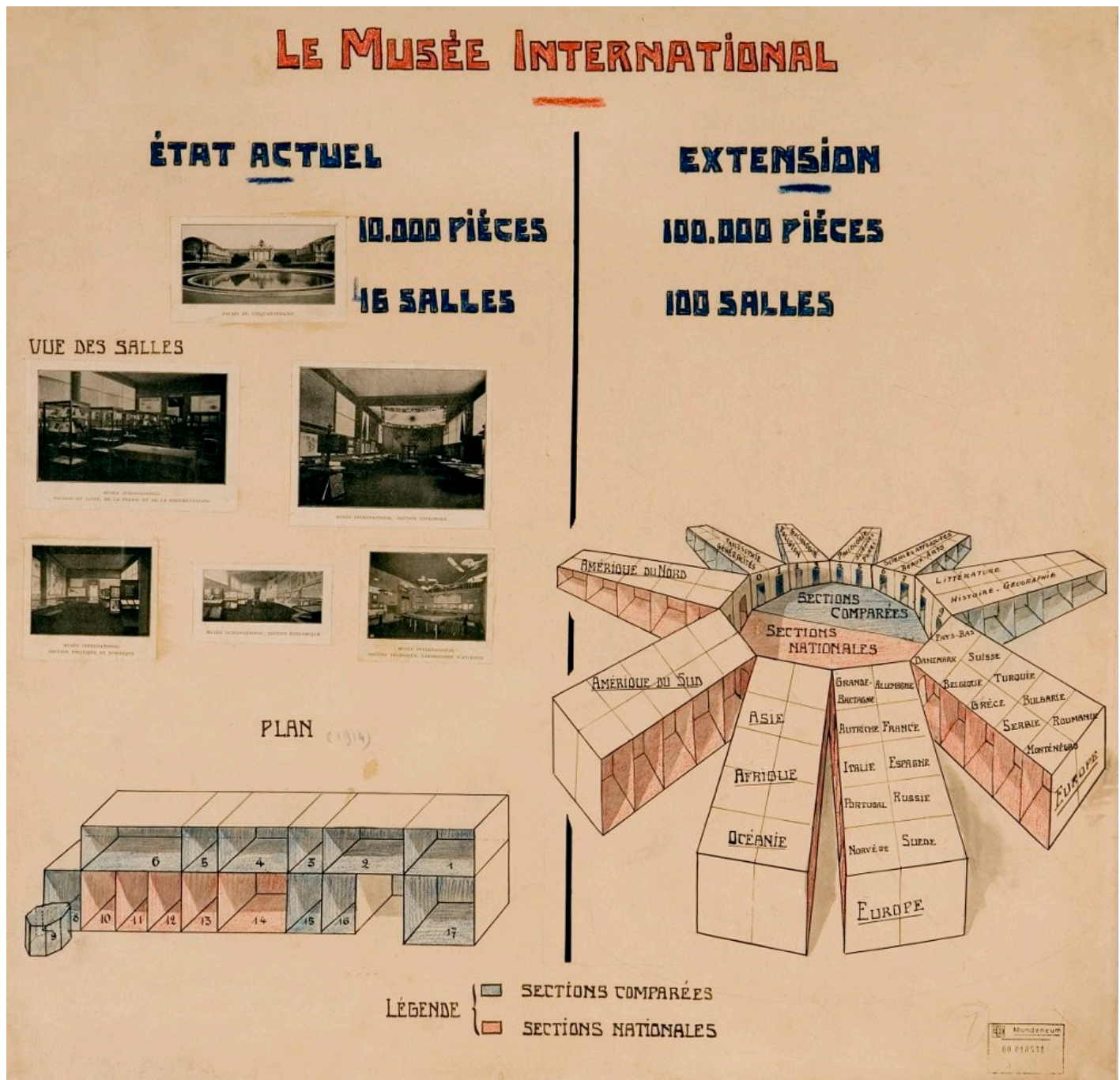
25 Warden Boyd Rayward et al: Paul Otlet, fondateur du Mundaneum (1868-1944). Architecte du savoir, artisan de paix (Hors collection). Brussels 2010.

26 See Warden Boyd Rayward (transl. and adapted by): Mundaneum. Archives of knowledge (Occasional Papers 215). Illinois 2010, p. 1.

27 Rayward 2010 (note 26), p. 3.

28 Martin Prösler: Museums and globalization. In: Theorizing museums. Representing identity and diversity in a changing world. Ed. by Gordon Fyfe and Sharon Macdonald. Oxford 1998, p. 34.

29 Rayward 2010 (note 26), p. 3.



2 The different galleries of the Mundaneum at Brussels Cinquantenaire (1914), Mons EUM Collections. Courtesy: Collections de la Fédération Wallonie-Bruxelles, en dépôt au Mundaneum (Mons)

Cinquantenaire. It was closed in 1934 by order of the Belgian government in order to allow for the extension of the Royal Museums of Art and History (now the Head Office of Brussels MIM), directed by the Egyptologist Jean-François Capart (fig. 2).

It is difficult to conceive that the Belgian King Leopold II and Belgian settlers entered wholeheartedly into the colonization race, following the example of the great Western colonial powers, at the same time that La Fontaine was concentrating all his efforts on building a lasting peace. The results

of King Leopold's exploitation of Congo's natural resources – especially the latex for use in rubber production – and the action of these early settlers were disastrous for the indigenous people.³⁰ 1908, a year before king Leopold II's death, the Belgian government took power. In the following decades, some exceptions among the colonial agents and missionaries were committed wholeheartedly to the case of the indigenous people. In 1911, Armand Hutereau (1875-1914), a former captain of the *Force Publique* of King Leopold's Congo Free State, was sent on an anthropological expedition to northern Congo in order to gather anthropological artefacts. This mission, undoubtedly, was part of the international competition for such artefacts led in that region by count Adolf Friedrich von Mecklenburg, Herbert Lang, James Chaplin, and others. Hutereau had already made known his profound interest in the family life of the indigenous peoples.³¹ Among a total of more than 10,000 ethnographical objects, he gathered 634 musical instruments for the Congo-Museum; he documented his mission on wax cylinders (Edison rolls) and films, among other formats. Unfortunately, his field notes are frequently of a poor quality, and his interest for »physical anthropology« was already outdated.³²

One of the missionaries, Father Gustave Hulstaert (1900-1990), showed real empathy for the culture of the Mongo people living in today's Congolese provinces of »Equateur« and northern Bandundu: he even wanted to see the Lomongo language recognized as one of the official languages of the Belgian colony. On questions of »indigeneity« and colonialism, he made known his disagreement not only with his religious superiors, but also with the Belgian colonial government,³³ and to some extent, even with Joseph Maes at the

Congo-Museum.³⁴ Father Hulstaert provided this museum with a selection of very interesting musical instruments, including horns with an extended bell and pluriarcs.

Displaying musical instruments in Belgium after Mahillon

After Mahillon's death in 1924, his successor at the Brussels Conservatoire museum, Ernest Closson (1870-1950), organized the European galleries chronologically and according to musical instrument families, while the non-Western and ethnic musical instruments were ordered geographically.³⁵ When Brussels Conservatoire museum was redesigned to become the new MIM between 1995 and 2000, it became clear that a full contextualization of the musical traditions on display was unrealistic.³⁶ The path taken envisaged a four-point approach, with audio-guide information in the galleries, stand-up concerts during opening hours of the museum, conference-concerts, as well as full concerts.³⁷ In fact, this plan was nothing new and can be seen, for example, in a very helpful roadmap described by Ernst Emsheimer (1904-1989) in 1970.³⁸ With time, conference-concerts and concerts were

Grand Rapids 2012, pp. 228-234. – Bambi Ceuppens: Congo made in Flanders? Koloniale Vlaamse visies op Blank en Zwart in Belgisch Congo. Ghent 2003, pp. 429-512.

30 Daniel Vangroenweghe's Rood rubber. Leopold II en zijn Kongo. Brussels 1985 reflects that the terror that accompanied the exploitation of King Leopold II's rubber plantation concessions in Congo caused such a disruption to the living conditions and the local economy of the indigenous people that the population of large regions was diminished by half.

31 See Armand Hutereau: Note sur la vie familiale et juridique de quelques populations du Congo. Brussels 1909. His »Histoire des peuplades de l'Uele et de l'Ubangi« was published posthumously in 1927 in Brussels.

32 See Maarten Couttenier: Congo tentoongesteld. Een geschiedenis van de Belgische antropologie en het museum van Tervuren (1882-1925). Leuven, Voorburg 2005, pp. 268-274.

33 See Honoré Vinck: Ideology in scholarly knowledge in Belgian Congo. Aequatoria, Centre de recherche africanistes. The mission station of Bamanya (RDC), 1937-2007. In: The spiritual in the secular: Missionaries and knowledge about Africa. Ed. by Patrick Harries and David Maxwell.

34 »Art raffia does not exist [...]. No money to earn with that [...]. And then, you still need a [European] high level quality? Where does INDIGENOUS art remain?« Letter from Hulstaert to Maes, 8 September 1937, translated from the Dutch original by the present author; RMCA Archives DA.2.710 – Dossier ethnographique 682. According to the author, Hulstaert always demanded »a just price« for the native people from whom he acquired musical instruments for the Congo-Museum.

35 Ignace de Keyser: Het Brussels Muziekinstrumentenmuseum, een case study naar de achtergronden van een specialistisch museum. In: Bulletin van de Koninklijke Musea voor Kunst en Geschiedenis 1997, p. 220.

36 The example of the Musical Instrument Museum (MIM) in Phoenix given by Eliot Bates does not completely reflect the real problem (Bates 2012 [note 1], p. 365). Labels in museums are not a good way of contextualizing musical instruments on display; audio-visual information and audio-guides are more efficient in this respect.

37 Ignace de Keyser: Is een muziekinstrumentenmuseum maatschappelijk relevant? Het geval van het Brusselse MIM. In: Onder hoogspanning. Muziekcultuur in de hedendaagse samenleving. Ed. by Marc Leman. Ghent, Brussels 2003, p. 168.

38 Ernst Emsheimer: Entwurf zu einem Musikinstrumentenmuseum. In: Studia Musico-Museologica. Bericht über das Symposium »Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung«. Nuremberg 1970, pp. 19-31.

abandoned, and the severe budget cuts of the present would have made them impossible in any case.

After visiting German ethnographical museums in 1912, Joseph Maes (1882–1953), director of the Anthropological Section at Tervuren's Congo-Museum, proposed a more vivid presentation of the musical instruments:

»All these objects, even accompanied by a strong ethnographic label, are dead objects. To understand what a xylophone is, or a harp guitar, a pluriarc [»mandolin«], or even a horn, one needs to hear the sound [...]. A label for a slit drum in Tervuren states that the instrument plays a central role in daily life and that it can be heard up to fifteen kilometres away. Visitors may believe this, but they DO NOT UNDERSTAND, and cannot grasp it, as long as they cannot account for the remarkable sound of the slit drum [»tam-tam«]. And that's exactly what we forbid them.«³⁹

Renamed after the Congolese Independence of 1960, the current Royal Museum for Central-Africa (RMCA) remained as an example of a colonial museum for a further fifty years, in which the galleries represent »culture within a dominant visual metaphor as an inherently political act which separates those who view the exhibit from those who are on display«⁴⁰. At the time of writing, RMCA is completely reviewing its galleries, now in dialogue with representatives of the African Communities (COMRAF), and seeking to give voice to artists and intellectuals from the diaspora and the homeland. One of RMCA's leading researchers, Zana Etambala, stresses the fact that »it is impossible to transform a colonial museum into an African one. Where paradigms are too different, a dialectal encounter is necessary«⁴¹. This idea concurs with James Clifford's vision of »museums as contact zones«, inspired by the late Mary Louise Pratt's definition of contact zones as »the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations«⁴².

Karel Moens redesigned the Antwerp Vleeshuis Museum that re-opened in 2006 with a thematic exhibition called »The Sound of the City«. His highly original approach selected those instruments that have a close relationship with the historical »soundscapes« of this city, that housed, among others, the Ruckers dynasty, famous harpsichord builders from the 16th and 17th centuries. A particularly interesting aspect of Vleeshuis Museum's current communication strategy are the conference-concerts »Woensdagklanken«, strictly focused on the repertoire and musical instruments to which the galleries make reference.

Critical museology

Not only critical organology, but also critical museology can be a source of inspiration for organologists. According to Anthony Alan Shelton, critical scholarship has had its greatest impact in temporary exhibitions curated by ethnographic museums or by anthropologists during the past three decades. Corresponding to Shelton, the following strategies can be inspiring for musical instrument museums as well⁴³:

- Comparative thematic approaches;
- Deconstruction of the conditions under which collections have been made in order to focus on the interpretation and production of museological effects;
- Dialectical approaches which examine the mutual relationships and reciprocal interpretative strategies through which different nation-states have represented others;
- Artist interventions that expose a museum's paradoxes and contradictions;
- Multiple or plural interpretations which return to the basic focus of all ethnography on the speaking, interpreting subject; and
- A refusal to shy away from political subjects, even when these involve a museum's own funding bodies.

39 See the report »Voyage de Maes en Allemagne« [translation by the present author] in Couttenier 2005 (note 32), pp. 303–304.

40 See Henrietta Riegel: Into the heart of irony. Ethnographic exhibitions and the politics of Difference. In: Fyfe/Macdonald 1998 (note 28), p. 83.

41 Personal communication to the present author, 31 July 2017.

42 Cited in James Clifford: Museums as contact zones. In: Routes. Travel and translation in the late twentieth century. Ed. by James Clifford. Cam-

bridge, London 1997 p. 192, and borrowed from Mary Louise Pratt's book: Imperial eyes, travel and transculturation. London 1992, pp. 6–7. Mary Louise Pratt (b. 1946), this great linguist, passed away on 15 June 2017, during the preparation of this text.

43 See Anthony Alan Shelton: Museums and anthropologies. Practices and narratives. In: Museum studies. Ed. by Sharon Macdonald. Malden, Oxford, Victoria 2006, pp. 77–78.

Some final remarks as a conclusion

Belgian musical instrument collectors of the nineteenth and early twentieth centuries did not live on an island, but gathered with the same passion that their colleagues showed elsewhere. However, their achievement – in the author's opinion – was relatively more important than that of their colleagues, both in terms of quantity and quality, and they had remarkable preferences: avoiding any bias regarding the technological level of development of musical instruments (Mahillon); collecting musical instruments as a concrete way of understanding their specific nature (Snoeck); and preserving musical instruments as »monumental sources« (Sax).

In general, large parts of these private collections have entered public museums whose survival depends on sustained subsidy by public bodies; their main problem was, and still is, to ensure a constant and high museological quality. This problem is paramount today, for Belgian Federal Government measures impose flat rate cuts – in the hope that these savings will be offset by a greater contribution from the museum's own resources or sponsorship. »Public challenges« should thus rather be formulated in terms of defining concepts, or ethical principles, and in the creation of real »contact zones« in museums, for different audiences, and not only in ethnographic museums. In order to confront these public challenges, a renewed intellectual input from critical museum curators and researchers is much needed.

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Die erste Sammlergeneration des Leipziger Musikinstrumentenmuseums

Josef Focht

Abstract

Das Musikinstrumentenmuseum der Universität Leipzig vermittelt in seiner für Deutschland singulären Position zwischen den organologischen Museen und der universitären Musikwissenschaft. Nicht erst seit seiner 1926 bemerkenswert früh erfolgten Institutionalisierung prägt es die Fachgeschichte maßgeblich mit, denn bereits die bürgerlichen Vorbesitzer und Dokumentare seiner Bestände (etwa Paul de Wit, Alessandro Kraus, Wilhelm Heyer oder Georg Kinsky) vermochten in den vorausgegangenen Jahrzehnten für die damals junge Musikwissenschaft modellhafte Formate, Medien und Methoden zu entwickeln. Das Erbe dieser Sammlergeneration kann exemplarisch die Funktionspalette instrumentenkundlicher Sammlungen und ihren Konzeptwandel für Forschung und Lehre vom 19. bis zum 21. Jahrhundert veranschaulichen.

The first Collectors Generation of the Leipzig Museum for Musical Instruments

The Museum of Musical Instruments at the University of Leipzig has a unique position in Germany, in its mediating role between organological museums and academic musicology. The museum has had a powerful influence on the discipline of musicology, even before its remarkably early formal establishment in 1926. In the preceding decades, the bourgeois owners and documentalists of the pre-institutional collection (such as Paul de Wit, Alessandro Kraus, Wilhelm Heyer, or Georg Kinsky) had already developed new, exemplary formats, media, and methods within the young field of musicology. The heritage of this generation of collectors is representative of the range of functions offered by organological collections and highlights the change in their roles within research and teaching from the 19th to the 21st century.

Die Universität Leipzig besitzt ihr Musikinstrumentenmuseum seit 1926, also schon bald ein Jahrhundert, doch ist dessen Objektbestand als weitgehend geschlossenes Konvolut deutlich älter. Er reicht auf frühere Kollektionen privater Sammler zurück, die in einem mehrstufigen Prozess des Erwerbs und der Konzentration zusammengeführt wurden. Die Auswahlkriterien und Provenienzen der Objekte, die Orte ihrer Akquisition, die Musealisierung ihrer Präsentation und die kulturellen Kontexte des Sammelns und Ausstellens sollen im Fokus der weiteren Reflexion über die Persönlichkeiten dieser bürgerlichen Sammler stehen.

Die Chronologie des Leipziger Musikinstrumentenmuseums

Zum besseren Verständnis des Wandels und der Umbrüche seien die Eckdaten der Sammlungsgeschichte kurz skizziert, jedoch im chronologischen Rückblick. Dagegen soll die jünge-

re Geschichte des Musikinstrumentenmuseums unter der Ägide der Universität, also in den vergangenen neun Jahrzehnten, im Folgenden weitgehend unberücksichtigt bleiben. Lediglich drei markante Daten seien genannt: der im alliierten Bombardement des Zweiten Weltkriegs entstandene Totalschaden am Grassimuseum 1943 mit dem Verlust zahlreicher Objekte im Haus und an den Auslagerungsorten, die Heizungshavarie 1981 in einem nach der Kriegszerstörung nur notdürftig funktionstüchtigen Bauwerk und dessen Generalsanierung mit Neuaufstellung der Schausammlung in den Jahren ab 1998.¹

1929 wurde das »Musikwissenschaftliche Instrumentenmuseum der Universität Leipzig« feierlich eröffnet. Erstmals stand ein solches Museum gleichzeitig einer städtischen Öffentlichkeit und der universitären Lehre zur Verfügung: Die demokratische Gesellschaft der Weimarer Republik hatte die

¹ Die folgenden Ausführungen stützen sich auf die umfangreiche Quellen-, Medien- und Datensammlung im Musikinstrumentenmuseum der Universität Leipzig.

Musik als Gegenstand ihrer nationalen Bildungskonzepte den vormaligen ständischen Eliten abgetrotzt. Die sozialdemokratische Musik-, Kunst-, Kultur- und Bildungspolitik des preußischen Ministers Leo Kestenberg hatte in reformpädagogischen Gesetzen die Grundlage dafür geschaffen: den Anspruch auf gleichberechtigten Zugang zur Kultur für alle. Seit 1922 war in der Musikpädagogik mit den sogenannten Kestenberg-Reformen das Singen flächendeckend in sämtlichen Bildungseinrichtungen als verbindliches Fach eingerichtet worden, nachdem es in all den Jahrhunderten davor stets nur einzelnen, wenngleich wachsenden Gesellschaftsgruppen vorbehalten gewesen war. Dies galt erst an den Hochschulen (1922), dann an den höheren (1924), mittleren (1925) und Volksschulen (1927), 1928 sogar in den Kindergärten. Damit war der Musik neben ihrem etablierten Terrain der Standesrepräsentation – also der Kunst – auch das Feld der (Massen-) Bildung und Erziehung voll umfänglich eröffnet und institutionalisiert worden. Im Chorgesang und Klavierspiel fand die musikalische Laienkultur ihre ersten populären Formen, die noch vorrangig ober- und mittelschichtorientiert waren, während für die unteren Gesellschaftsschichten sogenannte Volkslieder massenhaft produziert wurden. Damit verbunden war natürlich auch die Vereinnahmung der Musik im Dienst völkischer Weltanschauungen.

Drei Jahre zuvor, 1926, war die Heyer'sche Sammlung aus Kölner Privatbesitz erworben und der Universität Leipzig übergeben worden. Den Anlass dafür bot eine bürgerschaftliche Initiative und Fundraising-Kampagne, die der Leipziger Musikverleger Henri Hinrichsen nach dem Tod des Sammlers Paul de Wit kurz vor Weihnachten 1925 angestoßen hatte. Offenbar erhoffte Hinrichsen von einem Musikhistorischen Museum (nach Kölner Vorbild) die Belebung der wirtschaftlich depressiven Musikbranche und damit auch des Musikverlags Peters, dessen Inhaber er war. Und bemerkenswerterweise stand offenbar nie zur Debatte, die Sammlung dem Leipziger Stadtgeschichtlichen Museum anzuvertrauen, das bereits 1909 von bürgerschaftlicher auf kommunale Trägerschaft übergegangen war, sondern der Universität, die in der Messestadt vielleicht schon seit ihrer Gründung im frühen 15. Jahrhundert, spätestens jedoch seit der Reformation für die Sammlung und Bewahrung von Wissensressourcen verantwortlich war.

Als unmittelbares Vorbild des Leipziger Universitätsmuseums wirkte das 1913 eröffnete Musikhistorische Museum Wilhelm Heyer in Köln. Es wurde in privater Trägerschaft

von einem Industriellen konzipiert und finanziert. In seinem Kontext sind neben dem Inhaber, der bereits im Jahr der Eröffnung verstarb, besonders ihre (jüngeren) wissenschaftlichen Leiter Ernst Praetorius und Georg Kinsky zu nennen, die von 1906 bis 1909 beziehungsweise in dessen Nachfolge bis zur Abwicklung des Kölner Standorts 1927 den Bestand betreuten und dokumentierten. Ab 1910 publizierte Kinsky mehrere Bände eines Bestandskatalogs,² welche die Organologie des 20. Jahrhunderts vorbildhaft prägen sollten. Als Arbeitsmaterial dieser in der Monographie von Objekten, Herstellern und Referenzen methodisch grundlegenden Arbeiten fungierten mehrere ehemals private Sammlungen, die Wilhelm Heyer über Jahre von Freunden oder in Auktionen erworben hatte. Während auf die quantitativ kleineren, aber qualitativ nicht minder bedeutenden Teilbestände später noch einzugehen ist, soll die umfangreichste Vorgängersammlung von Paul de Wit in ihrer Chronologie ausführlich dargestellt werden.

Die Sammlung Paul de Wit

Um die Jahrhundertwende versuchte der Sammler und Medienunternehmer Paul de Wit (1852–1925), sein Musikhistorisches Museum Paul de Wit der Stadt Leipzig zu übereignen, um es einerseits weiterhin einer bürgerlichen Öffentlichkeit präsentieren zu können, wie er selbst dies jahrelang am Thomaskirchhof 16³ in eigener Regie bewältigt hatte, und um andererseits die Trägerschaft der Kommune zu überlassen, die in ihrem internationalen Ruf einer Musikstadt von diesem touristischen Angebot profitierte.

In der Leipziger Kommunalpolitik wurde damals intensiv diskutiert, ob Museen zu den Pflichtaufgaben einer (vermögenden) Stadt gehörten, und wenn ja, welche. Erst 1909

2 Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Katalog. Bd. 1: Besaitete Tasteninstrumente, Orgeln und orgelartige Instrumente, Friktionsinstrumente. Köln, Leipzig 1910. – Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Katalog. Bd. 2: Zupf- und Streichinstrumente. Köln, Leipzig 1912. – Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Kleiner Katalog der Sammlung alter Musikinstrumente. Köln, Leipzig 1913.

3 In diesem ehemaligen Wohn- und Geschäftshaus von Paul de Wit, dem historischen Böhsehaus, ist heute das Leipziger Bach-Museum untergebracht.

beschloss der Stadtrat – anlässlich des 500-jährigen Jubiläums der Universität – die oben erwähnte Übernahme des 1867 gegründeten Stadtgeschichtlichen Museums, während das Kunstgewerbe- und das Völkerkundemuseum schon 1904 jeweils aus bürgerchaftlicher in städtische Trägerschaft überführt worden waren. Als etablierte Vorbilder dienten das seit 1858 kommunal finanzierte Bildermuseum, heute Museum der bildenden Künste, oder die schon 1677 eröffnete Rats- und spätere Stadtbibliothek.

Auf dieser Welle der Vergesellschaftung wollte auch Paul de Wit mitschwimmen. Nach seinem Vorschlag sollten seine Musikinstrumente im damaligen Grassimuseum ausgestellt werden, heute Sitz der Stadtbibliothek,⁴ und in das – wie geschildert – kurz zuvor die Sammlungen des Kunsthandwerks und der Völkerkunde eingezogen waren. Dieses Gesamtensemble sollte die Stadt Leipzig, ihr elitäres Bürgertum und speziell die reichen und international agierenden Messehändler, Verleger und Industrie-Barone sichtbar repräsentieren, wie man dies auch in Frankfurt, Hamburg, Kopenhagen, Amsterdam, Lyon oder Mailand kannte. Weil die Stadt aber lediglich Ausstellungsflächen im Untergeschoss des damaligen Grassimuseums anbieten konnte oder wollte, scheiterten 1905 die Verhandlungen mit Paul de Wit. Kurz entschlossen verkaufte der selbstbewusste Unternehmer seine komplette Sammlung an Wilhelm Heyer nach Köln.

Wie der Museumsbetrieb de Wits konkret ausgesehen hatte, wissen wir leider nicht. Gab es Eintrittskarten oder musste man seinen Besuch für den kommenden Sonntagnachmittag nur dem Hausherrn im Voraus anmelden? Gab es Personal oder führte der stolze Sammler höchstpersönlich seine Clavichorde oder Gamben in Gesprächskonzerten vor? Durften Besucher sich allein in der Ausstellung aufhalten oder wurden sie stets vom Eigentümer eskortiert? Die Fragen waren offenbar nicht trivial, denn Paul de Wit versuchte schon seit Jahren, sie zu lösen (Abb. 1).

Die Idee, noch einmal – oder im neuen Gewand – ein eigenes Musikhistorisches Museum zu betreiben, fasste Paul de Wit spätestens 1892 auf der Internationalen Ausstellung für Musik und Theater in Wien. Dort montierte er mit ausgewählten Objekten seiner Sammlung die »Allegorie der Tonkunst«

als pseudo-sakrale Inszenierung, gleichsam als Altar der Kunstreligion zur Verehrung der Musik. Diese Veranstaltung bildete den Höhepunkt der gesellschaftlichen Anerkennung für das Wirken de Wits in der Musikbranche. Der Kaiser nominierte extra einen Beirat für die »deutsche Reichsabteilung« von Ausstellern in Wien, die er dem »Protectorate Sr. kgl. Hoheit des Prinzen Ludwig von Bayern« anvertraute. Diesem Gremium gehörten als höchste Repräsentanten der Musikindustrie exklusiv die beiden Klavierbauer Julius Blüthner und Adolf Schiedmayer aus Leipzig und Stuttgart sowie Paul de Wit als Medienunternehmer an.⁵

Seinen ersten Versuch des Museumsbetriebs hatte de Wit schon 1887 an derselben Stelle am Leipziger Thomaskirchhof mit einem »Museum für alterthümliche Musikinstrumente« gestartet, von dessen kurzem Erfolg wir allerdings noch weniger wissen als von de Wits späteren Unternehmen ab 1893. Immerhin sind aus dieser frühen Zeit ein paar Vorbesitzer der Objekte bekannt, die in drei Sälen ausgestellt wurden. Sie waren – dramaturgisch sich steigernd und offenbar chronologisch rückwärtsgerichtet – zunächst den Tasten-, dann den Blas- und auf dem Höhepunkt den besonders alten Instrumenten (Lauten, Gamben und anderen Typen außerhalb des Orchesters) gewidmet.

Zu diesen Vorbesitzern zählten ehemalige Leipziger Musikstudenten, die später andernorts Karriere machten, etwa Friedrich Richard Faltin, Universitätsmusikdirektor in Helsinki, oder Ernesto Vítor Wagner, Professor an der Musikakademie in Lissabon, ferner Instrumentenbauer wie die Gebrüder Gunzelmann aus Nürnberg oder (Peter Adolf) Rudolph Ibach aus Wuppertal sowie persönliche Bekannte in aller Welt, so Fritsche in Charkow, Mühlbach in St. Petersburg, Schreiber in London.⁶ 1893 erwarb Paul de Wit einen Teil des Nachlasses von Christian Hammer aus Stockholm auf einer Kölner Auktion.⁷

Paul de Wit kannte offenbar die wenigen Museen, in denen seinerzeit schon historische Musikinstrumente zu bestaunen waren – und er realisierte deshalb als Kaufmann in seinem

4 Von 1892 bis 1895 am Wilhelm-Leuschner-Platz in Leipzig erbaut, der 1905 noch Königsplatz hieß. Das heutige Grassimuseum am Johannisplatz wurde erst in den 1920er Jahren errichtet und hieß zunächst Neues Grassimuseum.

5 Internationale Ausstellung für Musik- und Theaterwesen. In: Zeitschrift für Instrumentenbau (ZfI) 12/11, 11. Jan. 1892, S. 168.

6 Paul Simon: Ein Besuch im Museum de Wit. In: ZfI 7/20, 11. Apr. 1887, S. 249-250.

7 Katalog der reichhaltigen und ausgewählten Kunst-Sammlung des Museums Christian Hammer in Stockholm. Serie II. Die Sammlung der Musikinstrumente. Versteigerung zu Köln den 29. Mai bis 3. Juni 1893 durch J. M. Heberle (H. Lempertz' Söhne). Köln 1893.

Paul de Wit's Colossalgruppe:
„Allegorie der Tonkunst“
auf der
 Internationalen Ausstellung für Musik und Theaterwesen in Wien 1892.



Photogr. Aufnahme von Anton Brand in Wien, Währingerstr. 5 u. 7.

Beilage zu No. 25 (Jahrg. 12) der „Zeitschrift für Instrumentenbau“.

1 »Allegorie der Tonkunst« auf der Internationalen Ausstellung für Musik und Theaterwesen in Wien 1892.
 Zeitschrift für Instrumentenbau 12, 1891/92, S. 438

eigenen Haus und mit seinen individuellen Kompetenzen als Instrumentalist ein gänzlich anderes, neues Konzept, nämlich das der performativen Präsentation: »Das Museum ist insofern ein Unicum, als ähnliche und verwandte Institutionen in Paris, Petersburg, Brüssel, London, ja selbst die Sammlung Kraus in Florenz und das germanische Museum weder eine so grosse und sorgsam gewählte Anzahl der Instrumente besitzen, noch sind dieselben, wie hier, durchweg vorzüglich gehalten und sämmtlich spielbar.«⁸

Damit die Hersteller und Kunden von Musikalien oder Instrumenten angemessene Kenntnis einerseits von seinem Museum, andererseits von der Erlebbarkeit seiner historischen Musikinstrumente nehmen konnten, nutzte Paul de Wit seine 1880 gegründete »Zeitschrift für Instrumentenbau«, die jahrzehntelang seine betrieblichen Interessen ausführlich vermittelte, auch als Werbeorgan für sein Museum: »Fragen wir uns nun, was bezweckt dieses Museum alterthümlicher Musikinstrumente und worin besteht seine Bedeutung? – Jede Ausstellung hat eine doppelte Bedeutung, einen zweifachen Zweck. [...] In sofern hilft das Museum einem wirklichen Mangel auf diesem Gebiete ab und ist eine grundlegende That. Producenten wie Consumenten haben hier Gelegenheit, das Beste zu studiren, die verschiedensten Stylrichtungen, Materialien und Herstellungsweisen kennen zu lernen. Daraus resultirt nicht blos ein reicher historischer Ueberblick über die stetige Entwicklung und Gesamtbewegung einer interessanten und reizvollen Industrie während 3 Jahrhunderten, sondern auch vornehmlich eine Schulung des Geschmacks und Förderung eines bedeutenden Kunstzweigs.«⁹

Wurzeln des Sammelns und Ausstellens

Die konzeptionelle Innovation von Paul de Wit wird gut nachvollziehbar in einem skizzenhaften Überblick der Formen und Formate, Medien und Moden des Sammelns, Ausstellens und Repräsentierens: Wenngleich der Personenkult chronologisch weit zurückreicht, startet die museale Überlieferung in Europa mit Kaiser Maximilian, der sich schon zu Lebzeiten in Porträts, Druck- und Musik-Medien darstellen und bewundern ließ. Als Höhepunkt seiner personalen Inszenierung kann sein Grabmal gelten, das in der Innsbrucker Hofkirche aufgerich-

tet wurde; aufgrund der bedrohlich wirkenden, überlebensgroßen schwarzen Bronzefiguren um das Grabmonument wurde sie seitdem Schwarzmander-Kirche genannt. Maximilians kaiserliche Familie der Habsburger folgte dieser Selbstdarstellung an ihren Residenzen in Ambras, Catajo, Graz, Prag oder Wien in unterschiedlichen Formen der Repräsentation gern und eifrig nach. Die Reichsfürsten orientierten sich daran ebenso wie die Landstände und der Hofadel.

Mit der zunehmenden Dichte von Universitäten und den vehementen theologischen beziehungsweise politischen Auseinandersetzungen um die Reformation gewannen im 16. Jahrhundert Bibliotheken und Asservatenkammern eine wachsende Bedeutung: Schriften und Objekte wurden nun zu Zeugen. Diese beiden Wurzeln des verehrenden Kults und des legitimierenden Zeugnisses haben die Entwicklung des Museums und der Präsentationskultur in der frühen Neuzeit, während der Konfessionalisierung, deutlich mitgeprägt. So entstanden im 17. Jahrhundert höfische, kirchliche und adelige Kunst- und Wunderkammern zur fürstlichen oder privilegierten Statuskonkurrenz.

Die Aufklärung des späten 17. und 18. Jahrhunderts brachte den schon lange bekannten Aspekt der Wissenssammlung weit nach vorne. Gedruckte Enzyklopädien stiegen zu den primären Medien der abstrakten, textbasierten Wissenssicherung auf, die ihren anschaulichen, materiellen Beleg in den Museen, Asservaten- und Wunderkammern fand. In der frühen Moderne traten weitere Funktionen des Sammelns in Bildung, Wirtschaft und Wissenschaft hinzu. An den Konservatorien etwa von Berlin, Bologna, Brüssel, Kopenhagen oder Paris wurden Musikinstrumente als Lehrmittel angeschafft. In den aufkeimenden Nationalmuseen des 19. Jahrhunderts wurden kunsthandwerkliche Musterkollektionen mit kollektivierender Intention als Vorbilder der handwerklichen und später industriellen Produktion bereitgestellt. So stieg die Kunstreligion zur herrschenden bürgerlichen Weltanschauung nach der Säkularisation auf.

Mit den Gewerbe- und Weltausstellungen des Liberalismus und der frühmodernen Globalisierung kamen schließlich Aspekte des Kaufmännischen hinzu – in der Dichotomie aus Eurozentrismus und Kolonialismus. Der organologische Fokus verengte sich weitgehend auf die Industrieprodukte Klavier, Harmonium, Orgel. Und mit diesen Erfahrungen entstanden schließlich auch die Sammlungen privater Initiatoren, die nicht mehr allein für die eigene, nichtöffentliche Beschäftigung, sondern für ihre Sichtbarkeit in der bürgerlichen Gesellschaft

8 Simon 1887 (Anm. 6), S. 250.

9 Ebd.

konzipiert waren: Kaufmännische Verkaufsausstellungen, gleichermaßen für entwickelnde Produzenten, bildungsbeflissene Multiplikatoren und staunende Konsumenten.

Die Rolle des Paul de Wit

Der Kaufmann und Medienunternehmer Paul de Wit erlebte im Verlauf seiner Karriere eine Reihe von Ereignissen aktiv oder medial mit, welche die Präsentation (1887 und 1893), die Vermarktung und den Betrieb seiner eigenen Sammlung richtungsweisend beeinflussten. Sie stehen repräsentativ für eine europaweite Institutionalisierungswelle der Gründerzeit und können exemplarisch auch benannt werden: etwa die Eröffnung des Muziekinstrumentenmuseums Brüssel 1877 oder des Musée Kraus in Florenz 1878, die Weltausstellungen in Paris 1878 und 1889, der Aufbau der Sammlung alter Musikinstrumente am Berliner Konservatorium 1888, die Musik- und Theaterausstellung in Wien 1892, die Einweihung des Museums Manskopf in Frankfurt 1893 oder des Musikhistorisk Museums in Kopenhagen 1898.

In dieser Phase lässt sich anschaulich nachzeichnen, wie sich die Rolle, die Haltung, das Selbstverständnis der Person Paul de Wit seinen Objekten gegenüber wandelten. Als Sohn einer großbürgerlichen Familie in Maastricht, Schüler eines katholischen Internats in Sittard und junger Kaufmann in Aachen war Paul de Wit in erster Linie ein bildungsbeflissener und ehrgeiziger musikalischer Laie. Seine bevorzugten und gut beherrschten Instrumente waren das Violoncello, die Gambe und das Klavier. Sein Enthusiasmus für die Instrumentalmusik motivierte und qualifizierte ihn 1879 beim Umzug von Aachen nach Leipzig hinreichend, um den erlernten Wein gegen den neu entdeckten Musikalienhandel zu vertauschen.

Schon im Jahr darauf trat er als Medienunternehmer und Gründer der »Zeitschrift für Instrumentenbau« ins Rampenlicht der Branche, die bald die seine werden sollte, und schrieb zahlreiche Dokumentationen und Berichte zur historischen und zeitgenössischen Organologie, angereichert mit den jeweils modernsten visuellen Repromedien. Aufmerksam beobachtete er die Szene der Organologie: die Sammler, die Museen, die Akteure, die Kulturpolitik. 1881 berichtet er in der Zeitschrift für Instrumentenbau: »Victor Mahillon ist von dem Conservatorium zu Brüssel beauftragt worden, die verschiedenen Sammlungen von musikalischen Instrumenten zu Darmstadt, Nürnberg, Wien, Gratz, Pest, München, Salzburg,

Mailand und Florenz in Augenschein zu nehmen und darüber zu berichten. – Deutschland könnte in dieser Beziehung auch mehr thun als geschieht. Anstatt mit Subventionen, müssen sich leider deutsche Forscher mit: Bist du Gottes Sohn, so hilf dir selber, trösten.«¹⁰

1883 wagte er sich mit einem ersten Ausstellungsprojekt an die Öffentlichkeit.¹¹ Anlässlich der Leipziger Tonkünstlerversammlung wurden gemeinsam mit dem Museum für Völkerkunde und privaten Sammlern diverse historische, neu entwickelte und außereuropäische Musikinstrumente visuell und performativ präsentiert. In den Konzerten begegneten sich – bemerkenswert früh – die Alte und die Neue Musik, etwa in einem Recital für Adiaphon und Gambe. Sie wurden im damaligen, im Zweiten Weltkrieg untergegangenen Gewandhaus veranstaltet, während die Ausstellung im ebenfalls kriegszerstörten Krystallpalast zu sehen war (Abb. 2).¹²

Spätestens 1887 hatte Paul de Wit seine monopolartige Position als Lobbyist des Musikalienhandels weit genug gefestigt, um ein eigenes Museum eröffnen zu können, das er – nach heutigem Wissen – persönlich und allein betrieb. Im Jahr darauf sind seine Aktivitäten als Antiquar, Antiquitätenhändler und Vermittler historischer Musikinstrumente belegt. Vermutlich intensivierte er in dieser Phase – das Eisenbahnnetz verband ja nun alle europäischen Großstädte touristisch komfortabel – seine Reisetätigkeit, etwa zur Weltausstellung nach Paris (1889) oder zur Internationalen Musik- und Theaterausstellung nach Wien (1892). Nach diesen medialen Großereignissen wiederholte er seinen Versuch eines eigenen Museums. Sein vor kurzem wieder aufgetauchtes Gästebuch aus dieser Phase dokumentiert die internationalen Besucher einer im modernen Tourismuskonzept der »Musikstadt Leipzig« zentralen Institution über die gesamten zwölf Jahre. Daraus lassen sich die Netzwerke, Sammlerfreunde und Kunden von Paul de Wit ablesen.¹³

Nach dem gescheiterten Versuch, die Institutionalisierung seines Museums in kommunaler Trägerschaft an seinem Lebensmittelpunkt Leipzig zu erreichen, veräußerte Paul de

10 NN: Victor Mahillon. In: Zfl 2 / 5, 1. Dez. 1881, S. 63.

11 Arno Richter: Ausstellung alter Musikinstrumente in Leipzig. In: Zfl 3 / 22, 1. Mai 1883, S. 255-256.

12 Vermischtes. In: Zfl 3 / 21, 21. Apr. 1883, S. 244. – Richter 1883 (Anm. 11), S. 255-256.

13 Brigitte Matzke: Die Anfänge des Musikinstrumentenmuseums in Leipzig. Markkleeberg 2016. Hier ist das Gästebuch teilweise ausgewertet; eine vollständige Dokumentation ist in Vorbereitung.



2 Paul de Wit, anonyme Fotografie, Leipzig 1894. Musikinstrumentenmuseum der Universität Leipzig, Fotosammlung

Wit 1905, wie bereits erwähnt, seine Sammlung nach Köln. Nach dieser Liquidation sind weitere Objektkäufe des vermögenden Mittfünzigers bislang nicht bekannt geworden. Endete damit die Passion des Sammlers oder änderte sich schlicht das Betriebskonzept des Kaufmanns?

Sowohl in den gedruckten Bestandskatalogen von Georg Kinsky (1910ff.)¹⁴ als auch in den Museumsbezeichnungen von Köln (1913) und Leipzig (1929) – Musikhistorisches Museum Heyer, Musikinstrumentenmuseum: Sammlung Heyer

oder Heyersches Musikmuseum – findet zwar der Käufer namentlich Erwähnung, nicht jedoch der Verkäufer, dem lediglich die Rolle eines Sammlungspatrons verblieb. Dies hatte vermutlich mit den Verhaltenseigenheiten und der gesellschaftlichen Akzeptanz von Paul de Wit in Leipzig zu tun: Dem Niederländer wurde jahrelang seine Einbürgerung ebenso beharrlich verweigert wie dem Millionär die vorbehaltlose Integration in den elitären Zirkel der Leipziger Messehändler, Verleger und Industriellen. Warum also hat Paul de Wit wohl gesammelt? Und dann aufgehört? Während wir – nach heutiger Quellenlage – Facetten der persönlichen Motivation kaum einschätzen können, sind die musik- und kulturhistorischen Entwicklungslinien wohl bekannt.

Die Karriere des Paul de Wit war chronologisch deckungsgleich mit einer Phase von radikaler Standardisierung und Industrialisierung im Instrumentenbau, die etwa mit der Reichsgründung ihre Höchstgeschwindigkeit erreichte und nur wenige Jahre währte. Der Liberalismus hatte den Kapitalismus entfesselt. Binnen kurzer Zeit kam im Musikinstrumentenbau zunächst die Verdrängung des Handwerks durch die Industrie zum Abschluss (1860er Jahre), rasch gefolgt von der Verdrängung der Livemusik durch Automaten mit Toninformationsträgern (1880er Jahre), schließlich deren Verdrängung durch Tonträger (1900er Jahre) und das Radio (1920er Jahre).

Die Musikkultur der späten Romantik erlebte zwar um die Jahrhundertwende in den Orchesterkompositionen von Bruckner, Mahler oder Schönberg die mit bis zu 130 Instrumentalisten bei weitem größten Besetzungen der Orchestergeschichte, doch war genau diese Epoche bereits unmissverständlich als Schwund- oder Regressionsphase des Instrumentenbaus zu erkennen, zu dokumentieren, zu vergegenwärtigen, zu vermitteln, zu bewältigen, zu verstehen. Das Sammeln historischer Musikinstrumente mag also auch mit Verlustangst oder Depression zu tun haben. Das Alte sollte vor dem Verschwinden gerettet werden. Für die zeitgenössische Musik und für den zeitgenössischen Instrumentenbau interessierte sich Paul de Wit als Sammler ebenso wenig wie seine Museumskollegen; im Geiste des Historismus wandten sie sich nur den alten, nicht mehr gebrauchten Objekten zu.

Produzenten und Händler nahmen die geschilderten Umbrüche viel früher wahr als Konsumenten oder kunstreligiös gläubige Musikliebhaber. International agierende Messe- und Großhändler erkannten gleichermaßen die Globalisierung und Verlagerung der umsatzstarken Märkte von Europa nach

¹⁴ Kinsky 1910, 1912 und 1913 (Anm. 2).



3 Wilhelm Heyer, anonyme Fotografie, Köln, vor 1913. Musikinstrumentenmuseum der Universität Leipzig, GVII 90

Amerika und Asien. So setzte auch die Abwanderung von handwerklichen Instrumentenmachern aus Leipzig, einem Zentrum der Industrialisierung in Deutschland, bereits ab den 1880er Jahren in andere Großstädte (Berlin, Hamburg, Wien) oder die USA ein. Weil gleichzeitig die Branchen der Automaten- und Tonträger-Produktion boomten, wurde dieser tiefgreifende Strukturwandel von außen allerdings erst viel später wahrgenommen.

Paul de Wit erkannte als langjähriger Herausgeber des »Weltadressbuchs des Musikalienhandels« und Monopolist im Datenhandel der Musikbranchen möglicherweise als erster, dass die Musikstadt Leipzig vom Sockel ihres liebgewonne-

nen Monopols stürzen würde. Also sammelte er zunächst, um Gutes, Altes, Überliefertes vor dem Verlust zu bewahren. Weil historische Musikinstrumente für ihn stets Werbemittel für das eigene Ladengeschäft, den eigenen Handel, die eigene Branche und die eigene Person waren, ließ er von ihnen wieder ab, als er seine Hoffnung auf ihre Wirkung enttäuscht sah.

Die Vorbesitzer der Heyer'schen Sammlung

Hinsichtlich der Rezeption und der Referenz in der Organologie zählt die Heyer'sche Sammlung dank der Bestandskataloge von Georg Kinsky und der zahlreichen Nachweise in Monographien der Instrumentenkunde, etwa bei Lütgendorff¹⁵ oder späteren Museumskatalogen, zu den herausragenden Beständen des Faches. Dem Namensgeber Wilhelm Heyer (1849-1913) gelang es, ab 1893 darin mehrere Kollektionen unter einem Dach zusammenzuführen. Als Kaufmann in der Papierindustrie erwarb Heyer ein großes Vermögen, das er nicht nur in die Sozialfürsorge seiner Arbeiter und Angestellten investierte, sondern auch mäzenatisch in die Förderung junger Musiker und in den Erwerb von historischen Musikinstrumenten und Notenautographen. Ab 1905 wurde der Bestandsaufbau nicht mehr in seiner Privatwohnung, sondern in einem eigens dafür erworbenen Haus in Köln planvoll und in großem Umfang vorangetrieben. Dazu gehörte – unter Beteiligung von geeigneten Wissenschaftlern – auch eine systematische Dokumentation, deren Anspruch, Methoden und Medien der Organologie im 20. Jahrhundert als Vorbild dienten (Abb. 3).

Wie ausführlich dargestellt stammt die größte Teilsammlung von Paul de Wit. Sie wurde ab 1880 in Leipzig zusammengetragen und 1905 nach Köln veräußert. Im Folgejahr wurde die Blasinstrumentensammlung des Sprachwissenschaftlers und Orientalisten Franz Praetorius (1847-1927), der an den Universitäten Breslau und Halle / Saale tätig war, von dessen Sohn, dem Dirigenten und Musikwissenschaftler Ernst Praetorius (1880-1946) der Heyer-Sammlung übereignet. Dieser leitete von 1906 bis 1909 die Dokumentation und Museums-

15 Willibald Leo von Lütgendorff: Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart. Frankfurt am Main 1904; sowie ders.: Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart. 6. durchges. Aufl. Berlin 1922.

konzeption Heyers in Köln, ehe ihm Georg Kinsky (1882-1951) in dieser Aufgabe nachfolgte.

1907 kam die Klaviersammlung Ibach aus Wuppertal hinzu. Der Firmeninhaber Rudolph Ibach (1843-1892) hatte die Produktion seines bis 1794 zurückreichenden Familienbetriebs unter Verzicht auf den Orgelbau ganz auf das Klavier ausgerichtet. Seine Nachfolger fügten um 1903 noch den damals jungen Cembalobau hinzu. Seit 1888 betrieb die Firma eine Musikbibliothek und ein Museum, deren Sammlung etwa 160 historische Tasteninstrumente umfasste. Ein großer Teil davon ging während des Zweiten Weltkriegs unter.

Im Folgejahr 1908 wurde schließlich die Florentiner Sammlung Kraus dem Heyer'schen Bestand einverleibt. Der aus Frankfurt am Main stammende Industrielle und Messehändler Alexander Kraus der Ältere (1820-1904) verbrachte lange Jahre als Diplomat in Italien und Brasilien. Um 1875 transferierte er seine Kollektion außereuropäischer und historischer Musikinstrumente nach Florenz, wo sein Sohn Alessandro Kraus der Jüngere (1853-1931) ein musikhistorisches Museum eröffnete und eine musikethnologische Präsentation für die Pariser Weltausstellung 1878 vorbereitete, die große Aufmerksamkeit fand.

Weitere private Sammler des Leipziger Bestands

Nach dem Transfer der Heyer'schen Sammlung von Köln nach Leipzig (1926) wurden weitere kleine Konvolute in den Bestand integriert, die angesichts des Verlusts von Archiv und Bibliothek des Musikinstrumentenmuseums im Zweiten Weltkrieg bislang jedoch noch nicht vollständig rekonstruiert werden konnten.

Der Wiener Maler Friedrich von Amerling (1803-1887) hinterließ mehrere dekorative Musikinstrumente, die bis 1916 von der Stiftung für die Genossenschaft der bildenden Künstler verwaltet und dann versteigert wurden. Der Sammler und Gründer des Hygienemuseums in Dresden, Karl August Lingner (1861-1916), konnte sie erwerben, starb aber kurz darauf. Auch sein Nachlass wurde 1933 in die Leipziger Sammlung überführt.

Der Markneukirchener Richard Jacob, genannt Weißgerber (1877-1960), gehörte zu den bedeutendsten und produktivsten Gitarrenbauern des 20. Jahrhunderts. 28 Gitarren aus seinem Nachlass konnten 1985 für das Leipziger Museum erworben werden. Der im sächsischen Zöbzig ansässige Orgel-

macher Wilhelm Meißner (1891-1959) vermachte seine Sammlung von Streich-, Blas- und anderen Instrumenten sowie Notenrollen dem Musikinstrumentenmuseum. Im Jahr 1960 veräußerte der Sammler und Musikartist Paul Kaiser-Reka (1881-1963) einen Teil seines Instrumentariums im Umfang von fast 250 historischen Objekten nach Leipzig; weitere Teile seiner Kollektion gelangten an Museen in Köln und Brandenburg. Weitere Konvolute mit Musikinstrumenten stammen aus den Nachlässen des Sammlers Emil Gustav Krause (1893-1973) oder des Instrumentenbauers Thomas Wolf (1964-2002).

Die Generation der Sammler und Museumsgründer

Zusammenfassend sei noch einmal der Blick auf die Generation der erwähnten Sammler und Museumsgründer gelenkt, auf die Generation, der die Gründerzeit ihren Namen verdankt. Diese Generation institutionalisierte ihre privat erworbenen Sammlungen in öffentlichen Museen. Ein Ausschnitt daraus, geordnet nach dem Geburtsjahrgang, soll dies veranschaulichen: Victor-Charles Mahillon (Brüssel, 1841-1924), Rudolph Ibach (Wuppertal, 1843-1892), Albert Kopfermann (Berlin, 1846-1914), Franz Praetorius (Halle, 1847-1927), Angul Hammerich (Kopenhagen, 1848-1931), Wilhelm Heyer (Köln, 1849-1913), Paul de Wit (Leipzig, 1852-1925), Alessandro Kraus (Florenz, 1853-1931), Carl Claudius (Kopenhagen, 1855-1931), Willibald Leo von Lütgendorff (Lübeck, 1856-1937), W. Henry Hill (London, 1857-1927), Bruno Röthig (Leipzig, 1859-1931), Arthur F. Hill (London, 1860-1939), Karl August Lingner (Dresden, 1861-1916). Die Liste wohlbekannter Namen aus der Organologie ließe sich noch beträchtlich verlängern. Inmitten dieser Generation der um 1840 bis 1860 Geborenen befand sich Paul de Wit, Jahrgang 1852.

Alle diese Sammler wurden im Zeitgeist der Restauration nach 1848 konservativ erzogen, was sie lebenslang geprägt haben mag. Bei auffallend vielen von ihnen zeigt sich das Sammeln als großbürgerliche, elitäre Angelegenheit von Kaufleuten, mit der Orientierung an höfischen Vorbildern: Das Staunen ihrer Besucher pflegte das Image der Sammler, ihrer Unternehmen, ihrer Memoria – für ihr Verdienst um die Bewahrung des kulturellen Erbes. Die Aktivitäten dieser Generation, die Chronologie ihres Sammelns, ihre Ausstellungen, ihre Museumsgründungen, ihre Berichterstattung sind getränkt

von den Weltanschauungen der Gründerzeit: elitär im Geist der vordemokratischen Ständegesellschaft, normativ im Geist des Nationalismus, heilserwartend im Geist des Historismus, geschäftstüchtig im Geiste des Kapitalismus. Kaum finden sich dagegen Interessen und Methoden der späteren wissenschaftlichen Organologie, die erst in der folgenden Generation sichtbar werden, beispielsweise bei Georg Kinsky.

Dieser erste Versuch eines Generationenporträts kann heute nur ein skizzenhaftes Bild zeichnen, wirft aber viele Fragen zur Genese der Körperschaftstypen Sammlung und Museum auf, die in der künftigen Forschung erst zu bearbeiten sind. Etwa die Frage nach der Ausdifferenzierung von Berufsbildern, die sich wechselseitig bedingen, wie Sammler vs. Fälscher oder Aussteller vs. Restaurator. Oder nach der Bedeutung von Verlustangst und -erlebnis, die nach den Traumata der beiden Weltkriege in ganz Europa kollektiv und tief verankert waren oder sind.

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Collecting Musical Instruments in France (1795-1995) From National Heritage to Cultural Policy

Florence Gétreau

Abstract

Even if Michele Todoni (1616-1690) had already publically displayed his collection in Rome, the concept of a public collection of musical instruments seems not to have emerged before 1795, in the wake of the Parisian Convention nationale (First Republic). In the legislation that was to establish the Institut national de Musique, the future Conservatoire, the Convention insisted that a National Cabinet of instruments for public education should exhibit a »collection of ancient or foreign instruments and also those in present use which, by virtue of their perfection, may serve as models«. Based on instruments confiscated from aristocratic private houses, this Cabinet fulfilled its aims for one generation – but Luigi Cherubini dismantled this educational collection in 1816, of which only 13 items are still preserved. Following other attempts as Vienna 1825 or Edinburgh 1859, public collections were progressively opened at the time of international industrial exhibitions, governed by ideals of national emulation, an awareness of national heritage and mass culture. Loan exhibitions of ancient instruments in London 1872, Paris 1878, Bologna and Brussels 1888, Paris 1889 etc. highlighted national schools of instrument making and taxonomic displays and encouraged private collectors all over Europe to give their collections eventually in part to public institutions. Colonialism also often gave rise to ensembles of non-European instruments.

Following Pascal Ory (*L'aventure culturelle française*, 1989) and Marc Fumaroli (*L'État culturel*, 1991), it seems that the French Front Populaire 1936 and, later, André Malraux 1958 embodied cultural policies with a hitherto unknown degree of democratization. But they had little impact on musical instrument collections in France when several collectors across Europe began to consider not only the technical but also the cultural and social contexts of these artefacts to be significant. Only recently have collections with a programmatic dimension been established, combining heritage and cultural policy.

Musikinstrumente sammeln in Frankreich (1795-1995): vom nationalen Erbe zur Kulturpolitik

Auch wenn bereits Michele Todoni (1616-1690) seine Sammlung in Rom öffentlich ausstellte, kam das Konzept einer öffentlichen Sammlung von Musikinstrumenten, dank der Convention nationale (Erste Republik), in Paris nicht vor 1795 auf. Im Gesetz zur Gründung des Institut national de Musique, das spätere Konservatorium, ist festgehalten, ein nationales Instrumentenkabinett solle zur öffentlichen Bildung eine »Sammlung historischer oder ausländischer Instrumente sowie solche, die aktuell in Gebrauch sind, kraft ihrer Perfektion als Modell dienen mögen«, ausstellen. Basierend auf Instrumenten, die man in aristokratischen Privathäusern konfisziert hatte, erfüllte das Kabinett sein Ziel für eine Generation. 1816 wurde die Sammlung, von der nur 13 Objekte erhalten sind, von Luigi Cherubini aufgelöst. Nach weiteren Versuchen in Wien 1825 und Edinburgh 1859, richtete man öffentliche Musikinstrumentensammlungen zunehmend zur Zeit internationaler Industrieausstellungen ein, im Zeichen nationalen Wettstreits und geleitet von den jeweiligen Vorstellungen zu Nationalerbe und Massenkultur. Leihausstellungen alter Musikinstrumente wie in London 1872, Paris 1878, Bologna und Brüssel 1888 oder Paris 1889 hoben nationale Instrumentenbauschulen hervor, und die Instrumente klassifizierende Ausstellungen animierten auch private Sammler in ganz Europa, Teile ihrer Sammlungen öffentlichen Institutionen zu übergeben; im Gefolge des Kolonialismus wurden zudem Ensembles nicht-europäischer Musikinstrumente gebildet.

Nach Pascal Ory (*L'aventure culturelle française*, 1989) oder Marc Fumaroli (*L'État culturel*, 1991) scheint in Frankreich durch den Front Populaire 1936 sowie durch André Malraux 1958 Kulturpolitik durch eine bis dahin ungekannte Demokratisierung verkörpert worden zu sein. Doch zeigten sich kaum Auswirkungen auf Musikinstrumentensammlungen in Frankreich, während in Europa mehrere Sammler die technischen, aber auch kulturellen und sozialen Zusammenhänge dieser Artefakte als bedeutend erachteten. Erst in jüngster Zeit wurden Sammlungen von richtungsweisendem Ausmaß gegründet, die kulturelles Erbe und Kulturpolitik verbinden.

From the Renaissance to the Age of Enlightenment, musical instrument cabinets across Europe could take the form of an Instrumentarium developed for the purpose of musical use, a cabinet of study, an ostentatious treasure, and some even belonged to all of these different categories. These ensembles were collected by princes, scholars, travelers, performers, many of whom were also patrons, experimenters, makers, and even pedagogues. Quite early, some of these owners were aware of the technical, historical, cultural and symbolic value of their ensembles.¹ Based on instruments that are still extant today, on written sources, and iconographical evidence, the present contribution demonstrates that musical instrument collections hold a significant place in the history of material culture, in the history of collecting, and in the history of institutions devoted to human heritage.

After the French Revolution: a Cabinet for the Nation (1796-1816)

Among French cabinets of the Ancien Régime were the famous or forgotten collections of Pierre Trichet in Bordeaux, Nicolas-Claude Fabri de Peiresc in Carpentras, François Filhol in Toulouse, and Pierre Borel in Castres. Among the great musicians there were also some famous collectors: François Champion, Louis de Caix d'Hervelois, and Esprit-Philippe Chédeville. They had several dozen instruments for their own use.² Several members of the aristocracy, Louis-François de Bourbon, prince of Conti (1717-1776), and Jean-Baptiste Bonnier de La Mosson (1702-1744) had both a famous cabinet and a musical salon.³

Then came the collapse of the Ancien Régime; and soon after, in 1795, the range of functions held by musical instrument collections were debated among the members of the National Convention. In the first legislation outlining the organization of a National Institute for Music (later Conservatoire), it was planned that »A Cabinet of Ancient, Modern, and Foreign instruments, and for those in present use, by virtue of their perfection, items that may serve as models« should be established in the library.⁴

The terms Ancient (no more in use), Modern and Foreign (non-European) are exactly the same as those which had already been used ten years earlier in the »Art du faiseur d'instruments de musique, et lutherie«, probably written by Jacques Lacombe⁵. In this supplement to the »Encyclopédie méthodique. Arts et Métiers mécaniques«, he used these terms in order to describe and define »Instruments de Musique Anciens et Etrangers de différentes sortes« and »Instruments de musique Anciens et Modernes«:

»Parmi les instrumens *anciens*, se trouvent ceux des Hébreux, des Grecs, des Egyptiens & des Romains [...] on retrouve des figures [...] sur les anciens monumens; & c'est d'après les copies que les antiquaires & les dessinateurs en ont tirées ou rapportées, que nous les faisons connoître. Les instrumens étrangers, tels que ceux des Nègres, des Chinois, des Tartares, des Indiens, &c sont cités dans les relations de voyages: c'est d'après ces relations que nous en donnerons une idée«.⁶

Regarding music, Félix Vicq d'Azyr's »Instruction sur la manière d'inventorier et de conserver, dans toute l'étendue de la République, tous les objets qui peuvent servir aux arts,

1 Laurence Libin, Arnold Myers: Collections. In: The New Grove Dictionary of Musical Instruments. Vol. 1. 2nd ed. London 2014, pp. 606-659. – Les collections d'instruments de musique, 1re partie. Musique – Images – Instruments. Ed. by Florence Gétreau (Revue française d'organologie et d'iconographie musicale 8. Les collections d'instruments de musique 1er partie), 2006. – Musique – Images – Instruments. Ed. by Florence Gétreau (Revue française d'organologie et d'iconographie musicale 9. Les collections d'instruments de musique 2e partie). 2007.

2 Florence Gétreau: Quelques cabinets d'instruments en France au temps des rois Bourbons. In: Musique – Images – Instruments 2006 (note 1), pp. 24, 27-40.

3 Thomas Vernet: Les collections musicales des princes de Conti. In: Musique – Images – Instruments 2006 (note 1), pp. 44-67.

4 Florence Gétreau: Le Museum, section de musique. Une utopie révolutionnaire et sa descendance. In: Orphée Phrygien. Les musiques de la Révolution. Ed. by Jean Rémy Julien and Jean-Claude Klein. Paris 1989, pp. 217-231. – Florence Gétreau: Aux origines du Musée de la Musique. Les collections instrumentales du Conservatoire de Paris. 1793-1993. Paris 1996, pp. 50-57.

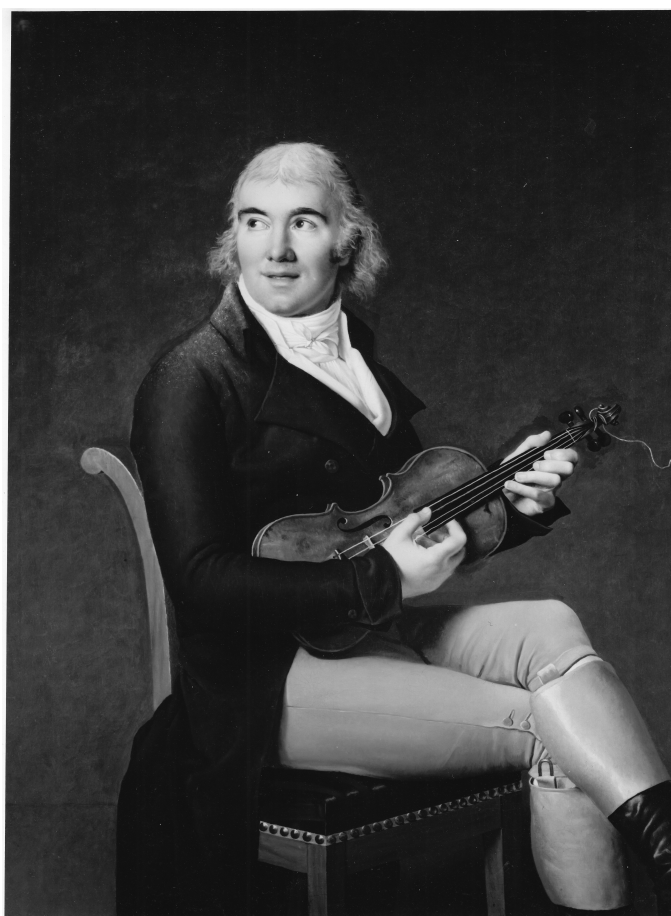
5 Malou Haine: Les instruments de musique dans les »Arts et métiers« de l'Encyclopédie méthodique. In: Musique – Images – Instruments (Revue française d'organologie et d'iconographie musicale 15. Portraits, ballets, traités), 2015, pp. 174-175.

6 [Jacques Lacombe]: Encyclopédie méthodique. Arts et métiers mécaniques. Art du faiseur d'instruments de musique, et lutherie. Paris 1785, p. 1 and plates 1, 2-3, 8-9.

aux sciences et à l'enseignement» – proposed by the Commission temporaire des arts and adopted by the Comité d'instruction publique de la Convention nationale in 1793 – had already established that:

»Les intentions de la Convention nationale sont, que partout où les citoyens, chargés du soin de rédiger les inventaires, trouveront des instrumens de musique, si ces instrumens sont anciens, on les conserve pour servir à l'histoire de l'art; que, s'ils sont modernes, et qu'ils offrent un grand degré de perfection, on les conserve encore, et qu'il ne soit mis en vente que ceux-là seulement qui ne porteront aucun caractère de perfection ou d'ancienneté. Les instrumens étrangers ne seront pas non plus mis en vente [...].«⁷

The temporary committee for the arts charged Antonio Bartolomeo Bruni (1757-1821), a professional violinist (fig. 1)⁸, to visit all the hotels and apartments of emigrated and condemned aristocrats. He was a native of the North Italian city of Cueno, pupil of Gaetano Pugnani (1731-1798), Master for the harpsichord at the Comédie Italienne, and played first violin in the orchestra of the Théâtre de Monsieur until 1792. He visited 113 houses in the course of 17 months between 1794 and 1796 and gathered together 400 instruments for the French nation. Among them were about 40 harpsichords, 100 bowed instruments, woodwind and plucked instruments which reflected the taste and performance practice of the past decades. Some were not ancient nor foreign instruments. All of them were transferred on stretchers from a central deposit in the rue Bergère in Paris, to the new Institut National de Musique. As part of my doctoral research I was able to identify 22 bowed instruments acquired in these revolutionary seizures in the »Dépôt des classes« of the Conservatoire. These instruments had been used for over a century and



1 Césarine Davin-Mirvault (1773-1844), Portrait of Antonio Bartolomeo Bruni (1751-1821), oil on canvas, exhibited at the Salon of 1804. New York, The Frick Collection, photo © The Frick Collection

a half in teaching, and they were in very bad condition. I was able to reveal that a harpsichord by Couchet-Blanchet-Taskin (property of Kenneth Gilbert since 1978) before 1795 had belonged to one of those who had been condemned and emigrated, the Princess Palffy-Kinsky, rue Saint-Dominique, patron of the harpsichordist and composer Leontzi (Antonine) Honauer (1737–c. 1790).⁹ The method used by Bruni for his systematic inventory allowed these identifications. This instrument was inventoried as follows: »Rue Dominique,

7 Instruction sur la manière d'inventorier et de conserver, dans toute l'étendue de la République, tous les objets qui peuvent servir aux arts, aux sciences et à l'enseignement. Proposée par la Commission temporaire des arts, et adoptée par le Comité d'instruction publique de la Convention nationale. Paris 1793, p. 65. – Florence Gétreau: Un cabinet d'instruments pour l'instruction publique. Faillite du projet, ouverture du débat. In: *Le Conservatoire de Paris. Des Menus-Plaisirs à La Cité de la Musique*. Ed. by Anne Bongrain and Alain Poirier. Paris 1996, p. 139.

8 Ludwig Finscher: Bruni, Bartolomeo. In: *Die Musik in Geschichte und Gegenwart*. Personenteil. 2nd ed. by Ludwig Finscher. Kassel, New York, Stuttgart 2000, cols. 1150-1154.

9 Florence Gétreau: Les instruments de musique reflet de l'histoire du goût. In: *Musiques et musiciens au faubourg Saint-Germain. Délégation à l'Action artistique de la Ville de Paris*. Ed. by Jean Gallois. Exhib. Cat. Paris 1996, pp. 56-57.

n° 1522. Quinski. Le 4 floréal, l'an 2ème. [N°] 34. Un clavecin, fond gris, à bandes dorées, refait à Paris, par Pascal Taskin [...] année 1778». ¹⁰

Apart from some instruments (mainly violins, celli, harpsichords and pianofortes) which were set aside for the use of professors and students in the classes between 1796 and 1806, a small room, located next to the music library of the new Conservatoire and named »Cabinet d'instruments«, housed the instruments which »could serve as models«. Several dozen of them, however, were sold at a public auction as early as November 1797 in order to finance the maintenance of the Conservatoire building. ¹¹ Moreover, a dozen old harpsichord cases (»carcass«) were burnt in the stoves of the Conservatoire in May 1816, a very cold spring day. ¹² When Luigi Cherubini (1760-1842) became the institution's director in April 1822, he even ordered to empty the Cabinet so that he could install his office in this room, and he sent the remaining instruments from the Ancien Régime to public auction. ¹³ Altogether, more than one hundred of the instruments that had been »reserved for the nation« as a heritage for instruction were sold once more. It is quite clear that the Convention nationale had been at the forefront of a very modern project, asserting that musical instruments constituted a heritage which served as »models« for the instruction of the public. Yet it was only fifty years later that a new public collection devoted to an audience broader than pedagogues and pupils was officially created in the same institution, next to the library, in 1862 under Napoléon III, after the acquisition of Louis Clapisson's (1808-1866) historical musical instruments.

French Collections during the 19th Century

Amateurs of Art and Craft, and Painters

The Convention nationale's project had most likely been too visionary for musicians who, confronted with this ensemble of instruments gathered for the French nation, had showed

purely practical responses relating to their teaching and revealed no motivation and collective vision for the establishment of a public Cabinet. As a result, the first collections of »ancient« or historical instruments were, from the First Empire onwards, private initiatives. ¹⁴

Besides quartet players and amateurs of ancient lutherie, the main role was played by amateurs of curiosities of all kinds. The most famous of these was Charles Alexandre Sauvageot (1781-1860). Violinist at the Opéra from 1800 to 1829, he later served at the Customs Administration from 1810 to 1847. His vocation as a collector came from two musicians of the Opera's Orchestra, the cellist and numismatist Louis Norblin and François-Noël Lamy, a double bass player, who initiated Sauvageot to the art of China and Japan. Over a period of forty years, Sauvageot collected about 1,500 objects and antiquities (fig. 2), donating them to the Louvre in 1856. ¹⁵ He became the archetype of the romantic collector and inspired Honoré de Balzac for the eponymous hero of his »Cousin Pons« (1847). Sauvageot's collection, in addition to his very precious knives with songs of Benediction and Grace, ¹⁶ had about fourteen musical instruments. ¹⁷ Among his rarities was an 18th-century Indian tamburi, bought at a public auction in 1842 after the death of the cabinetmaker François-Honoré Georges Jacob ¹⁸, a harpsichord by Pietro Faby from 1591 ¹⁹, an Irish aeolian harp, brought from Scotland by the Czech composer and pianist Jan Ladislav Dussek when he returned to France ²⁰, tree kits ²¹, tree ivory recorders ²², and a German cittern by Michael Bochem made in 1726. ²³

14 Florence Gétreau: Alte Instrumente im Frankreich des 19. Jahrhunderts. Die Rolle des Conservatoire und private Initiativen. In: Basler Jahrbuch für Historische Musikpraxis XXI, 1998, pp. 181-182.

15 Alexandre Sauzay: Catalogue du Musée Sauvageot. Musée imperial du Louvre. Paris 1861, p. VIII.

16 Flora Dennis: Scattered knives and dismembered song. Cutlery, music and the rituals of dining. In: Renaissance Studies 24 / 1, 2010, pp. 163, 169, 180.

17 Sauzay 1861 (note 15), p. 318.

18 Sauzay 1861 (note 15), p. 324, n° 1409. Now Paris, Musée de la Musique, D.973.6.2.

19 Sauzay 1861 (note 15), p. 324, n° 1352. Now Paris, Musée de la Musique, D.OA.418.

20 Sauzay 1861 (note 15), p. 318, n° 1353. Now Paris, Musée de la Musique, D.OA.424.

21 Sauzay 1861 (note 15), p. 318, n° 1358-1360. Now Paris, Musée de la Musique, D.MR.R.437, D.MR.R.438 and D.OA.161.1.

22 Sauzay 1861 (note 15), p. 318, n° 1357-1357 bis and ter.

23 Sauzay 1861 (note 15), p. 318, n° 1355. Now Paris, Musée de la Musique, D.O1.419. – Michel Huynh: Les instruments de musique de Pierre

10 Bartolomeo Bruni: Commission temporaire des Arts. Section de Musique. État general des Inventaires d'Instrumens de Musique, mis en Réserve pour La Nation, Par la commission temporaire des Arts, Depuis son Etablissement, Par Bruni. Paris, Archives nationales, F 17 1034, [18 April 1794 to September 1796], f. 2.

11 Gétreau 1996 (note 4), pp. 51-54.

12 Gétreau 1996 (note 4), pp. 57-64.

13 Gétreau 1996 (note 4), pp. 67-71.



2 James Roberts (before 1800–after 1867), Charles Sauvageot (1781–1860), in his apartment 56 rue Poissonnière in Paris, gouache, 1856. Paris, Musée du Louvre, département des Arts graphiques, RF 24032, photo © RMN-Grand-Palais [Musée du Louvre], Thierry Le Mage

At the beginning of the century another category of collectors can be made out in the painters who cultivated the »Troubadour« style. Pierre Révoil (1776–1842), born in Lyon, exhibited his art at the official Salon regularly and gathered a collection of objects of all sorts, sometimes depicting them in his works with evident historical inconsistency and anachronisms.²⁴ His collection included a precious cittern by

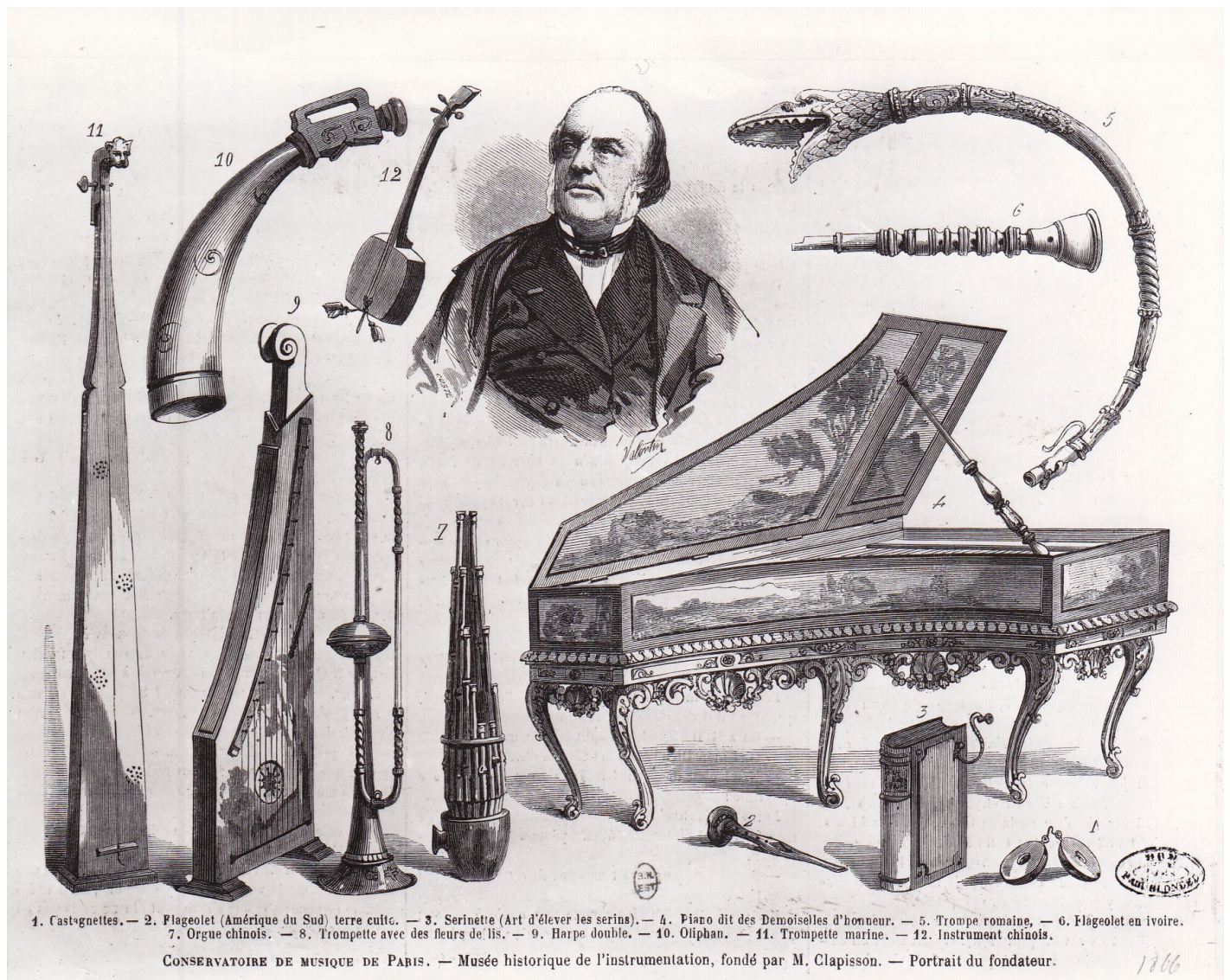
Girolamo Virchi in Brescia, purchased by the Louvre in 1828.²⁵ Many other painters such as Louis Leloir (1843–1884), Jean-Georges Vibert (1840–1902), Gustave Jacquet

Révoil et d'Alexandre-Charles Sauvageot. In: *Le Revue du Louvre et des musées de France* 47 / 3, 1997, pp. 47–57.

24 Marie-Claude Chaudonneret: Les peintres troubadours collectionneurs d'instruments de musique. In: *Musique – Images – Instruments* (Revue

française d'organologie et d'iconographie musicale 1. Innovations et traditions dans la vie musicale française au XIXe siècle), 1995, pp. 24–32.

25 Now Paris, Musée de la Musique, D.MR.R.434. – Chaudonneret 1995 (note 24), p. 28. – Huynh 1997 (note 23). – Joël Dugot, Florence Gétreau: Citterns in French Public Collections. Instruments and musical iconography. In: *Gitarre und Zister. Bauweise, Spieltechnik und Geschichte bis 1800*. 22. Musikinstrumentenbau-Symposium Michaelstein, 16.–18. Nov. 2001. Stiftung Kloster Michaelstein (Michaelsteiner Konferenzberichte 66). Blankenburg 2004, pp. 56–59, 66–67.



3 Conservatoire de Musique de Paris. Musée historique de l'instrumentation, fondé par M. Clapisson. Portrait du fondateur, anonymous plate for a newspaper, 1866. Paris, Bibliothèque nationale de France, département des Estampes et de la Photographie, Va 286, f° 11, photo©BnF

(1846-1909), Ferdinand Roybet (1840-1920), and Louis-Robert Carrier-Belleuse (1848-1913) used their »ancient« instruments in »historicist« works, an omnipresent artistic movement in the official exhibitions throughout the century.²⁶

It was not before the middle of the 19th century that specialized collections of musical instruments finally emerged in

Paris. The most famous collection of this type was gathered by Louis Clapisson (1808-1866). A composer of Opéra-comiques, a professor of harmony at the Conservatoire, a friend of the musical establishment, and member of the Institut de France before Hector Berlioz,²⁷ he collected compulsively but without real interest in the history of instrument making. He never collected with a view to the importance of an item,

26 Florence Gétéreau: Collectionneurs d'instruments anciens et ensembles de musique ancienne en France (1850-1950). In: Musikalische Ikonographie (Hamburger Jahrbuch für Musikwissenschaft 12). Ed. by Harald Heckmann, Monika Holl and Hans Joachim Marx. Laaber 1994, pp. 75-77.

27 Florence Gétéreau: Clapisson, Antoine-Louis. In: Die Musik in Geschichte und Gegenwart. Personenteil 2. Ed. by Ludwig Finscher. Kassel, New York, Stuttgart 2000, cols. 1177-1179.



4 Henri Sauvage (1853-1912), Portrait de Charles Petit (1833-1926), huile sur toile, 1888. Blois, Musée du château, photo © by courtesy of Blois, Musée du château

an instrument maker, an invention, or their cultural significance. His 320 precious specimens, some of prime importance from a historical point of view – and not only for their decorative aspect – is likely to have become the first public museum in the field of musical instruments in 1864, after he had sold his collection to the government in March 1861. In a newspaper illustration, he is called the «Founder of the Historical museum of instrumentation» (fig. 3). Clapisson made the most not only of the revenues from the sale, but

he officially became the curator of his own collection with a pension for life, transferable after his death to his widow. What an expense for the state!²⁸ Louis Adolphe le Doucet, comte de Pontécoulant (1794-1882), commented on this acquisition and its lack of a real historical and cultural program in a series of articles in «L'Art Musical». He was very critical of Clapisson's lack of ambition and he had no faith in his capa-

28 Gétreau 1996 (note 4), pp. 181-188.

city to initiate a historical and cultural dynamic for this new national collection. According to him, Clapisson's program was divided into three sections: a »Gallery of souvenirs« – for Pontécoulant, artistic rags and tatters from a bric à brac store: »défroques artistiques, des oripeaux de magasin de bric à brac« –, a »Gallery of instruments« classified by categories, and a »Gallery of Models'«, built and offered by instrument makers. Pontécoulant was not convinced by this program:

»I do not see in M. Clapisson's plan anything that is not agreeable, even endearing; but they are only hors d'œuvres. I believe that the author, when he conceived his idea, had lost sight of the object indicated by the Convention in their decree of creation. Mr. Clapisson's plan is a collector's design; it is the work of a man of taste, of a man of wit, but good only for an amateur's Cabinet. It lacks grandeur; it is neither rational nor philosophical, it misses the goal without reaching it.«²⁹

Clapisson died in March 1866, and Hector Berlioz (1803-1869) became his, even more ineffective, successor during the last three years of his life. The next curator was Gustave Chouquet (1819-1886). Having been the New York correspondent for »La France Musicale« for 16 years, he wrote articles on Chamber Music, Concerts of the Société du Conservatoire and on Orphéons for the same journal when he returned to Paris. He was active as a librettist and wrote a superficial »Histoire de la musique dramatique en France« which nevertheless won a prize from the Académie des Beaux-Arts.³⁰

In the first decades of the Musée Instrumental, provincial collectionism in the field of musical instruments was still represented by amateurs like Charles Petit (1833-1926). He was a banker in Blois, a violinist in an amateur quartet, and he collected 520 ancient instruments that he would never play, as confirmed by his 1888 portrait by Henri Sauvage (1853-1912) (fig. 4).³¹

Instrument Makers and Historians of Lutherie or Musical Instruments

During the second half of the century, a new category of collectors emerged among professionals in the field of instrument making. Auguste Tolbecque, Adolphe Sax, Jean-Baptiste Vuillaume, Antoine Fontaine-Besson, and Léon Bernardel are among the most prominent. Gustave Chouquet was aware of the importance of these ensembles in providing serious foundations for a general history of instrument making. This insight guided his actions as a curator of the Musée Instrumental at the Conservatoire between 1871 and 1886, a period of frequent public auctions of musical instruments at the Hôtel Drouot. One of his most exceptional acquisitions was the selection of 58 instruments during the public auction after Adolphe Sax's (1814-1894) third bankruptcy in 1877.³² He selected specimens of Sax's major inventions as well as precious ancient instruments collected by Sax for study purposes. Among 467 specimens from all periods and all countries, Sax owned North African instruments that had been collected by Guillaume André Villoteau (1759-1839) during Napoléon's campaign in Egypt. The introduction to the auction catalogue underlined that:

»Conceived in a spirit of superior and rigorous method, this collection offers by groups or families the various specimens which compose it, so that the instrument makers, the artists, the musicographers, can at a glance follow a type from its embryonic origins to its last improvements.«³³

In Niort, another collector, Auguste Tolbecque (1839-1919) had a similarly great reputation. Son of the famous violinist of the same name and professor for cello in Marseille from 1865 to 1871, he was also a violinmaker; as a student, he had been trained by Victor Rambaix, a master working for the Parisian Conservatoire. Having retired at Fort Foucault, in Niort, a »historicist home«, he exhibited with ostentatious scenography his second collection of 275 specimens which

29 Adolphe Le Douclet Comte de Pontécoulant: Musée Instrumental II. In: L'Art Musical 19, 11 Apr. 1861, pp. 145-146.

30 Gustave Chouquet: Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours. Paris 1873.

31 Michel Aubert: Henri Sauvage, peintre et humaniste blésois (1853-1912). Exhib. Cat. Blois, Château 1997, p. 39, n. 45.

32 [Adolphe Sax]: Catalogue du musée instrumental de M. Adolphe Sax. Collection unique d'instruments de musique de tous temps et de tous pays. Vente à Paris, Hôtel des ventes mobilières, 3-6 décembre 1877, Me Gustave Carré, commissaire-priseur. Paris 1877.

33 Sax 1877 (note 32), last cover page. – Malou Haine and Ignace de Keyser: Le Musée instrumental d'un artiste inventeur. La collection privée d'Adolphe Sax. In: Adolphe Sax. His influence and legacy. A bicentenary conference. Proceedings of the international conference. 3-5 July 2014 (Revue belge de musicologie/Belgisch tijdschrift voor muzikwetenschap 70). Ed. by Anne-Emmanuelle Ceulemans, Géry Dumoulin and Howard Weiner. Brussels 2016, pp. 149-164.

he had acquired between 1880 and 1889. His first collection, with precious items like the famous comptonium by Diederich Nicolas Winkel and the harpsichord by Vincent Tibaut in Toulouse, had been sold to Victor-Charles Mahillon for the Conservatoire in Brussels in 1879.³⁴

Tolbecque was an amateur historian of early ancient instruments from Antiquity to the Middle Ages. He frequently based his knowledge on visual evidence found on monuments and in picture galleries. In this field, he participated to this typically provincial flavor of erudition and published two booklets which offered a »defense and illustration« of historical organology as well as an advertising opportunity as a maker of his own attempts at reconstruction.³⁵ He re-used the texts as first and last chapters of his famous and still useful manual on violin making, »L'Art du luthier«, which was a quite innovative book at the turn of the century, especially concerning its historical dimension and generous share of observations, a far cry from the protective, conventional, and normative attitudes of violin makers who defended their secrets of making and standardization of models.³⁶ In a way, Tolbecque was an archaeologist who verified his hypotheses with an experimental approach. In 1896, at the »Exposition de la Musique et de la Danse«, he exhibited a showcase full of his own reconstructions, with instruments from Antiquity, the Middle Ages, the Renaissance, through to the 18th century. He even distributed a printed check-list of this collection of reconstructions that was to sell to Charles Petit soon after the exhibition. However, in many aspects, he over-interpreted his sources: he added fanciful decorations on the bass viol after Il Domenichino's painting representing Saint Cecilia, and he used the inaccurate drawing of a cornett from the Correr-Fau collection, reproduced in a stylized way in the famous Dictionary by Viollet-le-Duc, instead of using the original instrument which already numbered amongst the items at the Musée Instrumental. Tolbecque, as a cellist, tried to play his reconstructions and claimed that he was a pioneer in this field, ignoring his competitors, during the international exhibition in

1889. Indeed, his attempts were full of compromise, as careful scrutiny of his bowing technique on photographs reveals.³⁷

Founders of Early Music Ensembles since 1889

In the history of collections, a crucial period began with collectors who had the wish to re-use their ancient instruments and who were founders of early music ensembles. In 1889, the Parisian International industrial exhibition provided the first opportunity to listen to ancient harpsichords played in front of the public on an official occasion. The famous Ruckers-Taskin harpsichord (in the Musée de la Musique since 1980) belonged to the private collector Monsieur Pichon at the time, who lent it for a special evening of early music in March 1889, captured by a vignette in »L'illustration« which shows the harpsichordist Louis Diémer.³⁸

Eugène de Bricqueville (1854-1933) was innovative as both a collector and a performer. He was an organist and correspondent of the musical journal »Le Ménestrel«, in which he published short contributions on the history of organ and of opera. Based in Versailles from 1880, he collected instruments and printed three successive catalogues of his property. He is also the author of different booklets on ancient instruments and on collecting them.³⁹ He was also interested in musettes, hurdy-gurdies and their »nobles amateurs«, and the viola d'amore. Moreover, he published a pioneering study on the advertisements of musical instrument sales and public auctions that appeared during the 18th century in the »Annonce, Affiches, et Avis divers«, a source still very useful today. His collection was not very extensive but some good items are now held at the Musée de la Musique. Besides his interest in the history of instruments, he was first and foremost a musician who used his own collection to give concerts

34 Victor-Charles Mahillon: Catalogue descriptive & analytique du Musée Instrumental du Conservatoire royal de Musique de Bruxelles. Gand 1893. Reprint: Brussels 1978, pp. 449, 485.

35 Auguste Tolbecque: Quelques considerations sur la lutherie. Paris 1890. – Auguste Tolbecque: Notice historique sur les instruments à cordes et à archet. Paris 1898.

36 Auguste Tolbecque: L'Art du luthier. Niort 1903.

37 Florence Gétreau, Alban Framboisier: Auguste Tolbecque et Eugène de Bricqueville. Deux organographes collectionneurs d'instruments anciens. In: Collectionner la musique. Érudits collectionneurs. Ed. by Denis Herlin, Catherine Massip, Valérie de Wispelaere. Turnhout 2015, pp. 427-439.

38 Le Salon de 1889 (N° 2409, 27 April 1889). In: Les gravures musicales dans L'illustration. 1843-1899. Vol. 2. Ed. by H. Robert Cohen, Sylvia L'Ecuyer Lacroix, Jacques Léveillé, Barry S. Brook. Québec 1983, p. 334; reproduction of the vignette p. 898. – Florence Gétreau: L'iconographie du clavecin en France (1789-1889). In: Musique ancienne – instruments et imagination. Music of the past – instruments and imagination. Actes des rencontres internationales harmoniques, Lausanne 2004. Ed. by Michael Latcham. Bern 2006, pp. 186-187.

39 Eugène H. de Bricqueville: Un coin de la curiosité. Les anciens instruments de musique. Paris 1894.



5 Eugène de Bricqueville et l'ensemble »La Couperin«, photographie, Versailles, 1904. Private collection, photo © private coll.

with friends. In 1906, he founded the ensemble »La Couperin« (fig. 5), a group of friends that played instruments from his own collection, sometimes with quite imaginative groupings and playing techniques.⁴⁰ In the introduction to the first catalogue of his collection, published in 1889, he wrote:

»It is impossible to form a complete idea of the history of music unless we have before us the expressive agents of this art so widespread in our age, and alas! So superficially practiced. Moreover, all these abandoned, old-fashioned instruments, in their form and organization – I will add, by their tuning – can serve as documents of the general history of taste and practice, even outside their application to Music [...]. Therefore we can understand the usefulness for a musician to have a collection in which the greater part of the elements of ancient instrumentation can find their place.«⁴¹

From the Musée Instrumental to the Musée de la Musique

I now turn to one last collector, the First Lady (in all senses) of this gallery of French collectors, Geneviève Thibault de Chambure (1902-1975), who was and remains the central figure in France for the past century. At the age of 17, she took her bachelor of music with a study on »John Dowland, poet and musician«. Trained by Lazare Lévy (piano), Eugène Cools (harmony and counterpoint), Nadia Boulanger (fugue and organ), and André Pirro (musicology) at the Sorbonne, she began a doctoral thesis on »La chanson française et la musique instrumentale de 1450 à 1550« in 1925, but she never completed it. Nevertheless, she published two series of Renaissance songs with Yvonne Rokseth and Eugénie Droz. She bought her first music book in 1916 when she was fourteen, an edition of Jean-Baptiste Lully's *Atys*. In 1926, she became one of the founding members of the Société de Musique d'Autrefois (fig. 6)⁴², an association active until her death in 1975. In 1928, she bought 150 books of madrigals from the 16th cen-

40 Gétreau / Framboisier 2015 (note 37), pp. 441-447.

41 Eugène H. de Bricqueville: *Catalogue des instruments de musique anciens qui composent la collection formée par M. Eugène de Bricqueville... 1887-1889*. Avignon 1889, pp. 2-3.

42 Florence Gétreau: *Les archives de la Société de Musique d'Autrefois (SMA), 1929-1975, conservées au musée de la Musique à Paris*. In: *Fontes Artis Musicae* 54 / 1, 2007b, pp. 33-54.



6 The Société de Musique d'Autrefois in 1929. Geneviève Thibault (in the middle) is playing an archlute from her collection. Photo © private collection

tury⁴³ and, in 1929, she acquired Lecerf's entire collection of musical instruments, comprising about 258 items, 120 of which were reconstructions of ancient instruments. At the end of her life, her collection held 800 items, and has been part of the national heritage at the Musée de la Musique and the Bibliothèque nationale de France since 1980.

G. Thibault became curator of the Musée Instrumental in October 1961 when she was already sixty years old. After six years in this official capacity, there she founded a »re-

storation workshop« with the American harpsichord maker and scholar Frank Hubbard⁴⁴ (fig. 7) and, in the same year, co-authored a booklet on preservation published under the auspices of the International Council of Museums (ICOM).⁴⁵ Later she organized the first courses in organology ever to have taken place in France, at the Conservatoire. She also asked the National Center for Scientific Research (CNRS) to sponsor her in founding a research center on instruments

43 Catherine Massip, Florence Gétreau: Les collections Henry Prunières et Geneviève Thibault de Chambure. Formation, composition, interaction, valorisation. In: *Collectionner la musique. Histoires d'une passion*. Ed. by Denis Herlin, Catherine Massip, Jean Duron, Dinko Fabris. Turnhout 2010, pp. 241-256.

44 Gétreau 1996 (note 4), p. 432-437.

45 Alfred Berner, Norman Brommelle, John Henry van der Meer: *Preservation & restoration of musical instruments. Provisional recommendations*. London 1967.

and musical iconography;⁴⁶ and she also organized concerts and recordings in order to make known the collections to a larger public.

The culmination of these efforts of cultural dissemination to a broad public is the famous, travelling exhibition on »Eighteenth Century Musical Instruments: France and Britain«⁴⁷ organized by the Victoria & Albert Museum (V&A), the Horniman Museum, the Musée Instrumental, and G. Thibault's collections. It was exhibited in five cities in Great Britain and nine in France, supported by permanent guided tours, musical demonstrations, and concerts.⁴⁸ Even if the travelling department of the V&A was extremely trained and expert, as pointed out by Josiane Bran-Ricci in the ICOM CIMCIM Newsletter VIII (1980), the flip-side of its exceptional audience and reception, even in the specialized press, were the damages caused to the keyboard instruments exhibited without showcases and real protection.

During her twelve years as a curator of the Musée instrumental, 1961-1973, G. Thibault fought to obtain a decent building that matched the importance of the collections exhibited at the Conservatoire and she put the donation of her own collection in the balance to obtain – without success – a decision from André Malraux, the first »Ministre des Affaires culturelles« under Charles de Gaulle. These are the arguments she used in a letter addressed to him in June 1962:

»It would be necessary to found a real »Museum of Music« where, alongside the old instruments, European and non-European instruments of the past, one would find those of today, both a sextet of saxophones and a »Martenot« or the first prototypes used in the concrete music laboratory of the RTF [Radiodiffusion Télévision Française]; in short, it would be necessary to hear all of them«⁴⁹.

46 Gétreau 1996 (note 4), p. 595. – Sylvette Milliot: Le Centre d'iconographie musicale de la Recherche Scientifique à Paris. In: *Revue de Musicologie* 69 / 1, 1983, pp. 85-98. – Josiane Bran-Ricci: Geneviève Thibault de Chambure. Du Musée Instrumental au Centre d'Iconographie Musicale du Centre National de la Recherche Scientifique. In: *Imago Musicae* IV, 1987, pp. 17-19.

47 Geneviève Thibault (Mme de Chambure), Jean Jenkins, Josiane Bran-Ricci: Eighteenth century musical instruments. France and Britain. *Les instruments de musique au XVIII^e siècle. France et Grande-Bretagne*. London 1973.

48 John Pope-Hennessy, »Foreword«. In: Thibault et al. 1973 (note 47), pp. 19-22.



7 Geneviève Thibault de Chambure and Frank Hubbard in the restoration workshop of the Musée Instrumental in the Conservatoire, 1967. Photo © private collection

Over the next 20 years, and with the help of the famous museologist, founder of the Musée des Arts et Traditions populaires, and director of ICOM Georges Henri Rivière, who had himself been a close friend of G. Thibault since the 1930s, Josiane Bran Ricci and I have defended the necessity of a museum of music, planning an institution of new ambition, growing from 95 m² to 65,000 m². After seven years of programming and negotiations, six months before he passed away,

49 Letter by Geneviève Thibault de Chambure to André Malraux, Ministre chargé des Affaires Culturelles, 12 June 1962. Archives of the Musée Instrumental in the Musée de la Musique.

Rivière wrote a letter to Jack Lang which undoubtedly marks a turning point for the Parisian Musée de la Musique. After detailing the strain under which curators and conservators struggled, he defended the necessary independence of this new museum:

»If you let yourself be persuaded by the fallacious arguments that one will not fail to brandish, the museum of the Conservatory will continue to collapse and will not regain such a chance of renovation for the next century. Please do not be the one who sentenced it to death. Make it an independent museum and you will be the person who founded it in law.

I am convinced that, thanks to you, the Musée Instrumental du Conservatoire will become the National Museum of Music and that this autonomy will become for it the dawn of an even increasing influence...⁵⁰

In October 2017, the Musée de la Musique celebrated its maturity after its opening to the public in 1997: the former Musée Instrumental was transferred in 1989 from the rue de Madrid to the cultural site of La Villette, in the north-east of Paris,

located within the complex of the Cité de la Musique, which brought together the Conservatoire National Supérieur de Musique, several concert halls, and a multimedia musical library. The different buildings were conceived by the architect Christian de Portzamparc. The scenography of the permanent exhibition was designed by the architect Frank Hammoutene, on the basis of a scientific programme designed by me and placed under the direction of François Lesure and later Henry Loyrette. After its opening to the public in 1997, four directors of this new heritage institution have followed and its permanent exhibition has been reworked twice. The scientific activities of the museum have developed continuously as have the pedagogical and cultural program, including temporary exhibitions and their catalogues.⁵¹ It may be argued, therefore, that the visionary project of the National Convention with its »Cabinet d'instruments« for public instruction, and later that of a Museum of Music envisaged by Geneviève Thibault and Georges Henri Rivière, has played a leading role at an international level for the development of a new concept of music instrument collections.

50 Letter by Georges Henri Rivière to Jack Lang, Ministre de la Culture, 17 July 1984. Copy sent by Rivière to Florence Gétreau and preserved since that time in her private archives.

51 Un musée aux rayons X. Dix ans de recherche au service de la musique. Musée de la Musique. Ed. by Frédéric Dassas, Joël Dugot, Laurent Espié. Exhib. Cat. Paris, 2001. See also the series »Les cahiers du musée de la musique« published between 2002 and 2007, with nine volumes devoted to conference proceedings, systematic catalogues of various sections of the collection, and exhibition catalogues.

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Privates und öffentliches Sammeln von Musikinstrumenten in Italien: eine kontroverse Geschichte

Renato Meucci

Bereits Ende des 19. Jahrhunderts beklagte Graf Luigi-Francesco Valdrighi das fehlende öffentliche Interesse an Musikinstrumentensammlungen in Italien, was zur Zerstreuung vieler wichtiger Privatsammlungen geführt habe. Eine einzigartige Ausnahme ist die von Evan Gorga (1865-1957), der vielleicht einzige Sammler, der einen Großteil seiner Musikinstrumente und Kunstschatze bewahrte, selbst als seine Güter, die später an den Staat gingen, ein sehr trauriges Schicksal durchmachen mussten. Ungeachtet der allgemeinen Einstellung war und ist das Sammeln von Musikinstrumenten in diesem Land sehr lebendig, als ob die Sammler das öffentliche Desinteresse an ihren geliebten Objekten herausfordern wollten.

[Vgl. auch <http://news-art.it/news/il-museo-enciclopedico-di-evan-gorga.htm>]

Publically and Privately Collecting Musical Instruments in Italy: a Controversial History

As early as the end of the 19th century, Count Luigi-Francesco Valdrighi deplored the lack of public interest in collections of musical instruments in Italy – an attitude which paved the way to the dispersion of many important private collections. Evan Gorga (1865-1957) is a rare exception, and probably the only collector to keep his treasured relics even when his possessions, which were later transferred to the state, had to face their very sad fate. Despite the general neglect, collecting musical instruments was, and still is, very much alive in this country, as if collectors were intending to challenge the public disinterest in their beloved objects.

Vorbild Kunst?

Neue Wege privater Kunstsammlungen

Gerda Ridler

Abstract

Während im deutschsprachigen Raum Kunstmuseen traditionell Einrichtungen der öffentlichen Hand sind, lässt sich seit den 1990er Jahren eine Gegenbewegung erkennen: Immer mehr Sammlerinnen und Sammler treten mit eigenen und privat finanzierten Museen und Kunsträumen an die Öffentlichkeit. Die jungen Privatinitiativen widmen sich vorrangig der aktuellen Kunst und tragen mit ihren vielfältigen Programmangeboten zur positiven Belebung der zeitgenössischen Ausstellungskultur bei. Sie genießen hohe Akzeptanz, haben im öffentlichen Kulturleben und im Bewusstsein der kunstinteressierten Öffentlichkeit enorme Bedeutung erlangt und stehen vielerorts auf Augenhöhe mit den traditionsreichen öffentlichen Museen.

Der Beitrag geht der Frage nach, warum Sammlerinnen und Sammler moderner und zeitgenössischer Kunst auch über die Grenzen des Kunstpublikums hinaus Aufmerksamkeit erfahren, stellt Gründungsmotive und Zielsetzungen privater Kunstinitiativen vor und erläutert ausgewählte Erfolgsfaktoren im Vergleich zu staatlichen Museen.

Während im deutschsprachigen Raum Kunstmuseen traditionell Einrichtungen der öffentlichen Hand sind, lässt sich seit den 1990er Jahren eine Gegenbewegung erkennen: Immer mehr Sammlerinnen und Sammler vornehmlich zeitgenössischer Kunst treten mit eigenen und privat finanzierten Museen und Ausstellungsräumen an die Öffentlichkeit, häufig in architektonisch eindrucksvollen Gebäuden und an dezentralen Standorten. Allein im ersten Jahrzehnt des 21. Jahrhunderts sind im deutschsprachigen Raum mehr als 40 renommierte Privatinitiativen an die Öffentlichkeit getreten.¹ In der rund 200jährigen Geschichte der Institution Museum ist die-

¹ Eine Aufstellung über die seit den 1990er Jahren gegründeten Privatinitiativen im deutschsprachigen Raum findet sich in: Gerda Ridler: Privat

Art as an Inspiring Example?

New Avenues for Private Collections

While art museums in the German-speaking area traditionally are public institutions, there is a countermovement since the 1990s. More and more collectors have private funded museums or art rooms and make them public. These young private initiatives dedicate themselves to the latest art and inspire the contemporary culture of exhibitions with their diverse programs. They are highly accepted, have a high importance at the public exhibition-life and the consciousness of the art interested public and are at eye level with traditional public museums.

The main question of the paper will be, why collectors of modern and contemporary art create attention beyond the art public. The original motifs and purposes of private art initiatives and chosen success factors in comparison to state museums will be presented.

se Entwicklung neu und einmalig. Noch nie zuvor wurden so viele Kunstmuseen von Privatpersonen gegründet wie heute.

Ein Blick in die Geschichte des Kunstsammelns und der Institution Museum zeigt, dass Sammlerinnen, Sammler und Sammlerpaare² seit jeher gewichtige Akteure im Betriebssystem Kunst waren. Dank finanzieller Mittel und persönlicher Leidenschaft haben sie umfangreiche Sammlungen aufgebaut, fördern damit Künstler und sichern deren Existenz. Im

gesammelt – öffentlich präsentiert. Über den Erfolg eines neuen musealen Trends bei Kunstsammlungen. Bielefeld 2012.

² Aus Gründen der besseren Lesbarkeit wird im Folgenden überwiegend die Bezeichnung »der Sammler« oder »der Künstler« verwendet. Diese Bezeichnungen sind als nicht geschlechtsspezifisch zu betrachten, beziehen sie sich doch stets auf weibliche und männliche Personen.

Besonderen waren sie mit ihren Schenkungen und Dauerleihgaben für öffentliche Museen schon immer von grundlegender Bedeutung. Private Sammlungen waren und sind das stete und unerschöpfliche Reservoir für öffentliche Kunsteinrichtungen und bilden den Grundstock zahlreicher wichtiger europäischer Museen. Blickt man auf die rege Sammeltätigkeit von Einzelnen über die letzten Jahrhunderte hinweg, so kann man zweifelsfrei feststellen, dass privates Engagement zahlreiche Kunstwerke vor dem Verfall gerettet hat und dass viele staatliche Museen ohne die privaten Zuwendungen und Stiftungen in ihrer heutigen Form nicht existieren würden. Auf die langjährige Tradition und gute Kooperation von privaten Sammlern und staatlichen Museen verweist auch der Deutsche Städtetag und nennt folgende beachtliche Zahl: »Mindestens 75 Prozent der Objekte in kommunalen Museen, insbesondere der Kunstmuseen, sind nicht angekauft worden, sondern sind Schenkungen, Überlassungen, Stiftungen oder echte Dauerleihgaben.«³ Während noch bis in die 1990er Jahre Kooperationen zwischen Privatsammlern und öffentlichen Kunstmuseen die Regel waren und zahlreiche staatliche Museen eigens für private Sammlungen errichtet wurden, lassen sich seit Beginn der 1990er Jahre Veränderungen im Auftreten und Handeln einer engagierten sammlerischen Schicht beobachten, die in letzter Konsequenz in die Gründung privater Ausstellungsräume münden. Fragt man nach den Ursachen für diesen neuen musealen Trend und die Beweggründe der Sammler, lassen sich unterschiedliche Motive persönlicher, pragmatischer, philanthropischer oder prestigeorientierter Natur erkennen.

Ein Ungenügen in der Zusammenarbeit mit öffentlichen Museen

Der Wunsch eines Sammlers, seine oft über viele Jahre aufgebaute Kunstsammlung möge als ein Stück Kunstgeschichte und Zeugnis seiner persönlichen Leistung erhalten bleiben, ist verständlich und legitim. Dass viele Sammler diesen Wunsch in eigenen Museumsräumen verwirklichen, liegt hauptsächlich daran, dass öffentliche Museen aufgrund von Platzproblemen und fehlender Ausstellungsflächen für priva-

te Sammlungen nur noch bedingt aufnahmebereit sind.⁴ Öffentliche Häuser sind heute überdies wählerisch geworden und akzeptieren teilweise nur ausgesuchte Ensembles aus Privatsammlungen. Das stellt für Sammler, die ihre Kollektionen zur Gänze für die Nachwelt erhalten wollen, keine befriedigende Situation dar.

Emanzipation der Sammler und eigenes Gestaltungsbedürfnis

Ein untergründiges Leitmotiv für die Eröffnung privat geführter Museen liegt in einem gestiegenen Selbstbewusstsein der Sammler. Während früher das öffentliche Museum als alleiniger Ort der institutionalisierten Autorität im Bereich der Kunst angesehen wurde, so hat sich das heute verändert. Die Sammler legen Wert auf Eigenständigkeit und Souveränität. Wurden sie früher als Amateure gesehen, so fühlen sie sich heute als Connaisseurs, die auf das Urteil der Museumsexperten nicht mehr angewiesen sind. Mit dem größeren Selbstbewusstsein und Selbstverständnis wächst auch der Wunsch und das Bedürfnis der Sammler, ihr Konzept des Sammelns in eigenen Räumen darzustellen. In ihren privaten Ausstellungsräumen können sie ihre Vorstellungen ohne Einflussnahme von Dritten verwirklichen. Die Sammler werden selbst zu Kuratoren und Museumsdirektoren und bestimmen eigenständig über Auswahl und Präsentation ihrer Kunstwerke. Sie müssen dabei keinem kunsthistorischen Kanon folgen, didaktisch oder wissenschaftlich begründet vorgehen.

Freundschaft mit Künstlern und Förderung zeitgenössischer Kunst

Aufgrund der »Magersucht der öffentlichen Kassen«⁵ und der internationalen Verteuerung sind öffentliche Museen kaum noch in der Lage, hochkarätige Werke zeitgenössischer Kunst anzukaufen. Das Feld der aktuellen Kunst ist daher das Gebiet, auf dem sich private Sammler profilieren können. In ihren eigenen Kunsthäusern widmen sie sich der engagierten

3 Deutscher Bundestag: Schlussbericht der Enquete-Kommission »Kultur in Deutschland«, Drucksache 16/7000, 11. Dez. 2007, Berlin, S. 121, URL: <https://dip21.bundestag.de/dip21/btd/16/070/1607000.pdf> [23. 6. 2017].

4 »Bedingt aufnahmebereit«, betitelte der Sammler Harald Falckenberg einen seiner Essays über das Verhältnis von privaten Sammlern und öffentlichen Museen. In: Harald Falckenberg: Ziviler Ungehorsam. Kunst im Klartext. Regensburg 2002, S. 13-29.

5 Klaus Staeck: Die Kunst und das liebe Geld. In: Die Zukunft des Kunstmarktes. Zu Sinn und Wegen des Managements für Kunst. Hrsg. von Jörn-Axel Meyer und Ralf Even. Köln 2002, S. 93.

Präsentation und Vermittlung von Gegenwartskunst und erreichen damit hohe Aktualität und große Strahlkraft. Vor allem für Künstler sind private Sammler heute wichtige Partner geworden, in vielen Fällen verbinden sie freundschaftliche Beziehungen miteinander. In ihren privaten Ausstellungsräumen wollen sie ihren Künstlerfreunden ein öffentliches Forum und ideale Ausstellungsbedingungen bieten. »Die Zufriedenheit der Künstler ist mir wichtiger als die Zufriedenheit der Besucher«, sagt beispielsweise Julia Stoschek dazu.⁶ Hier kommt auch das Motiv der Soziabilität zum Tragen, der Wunsch der Sammler an der Kreativität der Künstler zu partizipieren und an Ritualen der Kunstwelt Anteil zu nehmen.

Verantwortungsbewusstsein der Sammler

Bürgerschaftliches Engagement, das Interesse am Gemeinwohl und der Wunsch, Bildung und ästhetische Erziehung der Allgemeinheit zu fördern, führen zur Öffentlichmachung privater Kunstwerke. Der Großteil der Sammler ist wohlhabend und erfolgreich, und sie möchten der Gesellschaft etwas zurückgeben. Entweder bilden ihre international agierenden Firmen das finanzielle Fundament ihrer Kunstaktivitäten oder sie sind durch Familienbesitz und Erbe zu beträchtlichem Vermögen gekommen. Es ist erfreulich, dass reiche Menschen ihren Besitz in Kunst investieren und die Allgemeinheit daran teilhaben lassen. Viele Museumsgründer sind Unternehmer und eröffnen ihre privaten Kunsträume in unmittelbarer Nachbarschaft zu ihren Firmen. Mit ihrem Kunstengagement wollen sie der lokalen Bevölkerung und ihren Mitarbeitern etwas zurückgeben und leisten damit oftmals einen unverzichtbaren Bestandteil zum kulturellen Leben und dem Bildungsangebot in ihren Heimatregionen.

Freude an schönen Dingen und Hinterlassung eines Lebenswerks

Der Philosoph Hans Heinz Holz bezeichnet die »Freude am schönen Objekt« als Keim des Sammelns.⁷ In vielen Fällen ist es die ästhetische Faszination, die Sammler antreibt. Die Sammler wollen sich mit schönen Dingen umgeben, sie schätzen ihre Besonderheit, ihre Einzigartigkeit und die Fähigkeit, den Betrachter emotional anzuregen. Diese Freude wollen sie zeigen und teilen und sich damit auch eine erfüllende

Aufgabe schaffen und ihre Zufriedenheit steigern. Für manche Sammler stellt die private Museumsgründung ein Lebenswerk dar, das über ihren Tod hinaus Bestand haben soll.

Der Sammlername als Marke

In der Benennung privater Kunstinitiativen lässt sich der Wunsch vieler Sammler erkennen, einen kulturellen Mehrwert zu schaffen, der mit ihrer Person in Verbindung gebracht wird. »Mit meinem Museum soll von mir etwas bleiben, was mich überdauert«, sagt Frieder Burda.⁸ Fast alle seit den 1990er Jahren gegründeten privaten Kunsteinrichtungen tragen den Familiennamen ihres Stifters oder ihrer Stifterin. Mit ihren Namen verweisen die Sammler auf ihr privates Engagement und die Trägerschaft ihrer Einrichtungen. Der Sammlername fungiert aber auch als Marke, mit der die Identität der privaten Einrichtung und die individuellen Ausprägungen der Kollektion kommuniziert werden. Der Name schafft eine Profilierung und Differenzierung gegenüber anderen privaten wie öffentlichen Sammlungen und kann als strategischer Erfolgsfaktor gewertet werden. So weiß heute beinahe jeder Kunstinteressierte, dass im Museum Ritter Kunst zum Thema Quadrat gesammelt wird, dass in einem Hochbunker in Berlin die zeitgenössische Kunstsammlung von Christian Boros zu sehen ist und dass sich Julia Stoschek in ihrer Sammlung auf zeitbasierte Medienkunst konzentriert.

Besonderheiten öffentlich zugänglicher Privatsammlungen und Unterschiede zu öffentlichen Museen

Wesentliches Merkmal und Erfolgsgarant privater Kunstsammlungen ist ihre Subjektivität, die sich in der Gründerpersönlichkeit, der Einzigartigkeit der Sammlung, der Art ihrer Präsentation und der persönlichen Ausstrahlung des Ausstellungsortes widerspiegelt.

Gerade im Bereich des Sammelns lässt sich einer der markantesten Unterschiede zu einem öffentlichen Museum darstellen. Während eine Privatsammlung einen persönlichen Charakter hat und vom individuellen künstlerischen Geschmack ihres Besitzers zeugt, müssen öffentliche Sammlungen sachlich definierte Sammlungsstrategien verfolgen. Museumsdirektoren sind der Allgemeinheit gegenüber verpflichtet und geben öffentliche Gelder aus, private Sammler hingegen haben ihre Ankäufe vor niemandem zu rechtfertigen.

⁶ Zit. nach. Ridler 2012 (Anm. 1), S. 257.

⁷ Hans Heinz Holz: Die Sammlung als Abglanz der Welt. In: Kunstforum International (Die heilige Macht der Sammler II, 211). Köln 2011, S. 36.

⁸ Zit. nach. Ridler 2012 (Anm. 1), S. 271.

gen. Motive und Methoden beruhen ausschließlich auf eigenen Entscheidungen und subjektiven Vorlieben.

Ein wesentlicher Unterschied liegt auch in der Veräußerbarkeit von Kunstwerken. Der vielfach diskutierte Aspekt des »Entsammelns« öffentlicher Museen ist für Privatsammler ohne weiteres möglich. Ein privater Museumsgründer ist in seiner Entscheidung völlig frei, sich von Exponaten wieder zu trennen, unabhängig davon, ob Werke aus persönlichen, sammlungsspezifischen oder spekulativen Gründen verkauft werden. Im Grunde können Sammler mit ihren Kunstwerken machen, was sie wollen.⁹ Allerdings hat sich heute bei Sammlern größtenteils die Einsicht durchgesetzt, dass auch privat gesammelte Kunstwerke in einem höheren Sinne immer Allgemeingut sind und dass zentrale Werke der Kunstgeschichte ein gewisses Recht auf Öffentlichkeit haben.¹⁰

Öffentlich zugängliche Privatsammlungen verfügen auch über die Freiheit, Kunstwerke nach eigenen Vorstellungen zu präsentieren. »Es sind vorzugsweise private Kunsträume, die Möglichkeiten zu experimentellen Ausstellungen bieten, weil sie gänzlich frei sind von institutionellen Bedingungen und Zwängen«, betont etwa Udo Kittelmann.¹¹ Im Unterschied zur wissenschaftlich fundierten Herangehensweise staatlicher Museen treten sie allerdings weniger akademisch und fachwissenschaftlich an die Öffentlichkeit.

Weitere kennzeichnende Merkmale öffentlich zugänglicher Privatsammlungen sind ihre Architekturen und ihre

Standorte. Hier lässt sich die Tendenz erkennen, dass zahlreiche Privatsammlungen abseits städtischer Zentren gegründet werden und durch markante architektonische Gestaltungen auffallen. Häufig sind es überdies die Architekturen, denen Qualitäten eines unverwechselbaren Markenzeichens zukommen. Als Beispiel sei der Hochbunker der Sammlung Boros genannt, der als *landmark* in der Berliner Kulturlandschaft gilt. Können Privatsammlungen auch noch mit der Einbettung in eine Naturlandschaft aufwarten, so übt der Dreiklang aus Kunst, Architektur und Natur auf Besucher eine besondere Anziehungskraft aus, für die sie ohne weiteres eine längere Anreise in Kauf nehmen. Ein repräsentatives Beispiel dafür ist die Langen Foundation. Der Museumsbau von Tadao Ando liegt am Rande der Insel Hombroich bei Neuss, nahe Düsseldorf, deren Existenz sich gleichfalls einer privaten Initiative verdankt. Bereits 1987 gründete der Sammler Karl-Heinrich Müller (1936-2007) diesen einmaligen Kunst- und Naturraum.

Vorurteilsbelastete Betrachtung privater Kunstsammler

Das Verhältnis der deutschen Kunstöffentlichkeit zu privaten Sammlern zeitgenössischer Kunst kann als vorurteilsbelastet bezeichnet werden. Ungeachtet der Tatsache, dass die privaten Sammlermuseen zur Vielfalt der zeitgenössischen Ausstellungskultur beitragen und der Kunstöffentlichkeit private Kunstwerke zur Verfügung stellen, die ihnen sonst unzugänglich bleiben würden, wird Sammlern vielfach unterstellt, dass reines Prestigedenken und der Wunsch nach Renommee die wichtigsten Motive für die Gründung ihrer öffentlich zugänglichen Privatsammlungen darstellen. Diese Kritik verkennet, dass es für Sammler einen großen persönlichen und vor allem finanziellen Aufwand bedeutet, ihre Kollektionen in eigenen Räumen öffentlich zu präsentieren. Neben den Kosten der Gebäudeerrichtung oder des Umbaus einer bestehenden Immobilie fallen laufende Ausgaben für Betrieb, Personal, Ausstellungen, Publikationen und Kunstvermittlung an. Dies alles leistet die Mehrzahl der Privatsammler aus eigener Tasche und völlig ohne Zuschüsse der öffentlichen Hand.

Es ist keineswegs selbstverständlich, dass kapitalkräftige Bürger ihr Geld in Kunst investieren und die Öffentlichkeit daran teilhaben lassen. Eine Differenzierung zwischen ästhetischer und ökonomischer bzw. zwischen mäzenatischer und prestigeorientierter Motivation sollte stattfinden, denn die Sammler im deutschsprachigen Raum können keinesfalls mit der aufstrebenden internationalen und »superreichen«

9 Man sei an jene Situation im Jahr 1990 erinnert, als der japanische Sammler Ryoei Saito das »Bildnis des Dr. Gachet« von Vincent van Gogh für 82,5 Millionen Dollar erwarb. Der Besitzer sorgte mit seiner Aussage, das damals teuerste Gemälde der Welt solle nach seinem Tod mit ihm eingäschert werden, für internationales Aufsehen und erzielte Proteste der Kunstwelt. Der Sammler verstarb 1996. Wo sich das Kunstwerk heute befindet, konnte nicht eruiert werden. – Die Münchner Sammlerin Ingvild Goetz hat vor einigen Jahren 128 Werke ihrer umfangreichen Sammlung in einer Auktion verkauft und dafür 8,1 Mio EUR erhalten, die sie in soziale Projekte investieren möchte.

10 Einer der wichtigsten Sammler und frühen Museumsgründer im deutschsprachigen Raum war der Schweizer Oskar Reinhart (1885-1965). Er war der festen Überzeugung, dass »Kunstwerke zwar rechtlich dem Einzelnen gehören, dass sie in einem höheren Sinne jedoch Allgemeingut seien und ihr Besitzer sich letztlich als ihr Sachwalter auf Zeit betrachten dürfe«. Diesen Satz hat Oskar Reinhart im Rahmen seiner Rede zur Eröffnung der ersten Gesamtausstellung seiner Sammlung im Kunstmuseum Bern am 16. Dezember 1939 formuliert. Zit. nach Rudolf Koella: Die Sammlerin Hedy Hahnloser. In: Kunstsammlerinnen. Peggy Guggenheim bis Ingvild Goetz. Hrsg. von Christina Feilchenfeldt, Stephanie Tasch und Dorothee Wimmer. Berlin 2009, S. 82.

11 Zit. nach Ridler 2012 (Anm. 1), S. 96.

Sammlerelite, wie Viktor Pinchuk, Charles Saatchi oder François Pinault und ihren Museen in Kiew, London und Venedig verglichen werden.¹² Während hier mehr Investment und Lifestyle dominiert und sich durchaus eine globale »Mono-Kultur« im Hinblick auf Sammlungsinhalte beobachten lässt, kann man die Sammlerszene im deutschsprachigen Raum mit Vielfältigkeit und Individualität charakterisieren, die ihre Sammlungskonzepte mit wissenschaftlicher Neugier vorantreiben und viel eher eine Mission und einen Bildungsauftrag verfolgen, so etwa die Sammlung Hoffmann in Berlin, die Sammlung FER in Ulm, das Essl Museum in Klosterneuburg oder die Kunsthalle Emden.

Zukunft und Dauerhaftigkeit öffentlich zugänglicher Privatsammlungen

Obwohl man im ersten Jahrzehnt des neuen Jahrtausends von einer Gründungs-Hochkonjunktur privater Ausstellungshäuser sprechen kann, lässt sich daraus kein begründeter Trend für die Zukunft nachweisen. Die Zahl der Neugründungen ist im deutschsprachigen Raum seit dem Jahr 2010 markant zurückgegangen.¹³ Die Zukunft öffentlich zugänglicher Privatsammlungen scheint eher in semi-öffentlichen Showrooms zu liegen, wie sie in den letzten Jahren in unterschiedlichen Formen in Berlin entstanden sind, weil sich nicht jeder Sammler die Gründung eines großen Ausstellungshauses leisten kann oder will. Räumlich kleinere Privatiniciativen mit eingeschränkten Öffnungszeiten bieten den Sammlern gleichfalls eine Bühne für ihre öffentlichen Präsentationen und haben dabei den Vorteil wesentlich niedrigerer Unterhalts- und Personalkosten.

Die zweite Tendenz liegt zweifellos weiterhin in partnerschaftlichen Kooperationen mit öffentlichen Museen. Verfolgen Sammler vorrangig den Wunsch, ihre Kollektionen auf Dauer und über ihren Tod hinaus zu erhalten, scheint das öffentliche Museum auch zukünftig der zuverlässigste Ort zu sein, da diese Institution ihre Bestände nicht veräußern darf und Dauerhaftigkeit ihrer »raison d'être« entspricht.

Die Zukunft der heute so erfolgreichen Privatsammlungen ist ungewiss. Aus aktueller Perspektive können sie nicht als permanentes, sondern als temporäres Bekenntnis zur Zugänglichkeit privater Kunst verstanden werden. Die Zugänglichkeit scheint an den Gestaltungswillen und Idealismus der Gründerpersönlichkeiten gebunden zu sein, die ihre Sammlungen so lange öffentlich betreiben, so lange es die finanziellen Mittel, die Freude an der Sache und die eigene Gesundheit zulassen, oder bis neue Projekte die Aufmerksamkeit der Sammler in andere Richtungen lenken.¹⁴

Auch wenn Privatsammlungen nur zeitweiligen Charakter haben, werden dadurch ihre Bedeutung und ihre Verdienste nicht geschmälert. Sie stellen mit ihren subjektiven Blicken auf die Gegenwartskunst und ihren modernen Ausstellungshäusern eine positive Belebung der Museumslandschaft dar und bieten dem Publikum neue Erfahrungsräume abseits des institutionalisierten Museumsbetriebs. Besonders in wirtschaftlich angespannten Zeiten gewinnt das bürgerschaftliche Engagement der Kunstsammler zunehmend an Relevanz, aber nicht um den öffentlichen Kunstauftrag zu substituieren, sondern um ihn zu ergänzen und zu bereichern.

12 Bei diesen drei Museumsgründern handelt es sich um sehr reiche und einflussreiche Persönlichkeiten: Der Milliardär François Pinault (*1936) ist im Luxusgüter- und Lebensmittel-Handel engagiert; der Werber und Kunsthändler Charles Saatchi (*1943) war für den Aufschwung der Brit Art verantwortlich; der Oligarch Viktor Pinchuk (*1960) zählt zu den 200 reichsten Menschen der Welt.

13 Während in den Jahren 2009 und 2010 im deutschsprachigen Raum noch jeweils mindestens vier renommierte öffentliche Privatsammlungen eröffnet wurden (als Beispiele seien hier das Museum Biedermann in Donaueschingen, die Sammlung FER in Ulm, der me Collectors Room Berlin, das Schauwerk Sindelfingen und die Walther Collection in Burlafingen genannt), hat im Jahr 2011 nur die Gründung des Maximums in Traunreuth internationale Aufmerksamkeit erlangt. Im September 2013 fand die Eröffnung des Museum Angerlehner in Oberösterreich statt und im Januar 2017 hat der Kunstsammler Hasso Plattner das privat gestiftete Museum Barberini in Potsdam eröffnet.

14 Als Beispiel sei das Daros Museum in Zürich genannt, das im Jahr 2011 seinen Museumsbetrieb überraschend eingestellt hat, womit die Stadt Zürich eines ihrer avanciertesten Ausstellungshäuser verloren hat. Die Daros Latinamerica Collection hat ihre Aktivitäten von der Schweiz nach Brasilien verlagert und in Rio de Janeiro im Frühjahr 2013 ein großes Kunstzentrum eröffnet. Weitere Beispiele sind die About Change Collection, die von Christiane zu Salm 2007 in Berlin gegründet und 2010 aus privaten Gründen wieder geschlossen wurde, oder Wilhelm Schürmann, der die öffentliche Zugänglichkeit seines Showrooms schürmann berlin nach vierjähriger Ausstellungstätigkeit wieder eingestellt hat (2006-2010). Völlig unerwartet wurde 2016 auch das Museum Essl in Klosterneuburg geschlossen, nachdem das Unternehmen des Sammlers Konkurs anmelden musste.

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Visions and Trends of Private and Public Collections: Confronting Changing Values

Christina Linsenmeyer

Abstract

This paper encourages reflection about how our ideas of the value of collections have changed over time, and how current demands may impact the value and preservation of this cultural heritage. Many private collections became the foundation of public museums. Despite clear and evident trends in the history of private musical-instrument collecting, a closer look uncovers a diversity of individual and personal visions. In the new museum context, the objects took on a different meaning; this paper acknowledges a crisis that resulted, and confronts how museums are changing as a result, including de-emphasizing the value of collections and expertise in light of new demands that prioritize service to society. This paper considers the inward-outward shift and developments in collecting and exhibiting objects, such as interactivity, new narratives, and public engagement. Further, it explores selected aspects of key crucial issues for the mission of musical-instrument museums, including education, provenance and documentation, that are closely intertwined with our understanding of the value of our collections today.

In museum work today, practices of collecting and displaying musical instruments raise a number of key questions. What comprises our current collections? How do we exhibit them? And what are the crucial issues for best practices? I was asked by the conference organizers to discuss collections, contemporary exhibit display, and three crucial issues – value, education, and provenance – in order to spark discussion in the following panel session.¹

¹ I am grateful to Matthew Hill, Ignace de Keyser, and Darryl Martin for discussions about this write-up, though the views may not be theirs.

Trends und Visionen privater und öffentlicher Sammlungen: Gegenüberstellung sich wandelnder Werte

Der Beitrag soll zur Reflektion darüber anregen, wie der Wert unserer Sammlungen sich über die Zeit veränderte und wie aktuelle Anforderungen sich auf den Wert und die Erhaltung dieses kulturellen Erbes auswirken. Zahlreiche Privatsammlungen bilden die Grundlage öffentlicher Museen. Trotz offensichtlicher Trends im Sammeln historischer Musikinstrumente gibt sich bei näherer Betrachtung eine Vielfalt individueller Vorstellungen und persönlicher Visionen zu erkennen. Im neuen Museumskontext nahmen die Objekte eine neue Bedeutung an; dieser Beitrag bestätigt eine Krise, die sich daraus ableitet und Museen mit dieser Veränderung konfrontiert; damit einher geht eine Entwertung von Sammlungen und Sachkenntnis zugunsten neuer Anforderungen, die den Dienst an der Gesellschaft in den Vordergrund rücken. Die Verschiebung von Innen nach Außen sowie die Entwicklungen in Bezug auf Sammlungs- und Ausstellungsobjekte wie Interaktivität, neue Narrative und besucherorientiertes Engagement werden in den Blick genommen. Weiterhin geht es um ausgewählte Aspekte von Schlüsselaufgaben von Musikinstrumentenmuseen, darunter Bildung, Provenienz und Dokumentation, die eng mit unserem heutigen Verständnis vom Wert unserer Sammlungen verbunden sind.

Private Passions: Diversity

Many *public museums* today were founded and built on, and are still largely comprised of, the collections of historical private collectors, particularly of the late-19th and early 20th centuries. Despite the importance of these collectors for museums, historians tend to focus on *institutions* as collectors, while much less research has concerned these individuals and the earlier lives of their collections.

Much about historical private collectors remains unknown, which is the motivation for a book currently in pre-

paration.² The chapters, each on an individual collector, tell personal stories of collecting and collections. The book asks: who were the collectors professionally and personally? What were their »reasons and means« for collecting?³ And, how did they use their collections? The contributing authors provide thick descriptions for 21 collectors active during a boom era in private collecting, from the mid-19th century to the Second World War, and investigate the *whys* and *hows* of collecting. The book aims to uncover why collectors kept *certain* objects but not *others*. By better understanding these collectors and their reasons and means, we can better understand our collections today.

We tend to hold stereotypical views of historical collectors, however, as Alphonse Maze-Sencier, in 1893, wrote: »The variety of collections is infinite, following the fortune, taste, character and eccentricities of individuals.«⁴ Indeed, a closer examination uncovers a diversity of personalities, aims, preferences, and practices. Historical private collectors were of different genders, nationalities, and social statuses. Their professions were as varied as their interests, and they held unique visions for their collections. Their collecting practices embraced a number of aims: nationalist, evolutionist, scientific, historical, humanistic, and aesthetic. And, they documented, researched, restored, played, and exhibited their collections. We find collectors interested in everyday objects as well masterpieces, and in objects from close to home and from far away. We see those who idealized the past, were discontent with contemporary culture, and who thought of the future as they collected. Some collected things *other* than musical instruments, some collected everything they could, while others were more specialized and carefully upgraded their collections. We find collectors who acquired old instruments as well as contemporary ones, and those who commissioned or made instruments themselves to fill gaps in, or otherwise enhance, their collections.

The delineation between private and public, however, is somewhat blurred. Numerous private collectors organized public concerts, for both new and early music, and some made their instruments regularly available to musicians. More often than not, collectors publicly exhibited their objects, from the academic classroom to the commercial industrial exposition. Notably, we must remember the numerous private collectors who participated in the 14 »retrospective« exhibitions of ancient musical instruments from 1872 to 1904 in London, Vienna, Paris, Brussels, Milan, Bologna, Chicago, and Boston. Even the act of collecting itself blurs the line between private and public when, for example, private collectors acquired instruments intended for particular public institutions.

The degree to which private collecting takes an object out of use and circulation clearly varies depending on the individual collector. Knowledge of collections use challenges the stereotypical belief that the value in collecting for historical private collectors was the excitement of the chase, or simple possession. Evidently, collecting was purposeful and meaningful for these collectors beyond the act of collecting. What has been collected and survived, of course, does not reflect the whole historical picture. But perhaps we can amass enough evidence so that, within this diversity, we can observe not only trends but also gain a more nuanced understanding of historical collecting and its narratives.

Museum Crisis and Change

Charles Saumarez Smith writes: »The original intention behind the establishment of [public] museums was that they should remove artefacts from their current context of ownership and use, from their circulation in the world of private property, and insert them in a new environment which would provide them with a different meaning.«⁵ In this new environment, the object's value would not depend on a private owner, but on a public institution. The modern museum was instituted for the advancement of learning (as with Elias Ashmole's donation in 1683 to the University of Oxford, which became the Ashmolean Museum) and an institution acquired collections with a »sense of perpetuity« (as with the British Museum's establishment in 1749 from the collections

2 Christina Linsenmeyer (Ed.): *Through the eyes and ears of musical-instrument collectors* (c. 1850-1940). London. Forthcoming.

3 »Reasons and means« was inspired by the focus of the 2014 ICOM-CIMCIM (International Council of Museums – International Committee for Museums and Collections of Instruments and Music) meeting: »Collectors at music museums: reasons and means«.

4 »La variété des collections est infinie, suivant la fortune, le goût, le caractère et la bizarrerie des individus.« Alphonse Maze-Sencier: *Le livre des collectionneurs*. Paris 1893, p. 33. Thanks to Jean Michel Renard for bringing my attention to this source.

5 Charles Saumarez Smith: *Museums, artefacts, and meanings*. In: *The New Museology*. Ed. by Peter Vergo. London 1989. Reprint: London 2006, p. 6.

of Sir Hans Sloane) so that they would not later be dispersed.⁶ It became a museum's *public responsibility* to collect material culture and preserve it in perpetuity.

By the end of the 20th century, museum collections had grown so exponentially that they became a burden. Operational resources of space, finance and time were limited. Stephen Weil places a critical turning point during the 1960s, concurrent with the introduction of more modern museum-management methods, as well as increased legal rules particularly concerning objects of foreign origin that strained museum resources.⁷ Collections growth and these other developments happened at an inopportune time. As the social-scientist Harry Collins explains: a general crisis of expertise began in the 1960s when a climate of citizen sceptics began to question expert scientists and researchers. The public challenged the attributes for which institutions, including museums, had once been known – trust, virtue, intellect, and expertise.⁸ In this vein, Smith notes: »One of the most insistent problems that museums face is precisely the idea that artefacts can be, and should be, divorced from their original context of ownership and use, and redisplayed in a different context of meaning, which is regarded as having a higher superiority.«⁹ What Weil describes for natural-history and history museums seems generally applicable: rather than being morally ennobling, museums promoted Western Caucasians as the »pinnacle of society« and employed problematic methodologies of the »great man – great works« and hagiographic traditions.¹⁰ This logistical, ideological, and methodological crisis instigated a changing relationship between the public and the museum – a fundamental »revolution«; the museum's role »will have been transformed from one of mastery to one of service«,¹¹ with a museum's collections no longer its »end« but its »means«.¹² This revolution confronts the fundamental role and practices of the collections-based museum.

In reaction to this crisis, museums have been shifting their focus from being collections-centered, *inwardly*-focused re-

search institutions to being public-driven, *outwardly*-focused museums.¹³ In 1974, ICOM's (International Council of Museums) definition of a museum changed, as Bernice Murphy has noted, to include the phrase »in the service of society and its development«,¹⁴ signalling a new, social-orientation objective. We have responded, in part, by adding more exhibit context, including stories, audio, video, images, related artefacts, etc. All things once thought to distract from the supremacy and singularity of the object itself now make up what Smith calls a »spectrum of strategies«, ranging from the most abstract to the recreation of an »original« setting, enacting an enhanced and artificial visitor experience.¹⁵

With this outward turn, institutions are judged on their impact, outcomes, and measurables, and expected to improve the public's well-being. As such, museums have become institutions for history, identity, and memory, for both history's winners and victims.¹⁶ To make ends meet financially in light of limited resources, museums have increasingly cut staff, resulting in fewer curators, fewer in-house conservators, and in some cases dedicated directors serving from higher levels of the administrative umbrella. Specifically, in light of new outward demands, we see more public-engagement specialists, and budget emphasis sometimes shifting from collections care and interpretation to marketing. Ironically, these trends come at a time when museums need specialist historians and curators to critically contextualize collection objects and, in some cases, to de-colonialize an institution's collections interpretation, exhibit designs, outreach programs, and even its architecture. These changes also affect museum assessment. While the institutional worth of inward museums (of the past) was based on accepted faith and trust, an outward museum is (now) required to demonstrate its competence and render a positive account of its achievements.¹⁷ Quantitative methods, such as those that track visitor numbers, are problematic when they do not sufficiently consider *qualitative*

6 Smith 2006 (note 5), p. 7.

7 Stephen E. Weil: Making museums matter. Washington 2002, pp. 141-142.

8 Harry Collins: Are we all scientific experts now? Cambridge 2014, pp. 18-27.

9 Smith 2006 (note 5), p. 9.

10 Weil 2002 (note 7), p. 204.

11 Ibid., pp. 195-196.

12 Ibid., p. 148.

13 For more on the inward-outward (also »external«) shift, see Weil 2002 (note 7), particularly Chapter 7: Transformed from a cemetery of bric-a-brac, pp. 81-90; and Chapter 19: The museum and the public, pp. 195-213.

14 Bernice L. Murphy: Charting the ethics landscape for museums in a changing world. In: Museums, ethics and cultural heritage. Ed. by Bernice L. Murphy. London 2016, p. 24.

15 Smith 2006 (note 5), p. 20.

16 E.g., Edward Lindenthal: Preserving memory. The struggle to create America's holocaust museum. New York 1995, 2nd ed. Columbia 2001.

17 Weil 2002 (note 7), p. 90.

impact. This quantitative emphasis is especially troublesome for smaller institutions and historic homes that are important for communities and the heritage they preserve.

The Inward-Outward Shift: The New Rock Museums

Since 1995, the new establishment of three rock museums demonstrates this transformation. Established in 1996, the Rock Hall (Rock & Roll Hall of Fame, <https://www.rockhall.com/>), in Cleveland, consists largely of a very heavily *object-based* museum, exhibiting an astonishing plethora of musical instruments, equipment, costumes, and memorabilia. Established in 2010, Rockheim (the Norwegian national museum for popular music, <https://rockheim.no/>), in Trondheim, is experience-focused, emphasizing interactives and recreated environments over collections. Most recently in 2016, RagnaRock, a museum focusing on music and youth culture (<http://museumragnarock.dk/en/>), opened in Roskilde, Denmark. It self-describes as a public-focused experiential »adventure«, which is delivered via audio and video installations; and it has no objects on display. It is more of an interactive monument that cooperates with the Roskilde music festival. Does the 10-year progression of these three institutions demonstrate an increasing disinterest in collections?

Museum of the Near Future? Scenkonstmuseet, Stockholm

On 11 February 2017, Scenkonstmuseet (<http://scenkonstmuseet.se/>), the Swedish museum of performing arts, opened in Stockholm. It has three floors of galleries, each dedicated to dance, theatre, and music respectively. It aims primarily at a family audience, and its exhibits do not place objects and history at the forefront, but *people* and their stories. In place of curators, their self-termed »museum insiders«, that is, museum workers who have museum-activities expertise, tell stories and stimulate responses without taking their own stance; they aim to be ideologically neutral, act as a partner, and let the visitor make the decision. Exhibits concern ephemerality, embodiment, and creativity. Traditional object labels are almost completely discarded. At times, it

is even difficult to tell if something is a collection object or simply a prop created for the exhibit.

The Scenkonstmuseet could be what Weil calls a »museum of the near future«, which is »emerging from the worn and hollowed-husk of [the] old museum«¹⁸ and, by his definition, is »an ideologically neutral organization«.¹⁹ Scenkonstmuseet does not champion hierarchies, canons and masterpieces, but tells non-celebratory stories, for example, about racism and social injustice. The exhibit texts tend to highlight rule-breaking, breaking with tradition, and standing up against the establishment. The stories that are told definitely leave room for the visitor to imagine that they have power to change the world and make a difference. The cultural-historical message, however, may often get lost. For instance, an avant-garde production of Swan Lake is presented, though children today may have no familiarity with Tchaikovsky's music, or any experience of classical ballet in order to provide meaningful context. The presentations do not make judgments about what is beautiful or how an object should make someone feel, but it is *not* ideologically neutral. The very act of deciding what stories and objects to include (and not to include) makes it political. Although, at times, the presentation embraces history, it repeatedly undermines traditional historical and museological practices. In the end, the vast majority of the state collections, representing a century of collecting and containing about 50,000 objects, with the oldest dating from the 1500s, is in storage.

This *new* museum makes a statement against *old* museum culture. This statement is particularly manifest in the museum's first temporary exhibition entitled »...and it's gone«, which »interprets the impossibility of entirely preserving, and thus exhibiting, the performing arts. For after all it is only the memory of the experience that remains«; performances are »Gone without a trace«.²⁰ The installation is dusty and dark, with dysfunctional, blinking lights; room after room are filled with shelves stacked high with empty archival boxes and folders; a sound montage of historical recordings of spoken voices and music seem to come from nowhere, and one can listen to additional archival sound excerpts via outdated

18 Weil 2002 (note 7), p. 196.

19 Ibid., p. 200.

20 Carina Reich and Bogdan Szyber: »...and it's gone.« Installation (opened 11 February 2017), Scenkonstmuseet, Stockholm. English Summary [Exhibition handout, dated March 2017].



1 Temporary installation »...and it's gone.« at the Scenkonstmuseet, Stockholm. Photo taken 29 March 2017. Permission: Christina Linsenmeyer

corded rotary-telephones hung throughout the space, but of course there is no one living on the other end. The experience culminates in a spooky, haunted, empty work station surrounded by sacks, folders, and boxes that move on their own by invisible automatons (fig. 1).

»Rapid Response« Collecting: Engaging in Current Issues

In 2013, the Victoria and Albert Museum, London (V&A) spearheaded a new, successful strand in their collecting activity – their »Rapid Response« initiative, where:

»Objects are collected in timely response to major moments in history that touch the world of design and manufacturing. Each acquisition raises different questions about globalisation, popular culture, political and social change, demographics, technology, regulation or the law. This ongoing display, which changes each time a new object is collected, shows how design reflects and defines how we live together today.«²¹

²¹ Victoria and Albert Museum: Design and public life. Rapid Response collecting, URL: <http://www.vam.ac.uk/designandpubliclife/projects/rapid-response-collecting/> [1.5.2017].

The Rapid Response website invites you to contribute by tweeting your Rapid Response ideas with the hashtag #rapid-responsecollecting. The public can read more about the items on the program's blog and attend dedicated gallery talks that introduce new acquisitions. Since the single exhibit changes each time the team acquires something new, it has a different rhythm from the other exhibits, and is more in tune with the rhythm of what is going on *outside* the museum. In her review, Rose Etherington explains how this is »radically different from traditional methods for curating design and manufactured objects. [...] Whereas the museum has traditionally collected objects that have already earned their place in design history over time through their inclusion in books and exhibitions, this new strategy allows the curators to respond immediately to contemporary issues«.²² Not only does this strategy engage the public in unique ways, it reflects a change in what kinds of objects are valued and collected.

On 28 April 2017, V&A Curatorial Research Assistant Zara Arshad presented the initiative in a gallery talk at the Design Museum in Helsinki. She explained that generally, the Rapid Response team decides on an idea or an event, and then determines its material object – that is, what to collect and keep. Collected objects have included: the first 3D-printed gun, a burkini, a pussy hat, a refugee Olympic flag, wearable tech, and an app called »Flappy Bird«. The app, exhibited on a phone in display mode, is challenging, she noted, since there is not yet a solution for how to keep digital material usable long term.

Although Arshad's presentation emphasized material culture and collecting, the first invited commentator, from an ethnographic museum, stated that her institution is doing something along the lines of Rapid Response collecting, but without the objects. Rather, they are collecting »something else«: stories, which are told in an exhibit with text and reproduced images. At the end of the session, the moderator noted what she found surprising in the discussion, specifically that »in taking objects in, the first thing is not to preserve them but to create discussion [...] to engage« and to »interact with the audience«.²³ Despite Arshad's focus on material collecting,

the comments that followed reflect the weakening stance of collections primacy.

Critical Issues: Persistent Questions

Education vs. Entertainment?

Education has become somewhat of a bad word in the museum world. To counteract this, many museums emphasize the visitor experience and aim to be fun. This trend is echoed in a recent campaign by »Museum Hack«, a business that promotes »hipper« and cooler museum experiences. It provides »unconventional tours« where customers »are taken to the best parts [of the museum] and any chance of boredom is swept away«. Their mottos include: »This isn't your Grandma's tour«.²⁴ But how did a divide between education and entertainment arise? For an answer, we can turn to an institution that greatly influenced modern museums: the international industrial fairs and exhibitions.

Paul Greenhalgh explains that the most important ideological structure for designing the English fair sites was the insistence on a strict divide between education and entertainment: »one was inextricably bound up with work, the other with pleasure«.²⁵ The moral tradition that education was a social duty and could therefore not be pleasurable, even if Puritanical, had significant consequences for the reception of the numerous museums that opened between 1890 and 1920.²⁶ At the 1871 fair, entertainment elements were initially introduced to attract the public to the educational Arts and Sciences exhibits; by 1906, their success was *funding* the educational exhibits, but, as Greenhalgh demonstrates, the amusement rides and sideshows won in the end. From 1871, the size and scope vastly overshadowed the 1851 Crystal Palace, and it was the 1908 Franco-British Exhibition that was arguably the single most important event between 1870 and 1914.²⁷ The success of this World's Fair was due greatly to the creative design of Imre Kiralfy; its »White City« was constructed with what would become London's first purpose-built amusement park, as Josephine Kane writes:

22 Rose Etherington: V&A acquires Katy Perry false eyelashes as part of new »rapid response collecting« strategy. In: *dezeen* (18 Dec. 2013), URL: <https://www.dezeen.com/2013/12/18/rapid-response-collecting-victoria-and-albert-museum-kieran-long/> [1.8.2017].

23 Rapid Response Collecting at the V&A. Gallery talk with Zara Arshad. 28 April 2017. Design Museum in Helsinki. Available at: <https://www.facebook.com/designmuseo/> [22.6.2017].

24 <https://museumhack.com/about/> [22.8.2017].

25 Paul Greenhalgh: Education, entertainment and politics: lessons from the great international exhibitions. In: *The New Museology*. Ed. by Peter Vergo. London 1989. Reprint London 2006, p. 82.

26 Greenhalgh 2006 (note 25), p. 88.

27 *Ibid.*, pp. 65-77.

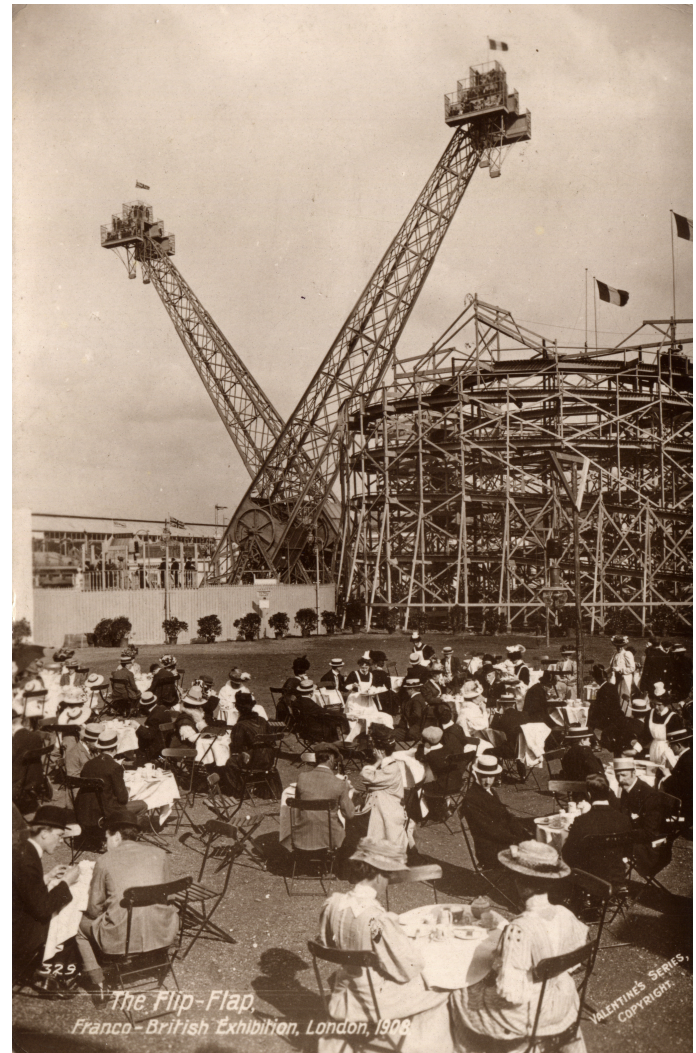
»The amusements at White City had been conceived as a light-hearted sideline for visitors to the inaugural Franco-British Exhibitions, but proved just as popular as the main exhibits. Its spectacular rides towered over the whole site [...] it was the amusement park which captured the public imagination and made a lasting impression.« (fig. 2).²⁸

Despite the fundamental dichotomy of education and entertainment at the English Fairs, Greenhalgh points out that from 1878, the French were highly passionate and successful in unifying education and entertainment in their expositions:

»More than anything, the Exposition of 1878 finally established the idea that reconstructions and working displays were the natural way to educate. If it was considered needful to tell the public about Ancient Gaul, Egypt, steam pumps, Louis XIV, tropical diseases or chair design, the best way to do so was by creating the exact environment in which those things occurred and letting the audience watch them happen.«²⁹

The dichotomy between education and entertainment was almost absent, owing largely to the organizing influence of Raymond Le Play who »made educational idealism a permanent ingredient of the Expositions Universelles«.³⁰ Greenhalgh attributes the success of the French expositions to spectacle; their immersive, participatory, celebratory, and almost hedonistic nature; and the merging of popular and high culture. Although Greenhalgh cautions today's museums about taking lessons from the international exhibitions,³¹ his words about purpose are inspiring:

»Regardless of the skills displayed, the calibre of participants, or any other factor, an event having overt energy of purpose will always be more interesting than one which is lacking in it. This is the real key to the popular triumph of the international exhibitions: not only were they not neutral, but their organisers had little idea of what neutrality meant. Domestic and foreign policies were presented, the audience was wooed, propagandised, and shocked [...] Because of this, the exhibitions mattered in ways which went beyond the sum of the objects they presented.



2 Postcard of the Flip Flap and spiral railway, White City, London, 1908. Image courtesy of Josephine Kane

[...] In short, the international exhibitions recognised the socio-political climate of their time and they responded to it. They existed because of it. This placed them at the centre of the populations they served.«³²

The success of the French exhibitions, compared to the dichotomous English fairs, lay in their sometimes-provocative stance, as well as their successful merging of education and entertainment (fig. 3). Greenhalgh goes on to argue how these different English and French traits are evident still in their respective museum cultures.

28 Josephine Kane: *The architecture of pleasure: British amusement parks 1900-1939*. London 2013, p. 18.

29 Greenhalgh 2006 (note 25), p. 91.

30 Ibid., pp. 91-92.

31 Ibid., pp. 97-98.

32 Ibid., pp. 95-96.

3 Photograph of the 1900 International Exposition, Paris, including the Eiffel Tower and the Celestial Globe. Exposition Universelle de 1900. La Tour Eiffel: n° 647, Inventory number ENSBA: PC 31019. Photograph by frères Neurdein (Étienne and Louis Antonin). Courtesy of Service des collections de l'Ecole Nationale Supérieure des Beaux-Arts. Permission: Public domain. URL: <http://bibliotheque-numerique.inha.fr/idurl/1/11538> [6 May 2017]



What for Provenance?

Documentation is critical for determining provenance. Limited or no documentation requires us to rely on connoisseurship for information and knowledge about an object, including attribution – who made it and where it comes from – and a sequence of past owners. Methods of acquisition may have circumstances that are ethically and legally problematic. We might see instances of theft or human-right's abuses, and the need for restitution or repatriation. For cases

of stolen and illicit objects, as well as those whose ownership transferred in the context of war and colonialism, documentation and provenance may intentionally be obfuscated, or entail the policy of *Don't ask, don't tell*. With old acquisitions, there may be sensitive issues, as policies and practices are more conscious and standardized today. Issues may include delicate museum-donor relations, internal museum conflicts, or national-level conflicts that continue to inhibit the identification or history of an object from being openly embraced.

For new acquisitions, insisting on substantial documentation or conducting field work can avoid provenance problems. Best practices today, however, still leave us with issues, including pre-existing knowledge gaps for historical collections. Typically, we do not know how a collection has changed over time. Sometimes we only have a collection-inventory at the time a museum acquired it, or upon the collector's death, or from a historical exhibition-catalogue. In such limited cases, we have a static snapshot of a singular moment, rather than any dynamic picture.

Historically-speaking, connoisseurship has limitations. Much of what we base attributions on today was instigated in the early to mid-19th century when the history of great makers and their works was being rediscovered, and the discourse of expertise was formalized. Unfortunately, this leaves much about instrument origins and ownership before that time still unknown. In the last two to three decades, connoisseurship has developed greater knowledge and skills as well as increased transparency. Nevertheless, it remains a largely subjective practice based on style, and much relevant documentation remains in private hands. There is still much work to be undertaken. Despite a plethora of scientific tools and procedures to aid attribution and study, many of these practices entail subjective data interpretation, such as with dendrochronology. Although dendrochronology, like medicine, is a science, its interpretation involves much art. On a positive note, recent literature more often addresses construction techniques, for example, and that has facilitated a boost to our knowledge base.

Despite advancements in connoisseurship knowledge, skills, and tools, our system is problematically based on canonical formations, which have perpetuated outdated hierarchies of value, and limited our interest in learning about marginalized makers. Researching makers outside of the canon and more closely studying unattributed instruments would reap great benefits – not simply for expanding our knowledge-base of makers and their works, but for recognizing and embracing the historical diversity of practices and traditions beyond the canon and its transcendent masterpieces. Historically, museums have, in particular, lacked in-house violin expertise like that found in the commercial arena, whereas this is generally not the case for keyboard or wind instruments, for example. Increasing current levels of cooperation between museums and commercial experts, e.g. dealers, would greatly improve this situation. In the case of

viols, a similar situation is exacerbated by the small number of extant examples as well as limited possibilities for attribution.

In exhibits, provenance is often included on object labels, which typically cite the last owner before the object entered the museum's collections. Some types of museums tend to offer more information about historical collectors. For instance, the ethnographic Pitt Rivers Museum (Oxford) has display cases dedicated to Captain Cook's expeditions; the antiquities Altes Museum (Berlin) has at least one gallery with historic display cases, each dedicated to a collector, such as Wilhelm Dorow (1790-1846); and the National Archaeological Museum (Naples) organizes select galleries to reflect historic private collections, for example the 16th-century Farnese collection of antique sculptures that was displayed in the family's gardens on the Palatine. In addition to acknowledging these important pre-museum histories of collecting, such presentations offer visitors different ways to see, contextualize, and understand the objects. As Murphy has observed:

»Provenance research is no longer the preserve of connoisseurship or pedantry. It is one of the most important, revitalized and progressive areas of museum work currently. This is not only from an ethical perspective but also through the new issues and expanding fields of knowledge being stimulated by intensified research into the complex itineraries that attend to illuminate understanding of the life of the objects, and to whom or where they have belonged, or might ultimately belong today. Provenance research thereby underpins museums' interpretive contract with the public, and feeds into the most innovative work of exhibitions and publications.«³³

Whose Authenticity?

Documentation may also relate to what we know about how an instrument has been handled and used. A big challenge is to uncover discoverable layers, particularly of alterations and restorations, in order to learn not only what an object's original state was, but also its various states throughout its past so that we may better understand the dynamic histories of objects (and collections). Repairs and other changes often cover previous states, and almost always entail lost material and information. Museums have not always valued documen-

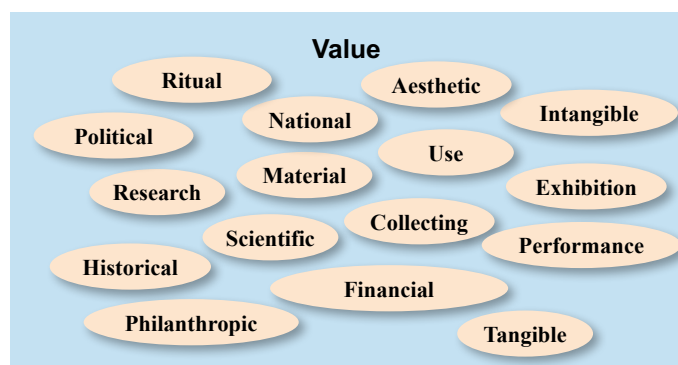
33 Murphy 2016 (note 14), pp. 30-31.

tation the way we do now. And there are competing ideas of value, for instance, the original state of an object is generally championed, while the life-cycle of an instrument has been less important. Much remains to be uncovered of past musical and museum practices and values. In certain cases, increased access to archives that were once private has opened possibilities. One example for continued work that would greatly impact our field is re-opening the book on the antique dealer and notorious forger Leopoldo Franciolini's (1844–1920) practices, in order to investigate the extent of his activities and influence, and build on Edwin Ripin's work.³⁴

At what point is an instrument no longer *authentic*? With violins and pianos, for instance, a number of parts can be replaced without seeming to affect what we consider its *authenticity*. And how do we address these issues in exhibits? It is striking to compare practices for antique sculptures with those for musical instruments. Object labels at the National Museum, Palazzo Altemps (Rome), for example of Apollo with his lyre (inv. no. 8590), include not only the name, material, date, and specific collection of an object, but also name the primary 17th-century restorer, and cite the model that inspired the restoration. Further, a diagram clarifies which parts are not original. The Museum of Musical Instruments in the Grassi Museum, Leipzig has an exemplary exhibit of violins and viols that highlights adaptations and changes to the instruments over time. The object labels cite, for example, changes of necks and heads, and in the number of strings, demonstrating important historical preferences.

Which Values?

Based on context, we recognize different kinds of value (see fig. 4).³⁵ Further, the *same* value can be *different* for different people, depending on perspective. For example, a specialist and a non-specialist museum visitor will likely have very different priorities and interests. A maker may want to look at many examples of the same type of object, including broken fragments, while a non-specialist visitor may be more focused on an object's luxurious decoration or be intrigued by spectacular shapes. Further, exhibition value can depend on disparate factors from the condition of the object to the type of mu-



4 Different kinds of value. Christina Linsenmeyer

seum. What an art museum chooses to exhibit, for example, can be quite different from what a science and technology museum might select. To what degree should we address Ludmilla Jordanova's plea that »we must lose our childish awe of ›treasures‹ and ›wonderful things‹ in order to replace it with a measured appreciation of the awkwardness, the limitations, the downright intractability of objects that, for whatever reason, we endow with value« (fig. 4)?³⁶

Relative to other museum objects, musical instruments are especially valued for their use potential: to be played and make music. There is a driving public demand that musical instruments in museum collections be played and heard, with some proponents even falsely claiming that an instrument's health depends on it. One of the most persistent questions – To play or not to play? – may not be a topic we want to visit in the panel. But I will offer the recognition that, despite some individually created museum practices to determine if an instrument should be played or not, no formalized standard exists for the decision-making process. This is one of the topics for the WoodMusICK (WOODen MUSical Instrument Conservation and Knowledge) meeting this October that focuses on conservation.³⁷ In favor of collections preservation, we can recognize that there are many instruments outside of museums that are playable. For non-playing collections, our activities are sometimes controversially haphazard,

34 Edwin M. Ripin: The instrument catalogs of Leopoldo Franciolini (Music Indexes and Bibliographies 9). Hackensack NJ 1974.

35 Thanks to Florence Gétreau for the additions of »ritual« and »aesthetic« to the types of value included in fig. 4.

36 Ludmilla Jordanova: Objects of knowledge. A historical perspective on museums. In: The New Museology. Ed. by Peter Vergo. London 1989. Reprint London 2006, p. 40.

37 WoodMusICK, 4th Annual Conference, COST FP1302 WoodMusICK. Musical Instruments Museum, Brussels, 5–7 October 2017. Proceedings available at: http://woodmusic.org/wp-content/uploads/Proceedings_WoodMusICK_BRS.pdf [4. 10. 2017].

»sacrificing« an instrument to be designated as playable, sometimes with the unspoken hope that this choice depends on other institutions not playing their example. Sometimes the most iconic examples are highlighted in concerts, including the oldest, the most famous, or a unique example selected more for popular appeal than demonstrated cultural merit. Museums are the place to preserve historical testimony and the tangible and intangible heritage that objects bear, yet playing instruments always involves risk and wear and tear. At the same time, copies are possible; they can teach us about the original, and will likely sound closer to the original when it was new. Why have we not made the practice of playing copies more universal? Does our current practice conflict with ICOM ethics?³⁸

Conclusion

Are collections and research taking a back seat to other priorities and losing their foothold in the museum? If collections lose their status, what will be our justification for keeping them at all, as public support seems to continually decline. Beyond more obvious challenges of money, space, time, and energy, there are critical issues – such as provenance, expertise, and authenticity – that lie close to the heart of our collections' meanings. How we address these issues, update our approach, and which historical and current values we choose to acknowledge and invest in are critical for understanding our collections today.

Today, we may share fewer and fewer values with historical collectors, though many similarities are still evident. Though there are new ways of exhibiting, we continue to highlight spectacular objects owing to their size or shape, as well as canonical masterpieces, and organize new galleries in old ways, by classification, chronology, or in spectacular, decorative patterns. Do we persist in substantiating outdated historical trends in our collecting and exhibit practices, though they might no longer serve us today? Whether private or public, past or present, deciding whether to play or not play – all our scenarios have something in common with historical collectors and museums: while beliefs and interpretations change, preserved objects of material culture remain relatively constant in an important, *evidential* way, linking us to

the meanings of the past as well as the present. Should we be flexible with museum ethics and best practices, which are in place to protect the collections through changing times?

Our values are reflected in our actions, including what we collect, care for, and how we create exhibits. By bringing historical collectors and collecting history to the fore, we connect with the meaning of the object before the museum acquired it. How can we better bridge the gaps in our practices and understandings to realize collections' full, complex histories? How will we justify research and expertise? How can we enliven museums to be in line with current trends while supporting the physical and cultural value of collections?

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38 The 2017 edition of ICOM's (International Council of Museums) Code of Ethics for Museums is available at: <http://icom.museum/the-vision/code-of-ethics/> [22.8.2017].

New Media and Sound in Musical Instrument Collections: Observations from a Visitor Survey at the Deutsches Museum

Panagiotis Pouloupoulos

Abstract

Responding to the increasing public demand for physical and virtual interactivity in exhibitions, in recent years, several museums have begun to use a variety of new media, such as audio-visual installations, augmented reality systems, and computer-based interactives, in order to promote visitor agency and participation. This fashion is also having an influence on institutions that house musical instrument collections or music-related material, where sound is a crucial exhibition element. This article presents and analyzes the results of a visitor survey concerning the display of musical instruments at the Deutsches Museum in Munich, discussing the various challenges of integrating media and sound in the new permanent musical instrument exhibition with reference to various concepts that have been applied in recent exhibitions of popular music.

Neue Medien und Klang in Musikinstrumentensammlungen: Beobachtungen aus einer Besucherbefragung im Deutschen Museum

Mit dem zunehmenden öffentlichen Bedarf an physischer und virtueller Interaktivität in Ausstellungen zu Musik bzw. zu Musikinstrumenten während der letzten Jahre begannen einige Museen eine Vielzahl neuer Medien zu nutzen, um Besucher anzuziehen und ihre aktive Teilhabe zu steigern, darunter umfassende audio-visuelle Installationen, »hands-on«-Experimente und akustische Demonstrationen. Dieser Beitrag analysiert die Ergebnisse einer Besucherbefragung, die im Deutschen Museum durchgeführt wurde, um die Gestaltung der neuen Dauerausstellung Musikinstrumente zu verbessern, die verschiedenen Herausforderungen der Umsetzung von Besucherwünschen zu diskutieren und potenzielle Lösungen und Alternativen, die vorgeschlagen oder bereits in anderen Museen angewendet wurden, zu untersuchen.

»Did you miss anything in the current exhibition?«

»Sound – A silent exhibition of music is like paintings in a dark room.«

Anonymous visitor, Deutsches Museum, 15 May 2013

Introduction

Responding to the increasing public demand for physical and virtual interactivity in exhibitions, in recent years several museums have begun to use a variety of new media in order to attract visitors. Immersive audio-visual installations, augmented reality systems, and computer-based interactives, usually employing state-of-the-art equipment, are some of the latest methods through which museums nowadays aim to promote user agency and participation. This trend is becoming evident also in institutions that house musical instrument collections or music-related material, where sound is a crucial exhibition element. On the one hand, the rapid advance of innovative digital technologies has recently opened endless possibilities with which museums can enhance a visitor's perception of tangible and intangible musical heritage while protecting and respecting the original artefacts. On the other hand, even though new media are meant to inspire discovery and to foster creativity in exhibitions, there are no ways to predict with certainty a visitor's interaction with them. Moreover, despite the fact that visitor studies have examined the impact of sound in museums, including not only music but also all kinds of deliberate background noises, relatively little is known about sound in musical instrument exhibitions.

The present article discusses this significant issue by referring to examples of the latest media that have been applied in various new museum exhibitions of popular music. In addition, the article presents observations on new media and sound made in a visitor survey that was conducted at the Deutsches Museum in Munich before the closure of its permanent exhibition of musical instruments for renovation, intending to aid the preparation of a new permanent exhibition.

This survey was also important from a broader perspective as it was one of the first studies to consider the display of musical instruments in a museum of science and technology, such as the Deutsches Museum, one of the oldest and largest museums of this kind. The article describes and analyses the results of the survey in light of the socio-demographic profile of the visitors, their connection to musical instruments and music, as well as their remarks concerning the role of new media, especially those involving sound, in the contextualization and interpretation of the displayed artefacts. Finally, the article includes a brief description of the new musical instrument exhibition at the Deutsches Museum, outlining some of the challenges in implementing the visitors' demands in the design of the new exhibition.

Interactivity in New Music-Related Exhibitions

Ever since the last decades of the twentieth century, museums have been converted from places of passive observation to forums of active involvement. In their efforts to combine education with entertainment, museums today offer various forms of interaction and participation for the public – mainly through the use of new media. This growing tendency for interactivity in exhibitions can be observed particularly in museums of popular music, where the latest fashion has been to create immersive environments by using a combination of high-tech multimedia and narrative-based themes.¹ Apart from delivering content linked to the exhibits and thus constituting an integral part in the storytelling process, computer-based media such as portable guides, touchscreens, smartcards or hands-on interfaces have been used to stimulate exploration, emotional engagement, and social interaction in exhibitions.

For example, visitors of the MoPop (Museum of Pop Culture, formerly Experience Music Project, Seattle, opened 2000) can not only admire the sight and sounds of the massive art installation *IF VI WAS IX: Roots and Branches*, an

auto-playing sculpture that consists of more than 500 musical instruments, but they can also try out different instruments and recording equipment in a *Sound Lab*. The *Virtual Conductor* interactive installation at the Haus der Musik (Vienna, opened 2000) enables visitors to conduct the Vienna Philharmonic Orchestra virtually, by holding a baton which can control, for instance, the tempo of the performed music with the movement of their hand. In the British Music Experience (initially opened in London, 2009–2014; re-opened in Liverpool, 2017) visitors are provided with a *Smarticket* with which they can retrieve and share material that is stored during their visit. At the various showcases visitors can select and listen to audio content on headphones by sliding their fingers on haptic interfaces resembling a piano keyboard or guitar fingerboard. Additionally, in the *Dance the Decades* interactive booth they can choose from one of twelve classic popular music dances, such as Rock and Roll, Twist, Disco, etc. and dance solo or in a small group.

Several interactive areas in the *Time Tunnel* exhibition at Rockheim (Trondheim, opened 2010) incorporate historically reconstructed settings with surround video walls on which visitors can load audio-visual content on multiple screens through gestures and motion;² this blending of the physical and virtual world allows them to learn more about Norwegian pop and rock music while sitting, for example, in a 1960s living room or inside a 1970s tour bus (fig. 1).

According to Bjørnar Bruket at Rockheim: »since one major concept of the *Time Tunnel* is to inspire visitors to explore, engage and to be pro-active rather than re-active, the exhibits are immersive. Thus, the visitors are not told how (or where) to »push play«. None of the rooms are designed the same way with regards to sound or audio-visual media set up, which we've tried to hide or integrate as much as possible. The visitor is free to choose a story in every room except the 1960s room, where the stories are randomized. The devices in use range from projectors (and projector screens), touch screens, multi-touch screens and matrix screens; cameras detecting movement, laser pointers, speakers, and headphones. Everything is network driven from multiple servers and media players (portable hard drives). Various software is in use depending on the different set up in each room« (personal communication with the author, 14 August 2017).

1 Sarah Baker, Lauren Istvandity, Raphaël Nowak: Curating Popular Music Heritage. Storytelling and Narrative Engagement in Popular Music Museums and Exhibitions. In: Museum Management and Curatorship 31/4, 2016, pp. 369–371.

2 Gerald C. Cupchik: The Aesthetics of Emotion. Up the Down Staircase of the Mind Body. Cambridge 2016, pp. 244–246.



1 Interactive installation resembling a 1970s tour bus at Rockheim. © Rockheim, reproduced by permission

Likewise, the ABBA Museum (Stockholm, opened 2013) houses among various game-oriented spaces an interactive stage which permits visitors to perform alongside hologram images of the famous Swedish group ABBA. In the MuPop (Musée des Musiques Populaires, Montluçon, opened 2013) single visitors or groups can experiment with sounds and compose their own music on the *Reactable*, a collaborative electro-acoustic instrument developed by the Pompeu Fabra University in Barcelona. Built in the form of a round table that can be played by placing blocks on its touch-sensitive interface, the *Reactable* has been used in various museums and science centres already, as well as in live performances by artists such as Björk or Coldplay. The *Spin the Vinyl* installation at the Ragnarock, a museum for pop, rock, and youth culture (Roskilde, opened 2016) presents the evolution of recording formats and media through a gigantic record player on which

visitors are encouraged to lie down and spin around while participating in an interactive music quiz. A central feature at the National Music Centre (Calgary, opened 2016) is the *BMO Soundscapes* gallery, an immersive 360-degree audio-visual installation that showcases Canada's varied musical culture.

These are only a few of the examples that illustrate the turn towards experiential learning in museums of popular music, which is at present a common keyword in the museum community. For many of these new museums the use of interactive multimedia, which aims to provide both sensory and intellectual experiences for their public, plays an important role in the educational curriculum of their exhibitions as well as in their advertising and marketing agendas. Nevertheless, the visitors' dynamic and complex reaction to – and interaction with – media such as portable devices or stationary touch-screen systems has not been sufficiently understood or docu-



2 Installation shot of the David Bowie Is exhibition at the V&A. Courtesy of the David Bowie Archive © Victoria and Albert Museum, London, reproduced by permission

mented.³ In addition, the abundance of new media, especially those geared towards entertainment, in museum exhibitions challenges the museum's long-standing character as a temple of expert knowledge and scholarly study.

However, even some of the older, more established institutions have now begun to incorporate such elements in their exhibitions in an attempt to broaden their communication strategies and reach new audiences. For instance, in 2013 the Victoria and Albert Museum, London (hereafter referred to as the V&A), staged *David Bowie Is* (fig. 2), a temporary exhibition which focused on the biography and cultural output of the iconic English musician David Robert Jones, better known as David Bowie (1947–2016).

One of the essential ingredients of this artistically and commercially successful exhibition was the use of an integrated sound system with an audio guide which was triggered automatically depending on the visitor's location and movement within the various exhibition rooms, thus creating an immersive sound experience. The goal of this sophisticated system was »to present the music with the same distinction as the physical artefacts, and recreate the sound experience of a real performance«.⁴ Two subsequent music-related exhibitions at the V&A titled *You Say You Want A Revolution: Records and Rebels 1966–1970* (2016)⁵ and *Pink Floyd: Their Mortal Remains* (2017)⁶ were based on the same immersive sound concept.⁷ The Philharmonie de Paris has used similar

3 Dirk vom Lehn: Generating Aesthetic Experiences from Ordinary Activity. New Technology and the Museum Experience. In: *Marketing the Arts. A Fresh Approach*. Ed. by Daragh O'Reilly and Finola Kerrigan. New York 2010, pp. 104–120.

4 Victoria Broackes, Geoffrey Marsh: *David Bowie Is*. London 2013, p. 17.

5 Victoria Broackes, Geoffrey Marsh: *You Say You Want a Revolution? Records and Rebels 1966–1970*. London 2016.

6 Victoria Broackes and Anna Landreth Strong: *Pink Floyd. Their Mortal Remains*. London 2017.

7 Broackes/Marsh 2016 (note 5). – Broackes/Landreth Strong 2017 (note 6).

immersive installations which combined sound and image in recent temporary exhibitions on popular music such as *The Velvet Underground – New York Extravaganza* (2016) or *Jamaica Jamaica! De Marley aux deejays* (2017).

Gradually, this shift to highly interactive and technologically immersive exhibitions is also having a strong influence on museums housing collections of historical musical instruments, where the emphasis has traditionally been on the material authenticity and scholarly authority of object-based exhibitions.⁸ For a long time musical instruments and music-associated material were commonly displayed in a rather conventional way according to their chronological, geographical, or typological classification in many of these museums, while the conceptualization of musical practices or sound were not prominent features of the exhibition design. Latest research in two major musical instrument collections in Paris and Leipzig has shown that exhibitions of this style often contradict visitor expectations.⁹ A panel session devoted to new media for musical instrument collections at the 2013 conference of the International Committee of Museums and Collections of Instruments and Music (ICOM-CIMCIM), and the following publication of its outcomes, revealed the complexities of this subject for museum curators, educators, and exhibition designers.¹⁰ Furthermore, it underlined the fact that among several museums which are currently redesigning their permanent exhibitions of musical instruments the use of new media and sound is of paramount importance and relevance, as will be described below for the Deutsches Museum.

The Case of Musical Instruments at the Deutsches Museum

The Deutsches Museum, Munich (hereafter referred to as the DM), is one of the oldest and largest museums of science and technology in the world. The DM houses a large and important

collection of about 1,900 musical instruments as well as numerous music-related artefacts and archives. The collection includes mainly instruments of European art music from the Renaissance to the present day, ranging from woodwind and brass,¹¹ keyboard,¹² plucked and bowed string instruments,¹³ to music automata and electrophones. Since its foundation as the »Deutsches Museum von Meisterwerken der Naturwissenschaft und Technik« in 1903, the driving concept behind the collection and exhibition of musical instruments at the DM has been to highlight the close connections between science, technology, and music, and to illustrate the implementation of the laws of acoustics in the manufacture and use of instruments. Focusing on aspects of technological evolution and function of musical instruments, and showcasing both historical and contemporary developments in instrument design and construction, the DM is thus different from several other museums, in which instruments have been typically displayed from the perspectives of fine arts, culture, or ethnography.¹⁴

From its early days the DM has been a pioneer in the use of experiential learning, combining original objects, replicas, models, experiments, and interactives, acting as a trendsetter for similar museums.¹⁵ This is not surprising because, for science and technology museums like the DM, interactivity has been linked to ideas of empowerment and participation, aiming to break down the boundaries between science, technology, and society.¹⁶ Additionally, a central feature of the DM's exhibitions are the daily guided tours by specialized

8 Baker / Istvandity / Nowak 2016 (note 1), p. 370.

9 Judith Dehail: Musealising Change or Changing the Museum. The Case of the Musical Instrument Museum from the Visitors' Perspective. In: *Museological Review* 18, 2014, pp. 53-59.

10 Silke Berdux, Sonja Neumann, Panagiotis Pouloupoulos: New Media for Musical Instrument Collections. Trend, Luxury or Necessity? In: *CIMCIM Bulletin* 1, 2013, pp. 5-7.

11 Heinrich Seifers: *Die Blasinstrumente im Deutschen Museum. Beschreibender Katalog*. Munich, Oldenbourg 1980.

12 Hubert Henkel: *Besaitete Tasteninstrumente. Exhib. Cat. Deutsches Museum. Musikinstrumenten-Sammlung*. Frankfurt (Main) 1994.

13 Bettina Wackernagel: *Europäische Zupf- und Streichinstrumente, Hackbretter und Äolsharfen. Exhib. Cat. Deutsches Museum. Musikinstrumenten-Sammlung*. Frankfurt (Main) 1997.

14 Panagiotis Pouloupoulos: *New Voices in Old Bodies: A Study of »Recycled« Musical Instruments with a Focus on the Hahn Collection in the Deutsches Museum* (Deutsches Museum Studies 2). Munich 2016, pp. 52-53.

15 Wilhelm Füll, Helmuth Trischler (Ed.): *Geschichte des Deutschen Museums. Akteure, Artefakte, Ausstellungen*. Munich 2003; see also Oskar Blumtritt, Ulf Hashagen, Helmuth Trischler (Ed.): *Circa 1903: Artefakte in der Gründungszeit des Deutschen Museums*. Munich 2003.

16 Marguerite Barry: Please Do Touch. Discourses on Aesthetic Interactivity in the Exhibition Space. In: *Participations. Journal of Audience and Reception Studies* 11 / 1, 2014, p. 220.



3 The permanent exhibition at the DM, Munich, before its closure in 2015. © DM, reproduced by permission

museum personnel, available to all visitors. The DM's long-standing tradition of »learning-by-doing« is also evident in the department of musical instruments, which from its very beginnings employed interactive devices, such as hands-on mechanical models or acoustic demonstrations along with texts, images, and graphics in its exhibition as a means of understanding and appreciating historical musical instruments and music. Over the years concerts, lectures, guided tours, and other special events, such as artistic projects which involved the museum staff or guest musicians playing on original instruments or copies, have been regularly offered

in the department's educational program. These are complemented by instrument-making and music-making workshops which have proved quite popular, especially with young audiences. However, despite being one of the DM's biggest attractions (on average more than 10,000 visitors take part in the guided tours and more than 1,500 attend the concerts every year), the exhibition of musical instruments (fig. 3), a large part of which had been designed in the early 1970s, had become rather outdated by the early 2000s – as much in terms of content as in terms of presentation and contextualisation.

The opportunity for a drastic transformation of the exhibition with the introduction of a new concept for media and sound came in 2010, as the result of a proposed »Masterplan« for the renewal of the whole museum until 2025. The renovation of most permanent exhibitions of the DM, including the exhibition of musical instruments, as part of this »Masterplan« provided the opportunity to rethink the museum's overall approach towards exhibition design and new media. However, due to the nature of its artefacts, the musical instrument exhibition faced special challenges which consequently called for special solutions. For instance, the fact that musical instruments are typically made of fragile materials in diverse sizes, shapes, and weights meant that effective showcase design had to be combined with measures for environmental monitoring in order to ensure their long-term preservation. Furthermore, a large number of instruments conceal complex mechanisms or electronic circuits that are difficult to describe or explain in a short text, resulting in exhibiting »black boxes« that require specialist information and knowledge to comprehend. Moreover, since most of the collection's instruments are maintained in non-playing condition for conservation purposes, the presentation and interpretation of their historical, technical, musical, or sociocultural aspects would be difficult to accomplish without the support of multimedia and demonstrations.¹⁷ Another, particularly important matter concerns the large number of visitors in the DM (about 1.5 million per year, including many school classes and families with children), as it creates several issues relating to the safety, sustainability, practicability, and compatibility of the selected equipment for the new permanent exhibition, especially since many visitors are prone to behaving differently at the DM than at an art museum or an archaeological site.

The Visitor Survey: Aims, Methodology, and Results

In order to improve the design of the DM's new permanent exhibition of musical instruments a visitor survey was conducted in 2013 before the old permanent exhibition's closure for renovation. The survey was conceived and designed by

the curatorial team of the DM's musical instrument department in collaboration with the department of museum pedagogics at the School of Education of the Technical University of Munich. The survey was carried out using a questionnaire with 31 questions, both multiple-choice and open, that was available in German and English. Apart from investigating the sociocultural background of the visitors, the survey also aimed to examine the visitors' connection with musical instruments and music as well as to record their demands regarding media and interactive exhibition elements. A further goal of the survey was to study the extent to which a stronger contextualization of the displayed artefacts could be achieved in the future exhibition by utilizing a variety of new media and interactives, especially those including sound.

A total of 246 visitors aged 14 to 80 from 36 countries took part in the survey which lasted two months, from 14 May to 16 July 2013. The total number and profile of participants in the survey was representative of the visitors at the musical instrument exhibition and also corresponded to the reference sample required for such a study. For comparison purposes, the survey was also circulated per email to a number of people who were familiar with the exhibition (such as regular concert attendees) and who were registered in the mailing list of the musical instrument department. The results were processed and summarized in a report which included statistical analyses of various data, such as the socio-demographic profile of the visitors, the circumstances of their visit to the exhibition and their general habits as museum visitors, their familiarity with musical instruments and music styles, as well as their comments concerning several important aspects of the exhibition, such as content, display, interpretation, and sound.¹⁸ The survey allowed the evaluation of the old exhibition of musical instruments, while also enabling the assessment of the current concept for the new permanent exhibition, taking into account the different personal backgrounds and interests of the visitors.

Although the survey was based on hypothetical assumptions given that some of the questions referred to the future and not to the existing exhibition, a fact known to all parties involved, the collected information about the visitor profile and visitors' answers on media and interactive elements pro-

17 Panagiotis Pouloupoulos, Sonja Neumann: Can »Sleeping« Instruments »Awaken« the Senses? The Complex Nature of Exhibiting Musical Instruments in the Deutsches Museum. Unpublished paper presented at the annual conference of ECSITE, Dreams: The Spirit of Innovation, University, Gothenburg, 6 to 8 June 2013.

18 Silke Berdux et al.: Ergebnisse der Besucherbefragung in der Ausstellung »Musikinstrumente« im Juni/Juli 2013. Unpublished Report. Deutsches Museum, Munich 2013.

vided concrete indications that helped further planning of the new exhibition. One of the survey's key results was that, compared to exhibitions in other departments of the DM that have been examined so far, the musical instrument exhibition has a different public in terms of age, gender, internationality, and subject or level of education.¹⁹ For example, in contrast to other departments, the visitors of the musical instrument exhibition were mostly adults with an average of 40 years, with more than half of them (57%) being female. Although about one out of two visitors (55%) originated from local (Munich), regional (Bavaria), or national (Germany) destinations, a considerable percentage (45%) came from abroad, representing different continents (Europe, Asia, America, Oceania). According to the recorded academic qualifications, most visitors had a high level of education, with almost one out of three (29%) holding a university degree. About one third of the participants were working in humanities and social sciences (28%), followed by professionals in technical or engineering fields (25%) and in natural sciences (13%). Therefore, the profile of the visitors in the musical instrument exhibition does not represent the typical public of the DM, which consists predominantly of a young, mostly male audience with an interest in technical and engineering sectors. As for their engagement with museums, more than a quarter of the survey's participants (28%) were habitual visitors, reportedly going to museums more than five times in a year, with one third of the total participants (31%) having already visited an exhibition of musical instruments in Germany or abroad, therefore allowing them to make comparisons. A significant result of the survey was that most visitors (85%) came to the exhibition in groups rather than alone, while about one fourth (27%) of the interviewees took advantage of the guided tours, suggesting that group-oriented activities should be given priority in the design of media and interactives for the new exhibition.

Regarding the visitors' musical taste, many diverse musical genres were mentioned in the survey, ranging from classical music, folk, and jazz, to pop, rock, heavy metal, hip-hop, blues, electronica, etc. Interestingly, more than two thirds of the participants (69%) were themselves musicians at an

amateur or professional level, since they stated that they played one or more instruments, mostly piano, guitar, flute, saxophone, trumpet, or drums. In addition, for the majority of participants the exhibition themes were connected to their personal interests (43%) or hobbies (38%), thus reflecting their strong ties with musical instruments and music. Another noteworthy fact was that one third of the interviewees (30%) attended the guided tours and live demonstrations with instruments played by the museum staff; these visitors also spent more time in the exhibition. Last but not least, two out of three visitors (67%) stated that they came to the musical instrument exhibition intentionally rather than by accident, with about one quarter (22%) naming this exhibition as the main reason of coming to the museum. This fact provided further evidence of the appeal of the DM's musical instrument collection and exhibition, especially considering that the museum consists of more than 50 different departments and thus offers a great, albeit daunting number of choices for visitors.

Concerning presentation and interpretation, although visitors found the exhibition generally satisfactory in terms of quantity and variety of the displayed instruments, particularly the historical specimens, their major criticism concerned the lack of opportunities for touching or playing on instruments as well as the limited information and explanation of the objects on display. Despite the generally positive attitude towards the guided tours and demonstrations, as well as the exhibition's overall arrangement, there were negative remarks about the absence of sound samples, the exhibition's rather old-fashioned ambience (literally and metaphorically), and the limited possibilities for interaction. It is worth mentioning that even though there was a clear demand among visitors for varied forms of presentation in the new exhibition, including sound samples from instruments or ensembles, interviews from instrument makers or musicians, or visual representations of acoustical phenomena or the function of instruments, there was also a slight preference for original objects over other proposed exhibition features, such as interactive elements, models, audio-guides, leaflets, films, multimedia kiosks, mobile devices, etc. Interestingly, for visiting families with children there were no clear preferences among the listed exhibition features. As had been anticipated, the presentation forms related to sound and interactivity proved to be the most popular options for the new exhibition. Furthermore, many visitors pointed out the importance of having

¹⁹ Annette Noschka-Roos: Evaluationsprojekte am Deutschen Museum. Besucherbefragung in der Ausstellung »Musikinstrumente«, URL: <http://www.deutsches-museum.de/forschung/forschungsbereiche/vermittlung/museologie/evaluationsprojekte/> [9.8.2017].

dedicated lounge areas where they could sit and relax while reading or listening to music. Equally notable was the willingness of many visitors (43%), particularly among foreign guests, to use their own multimedia devices (smartphones, tablets, etc.) in the exhibition. Finally, additional comments concerning the improvement of the exhibition related to the inclusion of more modern instruments, more sound samples and live demonstrations, more information on the historical and technical development of instruments, more interaction, and also to a general updating and modernization of the displays.

The Challenges of Integrating Sound in Musical Instrument Exhibitions

The visitor survey at the DM confirmed that sound is considered the most important element of a musical instrument exhibition.²⁰ At the same time sound imposes great aesthetical, didactical, and technical challenges for museums. As stated in the introduction to the catalogue for the *David Bowie Is* exhibition, »the use of sound in museums is relatively new, and we have much to learn about how to use it to its best effect«.²¹ Despite several visitor studies concerning the impact of sound in museums, to date little has been written specifically about sound in exhibitions of musical instruments. Moreover, first-hand experience from various museums has shown the complexities of the various options currently available for integrating sound in exhibitions. For instance, the most common method is to provide audio content at stationary speakers which run automatically or are activated by visitors e. g. by pressing a button. However, this option can result in constant and permanent sound, which can be irritating and confusing for both visitors and the museum staff when coming simultaneously from various sources and directions, particularly in crowded exhibitions. Advanced sound systems with directional speakers, sometimes referred to as »sound showers«, or sonic beams and hypersonic sound technology (HSS) that can offer a relatively localized sound of high fidelity have been applied as alternatives;²² however, these are expensive and

may not work efficiently for large groups. On the other hand, mobile devices such as multimedia guides with headphones have been criticized frequently for undermining opportunities of social interaction, which has led to the development of innovative flexible systems such as the *Sotto Voce*.²³ Nevertheless, research in museums has indicated that audio tours which employ mobile devices can enhance visitor experience more efficiently than other presentation formats, without necessarily constraining social interaction, even in exhibitions which do not focus on music or sound.²⁴ This observation may provide encouragement for musical instrument collections to start reassessing the »hierarchy of senses and knowledge«,²⁵ since it has been shown that the sense of hearing prevails over vision in exhibitions of musical instruments and that music is perceived by visitors as a process rather than as a complete artwork.

In the case of the new musical instrument exhibition at the DM, the integration of new media and sound corresponded to major changes to the existing exhibition design. From an early stage it was decided that the future display of musical instruments at the DM should move from a static, taxonomic presentation of the collection to a more fluid, narrative-based exhibition, involving a radical reduction of instruments on display to provide more room for context, the chronological arrangement in 12 thematic modules, and the selection of important instruments from the collection as highlights. Additionally, the new exhibition design should aim to offer not only improved security and environmental monitoring, but more physical and intellectual accessibility of the artefacts, by offering, for example, various levels of information and contextualization as well as better orientation through easily recognizable graphics, symbols, and colors. Furthermore, the exhibition design should include the parallel development of a new concept for media and sound, involving a mix of analog and digital elements.

20 Dehail 2014 (note 9), pp. 56-59.

21 Broackes / Marsh 2013 (note 4), p. 17.

22 Nikos Bubaris: Sound in Museums – Museums in Sound. In: Museum Management and Curatorship 29 / 4, 2014, p. 395.

23 Paul M. Aoki et al.: Sotto Voce. Exploring the Interplay of Conversation and Mobile Audio Spaces. In: Proceedings of the Conference for Human Factors in Computing Systems (CHI'02). Minneapolis 2002, pp. 431-438.

24 Jeffrey K. Smith, Pablo P.L. Tinio: Audibly Engaged. Talking the Walk. In: Digital Technologies and the Museum Experience. Handheld Guides and Other Media. Ed. by Tallo Loïc and Kevin Walker. Plymouth 2008, pp. 75-76.

25 Dehail 2014 (note 9), p. 59.

During the design of the new exhibition the DM's curatorial team visited numerous musical instrument or music-related exhibitions in order to explore some of the latest multimedia and to trial the various solutions for integrating sound that are currently available. This was a significant process as it indicated that, for example, systems that may have worked efficiently for a temporary exhibition may have certain limitations for a permanent one, particularly when combined with high visitor attendance.²⁶ After much consideration regarding sound in the DM's new permanent exhibition of musical instruments the use of mobile devices, such as audio-guides, smartphones or tablets, equipped with high-quality headphones was determined as the preferred solution. These can provide visitors with more freedom of movement, bringing them closer to the artefacts while preventing the cacophonous diffusion of sound in the exhibition, especially considering the large number of visitors at the DM. Apart from keeping the emphasis on the displayed objects, the main advantage of such devices is that they can offer very good sound quality as well as the possibility of connection to additional media (e.g. screens) thus allowing synchronization with images and film. On the downside, the maintenance, updating, or replacement of such devices can often be costly and problematic for museums – an important point that should be carefully considered when planning a permanent exhibition. The seemingly silent character of the new exhibition at the DM will be counteracted with various activities that involve live sound and can be targeted at diverse groups, such as families, school classes, or elderly visitors. For instance, several hands-on mechanical demonstrations will allow visitors to listen to the sounds they themselves produce. Furthermore, guided tours including live performances will continue to be offered twice a day and concerts will take place in the exhibition on a regular basis. The museum is also planning to acquire new musical instruments which can be used as hands-on objects for visitors as part of the guided tours, a practice that has been successfully implemented in other in-

stitutions.²⁷ It is expected that such measures will greatly improve the visitor experience at the exhibition, while conforming to space and budget restrictions.

Conclusions

It has been argued that »confronted with its incapacity to exhibit music itself, the museum exhibits musical instruments«.²⁸ However, in order to exhibit music, museums have to find effective ways of dealing with sound. In the case of musical instrument exhibitions, where sound is essential for contextualizing the displayed artefacts, a variety of new media has been used to offer solutions, although more field research is needed in order to understand the degree of visitors' engagement with – and satisfaction from – such media. As shown in many of the museums that display popular music mentioned above, music-related exhibitions do not always rely or focus on instrument collections; in some cases, such exhibitions can function effectively even without objects, since storytelling and visitor agency is achieved with various sound-based media,²⁹ thus offering a different model to traditional instrument exhibitions. Nevertheless, music and sound are the connecting themes, and, technically as well as concerning storytelling, museums that house and display musical instrument collections can learn a lot from music-related exhibitions which are not based on artefacts. Furthermore, the experience from the DM's visitor survey showed that although there is no perfect recipe for a musical instrument exhibition, sound and forms of interaction should be given priority in the exhibition design. At the same time, it highlighted that even when inevitable compromises depending on the museum's available resources, infrastructure and personnel have to be made, it is important to take into consideration above all the profile and demands of its public.

26 Anna Landreth Strong: Sonic Innovation. Immersive Rock and Pop Exhibitions at the Victoria and Albert Museum. Unpublished paper presented at the Montagskolloquium of the Research Institute for the History of Science and Technology. Deutsches Museum, Munich 2017.

27 Dehail 2014 (note 9), pp. 57-58.

28 Ibid., p. 53.

29 Kathleen Wiens: Our Canada, My Story. The Canadian Museum for Human Rights, March – September 2017. In: CIMCIM Bulletin 2, 2017, pp. 33-34.

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Between the »Revival of Ancient Artworks in the Correct Style« and the »Instrumentenfrage«. The Basel Collection of Musical Instruments between Musical Practice and Museum

Martin Kirnbauer

Abstract

Since its formation in the middle of the 19th century, the collection of historical musical instruments in Basel has been connected with the interest in music of former times that began to flourish at the same time, and continues to be so today because of the proximity to the Schola Cantorum Basiliensis – University for Early Music. The resulting tensions between practical-musical ideals and museal goals define the character of the collection to a certain extent. At the same time this blurring of boundaries offers unique scope for dealing with a collection that has to be interpreted afresh time and again.

Zwischen »stilgerechter Wiederbelebung alter Kunstwerke« und »Instrumentenfrage«. Die Basler Instrumentensammlung zwischen Musikpraxis und Museum

Die Basler Musikinstrumentensammlung ist seit ihrer Entstehung in der Mitte des 19. Jahrhunderts in besonderem Maße mit dem parallel erwachenden Interesse an Musik früherer Zeiten verbunden, und sie ist es durch die unmittelbare Nähe zur Schola Cantorum Basiliensis – Hochschule für Alte Musik bis heute. Die sich daraus ergebenden Spannungen zwischen einerseits praktisch-musikalischen und andererseits musealen Anforderungen bestimmen ein Stück weit den Charakter der Sammlung. Zugleich bietet dies aber auch einen einmaligen Spielraum für den Umgang mit originalen Musikinstrumenten, der immer wieder neu interpretiert werden muss.

The Schola Cantorum Basiliensis (SCB) – still active today – was founded in 1933, the very first institution of its kind.¹ This school for Early Music can be seen as an offspring of the Basler Kammerorchester, a then-fairly new chamber orchestra that had been established by Paul Sacher (1906-1999) some years earlier, who was also one of the founders of the SCB. The hallmark of the Basler Kammerorchester was its interest in performing and discovering »Neue« as well as »Alte« Music side by side (at the time, »Early Music« was understood as the

music of the preclassical era without further differentiation). One of the co-founders of the SCB, Ina Lohr (1903-1983),² retrospectively described the idea of creating a school specialized in Early Music as a direct result of the problems which arose from the performance of Early Music (e.g. questions about instrumentation or stylistic aspects like ornamentation, tempo, etc.).³ The new school opened with an ambitious name and ambitious program: »Schola Cantorum Basiliensis – Lehr- & Forschungsinstitut für alte Musik«. The name seems to make rather problematic reference to the older Schola

1 Wulf Arlt: Zur Idee und zur Geschichte eines »Lehr- und Forschungsinstitutes für alte Musik« in den Jahren 1933 bis 1970. In: Alte Musik – Praxis und Reflexion (Basler Jahrbuch für Historische Musikpraxis, Sonderband zum 50. Jubiläum der Schola Cantorum Basiliensis). Ed. by Peter Reide-meister, Veronika Gutmann. Winterthur 1983, pp. 29-76. – Martin Kirnbauer: Paul Sacher und die alte Musik. In: Paul Sacher – Facetten einer Musikerpersönlichkeit (Publikationen der Paul Sacher Stiftung 11). Ed. by Ulrich Mosch. Mainz 2006, pp. 25-56. – Martin Kirnbauer: »Tout le monde connaît la Schola« – eine Spurensuche zur Vorgeschichte der Schola Cantorum Basiliensis. In: Basler Jahrbuch für Historische Musikpraxis 32, 2008, pp. 145-157.

2 Cf. Anne Smith: Einführung zum Projekt »Ina Lohr«, URL: <http://www.ri-mab.ch/content/forschungsprojekte/projekt-ina-lohr> [21. 10. 2017].

3 »Lieber Paul, sofern ich mich erinnere, entstand die Idee für eine Schule, die ausschliesslich alte Musik als Gegenstand haben würde, aus den Problemen, die sich beim Aufbau der Programme für das BKO immer neu stellten.« (Undated letter from Ina Lohr to Paul Sacher from after 1973; Paul Sacher Stiftung Basel (PSS), Nachlass Lohr IL 2-2, 1. – Cf. Ina Lohr: Zur Programmgestaltung. In: Das Basler Kammerorchester (Kammerchor und Kammerorchester) unter Leitung von Paul Sacher – 1926-1951 (Alte und Neue Musik 1). Zürich 1952, p. 27.

Cantorum in Paris, devoted among other things to catholic church music. Yet the young founders in Basel chose the name as a pragmatic abbreviation for »Schola Cantorum Sonatorumque Basiliensis« in order to emphasize the important aspect of instrumental music in the program as well.⁴

Despite the new school's ambitious name the reality was much more modest to begin with: a four-room flat was rented in Basel, and the activities of the school consisted in music lessons (in singing, recorder, viol, lute, etc., and strikingly, the first professional diploma awarded was that of »Leiterin von Sing- und Spielgruppen und Lehrerin für Hausmusik«).⁵

The major problem for the new school was to find instruments – still a difficult task in 1933. Only a few people, such as Arnold Dolmetsch (1858-1940) in Great Britain or Peter Harlan (1898-1966) in Germany, were building recorders or viols – and a newly built harpsichord was a very expensive instrument at the time. This problem was more than a practical one, as can be seen in a concept paper delivered by the Schola's new director, Paul Sacher, at the very first press conference of the SCB:

»Es ist für jeden Künstler, der sich ernstlich mit alter Musik beschäftigt, wohl selbstverständlich, daß ohne historische Instrumente oder gute Neukonstruktionen eine sinnvolle und damit stilgerechte Wiederbelebung alter Kunstwerke unmöglich ist. Stil bedeutet ja – das muß wiederholt werden – nicht eine wissenschaftliche oder gar philologische Angelegenheit, sondern Wesensbestandteil aller Kunst. Die Instrumentenfrage steht für uns daher durchaus im Vordergrund [...]«⁶

(It is surely taken for granted by every artist who seriously

concerns themselves with Early Music that it is impossible to revive any ancient artworks in a sensible and thus correct style without historical instruments or good reconstructions. Style – and this must be reiterated – is not a scholarly or even a philological matter, but the essence of all art. The »Instrumentenfrage« [i.e. the problem of instruments] is thus certainly a priority for us.)

In 1934 this statement was highly programmatic, and the two keywords emphasized by Sacher (»stilgerechte Wiederbelebung alter Kunstwerke« and »Instrumentenfrage« – in a sense, the discussion of software and hardware) echoed several aesthetic debates of the Early Music revival from the beginning of the 20th century (such as the heated debate concerning the »Cembalofrage« – see below). In the following, I take a closer look at this context and the situation in Basel, a study that calls attention to the collection of musical instruments of the Historical Museum Basel, which played a crucial role in this story.

The predecessor of the Historical Museum in Basel was founded in 1856 after the model of the Germanisches Nationalmuseum in Nuremberg. In Basel, the new museum was called »Mittelalterliche Sammlung« (medieval collection), geared towards a cultural and historical perspective.⁷ Especially its second curator, Moriz Heyne (1837-1906), was interested in musical instruments and announced, as early as 1871, a plan for the tailored presentation of musical instruments, which was realized in 1878:

»[...] so ward es uns möglich, die neu eingerichtete Abtheilung mit etwa 40 musicalischen Instrumenten zu eröffnen, die zum Theil von hohem Alter und durchweg, worauf es bei solchen Alterthümern ankommt, noch practisch benutzbar sind, sodaß sie einen nicht unwichtigen Beitrag zur Geschichte der Musik und der Entwicklung ihrer Instrumente abgeben.«⁸

4 Kirnbauer 2008 (note 1), pp. 148-149.

5 Cf. the hectographed first programme at the SCB, offering the following courses: »Cantus Gregorianus, Gesang, Blockflöten, Geigen in alten Mensuren, Armviolen, Gamben, Lauten (Gitarre), Orgel, Cembalo, Analyse mit Beispielen, Generalbass, Bibliographie der Neuausgaben, Ensemble« (Archive of the SCB); and the interview with some of the first students in Martina Wohlthat: »Ja, das war eigentlich der Hauptinhalt von meinem Leben ...«. Die Institutsgeschichte der Schola Cantorum Basiliensis im Spiegel der Erinnerungen ehemaliger Lehrkräfte. In: Basler Jahrbuch für historische Musikpraxis 32, 2008, pp. 175-192, esp. pp. 176-181.

6 Paul Sacher: Rede anlässlich der ersten Pressekonferenz der Schola Cantorum Basiliensis (3. Februar 1934). In: Paul Sacher: Reden und Aufsätze. Zürich 1986, pp. 40-44, esp. pp. 41-42. – Cf. Martin Kirnbauer: Die »Instrumentenfrage« der Schola Cantorum Basiliensis. In: Tonkunst macht Schule. 150 Jahre Musik-Akademie Basel 1867-2017. Ed. by Martina Wohlthat. Basel 2017, pp. 309-317, esp. p. 309.

7 Martin Kirnbauer: Die Viola da gamba von Joachim Tielke, Hamburg um 1704 (Basler Kostbarkeiten 35). Basel 2014, pp. 9-11. – Cf. Walter Nef: Die Basler Musikinstrumentensammlung. In: Das Basler Kammerorchester (Kammerchor und Kammerorchester) unter Leitung von Paul Sacher – 1926-1976 (Alte und Neue Musik 2). Ed. by Veronika Gutmann. Zürich and Freiburg (Breisgau) 1977, pp. 161-185, esp. pp. 163-165.

8 Moriz Heyne: Bericht der Commission für die mittelalterliche Sammlung. In: Geschichte der Gesellschaft zur Beförderung des Guten und Gemeinnützigen. Hundertundzweites Jahr 1878. Basel 1879, pp. 254-257, esp. pp. 255-256; quoted also by Nef 1977 (note 7), p. 164.

(so it became possible to open the newly installed department with circa 40 musical instruments, some of them very old, and – most importantly – all still usable, so that they are a significant foundation for a history of music and the development of musical instruments.)

The asserted »significant foundation for a history of music and the development of musical instruments« is to be taken literally: in the summer term of 1878, Moriz Heyne delivered a university lecture with the title »Erklärung ausgewählter Stücke der mittelalterlichen Sammlung, mit besonderer Rücksicht auf die Geschichte der musicalischen Instrumente in den deutschen Ländern, Freitag von 3–4 Uhr, in den Räumen der Sammlung, publice« (Explanation of selected objects from the Medieval Collection, with special emphasis on the history of musical instruments in German countries, on Fridays from 3 to 4 pm, in the collection, open to the public).⁹ This is perhaps the first documented university lecture devoted to organology, held side by side with the lectures of Jacob Burckhardt and Friedrich Nietzsche at the University of Basel (fig. 1).

The interest in historical instruments was not limited to verbal explanations: in 1882, a first »Historical Concert« was organized in order to celebrate the museum's 25th anniversary, in which two keyboard instruments from the collection were used (an anonymous harpsichord and a spinet by Johann Heinrich Silbermann).¹⁰ In 1883, Heyne left Basel to take up a professorship in Göttingen, but the interest in musical instruments continued in Basel. This is documented in a second »Historical music performance with the use of musical instruments from the Historic Museum« in 1902 (fig. 2).

Here a wider range of musical instruments from the collection was used (harpsichord, spinet, clavichord, viola da gamba, viola d'amore) – and a later concert even made use of a cornetto.¹¹ These concerts are owed to Karl Nef (1873–1935),

one of the now forgotten pioneers of organology. Nef had studied musicology in Leipzig and came to Basel in 1897, where he established musicology as an academic discipline at the university. He was interested in organology and was affiliated to the musical instrument collection of the museum, at which he served as a collaborator and consultant from 1902 onwards and for which he published a pioneering, detailed catalogue in 1906.¹² Indeed, it was Nef who had arranged for the Leipzig instrument maker Hermann Seyffahrt to come to Basel in order to repair several instruments over a period of six weeks (keyboards, trombe marina and other stringed instruments, as well as a viol). These repairs made the concert of 1902 possible (and its revenues helped to finance Seyffahrt's work – an interesting business model).¹³

Karl Nef is one of the patrons of Early Music who has received little attention so far. For example, he was engaged in the debate concerning the so called »Cembalofrage«. ¹⁴ This entailed a series of articles between Nef and Richard Buchmayer (1856–1934) on the question which instrument – the modern piano or the harpsichord – was appropriate for the performance of Johann Sebastian Bach's keyboard music.¹⁵ Nef argued in favor of the harpsichord – and he found an important supporter in Wanda Landowska (1879–1959). Nef invited her to give concerts in Basel, e.g. during the famous

11 »Historische Musikaufführung mit Benützung von Instrumenten aus dem Historischen Museum« (program in the archive of the Historisches Museum Basel). – Cf. Gutmann 1992 (note 10), pp. 21–22.

12 Nef 1977 (note 7), p. 169. – Gutmann 1992 (note 10), p. 23. – Karl Nef: Historisches Museum Basel, Katalog No. IV. Musikinstrumente. Basel 1906 (published also as part of the Festschrift zum Zweiten Kongress der Internationalen Musikgesellschaft, Basel 1906).

13 Cf. Kirnbauer 2014 (note 7), pp. 31–32.

14 Dominik Sackmann: Zwei Beiträge zur Geschichte der Basler Bach-Rezeption. In: Nähe aus Distanz. Bach-Rezeption in der Schweiz (Veröffentlichungen des Forschungsprojekts »Musik in Zürich – Zürich in der Musikgeschichte« an der Universität Zürich). Ed. by Urs Fischer, Hans-Joachim Hinrichsen, Laurenz Lütteken. Winterthur 2005, pp. 42–73, esp. pp. 54–56. – Martin Kirnbauer: »aufs eindrücklichste für das Cembalo werben« – Wanda Landowska in Basel. In: Notenlese. Musikalische Aufführungspraxis des 19. und frühen 20. Jahrhunderts in Basel. Ed. by Martina Wohlthat. Basel 2013, pp. 87–107, esp. pp. 87–88.

15 Cf. the series of articles by Karl Nef: Clavicymbel und Clavichord. In: Jahrbuch der Musikbibliothek Peters 10, 1903, pp. 19–27. – Richard Buchmayer: Cembalo oder Pianoforte? In: Bach-Jahrbuch. Ed. by Neue Bachgesellschaft. Berlin 1908, pp. 64–93. – Karl Nef: Zur Cembalofrage. In: Zeitschrift der Internationalen Musikgesellschaft 10/8, 1909, pp. 236–237. – Richard Buchmayer: Zur Cembalofrage. In: Zeitschrift der Internationalen Musikgesellschaft 10/9, 1909, pp. 278–280. – Cf. Kirnbauer 2013 (note 14), p. 88.

9 Verzeichnis der Vorlesungen an der Universität Basel im Sommer-Semester 1878, Basel 1878, p. 7. In the »Jahresbericht« (mentioned above) Heyne adds that the »Vorlesung über die Entwicklung der musicalischen Instrumente im deutschen Mittelalter und bis zum 18. Jahrhundert« at the museum's newly established »Musiksaal« was attended by 14 students until the end of term. Heyne 1879 (note 8), p. 256.

10 Nef 1977 (note 7), pp. 166–168. – Veronika Gutmann: Die Pflege alter Musik in Basel im 19. und frühen 20. Jahrhundert – Zur Vorgeschichte der »Freunde alter Musik in Basel«. In: Alte Musik – Konzert und Rezeption. Sonderband der Reihe »Basler Jahrbuch für Historische Musikpraxis« zum 50. Jubiläum des Vereins »Freunde alter Musik in Basel«. Ed. by Veronika Gutmann. Winterthur 1992, pp. 15–36, esp. pp. 19–20.

Philosophische Facultät.

Philologisch-historische Abtheilung.

Herr Karl Steffensen, Dr. der Phil. und der Theol. und ordentl. Prof.

Geschichte und Kritik der philosophischen Systeme seit Kant, vierstündig, von 9—10 Uhr.

Herr Jacob Burckhardt, Dr. der Phil. und ordentl. Prof.

1. Griechische Culturgeschichte, Montag, Dienstag, Mittwoch, Donnerstag und Freitag von 4—5 Uhr.

2. Kunst des Alterthums, Montag, Mittwoch und Freitag von 11—12 Uhr.

Herr Friedrich Nietzsche, Dr. der Phil. und ordentl. Prof.

1. Hesiod's Werke und Tage, Donnerstag und Freitag von 10—11, Samstag von 9—10 Uhr.

2. Platon's Apologie des Socrates, Montag, Dienstag von 10—11 Uhr.

3. Im Seminar: Aeschylus' Choephoren, Fortsetzung, Mittwoch von 10—11 Uhr.

Herr Moritz Heyne, Dr. der Phil. und ordentl. Prof.

1. Englische Grammatik der englischen Sprache, Montag, Dienstag, Mittwoch, Donnerstag von 3—4 Uhr.

2. Erklärung ausgewählter Stücke der mittelalterlichen Sammlung, mit besonderer Rücksicht auf die Geschichte der musikalischen Instrumente in den deutschen Ländern, Freitag von 3—4 Uhr, in den Räumen der Sammlung, publice.

3. Germanistisches Kränzchen.

Herr Wilhelm Vischer, Dr. der Phil. und ordentl. Prof.

1. Geschichte des schweizerischen Bundes- und Cantonalstaatsrechts von 1798 bis zur Gegenwart, einstündig.

2. Historische Uebungen, Freitag Abend 6 Uhr.

Herr Hermann Siebek, Dr. der Phil. und ordentl. Prof.

1. Psychologie, vierstündig.

2. Ueber Plato's Leben und Schriften, zweistündig.

3. Geschichte der Bildung und der Pädagogik seit Anfang des Mittelalters, dreistündig.

4. Pädagogisches Seminar, zweistündig.

Herr Jacob Mähly, Dr. der Phil. und ordentl. Prof., d. 3. Decan.

1. Horaz, Darstellung seiner Bedeutung und Erklärung ausgewählter Gedichte, dreistündig, Montag, Dienstag und Mittwoch von 6—7 Uhr.

2. Geschichte der griechischen Litteratur seit Aristoteles, zweistündig, Donnerstag und Freitag von 6—7 Uhr.

3. Philologisches Seminar: die sogenannten kleineren Gedichte Vergil's, Samstag von 10—11 Uhr.

Herr August von Miaskowski, Dr. der Rechte und der Phil. und ordentl. Prof.

1. Nationalökonomie, vierstündig.

2. Finanzwissenschaft mit besonderer Betonung des Steuerwesens, dreistündig.

3. Geschichte der volkswirtschaftlichen und socialpolitischen Theorien, mit Rücksicht auf die sociale Bewegung der Gegenwart, ein- bis zweistündig.

4. Staatswissenschaftliches Seminar, ein- bis zweistündig.

1 Verzeichnis der Vorlesungen an der Universität Basel im Sommer-Semester 1878, Basel 1878, p. 7 (Announcement of the perhaps first university lecture devoted to organology by Prof. Dr. Moritz Heyne, summer term 1878). University of Basel (photo M. Kirnbauer)

Historische Musikaufführung

mit Benützung von Instrumenten aus dem Historischen Museum.

Sonntag, den 7. Dezember 1902, vormittags 11 Uhr,

im großen Saale der Bärenzunft, Freiestraße 54, Basel,

unter gest. Mitwirkung von

Fr. Frieda Siegrist (Sopran), Fr. Dr. Moosherr-Egels (Cembalo, Clavichord), Fr. Walter-Strauß (Cembalo), Hb. R. Degen (Tenor), H. Wehel (Laute), Prof. A. Bertholet (Violine), Vermeer (Viola d'amore), E. Braun (Viola da Gamba), Max Sarasin (Violoncello).

Programm:

- 1) Sinfonia und Arie „Geht aus auf die Landstraßen“ für Tenor,
Violen und Cembalo. 1657. J. H. Alte.
- 2) Sarabande für Clavichord J. B. Händel.
- 3) 2 Lieder für Sopran mit Laute.
a) „Viel Hinterlist“ aus A. Schicks „Tabulaturen etlicher Lobgesäng etc.“ 1512.
b) „Tant que vivray“ aus Attaignant's Sammlung von Lautenspielen, Paris 1529.
- 4) Praeludium und Suite in E-dur aus dem „Wohltemperierten
Clavier“ (Cembalo) J. S. Bach.
- 5) 3 Sätze (Adagio, Allegro, Adagio) aus der Sonata für Viola
da Gamba und Cembalo concertato in E-dur (ca. 1705) G. S. Händel.
- 6) Sonatensatz für 2 Cembali Wilh. Friedemann Bach.
- 7) Drei Lieder für Tenor und Cembalo aus Sperontes „Singender
Muse an der Pleiße“ 1747.
a) Ihr Grillen weicht.
b) Liebster Engel zweifle nicht.
c) Enasser ist mein Element.
- 8) Andante und Menuett für Viola d'amore 1770 Milander.
- 9) Zwei Lieder für Sopran, Violine und Cembalo aus dem
„Musikalischen Zeitvertreib.“ Frankfurt und Leipzig 1740.
a) Das geraubte Band.
b) Die Gemüthsamkeit.
- 10) Zwei Lieder von Goethe in Kompositionen von Zeitgenossen. Für Sopran.
a) Ueber allen Gipfeln C. S. Zelter 1814.
b) Zeitentröslein J. S. Reichardt, 1794.
- 11) Sinfonia für zwei Violinen, Viola da Gamba und Cembalo 1667 Joh. Rosenmüller.

Kassas und Saalöffnung halb 11 Uhr. Anfang 11 Uhr.

Preis des Platzes 2 Fr. 50.

Dieses Programm dient als Eintrittskarte.

second congress of the Internationale Musikgesellschaft in 1906, organized by Nef, or again in 1909.¹⁶ Nef reported in the local newspaper (note the emphasis on sound in the argument made here):

»Der Streit ums Klavizimbel dürfte am Freitag Abend hier zu seinen Gunsten entschieden worden sein. [...] Das Wesentliche, die Hauptsache ist, dass man einmal erfährt, wie die Kompositionen von Bach geklungen haben, das muss doch die Grundlage für alles weitere bilden – und das große Verdienst von Frau Landowska ist es, dass sie es uns in meisterhafter Weise zeigte.«¹⁷

(The discussion about the harpsichord can be seen to have been solved in its favor last Friday. [...] The most important aspect is that one can hear what Bach's music might have sounded like, which is after all the foundation for all which follows; and it is the great merit of Mrs. Landowska that she has demonstrated this point to us in such masterly fashion.)

It is reported that, during this visit, Landowska was allowed to play the instruments of the museum as well – she was armed with several tools which she kept in her bag in order to bring the instruments into playable condition if necessary.¹⁸ In 1919, she was invited to give a master class at the conservatoire once again, and several keyboard instruments from the museum were placed at her disposal: two clavichords (fretted and unfretted) and a fortepiano by the siblings Stein, Vienna 1800. The harpsichord she brought with her, which was used for the masterclass, was a modern instrument by Pleyel designed on the basis of her own plans.¹⁹

16 Kirnbauer 2013 (note 14), pp. 89-92. – Cf. Martin Kirnbauer: A »Prelude« to the IMS. In: *The History of the IMS (1927-2017)*. Ed. by Dorothea Baumann, Dinko Fabris. Kassel 2017, pp. 11-19, esp. p. 13.

17 In: *Basler Nachrichten*, 2. März 1909 (Beilage zu Nr. 59). – See Kirnbauer 2013 (note 14), pp. 91-92.

18 »Am selben späteren Morgen hatte ich die Spielerin [= W. Landowska] in ihrem Hotel abzuholen, um sie in die damals noch in der Barfüßerkirche aufgestellte Sammlung alter Instrumente zu bringen. Ich hatte alle Mühe, die angstvollen und teilweise schon sehr drohenden Blicke des dortigen Aufsehers zu beschwichtigen, als er gewahrt werden musste, wie die kühne Besucherin aus den unergründlichen Tiefen ihres besagten Pelzmantels ein Werkzeug nach dem anderen emporholte und an die ihr gerade zusagenden Instrumente legte, um sie im Nu für sich benutzbar zu machen; mir blieb nur restlose Bewunderung übrig für die Unmittelbarkeit und Treffsicherheit, mit der sie zu einem jeden derselben ein förmlich persönliches Verhältnis zu gewinnen verstand.« Alfred Bertholet: *Erinnerungen eines Musikfreundes*. Ein Vortrag gehalten in der Schweizerischen Musikforschenden Gesellschaft Ortsgruppe Basel. Basel 1950, pp. 18-19.

Karl Nef's teaching was likewise important because several of his young students (including Paul Sacher, August Wenzinger, or Arnold Geering) were to found the Schola in 1933. It is not an overstatement to claim that Nef's interest in historical musical instruments and the »Collegium Musicum«, a student ensemble he had established with the purpose of transforming the subject matter of his teaching into sound, directly influenced the idea of founding a school for Early Music. Moreover, the museum's instrument collection was housed in the same building as the musicology department – a perhaps not unimportant detail.²⁰ The viol player August Wenzinger (1905-1996), who had been crucial for the reestablishment of the viol, later recalled that his first encounter with a historic viola da gamba had taken place in a class with Nef, when Nef had asked the cellist Wenzinger to demonstrate a viol from the collection:²¹

»1924 nahm ich als Altphilologe und für die neue Musik begeisterter Cellist an einem Seminar des Basler Musikwissenschaftlers Karl Nef teil. Er bat mich, seinen Studenten die Viola da gamba der Instrumentensammlung des Museums vorzuführen, die schon mein früherer Cellolehrer Willy Treichler in Passionsaufführungen gespielt hatte. Ich machte mich notdürftig mit dem Instrument vertraut und spielte es, wie alle damaligen Gambisten nach Celloweise ohne Bünde und mit Cellobogen. Wir nannten das später »Cellamba.«

(As a student of classics and an enthusiastic cello player, I attended a seminar run by the musicologist Karl Nef in 1924. He asked me to demonstrate to his students the viola da gamba owned by the museum's instrument collection, which was played by my cello teacher Willy Treichler in performances of Bach's passions. I tried to become roughly familiar with the instrument and then I played it like a cello without frets and with a cello bow, as all viol players at that time did. Later we called this »Cellamba.«)

19 Kirnbauer 2013 (note 14), pp. 95-97.

20 Nef 1977 (note 7), pp. 173-174. The collection was housed at the Segerhof am Blumenrain from 1926 to 1934, the musicological seminar in the neighboring »little Segerhof«.

21 August Wenzinger: *Erinnerungen an die Anfänge der Wiederbelebung alter Musik in den zwanziger und dreissiger Jahren*. In: *Historische Aufführungspraxis im heutigen Musikleben*. Konferenzbericht der XVII. Wissenschaftlichen Arbeitstagung Michaelstein, 8.-11. Juni 1989, Teil 2 (Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts 43). Michaelstein, Blankenburg 1992, pp. 29-33, esp. p. 31. – Cf. Kirnbauer 2014 (note 7), pp. 34-36.

Furthermore, Nef also helped to solve the »Instrumentenfrage« stressed by Paul Sacher in the first press conference in 1933 (see above). The Swiss merchant Otto Lobeck (1867–1951), one of Nef's cousins, had collected musical instruments in Herisau since the beginning of the 20th century.²² Influenced by the Swiss collector Heinrich Schumacher (1858–1923) in Lucerne he gathered more than 400 instruments, a sort of »Noah's Ark« collection with specimens of every type of instrument – and he was interested in keeping his instruments in working order if possible:²³

»Musikinstrumente sind nicht zum Anschauen da wie Bilder oder Skulpturen, sondern zum Spielen. Ihr Leben ist Klang. Wer sie zu behandeln weiß, kann sie zum Leben erwecken. Dazu müssen sie in einem guten Zustand sein, und das war immer eine Hauptsorge ihres Besitzers. Sammeln hieß für ihn nicht nur erwerben, sondern auch erhalten.«²⁴

(Musical instruments are not designed to be looked at like paintings or sculptures, but to be played. Their life is sound. Those who know how to handle them can awake them to life. In order to do so, they have to be in good condition, and this was always their owner's main concern. To him, collecting means not only to acquire, but also to maintain.)

Nef arranged for Lobeck to loan a major part of his collection – over 300 instruments – to the SCB in 1935. This generous act was fueled by a visit of some of the Schola's young teachers to Herisau, where they played on some of Lobeck's instruments – a practical demonstration which convinced the collector to lend his collection, because he loved to hear the original instruments. And this possibility was offered by the Schola, which wanted to use his instruments in concerts and for teaching.²⁵ The mutual benefit of this transaction is documented, for example, in the list of the instruments used in the SCB's first concerts in the summer of 1934, including

(besides modern copies) an ivory recorder and two viols from Lobeck's collection as well as a discant viol owned by the museum (fig. 3).²⁶

This approach leads to the second point mentioned by Sacher, the »stilgerechte Wiederbelebung alter Kunstwerke«. This phrase makes covert reference to a discussion between Sacher and the musicologist Jacques Handschin (1886–1955) which had taken place a few years earlier. Handschin was some years older than the founders of the Schola and had already had a respectable career as an organ professor in St. Petersburg, before he came to Basel in 1920 and embarked upon a second career as musicologist there (delivering his dissertation one year later, in 1921, and his habilitation in 1924, becoming successor to Karl Nef as full professor for musicology in 1935).²⁷ In 1930, Handschin was asked by Sacher to write a statement in favor of the harpsichord (because Sacher wanted to raise money in order to acquire an expensive instrument by Pleyel for his Basler Kammerorchester). Handschin, however, refused with the following argument:

»Aber indem ich als Musiker dem Cembaloklang mit begehrender Sympathie gegenüberstehe, indem ich seine Verwendung als Historiker begrüße, würde ich doch nicht so weit gehen, die Verwendung dem Interpreten zur Vorschrift zu machen. Ich möchte hier ein wenig Relativist sein und die Sache in letzter Instanz dem künstlerischen Gewissen zur Entscheidung überlassen. Gewiss, die Aufführungen alter Musik im 19. Jahrh. ohne Cembalo waren weniger stilecht als die unseren; aber objektiverweise glaube ich, dass »stilecht« nicht das einzige Kriterium ist, welches bei der Interpretation in Frage kommt.«²⁸

(Yet even though, as a musician, I have great sympathy for the sound of the harpsichord, and – as a historian – appreciate its use, I would not go so far as to prescribe it for performers. In this matter, I would like to be a bit of a relativist and leave the matter, in the end, to the decision of the artistic conscience. Of course, the 19th-century performances of Early Music without a harpsichord were less

22 Walter Nef: Die Musikinstrumentensammlung Otto Lobeck. In: *Alte Musik – Praxis und Reflexion* (Sonderband der Reihe »Basler Jahrbuch für Historische Musikpraxis« zum 50. Jubiläum der Schola Cantorum Basiliensis). Ed. by Peter Reidemeister, Veronika Gutmann. Winterthur 1983, pp. 91–106.

23 Nef 1977 (note 7), pp. 103–104.

24 Walter Nef: Die Musikinstrumentensammlung Otto Lobeck. Otto Lobeck in Herisau zum 80. Geburtstag. In: *Basler Nachrichten*, 5. Sept. 1947, quoted in: Arlt 1983 (note 1), p. 56.

25 Cf. Nef 1977 (note 7), pp. 93–94.

26 Cf. Arlt 1983 (note 1), p. 56.

27 See the introduction in Jeanna Kniazeva (Ed.): *Jacques Handschin in Russland. Die neu aufgefundenen Texte* (Resonanzen – Basler Publikationen zur Älteren und Neueren Musik 1). Basel 2011, pp. 17–244.

28 Handschin in a letter to Sacher, 27 August 1930 (PSS, Korrespondenz P. Sacher, Ordner Fr-Hol bis 31. Dezember 1931). – Kirnbauer 2008 (note 1), pp. 155–156.



3 Concert of the Schola Cantorum Basiliensis with several original instruments from Lobeck's collection (undated, perhaps 1935) with the caption: »Die Schola Cantorum Basiliensis konzertiert auf alten Instrumenten. Das kleine Streichinstrument ist eine Rebec, dahinter die Musetten-Flöten und davor eine Kniegeige, dazu Geige, Laute.« (The Schola Cantorum Basiliensis gives a concert with old instruments. The small string instrument is a »Rebec«, behind this are the »Musetten-Flöten« and in front a »Kniegeige«, supplemented by violin and lute). Archive of the Schola Cantorum Basiliensis (photo Eidenbenz)

»stilecht« [stylistically correct] than ours; but objectively, I believe that »stylistically correct« is not the only criterion which needs to be considered in performance.)

It was this critical comment concerning the use of historical instruments to which Sacher was responding at the SCB press conference. As we know today, Handschin's critical objection was not heard – and the history of Early Music was dominated by the idea of a »historical performance practice« and the use of so-called »original« instruments.

However, playing original instruments caused many problems. There was not only the problem of maintaining the instruments – for there was then a lack of specialized instru-

ment makers or restorers in Basel.²⁹ Only in 1955 did a specialist for keyboard instruments, Martin Scholz (1911-1985), begin to work in Basel, later joined by other makers based in Basel who also concentrated on historical instruments (e.g. Rainer Egger for brass instruments, Bernhard Fleig for organs, Georg Senn for keyboards etc.). According to Walter Nef (1910-2006), vice director of the SCB, a second big problem was caused by the pitch of the original instruments:

»Dazu kam, daß bei Gründung der Schola Cantorum Basiliensis die sogenannte tiefe Stimmung eingeführt wurde,

²⁹ Lobeck had commissioned the string instrument maker Fritz Sprenger (1879-1936) and the organ builder August Forster (1877-1953).

die einheitlich – aus praktischen Gründen – auf einen temperierten Halbton unter dem modernen Kammerton festgesetzt worden war.* Nur Instrumente in dieser tiefen Stimmung waren verwendbar, und das machte die Auswahl nochmals enger.*

*Der Kammerton betrug damals 435 Hz, der tiefere Stimmton der Schola Cantorum also ca. 410 Hz. Die kleine Erhöhung des Kammertons auf 440 Hz, die 1939 an der internationalen Stimmtonkonferenz in London beschlossen war, zwang auch die Schola Cantorum, mit ihrer tieferen Stimmung um das gleiche Intervall auf ca. 415 Hz hinaufzugehen. Der Stimmton mußte aber, mit Rücksicht auf alte Instrumente in fester Stimmung, besonders in den Konzerten etwas flexibel gehalten werden.³⁰

(Moreover, the so-called low pitch had been introduced at the foundation of the Schola Cantorum Basiliensis, which – for practical reasons – had been set at an equal semitone below the modern standard pitch.* Only instruments in this low pitch could be used and this limited the choice even further.

*The »Kammerton« was then 435 Hz, the lower pitch of the Schola Cantorum thus c. 410 Hz. The small-scale sharpening of the concert pitch to 440 Hz, a decision made by the international pitch conference in London 1939, in turn forced the Schola to rise its lower pitch by the same interval to c. 415 Hz. However, pitch needed to be handled flexibly in order to make allowances for the old instruments with fixed pitch, especially in concerts.)

As far as I know, the history of »A 415« as a modern – and ahistorical – standard pitch for Early Music is still to be written, but perhaps the Schola helped to establish it.³¹

In 1953 Sacher bought the collection from Lobeck's heirs, but donated it to the Historical Museum Basel three years later under two conditions: first, to exhibit the collection together with the museum's instruments; this condition was a trick in order to force the government to open a proper museum, the »Musikinstrumenten-Sammlung«, which was opened in 1957 and which was located on the Schola's campus.³² This led to a stronger connection between the museum's instrument collection and the Schola, even more so

when Walter Nef was not only vice director of the Schola but also acted as custodian of the museum's collection (a similar connection existed in the case of Veronika Gutmann, Nef's successor, until she opted for a position only at the museum in 1993).³³ Second, Paul Sacher insisted that some playable instruments from the Lobeck collection should be available for the Schola »in the case of need«.³⁴ In fact, some of the good, playable string instruments from the Lobeck collection have remained at the Schola until today.³⁵ In addition, Paul Sacher bought other historical instruments for the use of the school, e.g. some original fortepianos, which led to the opening of a pioneering fortepiano class in 1956.³⁶ However, these fortepianos were later also donated to the museum, because it turned out that a music school was not an appropriate place to keep original instruments.

The museum was located in close proximity to the Schola until 1995 and has remained close by even after the museum's relocation to its current building at the Lohnhof – nevertheless, the two institutions became more and more separated. From time to time keyboards were used for recordings, instruments from the collection served for diploma theses, or classes were held in the museum in order to explore selected instruments like keyboards or brass instruments. Despite the increasing links between the museum and the Schola, generated by their location and members of staff, the two institutions have become more and more detached from one another. This process is a result of the availability of copies of historical instruments (at the modern »historical« pitch of A 415 Hz), which (hopefully) have all the qualities of new instruments without the infirmity of old instruments, as

30 Nef 1983 (note 22), p. 93.

31 An interesting note can be found in the »Vorstandsprotokoll« of the SCB's board meeting on 11 December 1934 (PSS): it was reported that the local music store Hug was willing to give a 20% discount on a second recorder at »low pitch« which would be matched by a grant of 20-30% by the school, in order to encourage the establishment of »low pitch« at the SCB; I am grateful to Anne Smith for sharing this document.

32 Historisches Museum Basel, Jahresbericht 1957, Basel 1959, pp. 15-16. – Walter Nef: Das neue Musikinstrumenten-Museum. In: Musik-Akademie der Stadt Basel 90. Jahresbericht 1956/57, Basel 1957, pp. 33-39.

33 Martin Kirnbauer: Nachruf Dr. Walter Robert Nef. In: Glareana 55/1, 2006, pp. 49-50. – In 1981, his successor as curator at the museum was Veronika Gutmann, who was also employed at the SCB until 1991.

34 »Ferner sollen einige spielbare Instrumente im Bedarfsfall der Schola Cantorum Basiliensis zur Verfügung gestellt werden. Sie müssten zu diesem Zweck unter Umständen repariert und instandgestellt werden.« Quoted in Nef 1983 (note 22), p. 105.

35 See Kirnbauer 2017 (note 6), pp. 309-317.

36 Ibid., pp. 313-314. As documents in the »Nachlass Rück« reveal, Paul Sacher had asked Ulrich Rück as early as 1954 to restore some of the SCB's pianofortes and had ordered a »historisch getreue Kopie« (»a historically faithful copy«) of the famous fortepiano at Mozart's birthplace in Salzburg (see Germanisches Nationalmuseum Nürnberg, Historisches Archiv, NL Rück, I, C-0036). The documents suggest that this fortepiano was set up at A 418 Hz in order to suit an original transverse flute owned by one of the SCB's flute players. I am grateful to Linda Escherich for providing this information.

well as the changes of museum policy regarding the use of musical instruments in performance. In fact, some of the new instruments built for the Schola between the 1930s and the 1960s are now themselves part of the museum collection. This brings us full circle: at the beginning of the 20th century, the museum initiated the discovery of Early Music (and offered the »hardware«). Now, the museum is responsible for documenting the history of this discovery. To speak the truth, though: the »Instrumentenfrage« is still unsolved ...

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The Rück Collection from the Perspective of Restoration

Klaus Martius

Abstract

»Their instruments are performance-ready, yet without having been spoiled by reckless conservators. Their restoration shows highest connoisseurship, exceptional accuracy and conscientious observation of the historic facts. In the whole museum there is not a single too strong string or false bridge! Hence, in this case, one does not need to fear the complete decay that is the destiny of other clumsily repaired, badly arranged and poorly maintained instruments«, noted Gustav Becking, 22 Aug. 1935).^{*} For the brothers Hans and Ulrich Rück the acquisition of new objects for their collection was inextricably linked with the desire for a »historic exact reconditioning« of their pieces. Work that could not be undertaken in their own »Kunstwerkstätte«, was commissioned from instrument technicians all over the country, who had been trained in conservation. For over three decades, the most important person was Otto Marx, conservator from Leipzig.

Besides attempting to make their collection of instruments playable and making them accessible for research, teaching, recordings and concerts, from the mid-1930s the Pianohaus Rück often accepted restoration jobs for public institutions like the Schola Cantorum Basiliensis, the Museums for Musical Instruments in Stockholm, Salzburg, Prague etc., for private collectors, and musicians. The 1937 restoration of the Walter-Pianoforte at Mozart's birth house, together with the head of the department for musicology in Erlangen, Rudolf Steglich, is an outstanding example of this collaboration. Chosen examples from the Nuremberg collection are discussed in the following in order to illustrate the restoration work of the Rück firm.

Die Sammlung Rück aus restauratorischer Sicht

»Ihre Instrumente sind spielfertig, ohne indessen von leichtfertigen Restauratoren verdorben zu sein. Ihre Wiederherstellung zeugt vielmehr von höchster Kennerschaft, ausnehmender Sorgfalt und gewissenhafter Beobachtung des historischen Tatbestandes. Im ganzen Museum findet sich nicht eine zu starke Saite und kein falscher Steg! Hier braucht man daher auch den baldigen völligen Verfall, dem ungeschickt reparierte, schlecht aufgestellt und mangelhaft unterhaltene Instrumente sonst ausgesetzt sind, nicht zu fürchten.«, so Gustav Becking am 22. Aug. 1935.^{*} Hand in Hand mit den Neuerwerbungen für ihre Sammlung ging für die Brüder Hans und Ulrich Rück das Bestreben einer »historisch getreue[n] Wiederinstandsetzung« ihrer Stücke. Was nicht in der eigenen »Kunstwerkstätte« ausgeführt werden konnte, wurde an restauratorisch geschulte Instrumententechniker im ganzen Land vergeben. Wichtigste Anlaufstation für viele Arbeiten und über drei Jahrzehnte hinweg war der Leipziger Restaurator Otto Marx.

Außer dem Bestreben, die eigenen Sammlungsstücke nach Möglichkeit spielbereit zu halten und für Forschung, Lehre, Tonaufnahmen und Konzerte zur Verfügung zu stellen, übernahm das Haus Rück seit Mitte der 1930er Jahre vermehrt auch Restaurierungsaufträge für öffentliche Institute, darunter die Schola Cantorum Basiliensis und die Instrumentenmuseen in Stockholm, Salzburg und Prag, sowie für private Sammler und Musiker. Herausragend wurde die 1937 zusammen mit dem Leiter des Erlanger Musikwissenschaftlichen Instituts, Rudolf Steglich, in Angriff genommene Restaurierung des Walter-Flügels in Mozarts Geburtshaus. An einigen Beispielen der Nürnberger Sammlung sollen Restaurierungsarbeiten des Hauses Rück schlaglichtartig vorgestellt werden.

^{*} Letter Gustav Becking to Ulrich Rück, 22 August 1935. Germanisches Nationalmuseum, Historisches Archiv, Nachlass Rück (hereafter NL Rück) I, C-0045b.

The title of my handout offers two different ways of looking at this subject:

- a) How did Rück plan his restorations of recently acquired instruments? Which methods did he use?
- b) What do we (from our modern point of view) think today about these measures?

Both questions are much too extensive to be answered, even in part. In the following, I concentrate on the first point.

I. Restoration Principles of the Pianohaus Rück

Sources:

- a) Surviving instruments in the Germanisches Nationalmuseum (GNM), the Stiftung Händel-Haus Halle, and the Institut für Musikforschung Würzburg.
- b) Rück's letters to his restorers (instrument technicians), e.g. Adolf Hartmann, Berlin; Otto Marx, Leipzig; Bruno Marx, Dresden; Wilhelm Heckel, Biebrich/Wiesbaden; Otto Frank, Munich, and many others.

Rück's restorations – in general – may have had the same aim that the painter and collector Fritz Wildhagen outlined in his article »Beauty and Value of Ancient Musical Instruments« in 1950:

»Ich sehe in alten Musikinstrumenten die allerschönsten Sammelobjekte. Es liegt ein ganz toller Zauber in ihnen: höchste, durch akustische Gesetze bedingte Zweckform eint sich mit einer dem Geschmacke der jeweiligen Epoche entsprechenden Schmuckform zu einem wundervollen Ganzen, dessen größte Bedeutung der Klang ist. [...] Zeiten werden mir durch Klänge lebendiger als durch Bilder, weil ich im Klingen alter Instrumente den Duft einer versunkenen Welt spüre, von der Bilder und Bücher sachliche Kunde geben.«²

(I regard old musical instruments as by far the most beautiful collectible items. There is a very special magic about them: supreme expediency of construction dictated by the laws of acoustics combines with decorative forms – in accordance with the relevant period – into a wonderful whole whose prime importance is sound. [...] History comes alive with music much more than through paintings

because I can sense the fragrance of a lost world in the sound of old instruments, of which paintings and books offer only content knowledge.)

Rück himself describes something similar with much less emphatic words: »[...] der Zweck meiner Stiftung und meiner Leihgaben war, durch den Klang der Instrumente wertvolle musikwissenschaftliche Erkenntnisse zu vermitteln.«³ ([...] the aim of my donation and loans was to convey valuable musicological knowledge through the sound of the instruments.)

Ulrich Rück frequently acted as supervisor of restorations thanks to his intimate knowledge of the instruments' technical details. His intention was always a »historically faithful restoration«, both in working methods and the use of materials.

II. Otto Marx (1871–1964)

Among many other instrument makers and restorers, Otto Marx was Rück's most important advisor in all problems concerning the authenticity of instrument parts and restoration problems. Trained in his father's workshop, Marx worked with piano manufacturer C. A. Pfeiffer in Stuttgart but, for most of his lifetime, was active in Wilhelm Heyer's enormous collection at Cologne and later in Leipzig. After his retirement, he worked for Rück until 1959. In 1952, he had to move from East Germany to the West, where Rück welcomed him in his home.

»Unser gemeinsamer Bekannter Marx lebt noch und arbeitet ausschliesslich für mich, worüber ich sehr glücklich bin. Denn seine Restaurierungskunst ist einmalig und wird leider auch für die Zukunft unersetzbar bleiben, weil jeglicher Nachwuchs an Restauratoren fehlt.«⁴ (Our mutual friend Marx is still alive and is working exclusively for me, which makes me very happy. His artistry in restoration is unique and, sadly, will remain irreplaceable in the future because a young generation of restorers is lacking completely.)

»Herr Marx [...] ist wohl der beste Restaurator der Welt.«⁵ (Otto Marx [...] is, it seems, the most experienced restorer of musical instruments in the world!)

2 Fritz Wildhagen: Von Schönheit und Wert alter Instrumente. In: Zeitschrift für Musik 111, 1950, p. 578.

3 Letter Ulrich Rück to Bruno Stäblein, 1959. NL Rück, I, C-0188.

4 Letter Ulrich Rück to Georg Kinsky, 23 May 1947. NL Rück, I, C-0444f.

5 Letter Ulrich Rück to Walter Nef, 27 Aug. 1952. NL Rück, I, C-0036.

III. Some Examples of Restoration

Single-strung harpsichord, anonymous, Italy, before 1600 (GNM inv. no. MIR 1071)

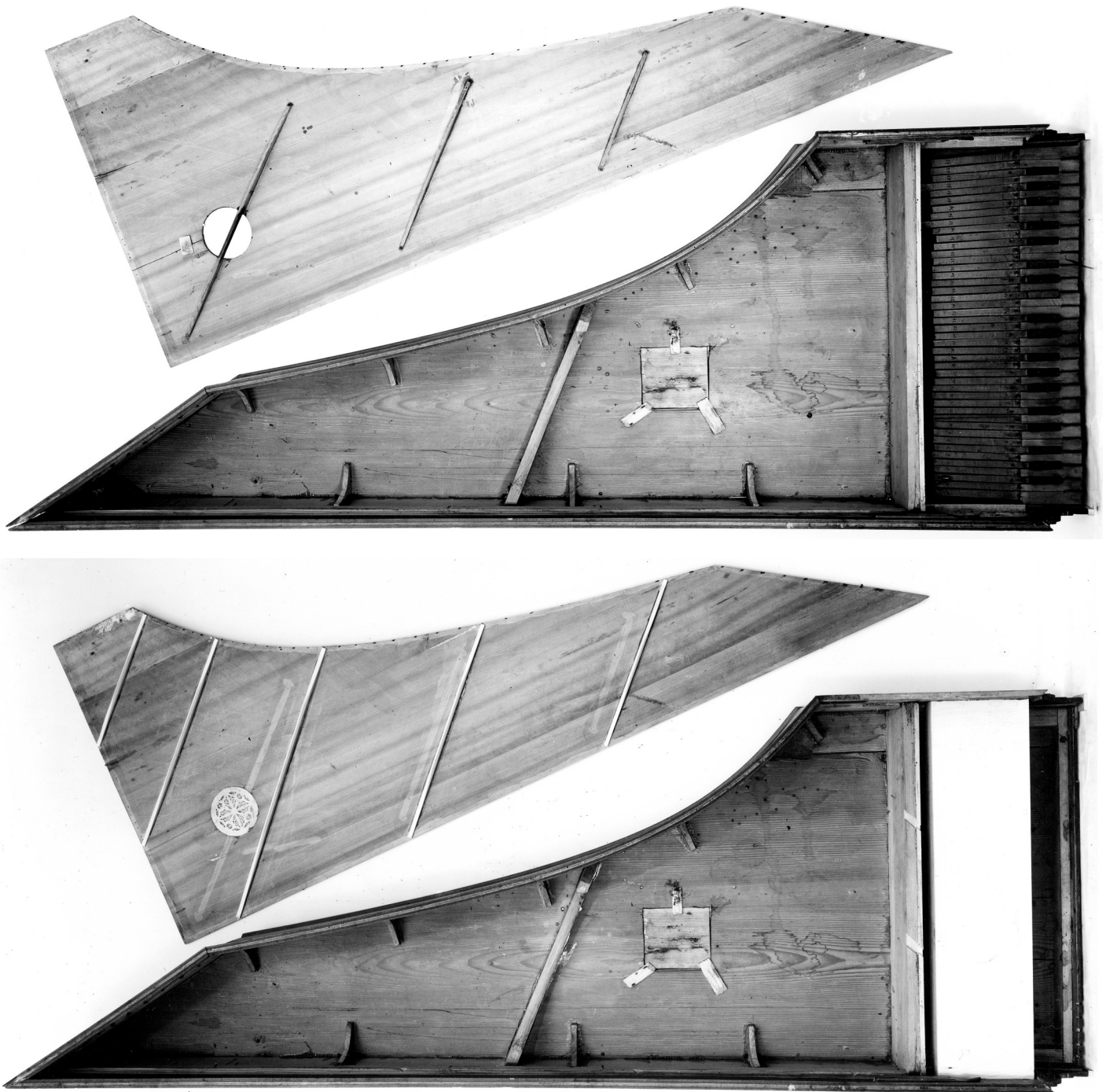
Acquired by the Rück brothers in Munich in 1939; its examination and restoration demonstrates the wide range of Rück's network:

Letters⁶ regarding the (unexpected) wood species, the ribs of the soundboard, the dislocated bridge, the missing rose and its replacement, the embossed ornaments on the leather case.

The people and institutions addressed: Adolf Hartmann, Otto Marx, two antique dealers in Munich, curators of art at the GNM, the curator of the Kunsthistorisches Museum in Vienna, the director of the Musikinstrumenten-Museum in Berlin, the director of the Deutsches Ledermuseum Offenbach, the former owner of the instrument Hans-Albrecht Graf von Harrach in Munich, and the piano manufacturer Maendler & Schramm in Munich.

Letter from	Addressed to	Date	Object of Discussion
Victor Karl Hammer	Ulrich Rück	10. 09. 1938	Informs about the instrument of »his friend Harrach«
Otto Marx	Ulrich Rück	10. 09. 1938	Harpsichord was offered
Ulrich Rück	Hans-Albrecht Graf von Harrach	10. 12. 1938	Single-strung? bridge position, announcement of Marx's visit
Ulrich Rück	Hans-Albrecht Graf von Harrach	09. 02. 1939	Who would restore the leathercase?
Ulrich Rück	Hans-Albrecht Graf von Harrach	15. 02. 1939	Maendler & Schramm will take on the instrument for Rück
Ulrich Rück	Ledermuseum Offenbach	15. 02. 1939	Searching for leather curator within »Großdeutschland«, Italy, France or Switzerland
Hugo Eberhardt (Ledermuseum)	Ulrich Rück	20. 02. 1939	Does not know of any leather curator, but offers to buy the leather case
Ulrich Rück	Otto Marx	01. 06. 1939	Information that the instrument now can be found at Maendler & Schramm's
Ulrich Rück	GNM (Eberhard Lutze)		Asking for expertise regarding the ornaments of leather case
Ulrich Rück	Adolf Hartmann	04. 09. 1940	Searching for an appropriate rose to be copied from the missing rose
Ulrich Rück	Adolf Hartmann	20. 09. 1940	Asking for expertise regarding the soundboard of coniferous wood
Adolf Hartmann	Ulrich Rück	03. 10. 1940	Does not trust the soundboard ribs
Ulrich Rück	Victor Luithlen	18. 06. 1941	Permission to copy the rose
Ulrich Rück	Otto Marx	24. 07. 1941	Photographs of rose
Ulrich Rück	Alfred Kreutz	25. 10. 1944	Case of maple, comparison to Leipzig inv. nos. 1 and 2

⁶ Letters Ulrich Rück to Adolf Hartmann, 4 and 20 Sept. 1940. NL Rück, I, C-0327d.

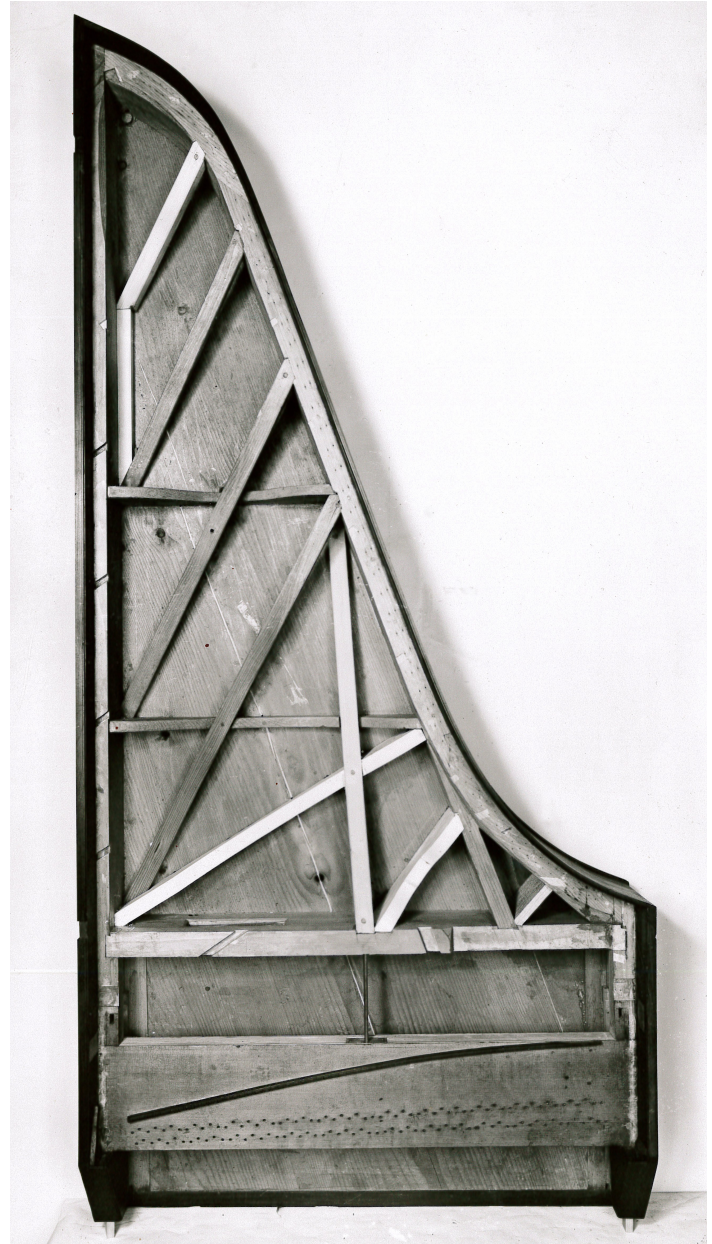
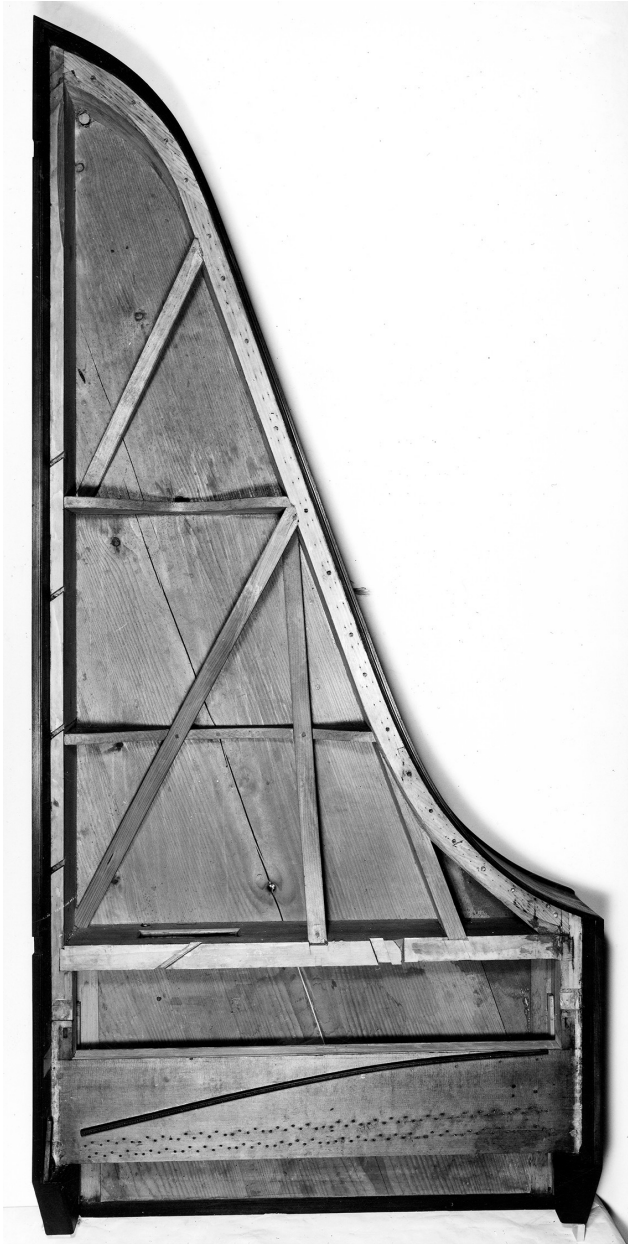


1, 2 Single-strung harpsichord, Italy, before 1600. Above: old ribs; below: after restoration by Otto Marx with new ribs and replaced rose. Nürnberg, Germanisches Nationalmuseum, inv. no. MIR 1071.
All photographs (fig. 1-6) are part of the respective restoration documentation, © Germanisches Nationalmuseum

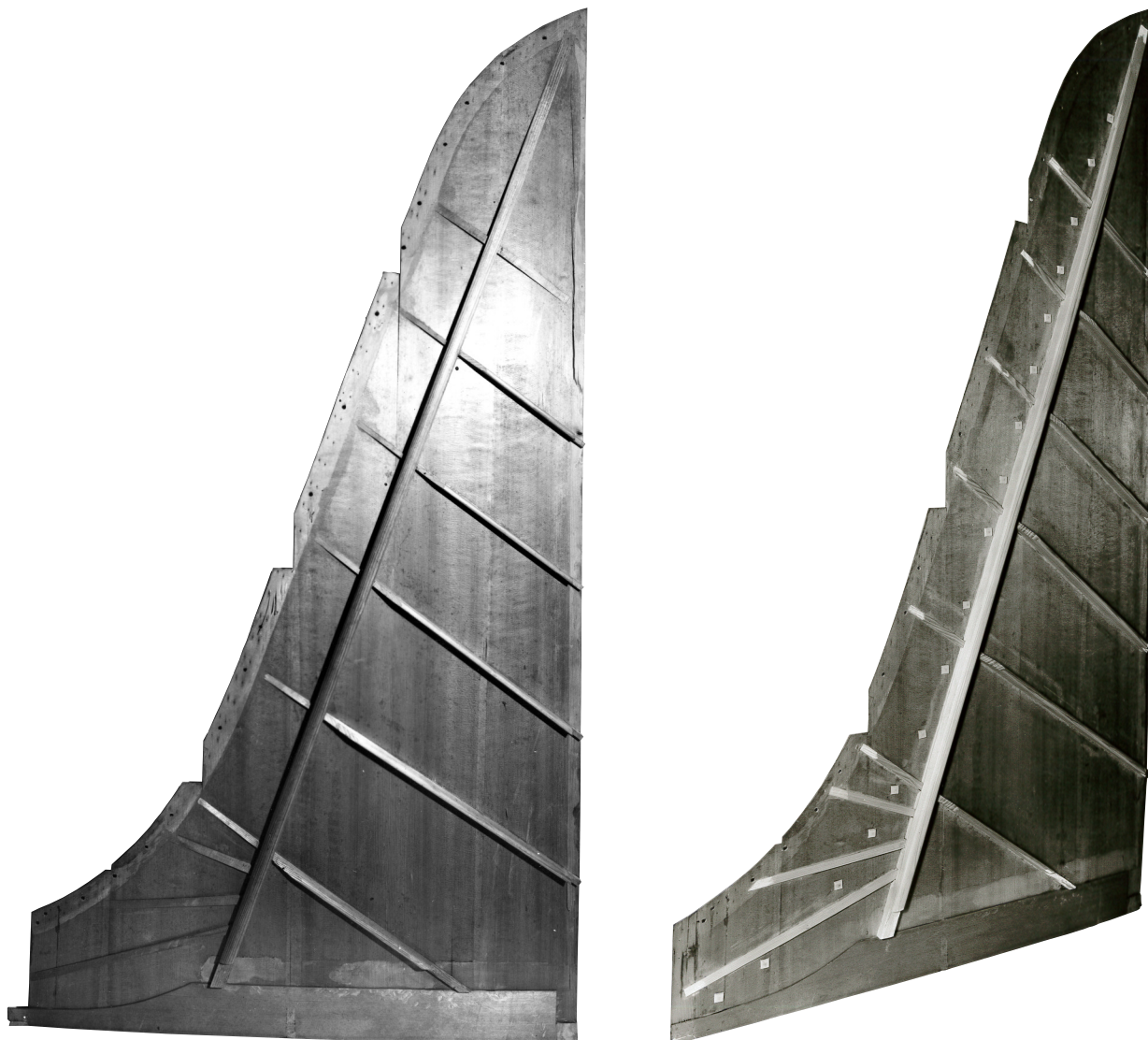
Pianoforte by Johann Andreas Stein, Augsburg,
c. 1780 (GNM, inv. no. MIR 1097)

Most pianos were opened. In general, Rück was not afraid of replacing original soundboards, which – according to his opinion – would not affect its sound. In this case, Rück/Marx

used the old soundboard, but ribbing and bracing were reinforced or totally renewed. The instrument remains stable until today.



3, 4 Left: old inner construction; right: additions to inner construction and new gap-space by Otto Marx. Pianoforte by Johann Andreas Stein, Augsburg, c. 1780. Nürnberg, Germanisches Nationalmuseum, inv. no. MIR 1097, © Germanisches Nationalmuseum



5, 6 Left: old ribs; right: new ribs by Otto Marx. Pianoforte by Johann Andreas Stein, Augsburg, c. 1780. Nürnberg, Germanisches Nationalmuseum, inv. no. MIR 1097, © Germanisches Nationalmuseum

The »Mozart-Flügel« by Anton Walter at the Internationale Stiftung Mozarteum Salzburg

The Pianohaus Rück also offered restoration work (mainly of pianos) for other institutions such as the Schola Cantorum Basiliensis, the Musik Museet Stockholm, the Mozarteum Salzburg, the Museum Carolino Augusteum Salzburg, or the Colt Clavier Collection in Bethersden.

An extraordinary restoration was that of the Walter pianoforte at Mozart's birth house in Salzburg in 1937, a coopera-

tion with Friedrich Gehmacher, the head of the department for musicology Erlangen, Rudolf Steglich, and Otto Marx. The restoration took place in the rooms of the piano firm Julius Blüthner in Leipzig from February to July 1937. The way back to Salzburg is documented by several photographs in the Rück archive (fig. 7–13).⁷

7 NL Rück, I, B-018a.



7 The Mozart-Piano in a transport case, before its transportation to Salzburg, 7 July 1937. Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0051, © Germanisches Nationalmuseum



8 Crossing the German-Austrian border at Saalbrücke. Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0056, © Germanisches Nationalmuseum



9 Group photo on the way to Salzburg, from the right: Hans Rück, Karl Haber, Otto Marx (on the van). Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0055, © Germanisches Nationalmuseum

10 Arrival at the Mozarteum, 8 July 1937: Karl Haber (left), pointing at the Garser-piano on top of the transportation case with the Mozart-piano, and Hans Rück (right). Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0058, © Germanisches Nationalmuseum



11 The Garser-piano on its way to the Mozarteum. In the center, from left-to-right: Hans Rück (with hat), Otto Marx (with hat), Karl Haber, Alfred Heidl and Hans Schurich. Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0065, © Germanisches Nationalmuseum



12 The Mozart-piano out of the box and on its way to the Mozarteum; from left-to-right: Hans Rück (with hat), the hauler Albert J. Giegl, Karl Haber; to the right of the car Otto Marx (with hat) and Alfred Heidl (with white stockings). Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0062, © Germanisches Nationalmuseum





13 After the work was done: Karl Haber and Otto Marx. Nürnberg, Germanisches Nationalmuseum, NL Rück, I,B-018a_0067, © Germanisches Nationalmuseum

IV. Conclusion

Rück was engaged in comprehensive research concerning all facts and circumstances connected with his collection: comparable instruments, biographies of the makers, all materials appearing in any kind of instrument (woods, metals, strings, leathers, fabrics, and cottons), climate control, methods of exhibition, education of technicians and restorers, playing techniques. In his letters, we find deliberations and ideas regarding almost all aspects of the conservation and restoration of musical instruments, all of which are still relevant to us today.

Acknowledgement

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Integration – Diversification – Focus. Private Collections in Public Music Instrument Museums. Some Notes on the »Collection of Historic Musical Instruments« at the Kunsthistorisches Museum Wien

Beatrix Darmstädter

Abstract

In the history of many public musical instrument museums, private collections of aristocrats or wealthy burghers constitute the basis on which large collections have been developed over time. With hindsight, it can be seen that these initial impulses often set the course for a museum's future thematic focus, acquisition politics, and the message of exhibitions. Even today, donations or long-term loans can initiate new principles of collecting and inspire permanent exhibitions. Yet the public museum is faced with a challenge – like Lévi-Strauss said – the *pensées bricouleuses* of individual collectors and the structures *ingénieuses* of the institutionalized and academic collections have to be brought together coherently. Possible strategies may be integration, diversification, and a renewed focus. The silent inclusion of private collections in exhibitions or inventories needs flexible principles concerning a collection's compass; a gradual expansion and a (often short-notice) focus are dependent on additional resources.

Based on selected case studies of the Viennese collection, the present chapter discusses the conditions and the handling of donations and long-term loans in order to show to what extent they define the development of museums and public collections.

Integration – Diversifikation – Fokussierung. Privatsammlungen in öffentlichen Musikinstrumentenmuseen. Anmerkungen zur »Sammlung alter Musikinstrumente« im Kunsthistorischen Museum Wien

In der Historie vieler öffentlicher Musikinstrumentenmuseen bilden private Sammlungen des Adels oder Bürgertums Nuklei, aus denen sich im Verlauf vieler Generationen umfangreiche Sammlungen entwickelten. Diese Initialimpulse erwiesen sich retrospektiv zumeist als unumstößliche Richtungsweiser für die zukünftige thematische Ausrichtung, Akquisitionspolitik und für die Ausstellungsbotschaften der Museen. Auch heute können Widmungen oder langfristige Leihgaben willkommene Anstöße zu neuen inhaltlichen Leitgedanken geben und vermeintlich altbekannte Dauerausstellungen beleben. Das öffentliche Museum wird jedoch vor die Herausforderung gestellt, die – um mit Lévi-Strauss zu sprechen – *pensées bricouleuses* individueller Sammler mit den structures *ingénieuses* des institutionalisierten und wissenschaftlich fundierten Sammelns in Kohärenz zu bringen. Mögliche Strategien hierfür können Integration, Diversifikation und Fokussierung sein. Die stille Einbindung privater Sammlungen in die Inventare oder Ausstellungen verlangt nach flexiblen inhaltlichen Grundstrukturen; eine sukzessive Erweiterung und eine (zumeist kurzfristige) Schwerpunktsetzung sind an zusätzliche Ressourcen gebunden.

Anhand einiger Fallbeispiele aus der Wiener Sammlung sollen die Voraussetzungen für und der Umgang mit Widmungen und Dauerleihgaben diskutiert werden, so dass aufgezeigt werden kann, in wie weit sie die Entwicklung der Museen bzw. öffentlichen Sammlungen (mit)definieren.

From the very beginning, collections of musical instruments have sought to connect the Aristotelian categories of *aísthēsis* and *eídos* with *téchne* and the *idéa* (in the sense of the 'discerning gaze' – *idein*). As such, the musical instrument as a three-dimensional artwork, whose sculptural outer form delights by its contemplative effect, holds an imperfect position. The musical instrument as a comprehensive artwork that transforms numeric relations into musical expression, that unites *physikē* with art and permits technological progress, holds its proper place in the context of the original *mouseion*, as a place of the muses and their arts, of knowledge and of all intrinsic ideas of mankind. A consideration of the eldest inventories of 16th-century chambers of treasures and marvels¹ invites a comparison with the antique institution of the 'temple of the muses' because of their juxtaposition of various objects, including precious works of art and exceptional commodities, mathematical, astronomical and musical instruments, increasing libraries, ethnographic and natural historic specimens and curiosities. Among the founders of the earliest collections are lords who arranged their cabinets individually. The costly lives of their courts were bound to a wide assortment of commodities – as well as the requisite courtly representation with its awe-inspiring insignia – required an organized way of storing these items. Moreover, items that facilitated a better understanding of foreign and own cultures were added. The long-forgotten place of the *mouseion* was evoked in court collections of the late Renaissance; in their midst, *scientia* could be encountered face to face.

The selective presentation of stock items led to their aestheticization, after they had been removed from their original collection and application contexts. As a consequence, the symbolic value of the art-objects that had lost their original function was under permanent transformation. An intuitive understanding of the displayed items became a futile undertaking, and artificial narratives were created in order to offer inventive ways out of the *aporia*. Musical instruments in particular defy symbolic values that are dependent on nar-

ratives because they speak through the medium of sound directly to the public, as catalysts of human emotions. They are – literally – technological exceptions, combining *téchne* in the sense of craft and *lógos* in the sense of science and musical language. The musical instrument that is still (or once more) capable of sound transcends its art-, culture- or technology-historical thinghood by enabling sources that have run dry to flow again. It transforms the historical past into a state of permanent existence, transient sounds into immediately perceivable realities.

The two historical nuclei that are captured in the recent inventory of the Sammlung alte Musikinstrumente (SAM; Collection of Historic Musical Instruments) – the cimelia brought together at the court of Archduke Ferdinand II in Tyrol² and the items preserved by the Marchesi degli Obizzi in Padua³ – testify to the different aspirations of musical enthusiasts. At the Tyrolean court and at the castle of Ambras, the princes surrounded themselves mainly with handmade, exclusively designed, unique pieces and valuable gifts dedicated to them, whereas the nobility at castle Catajo delighted in instruments of superb musical quality that proved themselves in daily musical use. In both dynasties, the accumulation of property might have been another motivation for collecting, for »the aim of asset building«⁴ was opportune at all times.

In today's exhibition, the *aísthēsis* and the *eídos* of the Ambras-collection capture the visitor's attention while, in addition, the visitor is stunned by the *téchne* of the items from Catajo, in which the *artes liberales* are united. The well-ordered, once privately owned objects were documented and categorized in historic inventories and transport lists, and their arrival at Vienna and the establishment of the exhibition at the Kunsthistorisches Museum (KHM) produced a significant textual focus to the collection considering musical instruments and accessories related to the *Casa de Austria*.

The collection of historic musical instruments benefits from the essential and consistently powerful radiance of its nuclei that – like *kentrons* – afford a variety of topics to circle around them. At the interface between a restless, fast-paced concert schedule and a permanent, prestigious exhibition of museum pieces of enduring value, these pivotal objects are

1 Early inventories of the collections of the prince-electors of the house of Wettin have survived from 1587, and from 1596 the inventory register of Ferdinand II's possessions at the castle of Ambras has been preserved: Dirk Syndram, Martina Minning (Eds.): Die kurfürstlich-sächsische Kunstkammer in Dresden. Das Inventar von 1587. Dresden 2010. – Archiv der Kunstkammer, Kunsthistorisches Museum Wien, Inventar des Nachlasses von Erzherzog Ferdinand II. (1596), (manuscript) inv. no. KK 6652.

2 Eduard von Sacken: Die K. K. Ambraser-Sammlung. Vienna 1855.

3 Leo Planiscig: Skulpturen und Plastiken des Mittelalters und der Renaissance (Die Estensische Kunstsammlung 1). Vienna 1919.

4 Krzysztof Pomian: Der Ursprung des Museums. Vom Sammeln. Berlin 1988, p. 33.

true treasures in the »city of music«, Vienna, and the »country of music«, Austria, and within their world-famous history of music. Reflection and contemplation, quietness and the immersion in long-forgotten soundscapes, give all visitors unforgettable impressions. The textual focus on the two nuclei that document the roots of courtly instrumental music in medieval and Renaissance Austria forms an ideal starting point for a leisurely stroll through the permanent exhibition in which Austria's music-history is ordered chronologically.

The approaching end of the monarchy allowed the court museums to acquire the estates of the House of Este-Austria, which *expressis verbis* included the musical instruments⁵ that formed a part of Archduke Franz Ferdinand's (1863–1914) so-called »Weltreise«-collection [the collection of the world tour]. The expansion of the two historic nuclei by a younger collection which contained primarily such objects that seemed particularly exotic and were associated with non-European music traditions gave voice to an entirely new aspect that had previously remained foreign to Austria given the Habsburg Eurocentric power politics. With the constitution of an instrument collection by Julius von Schlosser (1866–1938) in 1916 the textual focus on the erstwhile courtly collections was firmly established and an unshakable foundation was laid. The fusion of the three formerly independent nuclei with their individual, object-related orientations and clear fragmentariness led to a new normative core of courtly collections and brought to a close the modern era of founding new collections, whilst a radically new, scientifically well thought-out museum structure made obsolete the former incidental arrangements that, nevertheless, formed precisely articulated, yet autonomous systems.⁶

Forthwith acquisitions were made in order to provide the sumptuous exhibition with fresh nuances. Schlosser purchased a number of musical instruments from the private collection of the artist Friedrich Ritter von Amerling (1803–

1887), whose widow administered his estate until her own death in 1914. Guided by the altruistic ideal of patronage, his collection was now used to benefit young, unestablished artists. The renowned painter Amerling, whose creative energy found an outlet in his collector's passion, cultivated his life style by surrounding himself with select masterpieces and art objects. In the salon of his »Schlössl« [small castle] he exchanged ideas with well-known writers and musicians, and shared in the discussions of prominent exponents of disciplines related to the visual arts. As a private collector, he was successful in generating aesthetic connections, some of which survived into the Collection of Historic Musical Instruments. Here, the harpsichord Salodiensis (inv. no. SAM 630) with its imposing lid-paintings and the diligently crafted ivory oboe from Jacob Denner's workshop (inv. no. SAM 318) could now be admired.⁷ Although the visual appeal of these items did not broaden the museum's courtly emphasis, it enabled the diversification of the inventory and the exhibition.

Schlosser used the topos »Alt Wien« [old Vienna] to document the tradition of Viennese instrument-making, broaching the issue of the applied arts⁸ in an explicit manner for the first time and providing a museum platform especially for wind instruments. The careful craftsmanship, technical progress, and physical principles that led to modern instrument-making and influenced the Viennese music-making tradition for generations with its specific orchestral sound, retrospectively labelled as the »Wiener Klangstil« [Viennese sound style], has since evolved into another core concern for the collection and its scientific documentation. Consequently, the topos »Alt Wien« did not exist in isolation but interacted with the textual nucleus of the courtly collections and touched upon different subareas, such as the court's music chapel, its orchestras, instrument-makers, and those awarded titles by the court. Thus, these items were integrated, at least in part, into the collection's initial focus.

Furthermore, »Alt Wien« proved receptive for later acquisitions: some of the woodwind instruments from the private collection of Franz X. Kodeischka (1875–1949), who once restored individual objects of the museum, came into the museum in the mid-20th century partly as dedicated gifts, partly as purchased items.⁹ Instruments by renowned wind instru-

5 Beatrix Darmstädter: The beginnings and development of the Collection of Historic Musical Instruments of the Kunsthistorisches Museum in Vienna. In: *Il Capitale Culturale* 14, 2016, pp. 173–192. – Beatrix Darmstädter: Julius von Schlosser und die »neu geschaffene Sammlung historischer Musikinstrumente«. In: *Proceedings of the symposium »Julius von Schlosser, Internationale Tagung zum 150. Geburtstag«*, organized by the Kunsthistorisches Museum Wien and the Institut für Kunstgeschichte der Universität Wien, 6 and 7 Oct. 2016. Vienna [in print].

6 Claude Lévi-Strauss: *Das wilde Denken* (Suhrkamp Taschenbuch-Wissenschaft 14). Transl. by Hans Naumann. 17th ed. Frankfurt (Main) 2016, p. 25.

7 Darmstädter 2016 (note 5), p. 177.

8 *Ibid.*

9 Archives of the SAM/KHM, file 110/2003.

ment makers such as Stephan Koch (1772–1828), Franz Schöllnast (1775–1844), Johann Tobias Uhlmann (1778–1838), and Joseph Hajek (1849–1926) give an unmistakeably loud voice to the Viennese tradition of instrument-making within the museum.

The celebrations held by the Gesellschaft der Musikfreunde (GdM) in Vienna on the Haydn Memorial Day in 1932 provided the framework for radio recordings that made the sound of those instruments that are related to Haydn available to a broad audience.¹⁰ Victor Luithlen (1901–1987), then amanuensis in the archives of the GdM, participated in the recording and received some early encouragement for the later (multimedia) museum education activities which he was to put into practice after his relocation to the Collection of Historic Musical Instruments. Under his leadership, a newly established concert series with strong impact on the Early Music movement in Austria as well as guided tours and introductory talks enjoyed great popularity. From 1939 onwards, the concert-activities were encouraged by the exhibition's politically imposed expansion by taking into account loans from the GdM, the Oberösterreichisches Landesmuseum in Linz, and other institutions. The items brought to the KHM were largely spared the catastrophe of the Second World War and could be preserved for posterity; in some cases, they were put into playing condition again following some conservation work. These loans were crucial to the attractiveness of the museum's education programs and exhibitions at the time – first, at the Palace Pallavicini, and later in the Neue Burg. After 1950, legally binding loan contracts were issued for these objects; and since 1947, previously assigned loans have been returned to their owners.

Contrary to present regulations that prohibit active collecting activities by museum employees because of unavoidable conflicts of interest,¹¹ until the second half of the 20th century it was not uncommon to encounter directors of public museums in their own private collections. The amateur musician Julius von Schlosser enjoyed participating in private musical performances and he had a private instrument collection at his disposal. It contained violoncelli and flutes for his personal use, as well as items from Bulgaria and the southern

Slav region, woodwind instruments produced by Viennese makers, including objects made by the master builder Karl Buchegger, an employee of the KHM, and some items by German manufacturers. In 1939, Schlosser dedicated 20 objects¹² to the SAM which he had formerly directed. Primarily, these instruments augmented the inventory of the »Weltreise-Objekte« (world tour items) which formed the starting point for the ethnomusicological collection and complemented the topos »Alt Wien«.

In recent years, donations (or rather, acquisitions from funds of favourable donors and friends of the museum) have become increasingly important because of the smaller budgets in the culture sector. Thanks to the monetary support of Gertrude Kastner (1926–2012), items from the private collection of Helmut Czakler (1946–2015) were acquired, closing gaps within the exhibition, providing illustrative material, and – not least – strengthening the items relating to the Early Music movement¹³ – an essential conceptual focus that has gradually developed over the past 20 years. The idea to this textual focus was already inherent in the permanent exhibition which opened in 1993, in which the revival of the Early Music was displayed on a small scale. Close cooperations with academic and artistic projects in the field of performance practice and the involvement in restoration ventures (some of which led to high-quality replicas) have expanded this aspect of the exhibition and left its trace in the inventory. Moreover, the increasing interest of visitors and music enthusiasts in allegedly »original sounds« has contributed to this trend.

The textual diversification that initially arose from a marginal exhibition theme was also fostered by Alice (b. 1930) and Nikolaus Harnoncourt (1929–2016), who donated instruments of the *Concentus Musicus Wien* to the museum.¹⁴

Another diversification took place in 2012 when a private collector presented items of his harp collection to the museum.¹⁵ The museum made public these new acquisitions in

¹⁰ Wiener Bilder 10, 6 March 1932, p. 11.

¹¹ The International Council of Museums (ICOM) Code of Ethics for Museums (2017), § 8.16, URL: <http://icom-oesterreich.at/publikationen/icom-code-ethics> [8.6.2017].

¹² Archives of the SAM/KHM, inventory register, pp. 40, 54–57.

¹³ For instance inv. no. SAM 1205 (Carl L. Röhl: *Orphica*, Vienna, 1795), inv. no. SAM 1206 (Franz K. Bartl: *Abhandlung von der Tastenharmonica*, Brno, 1798), inv. no. SAM 1330 (*Lebendes Bild mit Stahlzinkenwerk*, Vienna, c. 1860), inv. no. SAM 1344 (copy *claviorganum*, Josua Pock (1591), Schleibach, mid-20th cent.), inv. no. SAM 1326 (city of Vienna in c. 1845, model) etc.

¹⁴ Archives of the SAM/KHM, file 26/2003.

¹⁵ Archives of the SAM/KHM, file 49/2007.

a small special exhibition which strongly enriched the current discourse between musicians, organologists, and ethnomusicologists. Because of spatial limitations, the self-contained special exhibition could not be included into the permanent exhibition in full. Consequently, the curators took the decision to emphasise the folk music in the former Habsburg crownlands that already featured in the original »Weltreise«-collection and has grown with further new acquisitions.

At the turn of the 20th century, Ludwig Tröstler (1907–2005) donated objects from his private collection to the museum, and his widow Anni entrusted instruments and manuscripts of famous Viennese musicians – the brothers Schrammel – to the museum.¹⁶ These items have been integrated into the historical focus »Alt Wien«.

A small part of the collection owned by Karl Michael Schreinzer (1884–1960) has become part of this sub-section, too. The items were bought at auction in 2007, thanks to the support of the passionate sponsor Gertrude Kastner.¹⁷

Niklas Maaks famously described permanent loans as »häßliche Tante des Geschenks«¹⁸ (the ugly aunt of gifts) because of the resulting costs and other obligations for the museum, and especially in light of the lender's stipulated right of redemption – but this aphorism applies here only in part. Of course, displaying the loan, caring for its conservation, and including it in multimedia education programs, requires investments. Yet the loans increase the exhibition's appeal, provide a stimulus to curators, art educators and visitors to consider the exhibition from new perspectives, they inspire the public to visit the museum, and they can be used for publicity and public relations. The indirect profitability that resulted from the exhibition's raised value undoubtedly paid off these costs. In the SAM, loans from the GdM that build permanent bridges between the courtly music culture and the living conditions and work of important Austrian musicians have proved to be extremely valuable, as have loans from other private collectors.

Franz Liszt's (1811–1886) last grand piano¹⁹ – a major attraction – was part of the »piano virtuoso of the Romantic period« exhibition and helped to shed new light on Sigismund Thalberg's (1812–1871) instrument,²⁰ encouraging the museum to progressive, international restoration projects. Sometimes loans facilitate a long-hoped for diversification: for visitors they might, for instance, open up new paths towards the history of Austrian jazz²¹ or they might stimulate them to compare different regional traditions in wind instrument-making.²² In addition to such conceptual arguments, an estimate of expenses constitutes a crucial factor in the decision to accept or refuse a permanent loan. Reasonable expenses usually generate benefits not only for the lending party and those borrowing an item, but also for the object itself. The need to keep the instrument under optimum conditions at a highly safe place is likely to concur with the lender's own interests, for their item usually will achieve a value enhancement. Knowing about the mechanisms of the art market, and as a result of their affinity with the museum, several outstanding objects in private possession often find their way from a long-time display into the inventory of a public collection.

From 2003 on many visitors, among them concert goers, musicians, musicologists and instrument makers, have been pleased to see the string quartet by Jacob Stainer (1619–1683), and the violoncello by Giovanni Battista Grancino (1637–1709) that belonged to the private collection of Herbert and Evelyn Axelrod.²³ The conservational condition of these instruments allows their active use,²⁴ and they complement the inventory of the museum perfectly. Moreover, Axelrod offered the »Sunrise«, »Ex-Hellier« and »Ex-Ebersholt/

16 Violins owned by Joseph and Johann Schrammel, Carl Zach, Vienna c. 1883 (inv. nos. SAM 1087, SAM 1089), letter by Joseph Schrammel concerning his violin, manuscript, Vienna, 1895 (inv. no. SAM 1088).

17 Archives of the SAM/KHM, file 147/2000.

18 Cited in Katrin Louise Holzmann: *Sammler und Museen. Kooperationsformen der Einbindung von privaten zeitgenössischen Kunstsammlungen in die deutsche Museumslandschaft*. Wiesbaden 2016, p. 121.

19 Fortepiano, Erard, Paris, 1862, op. no. 36052.

20 Donation by Francesca Ferrara Pignatelli Principessa di Strongoli, fortepiano, Erard, Paris, 1861, op. no. 33389 (inv. no. SAM 1200).

21 Bass saxophone, Kohlerts Söhne, Graslitz, c. 1930, played in the band of the Austrian jazz pioneer Leo Jaritz (1908–1989).

22 For instance the repeatedly modified soprano saxophone, Edouard Sax, Paris, 1st quarter of the 20th century in comparison with a clarinet of nickel silver from the Austrian Uhlmann-workshop (inv. no. SAM 1306) and an unsigned alto saxophone manufactured in Germany (inv. no. SAM 333).

23 Violins inv. nos. SAM 1068 (Absam, after 1650) and SAM 1069 (Absam, 1671), the viola inv. no. SAM 1070 (Absam, 1678) and the violoncello inv. no. SAM 1071 (Absam, after 1665), and the violoncello, Giovanni B. Grancino, inv. no. SAM 1072 (Milan, 1699).

24 The instruments have been played in concerts in the collection's marble hall on 17 May 2009, on 9 May 2010, and on 15 Nov. 2015.

Ex-Menuhin« violins²⁵ as loans to the museum, where these outstanding instruments were on display in the heart of the stringed instrument exhibition for eight years. Among organologists, there is no need to explain why the »ugly aunts«, as Maak would call them, turned out to be fascinating and highly attractive visual »top models« of the museum that proved to be a true magnet for international visitors.

In 2014, an extraordinary opportunity arose when the widow of Karl Scheit (1909–1993) wanted to know his exceptional lute and guitar collection kept in a safe environment and lasting storage for future generations.²⁶ The co-operation with the museum earmarked, initially, the integration of the loaned items into the exhibition. Today's visitors are fascinated by the world's most comprehensive collection of Renaissance and Early Baroque lutes. Moreover, the private collector's vita and œuvre offer new insights into the Austrian Early Music movement, shaped decisively by Scheit and his wife. Scheit's private collection has taken its rightful place in the exhibition of the KHM, and the historic items now withdrawn from the market escaped the frequently fate of being modified, modernised, and adapted to the preferences of new, private owners or musicians.

Given the assumption that donations and endowments are irreversible, the preference for these types of acquisitions shown by many museums seems plausible – but, *de jure*, such acquisitions can be annulled, too. For this to happen, the belief that the recipient of the donation to have been guilty of any legally relevant form of gross ingratitude is sufficient. The donators could also seek to have their item returned in the case of impoverishment or of non-fulfilment of explicitly stated contractual terms.

Like other prestigious museums, the Collection of Historic Musical Instruments builds upon a broad, consistently and conscientiously documented, meticulously cared for private collection of court representatives. After a relatively short period of full public and state support, it was partially privatized around 2000. Since then, economic concerns have governed the course of the museum. The axiom of an educational-, cultural- and socio-political output has yielded to that of economic profitability and commercial gain. The support through public and state subsidies has become increasingly

negligible, and risks sinking into oblivion in the near future. In this process, the public museum moves ever closer to patrons and private collectors who are willing – out of altruism or by calculation – to make their holdings accessible to the general public and to share their private look at their collections with the visitors.

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25 Antonio Stradivari, Cremona, 1677; Antonio Stradivari, Cremona, 1679; Giuseppe Guarneri del Gesù, Cremona, 1737.

26 Archives of the SAM/KHM, files 111/2000 and 4/2006.

Private Collections of Musical Instruments – Museums with an Expiry Date?

Franz Körndle

Abstract

The old tradition of collecting musical instruments persists until the present. Over the last 30 years, keyboard instruments have been at the forefront of attention. Now that harpsichords, spinets, and virginals have stopped cropping up at unknown places, the focus has gradually shifted to younger forms such as the pianoforte and the grand pianos of the 19th and early 20th centuries. Church organs are a similarly astonishing object of collections, as their size makes them unlikely collectibles. Besides the difficulties with storage and set-up, they also pose questions regarding conservation. Often, financial resources lead to very individual solutions. With public resources few and far between and museum capacities at their limits, the future of these collections is uncertain. Based on a selection of examples, the present contribution suggests ways in which private engagement may help to delay the demise of musical instrument collections for one more generation. In contrast, research and documentation of the instruments that are still publically available happens only in exceptional cases.

Private Sammlungen – Museen mit Verfallsdatum?

Die alte Tradition des Sammelns von Musikinstrumenten hält bis in die Gegenwart an. In den letzten 30 Jahren sind dabei vor allem Tasteninstrumente in den Fokus geraten. Nachdem Cembali, Spinette und Virginalen kaum noch an unbekannten Orten zum Vorschein kommen, gilt das Augenmerk vermehrt den jüngeren Instrumentenausprägungen, dem Pianoforte oder den Hammerflügeln des 19. und frühen 20. Jahrhunderts. Erstaunlich ist auch das Zusammentragen von Kirchenorgeln, die man aus Gründen des Platzbedarfes nicht unbedingt als Objekte von Sammelleidenschaft erwarten würde. Neben den Schwierigkeiten bei der Lagerung und Aufstellung treten bei diesen größeren Musikinstrumenten Fragen der Konservierung in den Vordergrund. Nicht selten sorgen die finanziellen Rahmenbedingungen für sehr individuelle Lösungsansätze. Da öffentliche Mittel immer seltener zur Bewahrung und Präsentation verfügbar und die Kapazitäten der Museen an Grenzen gelangt sind, ist die Zukunft solcher Sammlungen vollkommen unklar. Anhand von ausgewählten Beispielen soll versucht werden zu zeigen, wie privates Engagement das Ende historischer Musikinstrumente womöglich um die Zeitspanne einer Generation verzögern kann. Erforschung und Dokumentation der aktuell noch verfügbaren Bestände erfolgt dagegen nur in Ausnahmefällen.

The collection of works of art by private citizens has a long tradition, going back at least to the 15th century.¹ An interest in collecting musical instruments can be first traced in the 16th century. From its beginnings, the Accademia filarmo-

nica in Verona was an association of young aristocrats,² but individual initiatives remained the exception for a long time. In 1657, Andreas Unger, cantor in Naumburg (Saale), bequeathed the astounding number of 10 string instruments and 53 wind instruments from his collection to the town's church of St Wenceslas. These were later acquired by the

1 Gerda Ridler: Privat gesammelt – öffentlich präsentiert. Über den Erfolg eines neuen musealen Trends bei Kunstsammlungen. Bielefeld 2012, pp. 23-32. – Jeffrey Abt: The origins of the public museum. In: A companion to museum studies (Blackwell companions in cultural studies 12). Ed. by Sharon Macdonald. Chichester 2011, pp. 115-134, esp. pp. 119-123.

2 Giuseppe Turrini: L'Accademia filarmonica di Verona dalla fondazione (maggio 1543) al 1600 e il suo patrimonio musicale antico. Annunziando il prossimo quarto centenario (Atti e memorie dell'accademia di Agricoltura, Scienze e Lettere di Verona, 5/18). Verona 1941, pp. 24-48, pp. 169-190, and pp. 242-244.

Prussian Ministry for Culture as additions to the collection of ancient musical instruments at the Königlische Hochschule für Musik in Berlin.³ In this way an early ensemble of instruments became a constituent part of a public collection. At the outset of this contribution, it needs to be emphasized that what holds true for many museums in general, is particularly true in the field of music: without the many private collectors there would hardly be any musical instrument museums today.⁴

Considering the developments of the last decades, however, one could easily get the impression that love, passion, and commitment have reached a limit of sorts. Private collectors and public collections seem to have lost their common understanding and no longer help each other. One might be forgiven for thinking that collecting musical instruments was a really wonderful thing in the early days of Ulrich Rück and others. According to a logic which no one has bothered to scrutinize any further – it was self-evident, it seems – the instruments found their way into a museum. The present, in contrast, suggests that there is an expiry date for private collections – and it is with the origins of this disaffection between private and public collections that this article is concerned.

Results of Lacking Storage Space

Undoubtedly, there are still private persons who purchase one instrument after another, and there are perhaps even a few curators who are still waiting expectantly for the moment when a donation or possibly even the acquisition of a large and interesting collection will expand their house significantly. In the year 2000, for instance, the collector Dr. Andreas Beurmann donated more than 700 instruments to the Museum für Kunst und Gewerbe Hamburg. The instruments could not all be integrated into the collection at once, but the donation was greeted by appropriately positive commentary in the local media. In 1994, a friend of Beur-

mann's, the prominent businessman Hans-Otto Schümann had offered to finance an extension to the museum that was to cost 14 million DM.⁵ Two floors in this new building were to be reserved for Beurmann's keyboard instruments.

It is likely that there will be no more projects of this sort in future. The terms have shifted further and further apart in the last few decades, so that the case of the Beurmann collection will remain an exception. The course of events in Hamburg demonstrates that the spatial capacity of museums plays an important role in such decisions, for the space for exhibitions is exhausted and the depots are overflowing.

Difficulties in Storing and Performances

It is easy to conceive how much room keyboard instruments, particularly those of the grand piano type, require. In the course of more than 25 years, Wolfgang Petzoldt has collected together about 300 such instruments in Wiesbaden, almost all of them built between c. 1880 and 1930.⁶ Petzoldt has specialized in grand pianos, and he even owns several examples of some series. It is not very difficult to see where an undertaking of this kind reaches its limits. It needs a lot of space to display such a large number of pianos, and such an area in a town – hundreds of square metres – costs a lot of money. Even if an appropriate space can be found, that is only the beginning of the difficulties. Suitable air-conditioning must be created for musical instruments, humidifiers and heating drive up the costs.

When looking through photographs on Petzoldt's web-site, the extent of the problem caused by the collector's passion becomes visible. The photographs, taken in 2013, show grand pianos without their mechanics, grand pianos which have been tipped onto their sides, left lying on their spine for lack of space.⁷ There is no doubt that the collector has an outstanding level of knowledge about his instruments and is able to carry out adequate restoration work. Yet the questions how he will cope with their enormous number, how he will be able to solve the spatial bottleneck remain unanswered. The collection's fate may be regarded as uncertain.

To display organs which were built for churches is no easier. The Organ Museum in Valley (Upper Bavaria) is a good

3 Dieter Krickeberg: Die alte Musikinstrumentensammlung der Naumburger St. Wenzelskirche im Spiegel ihrer Verzeichnisse. In: Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1977. Berlin 1978, pp. 7-30.

4 Cf. Katrin Louise Holzmann: Sammler und Museen. Kooperationsformen der Einbindung von privaten zeitgenössischen Kunstsammlungen in die deutsche Museumslandschaft (Kunst- und Kulturmanagement). Wiesbaden 2016, p. 11.

5 Hamburger Morgenpost, 21 Jan. 2000.

6 URL: <http://www.pianokultur-petzoldt.de/page1/index.html> [8.8.2017].

7 URL: <http://www.pianokultur-petzoldt.de/photos/index.html> [8.8.2017].

example.⁸ In the Altes Schloss and several other buildings in the grounds, the former official adviser on organs to the Bayerisches Landesamt für Denkmalpflege Dr. Sixtus Lampl exhibits 17 playable organs which date from the Baroque to the 20th century. The greater part of the instruments, however, is kept in storage. Among these are the Koulén organ of 1914 from Saint Martin's church in Landshut with 3 manuals and 72 stops, the former main organ of Our Lady's Cathedral in Munich (Zeilhuber 1952-1957; IV manuals / 79 stops), and the organ from the Kongresssaal at the Deutsches Museum in Munich (Steinmeyer 1946/7; IV/75) which will probably never be exhibited. Large organs such as those from concert halls and cathedrals might enrich the life of musical instrument museums only sometime in the unlikely future.

In art galleries, pictures need relatively little room within the exhibition and even less in the depot. Comparisons of this sort can also go the other way, though, as flutes and clarinets are not very voluminous while there are stone and bronze sculptures of considerable three-dimensional proportions. In essence, it does not make sense to compare works of art with each other without pointing out the fundamental difference between them: whereas pictures or statues are themselves works of art, musical instruments must be understood merely as part of a work of art which includes, besides the composition and its notated form, the performing artist and their instrument.⁹ As an exhibit in a museum, the musical instrument has been separated from its true *raison d'être*, and here lie the roots of the different motivations of private and public collections of musical instruments. The »essential tasks of a museum«, according to Katrin Louise Holzmann's definition which relies on the ICOM principles, include preservation, research, and mediation.¹⁰ If we accept these premises for figurative art, we find ourselves in a dilemma when it comes to music. Conservation is often irreconcilable with performance. Achieving a playable state requires operations on the instrument which frequently involve the loss of original substance, hindering both research and preservation.

Prevented Conservation and Research

It is precisely in the realm of conservation that there has been a significant shift of attitudes which should not be underestimated. Forty years ago the aim was to make the instrument playable, but today more and more attention is paid to conservation; much care is taken in order not to risk the loss of original substance, so that research on an instrument might remain possible for future generations. Sometimes, private collectors do distinguish themselves as researchers, as in the case of Karl Ventzke of Düren who was awarded the honorary degree of Dr. phil. by the Faculty of Arts of Tübingen University in 1999.¹¹ Their main concern, however, is to play music on the instruments, which therefore have to be kept in a playable state or need to be restored to it. We, therefore, in the following example have to speak of the problems of the conservators.

The Berlin collector Hubert Jenner had the provision of playable instruments in mind when he created his non-profit trust »Lebensfarben« in the year 2000. According to its statutes, which can be accessed on the internet,¹² the trust aims a) to engage in cultural activities and b) to promote the integration of persons in particular need as defined by § 53 AO [Abgabenordnung: German fiscal code]. The statute also contains the following clause: »The aim of the trust as outlined in paragraph 1a will be achieved particularly by a) expanding its collection of keyboard instruments, caring for them, and making them available to the public, b) by ensuring that the instruments will be played in public, and c) by making the instruments available to music students and scholars for the purpose of study.«

Today the trust's collection consists of 57 harpsichords, pianofortes, square pianos, upright pianos, harmoniums, and a few other instruments – and it is currently up for sale.¹³ When I was visiting the collection in 2015, the instruments were stored in a flat in a housing development in Berlin. Building work was in progress nearby, and the measures taken to

8 Sixtus Lampl: Das Orgelmuseum Valley. Ausdruck eines gewandelten Orgelbewusstseins. In: *Ars Organi* 50, 2002, pp. 22-26.

9 Cf. Walter Wiora: *Das musikalische Kunstwerk*. Tutzing 1983, pp. 13-16. – Nicolai Hartmann: *Ästhetik*. Berlin 1953, 2nd ed. 1966, p. 123.

10 Cf. Holzmann 2016 (note 4), p. 11. <http://icom.museum/professional-standards/standards-guidelines/> [10. 8. 2017].

11 See Karl Ventzke: *Boehm-Oboen und die neueren französischen Oboen-Systeme* (Das Musikinstrument 10). Frankfurt (Main) 1969. – Karl Ventzke: *Die Boehmflöte. Werdegang eines Musikinstruments* (Das Musikinstrument 15). Frankfurt (Main) 1966. – Theobald Böhm and Karl Ventzke (Eds.): *On the construction of flutes. Über den Flötenbau*. Buren 1982.

12 URL: <http://www.stiftung-lebensfarben.de/index.php?id=175> [10. 8. 2017].

13 URL: <http://www.stiftung-lebensfarben.de/index.php?id=450> [10. 8. 2017].

protect the instruments were inadequate to keep the dust out. As the opportunity of purchasing the collection appears not to have attracted much interest, the trust is now offering the instruments to public and non-profit-making institutions so that the trust's aims, as stated in the statutes, may still be fulfilled. Admittedly, some of the historically interesting instruments, for instance a pianoforte by Johann Andreas Stein (dated 1784), an anonymous harpsichord from around 1600, or two Lyra pianos by Johann Christian Schleich (dated 1824 and 1827) have been subjected to severe restoration work in order to make them playable. The Stein pianoforte – formerly in the possession of Wolf Dieter Neupert – has suffered the loss of a considerable amount of original substance. That has consequences: a national collection of instruments would hardly burden itself with a pianoforte which has undergone dubious restoration, for something else would have to be removed and a place in the depot cleared in order to exhibit this instrument. Generally, one could say that it is the human biological clock which sets a limit to the projects of private collectors. It appears impossible to predict the future of Wolfgang Petzoldt's instruments or of those owned by the Lebensfarben trust in Berlin which must obey its own statutes. In spite of these uncertainties there is, of course, the possibility that some temporary arrangement might be made, some fortuitous development, or maybe simply a moratorium could prolong the life of a collection, or at least some of its more interesting objects.

Here we must look once more at the motives of these collectors. Wolfgang Petzoldt is passionate about pianos from the late 19th and early 20th centuries and for that reason he lovingly restores them and makes them playable. The statute of the Berlin Lebensfarben trust cites public performance as well as scientific research as its aims; Sixtus Lampl brings organs to Valley in order to rescue them from final destruction. A team of expert craftsmen prepares these instruments for concert appearances. It is always a question of making the instruments playable, and when an instrument is playable it should be presented in public. Concerning their rationale, there is little difference between the private collectors of the past and the present. While public museums of earlier generations stood much closer to the intentions of collectors, today – at least in Germany – they insist on their great responsibility for their funds which mainly come from taxes. In the past few decades, the conviction has grown that the main duties of public collections of musical instruments are preservation and research.

While this does not mean that harpsichords and pianofortes which have been made playable may never play again, only that before each measure is taken, it needs to be carefully considered what repairs are necessary in order to preserve the original. A mechanism that permits an occasional performance can certainly play a role in such deliberations. Research projects have to determine how the mechanical load generated by string tension affects the stability of a piano's corpus. Exact analyses by means of CT, 3D scan, and endoscopic photography, measurements, and drawings document the state of the instrument and any changes over the course of time.¹⁴ The German Society for the Advancement of Scientific Research (DFG)¹⁵, the German Federal Cultural Foundation¹⁶, and the Cultural Foundation of the German Federal States allocate very considerable sums of money for this purpose. Private collectors are, as a rule, excluded from this sort of support. Even if the Berlin Lebensfarben trust is willing to include scientific research, this aspect can, at best, be no more than a side product of the massive interventions necessary to keep the instruments in playing condition.

Large Instruments Hard to Sell

A look on the situation in Great Britain offers a different picture. Here, numerous collections of musical instruments

14 Clemens Birnbaum, Stefan Ehrich, Michael Kaliske, Susanne Saft (Eds.): Analysis and description of music instruments using engineering methods. Konferenzbericht zur internationalen Fachtagung: Ingenieurwissenschaftliche Analyse und Beschreibung von Musikinstrumenten, 12.–13. Mai 2011, Stiftung Händel-Haus Halle. Halle (Saale) 2011. – Michael Kaliske, Susanne Saft, Christian Jenkel, Ronny Lang, Achim Haufe, Stefan Ehrich: Statische Strukturuntersuchungen an historischen Tasteninstrumenten. Abschlussbericht April 2012, URL: http://www.hornemann-institut.de/german/epubl_txt/2012_KURProjekt_Kaliske.pdf [7.9.2017]. – Franz Körndle, Gert-Dieter Ulferts: Von Mozart bis Liszt – Weimars verborgene Saiten. In: *Arsprototo* 2, 2006, pp. 15–18.

15 MUSICES – Musikinstrumenten-Computertomographie-Examinierungs-Standard (Nov. 2014 to Oct. 2017), Germanisches Nationalmuseum, Nürnberg in cooperation with the Fraunhofer-Institut Integrierte Schaltungen (IIS), Entwicklungszentrum Röntgentechnik (EZRT).

16 KUR – Programm zur Konservierung und Restaurierung von mobilem Kulturgut 2007. Contains: Statische Untersuchungen an historischen Tasteninstrumenten (Stiftung Händel-Haus Halle), and Historische Tasteninstrumente in den Sammlungen der Klassik Stiftung Weimar. See Franz Körndle, Gert-Dieter Ulferts (Eds.): Konservierung und Restaurierung historischer Tasteninstrumente in den Sammlungen der Klassik Stiftung Weimar: Bericht über die internationale Tagung vom 12. bis 14. Sept. 2008 im Schlossmuseum Weimar. Augsburg 2011.

are in private hands. They are in good company with the many other small collections which can be visited in old mansions and country houses. Experts know the names of such collections well, for example the excellent Colt Clavier Collection which is referred to in all the relevant literature. These museums have had to finance themselves from the very beginning and it is unlikely that any of their exhibitions would be possible without voluntary helpers. Yet these private collections are also in danger. In 2005, Saint Michael's College in Tenbury decided, for financial reasons, to give up and sell its collection of keyboard instruments. Several items, almost all of which were well-known through Donald Boalch's¹⁷ standard work on harpsichords and clavichords, came under the hammer at Sotheby's in the autumn of 2005. Nevertheless, fewer than half of the instruments were sold. A harpsichord from the workshop of Burkat Shudi¹⁸ dated to 1773 made £ 102,000, about the estimated value. A square piano by Mu-

zio Clementi¹⁹, sold at £ 2,160, attracted considerably more attention than expected. Why other instruments such as those by Tomkinson, Kirckman, or Hitchcock were less successful can only be guessed at. Perhaps their condition was the deciding factor. Sotheby's experts set prices with all these things in mind so that it is possible to read the value and rarity as well as condition from an instrument's pricing. I did not succeed in obtaining information about the new owners, nor about the whereabouts of the rest of the instruments after the auction.

It is not easy for many private collectors to raise a five-digit sum. Once the threshold of £ 100,000 is left behind, it is probably only public museums that are interested to fill a gap in their main collection with a rare instrument. Even they cannot manage alone, for they need sponsors to provide part or most of the money, and the time available before auctions is not long enough to make such arrangements.

Maker	Year of construction	Estimated price GBP	Selling price GBP
Thomas Tomkinson Grand pianoforte	c. 1815	4,000-7,000	2,880
Jacob Kirckman Cembalo	London 1763	30,000-35,000	–
Burkat Shudi Cembalo	London 1773	90,000-120,000	102,000
Thomas Hitchcock Bentside spinet	London, c. 1735	10,000-15,000	–
Ferdinand Seiler Pianoforte	München, c. 1820	8,000-12,000	–
Burkat Shudi Cembalo	London 1779	40,000-60,000	–
Clementi & Co. Tafelklavier	London c. 1815	1,000-1,500	2,160
William Stodart Grand pianoforte	London, c. 1815	5,000-7,000	–

Table 1 Instruments auctioned at Sotheby's, London, 8 November 2005

17 Donald Boalch and Charles Mould (Eds.): *Makers of the harpsichord and clavichord. 1440-1840*. 3rd ed. Oxford 1995.

18 Boalch 1995 (note 17), pp. 620-621. – URL: <http://www.sothebys.com/en/auctions/ecatalogue/2005/early-musical-instruments-105253/lot.373.html> [10.8.2017].

19 URL: <http://www.sothebys.com/en/auctions/ecatalogue/2005/early-musical-instruments-105253/lot.378.html> [10.8.2017].

Restoration for Performances

Anyone who purchases a historical musical instrument can do what they like with it. The rules and methods for the conservation of cultural assets are usually ignored, for these conditions are seen to stand in the way of making a historical instrument playable. Synthetic resin helps to stabilize wooden constructions in pianos. Wrist planks are shaved down to make new parts to hold the pins firmly; and new pins are necessary anyway so that a piano-tuner can do their work. Their success proves these people right – at least in part. These instruments can be presented at concert, allowing the audience to experience the original sound. Such grand pianos do sound different from modern ones, though whether they really sound as they did in the past is at least questionable.²⁰ Most audience members do not take note of the measures taken to conserve the instruments. If there is a call for them to be taken into public ownership at a later stage, it will be discovered how little of the original substance is left when the instruments have been kept in a playable state for years.

In this field of tension between the private collectors, who have their instruments played in concerts, and the public museums, which for reasons of conservation seldom allow the playing of original instruments, the interest of the public is of course affected. Looking at a collection of silent instruments is of limited interest. There is no ideal way out of this dilemma, but some suggestions can be outlined nonetheless.

- a) Collectors of pianos in particular should be made more aware of the consequences of the measures they have initiated. The person who buys a historical instrument holds responsibility for this valuable cultural asset – a responsibility which should, strictly speaking, exclude any unauthorised amateur tinkering.
- b) It could be considered whether musical instruments should be included in the list of valuable national cultural assets outlined in the new Kulturgutschutzgesetz²¹ of 2016.²² However, in addition to the uncertainty about

which instruments should be included in the list for protection, it can provide no more than a warning that any unauthorized changes to cultural assets would preclude them from being taken over later by public institutions.

- c) The question of what would happen to the altered works of a Johann Andreas Stein, an Anton Walter, or a Carl Bechstein would be completely open if they failed to find a place in a museum.
- d) It urgently needs to be debated whether these instruments should really be left to go to ruin. Just as a fragment of a letter from Mozart should not be declared worthless or the autographs of Bach's *Matthew Passion* and *Mass in B minor* be left to decay because of their restoration in the 19th and 20th centuries, neither should access to these altered musical instruments be categorically excluded. A lost instrument is no good even for research.

The things that can be achieved through conservation and restoration concern the material aspect of musical instruments, their sheer existence. In this respect, there is a resemblance to works of art, pictures, or furniture. As pointed out above, however, a musical instrument has a purpose different from that of a piece of furniture or equipment. All those who long to hear the sound of the past are interested in the instruments in which this sound may be locked away. Early on, the collector Ulrich Rück recognized that making copies²³ could be a way out of the dilemma between preservation of the substance versus the desire to hear the authentic sound. Rück can be counted among the pioneers who transferred the methods of experimental archaeology and re-enactment to the field of music.

Since Rück's days, such methods have been developed further. Art historians are increasingly studying the materials and substances out of which sculptures, pictures, and altar-pieces are made. Moreover, attention is paid to work processes, tools, and to the nature of the co-operation between the joiners, sculptors, and painters to whom we owe such works of art. Much of this research is relevant to the field of musical instruments. If one does not wish to touch the sub-

²⁰ Bruce Haynes: A correctly-attributed fake. In: *Performance Practice Review* 13 / 1, 2008, pp. 1-7; here pp. 4-5.

²¹ Law for the protection of cultural assets. Gesetz zum Schutz von Kulturgut (KGSG) vom August 1955 in der Neufassung vom 31. Juli 2016. See Olaf Zimmermann, Theo Geißler (Eds.): *Altes Zeug. Beiträge zur Diskussion zum nachhaltigen Kulturgutschutz* (Aus Politik & Kultur 14). Berlin 2016.

²² KGSG § 6 On national cultural assets (1) »National cultural assets are assets which 1. are included in a catalogue of valuable national cultural assets.« Nationales Kulturgut (1) »Nationales Kulturgut ist Kulturgut, das 1. in ein Verzeichnis national wertvollen Kulturgutes eingetragen ist.«

²³ Haynes 2008 (note 20), pp. 1-7.

stance of a historical harpsichord, it is still possible to prepare documentation and drawings which can serve to construct a replica. The individual nature of each instrument needs to be taken into account. Until the early 19th century, workshops did not aim for serial production, but tried to improve on each piece. The piano builders Johann David and Johann Lorenz Schiedmayer kept a workshop notebook between 1778 and about 1821 in which they entered not only notes on the cost of apprentices and journeymen but also recorded details of the instruments they made as well as their purchasers. The following entry dates from 1821:

»Flügel Resonanz

Dabey ist zu bemerken, den Boden überhaupt und besonders im *Pas* nicht zuschwach indem ein schwacher Boden einen dünnen lehren krellen Ton giebt, im *Discant* aber, beyläufig 4 [Zoll] herein mus die Stärke schnell abnehmen [...] auch mach[t] zuviel Truck über den Steg einen Stumpfen Ton.«

(It should be observed that the soundboard in general, and, especially in the bass, is not too thin, because a thin soundboard produces a thin, empty, [and] piercing tone; but in the treble, however, more or less 4 [Zoll] from the edge, the thickness must quickly decrease [...] also too much bearing causes a dull tone.)²⁴

Not only improvements in the regarding resonance, but also the stabilisation of the interior construction were noted down, as additional strings increased the forces working on the corpus. We cannot know what thoughts guided Stein, Schiedmayer, or Boisselot as they developed their pianos. As they were not working for musicologists or imitators, they did not pass on the construction plans and instructions with the instruments. These have to be reconstructed by patient research. Doing so can take an extremely long time, but this is the path developed by Ulrich Rück and currently followed by government-financed museums or institutions payed by foundations.²⁵

Of course, there are obstacles to using replicas.²⁶ The first of these is what Walter Benjamin called »aura«.²⁷ For some

people, the aura of an old musical instrument is so important that they would rather not play on a modern copy, and there have been harpsichord makers who have deliberately made their new instruments look old. In 1984, the Elsässische Werkstatt für Cembalobau Rémy Gug (Alsace Workshop for Harpsichords, Rémy Gug) advertised their instruments with the slogan »At first sight, some people think it is a well-restored original«.²⁸ From here, it is not very far to fakes. When Andreas Beurmann pointed out a group of very well preserved harpsichords from Spain in 1999,²⁹ John Koster quickly reacted to the signs that one of them was a late 20th-century fake.³⁰ A little later, Martin Skowronek admitted that he had passed off one of his own instruments as an original by Nicholas Lefebvre from 1755.³¹ This instrument had been in the possession of Gustav Leonhardt, who, despite knowing the true provenance, used it for recordings and concerts under the name »Lefebvre 1755«. As a result, Bruce Haynes was led to contemplate the difference was between faking a picture and a harpsichord concert, inventing the ironic term »fake performance«.³²

This example, at its core, demonstrates that music is not just a question of the instrument, not just of the original, replicated, or faked source of sound. The question whether one can fake sound cannot be answered by the following old fable which appears in the works of Plutarch in ancient Greece³³, but it can perhaps take us nearer to the subject of »aura«:

»The ship wherein Theseus and the youth of Athens returned from Crete had thirty oars, and was preserved by the Athenians down even to the time of Demetrius Phalereus, for they took away the old planks as they decayed, putting in new and stronger timber in their places, insomuch that

27 Walter Benjamin: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Dritte Fassung 1939 (Walter Benjamin: Gesammelte Schriften 1). Ed. by Rolf Tiedemann and Hermann Schweppenhäuser. Frankfurt (Main) 1972, pp. 471-508.

28 E.g.: Concerto. Das Magazin für Alte Musik 3 Mar. 1984, p. 63.

29 Andreas E. Beurmann: Iberian discoveries: six Spanish 17th-century harpsichords. In: Early Music 27/2, Instruments and instrumental music, May 1999, pp. 183-208.

30 John Koster: A contemporary example of harpsichord forgery. In: Early Music 28, 2000, pp. 91-97.

31 Martin Skowronek: The harpsichord of Nicholas Lefebvre 1755. The story of a forgery without intent to defraud. In: The Galpin Society Journal 55, Apr. 2002, pp. 4-14 and 161.

32 Haynes 2008 (note 20), p. 6.

33 Plutarch, Theseus 23,1.

24 Preethi de Silva: The fortepiano writings of Streicher, Dieudonné and the Schiedmayers: two manuals and a notebook, translated from the original German, with commentary. Lewiston NY 2008, p. 500, translation p. 501.

25 For example, by the »Greifenberger Institut für Musikinstrumentenkunde«.

26 Haynes 2008 (note 20), pp. 3 and 5.



1 So called Tannheimer grand piano in a private garage in Vils, Austria.
Photo: F. Körndle

this ship became a standing example among the philosophers, for the logical question as to things that grow; one side holding that the ship remained the same, and the other contending that it was not the same.³⁴

For some of the people in Plutarch's tale, Theseus' ship, renewed piecemeal, had remained the same and its aura had been transferred. A similar kind of transfer must have taken place on hearing the copy of the Lefebure instrument, and the same process can be assumed for other copies or replicas. If so, we no longer need to aim at getting historical musical instruments to function for a performance.

A last example may remind us of the difficulties even experts encounter. In 2012, I commented on an early pianoforte which had probably been made in the workshop of Frantz Jacob Spath in Regensburg (fig. 1).³⁵ To date (2017), its type of simple single action (Stoßmechanik without escapement) is known from only one other instrument worldwide, now held in Vermillion.³⁶ In January 2011, the pianoforte from the Austrian Tannheim valley came to the Greifenberger Institut für Musikinstrumentenkunde where it was comprehensively measured and photographically documented (fig. 2). Later, Helmut Balk constructed an exact replica, for which a few parts (legs, damper lever rail) which no longer existed had to be reconstructed. In April 2016 the former owner sold the instrument to a private collector who works as a restorer at a big German museum. It appears that it is not planned to exhibit the historically valuable piano in such a museum, but to restore it privately in order to put it into a condition in which it can be played in concerts. The documentation work undertaken in Greifenberg shows with certainty how much of the original substance would be lost in the works necessary to make the instrument playable.

Given that even restorers who work in the service of public museums alter historically valuable instruments in their identity as private aficionados and thus rob future generations of the original, the conclusion of this article can hardly be optimistic. Replicas – including the one of the Tannheim piano – make it unnecessary to execute such questionable changes to make historical instruments playable. Since it is even possible to transfer an original's aura to a replica, it must be the relatively high price of copies – particularly of pianofortes – that encourages such works on historical instruments. Yet if the question of money, if buying and altering cheaply is to be the main criterion that governs the collection of pianos, that would be the worst possible basis. An Ulrich Rück did not need such a poor rationale.

(Translation by Marian Lampe and Henry Hope)

34 Translation: Plutarch: Theseus. In: Plutarch's Lives. The translation called Dryden's, corrected from the Greek and Revised by A. H. Clough, Vol. I. Boston 1868, p. 21. See also: Richard Hunter, Anna Uhlig: Introduction. What is reperformance? In: *Imagining reperformance in ancient culture. Studies in the traditions of drama and lyric* (Cambridge Classical Studies). Ed. by Richard Hunter and Anna Uhlig. Cambridge, New York 2017, p. 4.

35 Franz Körndle: Johann Andreas Stein und die »spättischen Claviere«. In: *Musik in Baden-Württemberg. Jahrbuch 2012*, pp. 179-190.

36 John Koster: Among Mozart's »spättischen Clavier. a Pandaleon-Clavecin by Frantz Jacob Spath, Regensburg, 1767? In: *Early Keyboard Journal* 25 / 26, 2007 / 2008, 2010, pp. 153-223.



2 The Tannheimer grand piano at the Greifenberger Institut. Photo: H. Balk

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A Private Collection for Use in Concert Performances and as a Source for Music Research

Peter Thalheimer

Abstract

The collection of Peter Thalheimer and Eva Praetorius consists primarily of European recorders and transverse flutes which were made between 1680 and 2016. The first acquisitions of the 1960s resulted from a desire to have available authentic instruments for playing the music of the 16th to 20th centuries. Later, research into the relationship between repertoire, instruments, and historic playing techniques provided another rationale for the collection. Therefore, the instruments are in playable condition: they are played and audible in lecture recitals or on recordings, for example lectures on the history of the transverse flute or the recorder and about special types of instruments, such as the Viennese Csakan, the French Flageolet, the recorder of the early 20th century, and the flauto d'amore. – The concept behind this private collection, however, does not sit comfortably with the common philosophy of public collections of musical instruments: storing their holdings in depots and displaying just a few spectacular items. This practice limits the possibility of sounding the instruments.

Eine Privatsammlung für den Konzertgebrauch und als Quelle der Musikforschung

Die Sammlung von Peter Thalheimer und Eva Praetorius besteht im Wesentlichen aus europäischen Blockflöten und Querflöten, die zwischen 1680 und 2016 gebaut wurden. Die ersten Erwerbungen der 1960er Jahre stehen im Zusammenhang mit dem Bedürfnis nach authentischem Instrumentarium zur Wiedergabe der Musik des 16. bis 20. Jahrhunderts. Als weitere Aspekte des Sammelns kam später die Erforschung der Zusammenhänge von Repertoire und Instrumentarium sowie der historischen Spieltechniken dazu. Die Instrumente sind also in spielbarem Zustand und werden auch gespielt. Sie sind zu hören in Gesprächskonzerten und auf Tonträgern, z.B. zur Geschichte der Querflöte bzw. der Blockflöte und zu besonderen Instrumententypen, wie etwa dem Wiener Csakan, dem Französischen Flageolet, der Blockflöte des frühen 20. Jahrhunderts und dem Flauto d'amore. – Die Idee dieser Privatsammlung passt allerdings nicht zur vorherrschenden Philosophie öffentlicher Musikinstrumentensammlungen: Aufbewahrung im Depot und Ausstellen weniger spektakulärer Einzelstücke. Das Erklängen der Instrumente wird dadurch zumeist verhindert.

The turn of the 20th century saw the awakening of a new interest in cultural history and the emergence not only of art galleries and libraries, but also of private collections of musical instruments. In those days, the items in the collections were regarded primarily as hand-crafted objects and only to a lesser extent as instruments for making music. The collectors' main concern was, generally speaking, not the function or the musical quality of the instruments, as is demonstrated by the fact that replicas were often produced to complete an exhibition – a particularly common practice among woodwind instruments. Although these replicas are outwardly very similar to the originals, they are not playable in the same way as the originals. When these collections were exhibited to the

public, the changes in instrument making were usually shown in chronological order; the changes were often interpreted as a development from the simple to the more complicated, from imperfect to perfect. Many of the collections of musical instruments which are publicly owned today have their origins in such private collections.

New criteria for the assessment of historical musical instruments emerged only after people once more began to play the old instruments. However, the first of the newly-made keyboard, stringed and wind instruments suggest that the old originals served as initial sources of inspiration rather than as precise templates. As a result, musicians who regarded this development as a dead-end street saw

the need to return to the sources and search for well-preserved originals. One of the consequences became apparent in around 1960, namely that any alteration made to the construction of a musical instrument in order to improve a single facet entailed a loss in quality somewhere else. It was observed, for example, that the desire for louder instruments often led to a reduction in the flexibility and quality of sound. Moreover, performers also discovered that historical instruments cannot be played with the same techniques as their modern counterparts and that intensive study is required if performances are not to remain amateurish. These efforts proved to be well worthwhile – a fact demonstrated particularly effectively when historical stringed and wind instruments were played together in ensembles. The problems of balance, which had been practically insurmountable when playing historical music on modern instruments, were resolved instantaneously when historical instruments were used.

These findings gradually aroused the interest of professional musicians in historical musical instruments. They searched for and purchased original instruments – or copies, when no originals could be found – and played them in concerts and recordings. A new type of musician was born, who performed the music of different periods on appropriate original instruments, learned historical playing techniques, and studied historical performance practice. Closely related to this phenomenon, a new incentive for collecting musical instruments arose.

Nowadays, a prospective musician who decides to follow this interpretative approach can choose between several institutions of higher education which offer not only the traditional study of »modern« instruments, but also courses of study which centre on historical instruments. Today, it is also possible to find well-educated music teachers who offer preparatory courses for such studies. This was not the case when I was young. Concerts performed on historical instruments were very rare indeed and there were only a few such recordings available from Archiv Produktion.¹ How could anyone in the 1950s and early 1960s have the idea of playing and collecting historical flutes and recorders?

This passion for collecting historical flute types can be understood only in the light of pivotal personal experiences,

some of which I would like to describe in the following, as they illustrate how instruments – from the perspective of the author – were transformed from being viewed as mere producers of sound to the subject of academic research.

Performing with original instruments

In my youth, I received flute and recorder tuition from Hartmut Strebel, who later guided my studies at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart from 1968 to 1973. In the chamber music courses taught by Hartmut Strebel and the Berlin flautist Neidhard Bousset, we played standard works of the Baroque period which combined flutes and recorders, i.e. pieces by Johann Joachim Quantz (1697-1773), Georg Philipp Telemann (1681-1767), Johann Friedrich Fasch (1688-1758), and Jacques Loeillet (1685-1748). We noticed that the recorders were always too soft and the modern flutes always too loud. In response to my questions, both teachers explained that playing these pieces on transverse flutes with a single key would solve this problem. I was able to borrow an instrument of this type from the recorder maker Joachim Paetzold (1921-2012) and, in 1964 – before graduating from high school – I began to teach myself how to play the transverse flute. In 1966, I made my first gramophone record², performed on a transverse flute made by Paetzold. In 1969, during my studies of the modern flute and recorder, I started to play the Renaissance flute and the 19th-century keyed flute.

My first encounters with original transverse flutes can be described as new, formative experiences. In 1966, I was granted permission to play the flutes made by the Hotteterre (Berlin, Cat. no. 2670) and the Naust workshops³ (Berlin, Cat. no. 2667) now held in the collection of the Musikinstrumenten-Museum in Berlin. Their sound stayed with me for a long time. In the same year, I was able to borrow a flauto d'amore dated to around 1780 from a private collector in Stuttgart. In 1968, this instrument came into my possession as a gift and was to become the basis for my own collection of original instruments. The instrument fired my interest in the flauto

1 A subsidiary label of Deutsche Grammophon founded in 1947, specialized in Early Music recordings.

2 Flötenkonzerte aus dem Barock, Giuseppe Sammartini, Antonio Vivaldi, Johann Gottlieb Graun. FidulaFON (art. no. 3002).

3 According to recent research, the first names of both flute makers cannot be attributed with certainty. For that reason, the term workshop provides a convenient alternative.

d'amore and its repertoire, and the subject has continued to preoccupy me over the years as a collector, musician, and researcher (Appendix 1).

My view of 19th- and 20th-century instruments was changed thanks to a cylindrical silver flute by Theobald Boehm (1794-1881), dated to 1851, which I was able to purchase in 1965. Its sound later induced me to purchase further instruments made in the Boehm workshop. In 1981, the Münchner Stadtmuseum held an exhibition to mark the 100th anniversary of Boehm's death, and Manfred Hermann Schmid (b. 1947), who was curator of the collection at the time, asked me to present these instruments to the public. In a preparatory conversation, he persuaded me to discuss 17 of the instruments in chronological order in a presentation given at the end of the exhibition in 1982, illustrating them with solo works dating from the 16th to the 20th centuries. Over the past 35 years, I have presented many solo programs of this nature in Germany and the USA, in which I performed a changing repertoire on varying instruments, some of which belonged to museums and other private collections. At the same time, my collection has grown through the purchase of further instruments from different periods. Appendix 2 gives an idea of a more recent concert program of this kind, which included 20 instruments. In 2002, I recorded a similar program for the CD series produced by the Musikinstrumenten-Museum in Berlin.

Collecting and researching original instruments

The largest part of my collection in terms of numbers – approximately 800 instruments – consists of German recorders dating from the first half of the 20th century. The motivation for concerning myself with these instruments arose from works composed by Paul Hindemith (1895-1963) und Helmut Bornefeld (1906-1990) in the 1930s, which could not be performed satisfactorily on recorders of the 1960s.⁴ In the meantime, the wide variety of recorder types and pitches available before the Second World War had been replaced by new, uniform models which were no longer suitable for

the music of the 1930s. Following early research, it became clear to me that almost all of the pre-war recorders had been made in workshops in the Vogtland region of Saxony, and that there was little documentary evidence relating to these workshops. However, it also came to light that the recorder making and playing techniques of those days followed a complex system, to which individual articles in relevant journals could in no way do justice (Appendix 3). The idea of a comprehensive monograph began to take root, and, following the advice of Manfred Hermann Schmid, this idea was turned into a doctoral thesis which appeared in 2010.⁵ My own collection served as the major source for my observations on the instruments. I was able to make direct comparisons between the features typical of individual workshops and to examine the interdependence of instruments, new compositions, and playing techniques. This would not have been possible on the basis of public instrument collections alone. In 2013, 200 recorders from my collection were presented in a special exhibition at the Musikinstrumenten-Museum Markneukirchen and documented in a comprehensive catalogue that was published in German and English.⁶ This catalogue also contains a CD with recordings of 53 instruments from the collection, giving an impression of the repertoire and the variety of recorder pitches common in this period (Appendix 4).

Another anecdote related to the beginnings of my collection reveals how musical practice can supplement a collector's passion and research. In the early 1960s, Hans Oskar Koch (b. 1945), a recorder playing friend and prospective musicologist, chanced upon the »Sonate Brillante pour le Csákan ou flûte douce« (1810) by Anton Heberle (c. 1780–c. 1810), which was listed in Robert Eitner's Quellenlexikon.⁷ He reported this information to me and I then acquired a microfiche of the publication, performed the work on recorder in 1965, and produced a practical edition for publication in 1969.⁸ At

4 Peter Thalheimer: Hindemith heute – Anmerkungen zur Aufführungspraxis seines Trios für Blockflöten. In: *Tibia* 20, 1995, issue 10, pp. 586-593. – Id.: »Fünf kleine Suiten für eine Blockflöte« von Helmut Bornefeld (1906-1990). Entstehung und Rezeption. In: *Cari amici. Festschrift 25 Jahre Carus-Verlag*. Ed. by Barbara Mohn et al. Stuttgart 1997, pp. 108-114.

5 Peter Thalheimer: *Die Blockflöte in Deutschland 1920-1945. Instrumentenbau und Aspekte zur Spielpraxis* (Tübinger Beiträge zur Musikwissenschaft 32). Tutzing 2010.

6 Peter Thalheimer: *Forgotten and rediscovered. The Recorder. 200 instruments made in the Vogtland region between 1926 and 1945* (Meisterleistungen deutscher Instrumentenbaukunst 3). Markneukirchen 2013.

7 Heberle, Anton [...] *Sonate brillante p.I. Czak*. In: Robert Eitner: *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, vol. 5. Leipzig 1901, p. 81.

8 Anton Heberle: *Sonate brillante für Sopranblockflöte solo*. Ed. by Peter Thalheimer. Neuhausen-Stuttgart 1969.

first, the term »csákan« seemed unclear as it was still being used in the German pre-war tradition to refer exclusively to a six-holed recorder with no thumb hole. However, Heberle's sonata cannot be performed on such an instrument. Only then did I discovered the proper instrument – the »Viennese csakan« – and I began the search for original instruments available for purchase. At first, this was unsuccessful, and the first gramophone recording⁹ of Heberle's solo sonata in 1980 was performed on an instrument loaned by the Berlin Musikinstrumenten-Museum, a csakan with several keys made by Stephan Koch in Vienna c. 1820 (Cat. no. 2829). From 1987 onwards, several original instruments appeared on the market: I bought them and used them for concerts, recordings, and as templates for replicas. The results of my research were published in articles in various journals; in 2014, I recorded a CD with various chamber music works that included csakans (Appendix 5).

Collecting for future organological research and performances

The paragraphs above offer a short insight into the origins of the collection and the instruments which my wife Eva Praetorius and I have gathered together over a period of more than 50 years. Our collection consists mainly of European recorders and flutes made between 1680 and 2016. Right from the start, the rationale behind the purchase of the instruments was to perform 16th- to 20th-century music in a manner which does justice to the original sound. For this reason, almost all of the instruments are in good playing condition.¹⁰ However, the collection also provides the basis for organological studies and investigations into performance practice.¹¹ Typical collector's items such as ivory flutes, which are easily damaged when played, are not essential parts of the collection. A general overview of the collection is given in the appendix below.

What does the future hold for a private collection which is so specifically geared to the needs and interests of its owners? The idea behind it does not sit comfortably with the prevalent philosophy that governs public collections of musical instruments: preservation in storage, and exhibition of only the most spectacular items. Should instruments which were made and gathered together in order to produce sound now be condemned to silence just so that future generations can look at them in display cases?

Organologists today have the opportunity to take a new direction when documenting instruments in public collections. What we are lacking today are investigations into the way in which constructional features influence the function and sound of the instruments. The interaction between instruments and their repertoire is another topic which has not yet been researched in any detail. In order to be able to carry out such research, the instruments must be playable and accessible, and musicological research and musical practice must work hand in hand. In this respect, private collectors open up pathways for a new organology. In order to pursue these aspects further, music academies, musicology departments at universities, and collections of musical instruments should join forces in order to develop new, common themes. One possibility could be the introduction of a scientific doctorate in the field of performance arts (künstlerisch-wissenschaftliches Doktorat) which takes academic approaches into account. However, in order to realise this, a sufficient number of instruments in playable condition and which candidates were actually permitted to play, is required. Given that the current policies of many museums do not allow for this, private collections could step into the breach. Many private collectors are even likely to be willing to sell instruments or to set up foundations, provided they were then able to exert influence on what happens to their instruments in the future.

My strong personal concern for the future of specialised private collections like my own could not be satisfied by the conference. The »discussion« following my talk neither produced new information nor further questions. Most statements made by the conference participants – just like most of the papers delivered – were confined to facts of the past. From my view, no specific suggestions how to deal with private collections today or in the future are currently on the table.

9 Virtuose Blockflöte. Peter Thalheimer und das Collegium Musica Rara Stuttgart. Laudate (art. no. 91.527).

10 Restauration works on transverse flutes dating from before 1800 were carried out by Rainer Weber, while works on younger instruments were undertaken by Werner Ludwig; the restoration of recorders from the 20th century were performed by Elmar Hofmann.

11 For further information visit <http://www.peterthalheimer.de/floeten-sammlung>.

APPENDICES

**Flute Collection Peter Thalheimer and Eva Praetorius
(Ilshofen, Germany)**

The collection currently consists of c. 280 transverse flutes and 1.230 recorders. All musical instruments mentioned below are part of this private collection. All books and articles (unless otherwise stated) are by Peter Thalheimer, as are the recordings which he produced as a performer.

Original transverse flutes from 1700 to the present:

Instrumente in Normalgröße

Kleine Flöten, vom Quartpiccolo bis zur Terzflöte

Flauti d'amore

Alt-, Bass-, Kontrabass- und Subkontrabassflöten

Transverse flutes, copies, and reconstructions:

Zylindrische Traversflöten

Konische Traversflöten nach Vorbildern des 18. Jahrhunderts

Schwegel und Trommelflöten

Original recorders:

Blockflöten von ca. 1700 und 1720

Wiener Csakans, Flageolette, Flötusen (19. Jahrhundert)

Blockflöten und Sechslöcherblockflöten der Jahre 1924 bis 1945

Recorders, copies, and reconstructions:

Mittelalter-Typus, Gemshörner, Einhand-Blockflöten, Renaissanceblockflöten, Säulen-Blockflöten, Frühbarock- und Hochbarock-Blockflöten, »Moderne« Blockflöten

For detailed information about the collection visit our website: <http://www.peterthalheimer.de/floetensammlung/>

Appendix 1

Flauto d'amore

Original Instruments:

- Flauto d'amore in b^0 ($a^1 = 424$ Hz), vierteilig, eine Klappe, von Heinrich Georg (?) Scherer, Butzbach um 1740
- Flauto d'amore in h^0 ($a^1 = 415$ Hz), vierteilig, eine Klappe, von H.V. Elwe, Deutschland um 1750
- Flauto d'amore in h^0 ($a^1 = 440$ Hz), vierteilig, eine Klappe, von Wilhelm Friedrich Staaden, Leun um 1780
- Flauto d'amore in h^0 ($a^1 = 440$ Hz), vierteilig, eine Klappe, von John Willis, London um 1820
- Traversflöte in d^1 , vierteilig, eine Klappe, drei Mittelstücke für $a^1 = 420$ Hz, 430 Hz, 440 Hz und »d'amore-Mittelstück« als Flöte in c^1 ($a^1 = 420$ Hz) von Johann August Crone, Leipzig um 1760
- B^b Tenor Flute in b^0 ($a^1 = 430$ Hz), 5 Klappen, von Tebaldo Monzani, London 1814
- B^b Tenor Flute in b^0 ($a^1 = 430$ Hz), 6 Klappen mit a^0 -Fuß, von Tebaldo Monzani, London 1816
- Flauto d'amore in b^0 ($a^1 = 460$ Hz), 8 Klappen von Stephan Koch, Wien um 1830
- Flauto d'amore in b^0 ($a^1 = 430$ Hz), 6 Klappen von Emil Kleinert, Breslau um 1835
- Traversflöte in c^1 ($a^1 = 440$ Hz), 4 Klappen, unsigniert, wohl Vogtland um 1890
- Zylindrische Flöte in A, Modell Hawkes, Ebonit mit Neusilberklappen, von Hawkes & Son, London 1880-1930

Copies:

- Flauto d'amore in h^0 ($a^1 = 415$ Hz), vierteilig, eine Klappe, von Neidhart Bousset, Berlin 1986, Kopie nach A. Schütze, Breslau um 1740
- Flauto d'amore in b^0 ($a^1 = 415$ Hz), vierteilig, eine Klappe, von Thomas Fehr, Staefa 1992, nach Thomas Stanesby, London um 1720

Academic Contributions:

- Flauto d'amore, B flat Tenor Flute und »tiefe Quartflöte«. Ein Beitrag zur Geschichte der tiefen Querflöten im 18. und 19. Jahrhundert. In: *Tibia* 8, 1983, issue 4, pp. 334-342.
- Ein Flauto d'amore von W. Staaden, Leun. Persönlicher Bericht einer Wiederentdeckung. In: *Glareana* 43, 1994, issue 2, pp. 48-51.
- Die Wiener Tradition des Flauto d'amore. Repertoire und Instrumentarium. In: *Festschrift Rainer Weber (Scripta Artium 1)*. Leipzig 1999, pp. 91-100.
- Von »Zwerchpfeifen ... um einen Ton niederer« über Händels »Traversa bassa« zur »B flat Flute«. Versuch einer Geschichte der Querflöte in B. In: *Geschichte, Bauweise und Spieltechnik der Querflöte*. 27. Musikinstrumentenbau-Symposium Michaelstein, 6. bis 8. Oktober 2006 (Michaelsteiner Konferenzberichte 74). Ed. by Boje E. Hans Schmuhl and Monika Lustig. Augsburg u. Michaelstein 2008, pp. 181-192.
- Das Repertoire für Flauto d'amore. In: *Tibia* 40, 2015, issue 20, pp. 483-495.

First Prints of Works with Flauto d'amore or »Große Quartflöte«:

- E. Aigner: Quartett Nr. 1 Es-Dur (1822) für 3 Querflöten und Flauto d'amore. Tonger (art. no. FO 110), Köln 2003.
- E. Aigner: Quartett Nr. 2 Es-Dur (1822) für 3 Querflöten und Flauto d'amore. NotaBene-Edition (art. no. 1.006), Ilshofen 2008.
- J. Drechsler: Quartett für 3 Querflöten und Flauto d'amore. Zimmermann (art. no. ZM 34350), Frankfurt 2003.
- J. Hook: 6 Trios op. 133 für 2 Querflöten und Quartflöte. Tonger (art. no. FO 101, 102), Köln 1995.
- S. von Neukomm: Notturmo B-Dur (1803) für 2 Querflöten, Flauto d'amore und Klarinette. NotaBene-Edition (art. no. 1.005), Ilshofen 2006.
- S. von Neukomm: Serenade Es-Dur (1836) für 3 Querflöten und Flauto d'amore. Tonger (art. no. FO 106), Köln 1997.
- G. Richter: Quintett C-Dur für 4 Querflöten und Flauto d'amore. Tonger (art. no. FO 109), Köln 2000.
- G. Richter: Quintett Nr. 3 Es-Dur für 3 Querflöten und 2 Flauti d'amore. NotaBene-Edition (art. no. 1.001), Ilshofen 2005.

Appendix 2

The Transverse Flute – Instruments and Music from the 16th to 20th Centuries

COMPOSERS	WORKS	TRANSVERSE FLUTES / MAKERS
Giovanni Bassano um 1550-1617	Recercata prima (Venedig 1585)	Zylindrische Traversflöte, Kopie nach Claude Rafi, Lyon um 1550, von Neidhard Bousset, Berlin 1994
Jacob van Eyck ca. 1590-1657	Frans Ballet (Amsterdam 1648)	Zylindrische Traversflöte (»Schweizer Pfeiff« oder Schwegel), Kopie nach »FH«, Augsburg oder Oberitalien, um 1650, von Elmar Hofmann, Nürnberg 1996
Jacques Martin Hotteterre 1680-1761	Prélude – Air d-Moll Prélude D-Dur (Paris 1719 / 1723)	Konische, dreiteilige Traversflöte, 1 Klappe, unsigniert, wohl Hotteterre-Werkstatt, Paris ca. 1700
Georg Philipp Telemann 1681-1767	Fantasia e-Moll <i>Largo – Spirituoso – Allegro</i> (Hamburg 1732)	Konische Traversflöte, 1 Klappe, von Johann Wilhelm Oberlender sen., Nürnberg ca. 1720
Charles Delusse ca. 1723–ca. 1774	Caprice g-Moll (Paris 1761)	Konische Traversflöte, 1 Klappe, von Charles Delusse, Paris ca. 1760
Gottfried Heinrich Köhler 1765-1833	Prelude D-Dur op. 122 / 3 (London 1818)	Konische Traversflöte, 4 Klappen, von John Philip Staerck, London ca. 1815
Charles Keller 1784-1855	Divertissement C-Dur op. 16 / 2 (Leipzig 1827)	Konische Traversflöte, 11 Klappen, von Martin Feneberg, Augsburg um 1840
Saverio Mercadante 1795-1870	Capriccio e-Moll (Neapel um 1840)	Konische Boehmflöte (Cocusholz) von Rudall & Rose, London ca. 1845
Theobald Boehm 1794-1881	Caprice as-Moll op. 26 / 16 Caprice fis-Moll op. 26 / 20 (München 1852)	Zylindrische Boehmflöten von Theobald Boehm, München 1851 (Silber) und Boehm & Mendler, München ca. 1870 (Cocusholz)
Jean Donjon 1839-1912	Elégie e-Moll (Paris um 1880)	Zylindrische Boehmflöte (Silber) von Ferrand Chapelain, La Couture ca. 1890
Claude Debussy 1862-1918	Syrinx (Paris 1913)	Zylindrische Boehmflöte (Neusilber) von Djalma Julliot, La Couture 1921
Sigfrid Karg-Elert 1877-1933	Caprice cis-Moll op. 107 / 23 (Leipzig 1919)	Zylindrische Boehmflöte (Grenadillholz) von August Richard Hammig, Markneukirchen ca. 1950
Paul Hindemith 1895-1963	Rezitativ (Berlin 1927)	Zylindrische Boehmflöte (Grenadillholz, dünnwandig), von Carl August Schreiber, Markneukirchen ca. 1940
Helmut Bornefeld 1906-1990	Tractus (Heidenheim 1978)	Zylindrische Boehmflöte (Silber) von Werner Ludwig, Stuttgart 1987

Appendix 3

Journal Articles on Recorder Making and Playing Practice from 1920 to 1945 by Peter Thalheimer

- Hindemith heute – Anmerkungen zur Aufführungspraxis seines Trios für Blockflöten. In: *Tibia* 20, 1995, issue 10, pp. 586-593.
- »Fünf kleine Suiten für eine Blockflöte« von Helmut Bornefeld (1906-1990). Entstehung und Rezeption. In: *Cari amici*. Festschrift 25 Jahre Carus-Verlag. Ed. by Barbara Mohn et al. Stuttgart 1997, pp. 108-114.
- Kammermusik mit Blockflöte von Johann Nepomuk David (1895-1977). In: *Tibia* 26, 2001, issue 13, pp. 460-467.
- Drei- bis fünfstimmige Miniaturen im Orff-Schulwerk: »Spielstücke für Blockflöten« (1930/1932) von Gunild Keetman (1904-1990). In: *Tibia* 26, 2001, issue 13, pp. XXIX-XXXIV.
- Die Gofferje-Merzdorf-König-Blockflöte von 1932 – historische und aktuelle Aspekte. In: *Flöteninstrumente. Bau und Spiel. Begleitband zur gleichnamigen Ausstellung (Volksmusiksammlung und -dokumentation in Bayern 2)*. Munich 2003, pp. 56-72.
- Blockflötenmusik von Richard Strauss? In: *Tibia* 29, 2004, issue 15, pp. 82-86.
- Blockflötenbau in der Anonymität: Die Familie Schlosser aus Zwota. In: *Tibia* 30, 2005, issue 15, pp. 427-432.
- Peter Harlan und die Wiederentdeckung der Blockflöte. In: *Tibia* 31, 2006, issue 16, pp. 183-191.
- Der Blockflötenbau in der Werkstatt Kehr in Zwota, 1926-1979. In: *Tibia* 42, 2017, issue 21, pp. 323-335.
- Der österreichische Blockflötenbauer Johannes Robitsch (1912-1990). In: *Tibia* 42, 2017, issue 21, pp. 426-428.

Overall Presentations

- Die Blockflöte in Deutschland 1920-1945. Instrumentenbau und Aspekte zur Spielpraxis (Tübinger Beiträge zur Musikwissenschaft 32). Tutzing 2010.
- Forgotten and rediscovered. The Recorder. 200 instruments made in the Vogtland region between 1926 and 1945 (Meisterleistungen deutscher Instrumentenbaukunst 3). Markneukirchen 2013.

Appendix 4

Program of the CD published by NotaBene, Ilshofen, in 2013 (art. no. 2.002):

Vergessen und wieder entdeckt: Die Blockflöte. Alte und Neue Musik 1926-1943 auf Originalinstrumenten

Anonymi 16. Jahrhundert	Lieulich hat sich gesellet – Ich sag ade Blockflöten a ¹ e ¹ a ⁰ e ⁰ / a ¹ e ¹ a ⁰ d ⁰
Heinrich Finck 1444 / 45-1527	Greiner Zanner Blockflöten h ¹ e ¹ e ¹ e ¹ e ⁰
Helmut Bornefeld 1906-1990	Suite IV (1930) BoWV 134.3 <i>Breit, aber äußerst straff – Etwas energisch – Sehr ruhig – Ruhige Achtel – Mäßig schnell</i> Blockflöte d ¹ solo
John Dowland 1562-1626	Two Songs (1597) <i>Would my conceit – Come again</i> Blockflöten a ¹ d ¹ a ⁰ d ⁰ und Laute
Paul Hindemith 1895-1963	Trio für Blockflöten (1932) <i>Lebhaft – Fugato. Langsam – Lebhaft</i> Blockflöten a ¹ d ¹ d ¹
Gunild Keetman 1904-1990	Vier Spielstücke für Blockflöten (1932) Blockflöten a ¹ d ¹ a ⁰ / d ² d ¹ d ¹ a ⁰ / d ² a ¹ d ¹ / d ² d ² a ¹ d ¹ Nachtlied (1932) Blockflöten a ¹ d ¹ d ¹ a ⁰ a ⁰ , Glockenspiel, Pauken, Basstrommel
Ernst-Günther Pook 1902-1984	Bourree – Sarabande – Murky (1936) Klappenblockflöten a ¹ a ¹ d ¹ a ⁰
Johann Nepomuk David 1895-1977	Variationen über ein eigenes Thema Werk 32 Nr. 2, DK 373 (1943) Blockflöte d ¹ und Laute
G. P. da Palestrina (?) 1525-1594	Ricercar del quarto tuono Blockflöten c ¹ f ⁰ f ⁰ c ⁰
Johann Hermann Schein 1586-1630	Suite 10 d-Moll (1617) <i>Padouana – Gagliarda – Courente – Allemande</i> Blockflöten g ¹ (+f ²) g ¹ c ¹ c ¹ c ⁰
Johann Martin Blochwitz 1687-1742 Jean Daniel Braun (?) ca. 1728-1740	Allemanda – Corrente – Menuet g-Moll (1740) Blockflöte f ¹ solo
Heinrich Kaspar Schmid 1874-1953	Quartett op. 107 (1939) <i>Moderato – Scherzo – Andante tranquillo – Finale</i> Blockflöten c ² f ¹ c ¹ f ⁰
Michael Kuntz 1915-1992	Kleine Passacaglia auf das Lied »So treiben wir den Winter aus« (1940) Blockflöten c ¹ f ⁰ c ⁰ F
Konrad Lechner 1911-1989	Flötenmusik in a (1938), 2. Teil <i>Cantabile – Beschwingt – Cantabile</i> Blockflöte c ² und Clavichord
Alessandro Scarlatti 1659-1725	Sonata F-Dur (um 1705) <i>Adagio – Allegro – Minuet</i> Blockflöten f ¹ f ¹ f ¹ und Basso continuo (Blockflöte f ⁰ , Viola da gamba, Laute)

Appendix 5

Csakans

Original Instruments:

- Stock-Csakan in as¹ (a¹ ca. 442 Hz) von Ferdinand Hell, Brünn, zwischen 1833 und 1844, 1 Klappe (dis), normales Daumenloch, Pflaumenholz
- Stock-Csakan in as¹ (a¹ ca. 438 Hz) von Franz Schöllnast, Pressburg ca. 1820, 4 Klappen (dis, f, gis, b), verengtes Daumenloch, Buchsbaum und Pflaume
- Stock-Csakan in as¹ (a¹ ca. 440 Hz), unsigniert, Wien oder Vogtland 19. Jahrhundert, 4 Klappen (dis, f, gis, b), verengtes Daumenloch, Ebenholz
- »Komplizierter Csakan« in as¹ (a¹ ca. 432 Hz) von Johann Ziegler, Wien ca. 1835, 7 Klappen (cis, dis, f, fis, gis, b, c), verengtes Daumenloch, Buchsbaum, Ahorn?
- »Komplizierter Csakan« in g¹ (a¹ ca. 446 Hz) oder as¹ (a¹ ca. 422 Hz) von Johann Ziegler, Wien ca., 1840, 9 Klappen (h, c, cis, dis, f, fis, gis, b, c), verengtes Daumenloch, Ebenholz
- »Komplizierter Csakan« in as¹ (a¹ ca. 435 Hz) von Nielsen, St. Petersburg ca. 1830 / 1840, 6 Klappen (cis, dis, f, gis, b, c), verengtes Daumenloch, Ebenholz, Horn, Elfenbein
- Wiener Csakan, Modell Ziegler, in c² (a¹ ca. 435 Hz), signiert Julius Heinrich Zimmermann, Leipzig, wohl vogtländische Arbeit um 1900, 6 Klappen (cis, dis, f, gis, b, c), verengtes Daumenloch, Grenadill

Copies:

- Stock-Csakan in as¹ nach F. Hell, von Elmar Hofmann, Nürnberg 1993
- Stock-Csakan in a¹ nach F. Hell, von Elmar Hofmann, Nürnberg 1994

Publications by Peter Thalheimer:

- Traversflöten-, Csakan- und Flageolettmusik als Quellen für das Blockflötenrepertoire. In: 6. Internationales Blockflöten-Symposium, Calw. Dokumentation 1998, pp. 68-84.
- Csakan-Musik – eine Nische im heutigen Blockflötenrepertoire. *Tibia* 25, 2000, issue 13, pp. 288-295.
- Peter Thalheimer, Nik Tarasov: Csakan – Rückblick und Ausblick. In: ERTA Österreich News, Sommer 2009, part 1, pp. 2-5.
- Die Wiederentdeckung des Wiener Csakans. Neu gebaute Instrumente aus drei Werkstätten. In: *Tibia* 37, 2012, issue 19, pp. 15-19.
- 50 Jahre »Csakan-Renaissance« – Blockflötenmusik des 19. Jahrhunderts heute. In: ERTA-Bote 1 / 2016, pp. 40-46.

CD: Csakan – Die Blockflöte der Frühromantik

Werke von A. Heberle, L. von Call, F.X. Mozart, E. Krähmer, M.J. Leidesdorf, A. Diabelli, S. Franz. Divertimento musicale mit Originalinstrumenten. Peter Thalheimer, Csakan und Flauto d'amore; Nik Tarasov, Csakan; Eva Praetorius, Csakan und Flauto d'amore; Sabine Kraut, Violine; Dorothea Jappe, Viola; Michael Jappe, Violoncello; Johannes Vogt, Gitarre. NotaBene (art. no. 2.003), 2014.

Die Sammlung Hansjosten – ein Leben mit Clavieren im Spannungsfeld von Beruf und Berufung, von ökonomischer Realität und Leidenschaft

Heiko Hansjosten

Abstract

Musikinstrumente, insbesondere großformatige Tasteninstrumente, zu sammeln, bedeutet im Regelfall eine Kraftanstrengung in Sachen ökonomischen Aufwands. Dies gilt im Besonderen für private Sammler. Heiko Hansjosten ist im Hauptberuf Wirtschaftswissenschaftler. Seit einigen Jahren erkundet er auch die Klangwelt des Hammerklaviers und dessen Peripherie anhand historischer Originalinstrumente, welche die Entwicklung des Hammerklaviers, aber auch des gesamten Tasteninstrumentariums abbilden. Daraus ist mittlerweile eine stattliche private Sammlung historischer Tasteninstrumente gewachsen. Mit seinem Beitrag gibt er praktische Einblicke in die Leidenschaft des Instrumentensammelns aus der Sicht des passionierten Musikliebhabers, aber eben auch aus der des Ökonomen.

The Hansjosten Collection – a Life with Keyboards between the Poles of Job and Vocation, Economic Reality, and Passion

Collecting musical instruments, especially large-sized keyboard instruments normally is an exertion of economic effort. This applies especially for private collectors. The main profession of Heiko Hansjosten is economics. Since a couple of years, he also explores the soundscape of the pianoforte and its circumference in terms of the development of historical original instruments, what displays the development of the pianoforte, but also of the entire keyboard instruments. Out of this developed meanwhile a grand private collection of historical keyboard instruments. With his paper he provides an insight into the passion of collecting musical instruments from the point of view of a passionate music lover, but also of an economist.

1. Einleitung

Passionierte Sammler scheinen mitunter eine besondere Spezies zu sein, und ihre Persönlichkeitsmerkmale waren in der Vergangenheit durchaus Gegenstand wissenschaftlicher Untersuchungen, wie mehreren Beiträgen dieser Konferenz zu entnehmen ist. Mein Beitrag stellt zu diesem Thema keine weitere wissenschaftliche Arbeit bereit, sondern ist ein Erfahrungsbericht zu meiner eigenen Sammeltätigkeit und hat damit am ehesten den Charakter einer Einzelfallstudie, die exemplarisch verdeutlichen möchte, mit welchen Spannungsfeldern ich als Sammler lebe und wie ich damit umgehe.

Vorab ein paar Basisinformationen zu meiner Person: Ich bin 42 Jahre alt und von Beruf Hochschulprofessor mit dem Schwerpunkt Personalmanagement. Ich wohne in der Nähe von Trier, wo ich auch geboren wurde. Musik spielt in meinem Leben seit Langem eine bedeutende Rolle, sie war meine gro-

ße Liebe seit Kindestagen. Im Besonderen war es die Orgel, die mich als Acht- oder Neunjährigen in ihren Bann gezogen hatte. Ein solches Instrument wollte ich spielen! Nach ersten kindlichen, autodidaktischen Versuchen an der Orgel meiner Heimatkirche nahm ich Orgel- und Klavierunterricht. Meine Begeisterung für eben dieses Instrument mündete schließlich darin, dass etwa ein Jahr später – und von da an weiter – das sonn- und feiertägliche Orgelspiel in der Kirche zum festen Programm gehörte. Zusammen mit meinem Bruder Ralf Hansjosten, der ebenfalls Orgel spielt, besuchte ich als Teenager Hunderte von Orgeln im In- und Ausland. In dieser Zeit fuhren wir mehrmals pro Woche nach Saarbrücken, um dort Unterricht im Orgelspiel, aber auch in Komposition und Kontrapunkt zu nehmen. Regelmäßig spielten wir zudem Orgelkonzerte, unter anderem in unserer Heimatstadt Trier und an verschiedenen Orgeln der Orgelbaurdynastie Stumm, die im benachbarten Hunsrück lebte und wirkte. Ab Ende

der 1980er Jahre folgten wir ferner Einladungen ins europäische Ausland und in die Vereinigten Staaten. Einen besonderen Höhepunkt stellte ein Konzert an den Orgeln der damals bis auf den letzten Platz besetzten Basilika in El Escorial dar, das sogar vom spanischen Fernsehen begleitet wurde. So führten uns unsere Konzerte in andere Länder und bescherten viele interessante Begegnungen mit Menschen und Instrumenten.

Zusammen mit meinem Vater versuchte ich mich als Jugendlicher an der Konstruktion und am Bau kleiner Orgeln. In diesem Zusammenhang erwachte mein Interesse für das sonstige, so genannte historische Tasteninstrumentarium wie Cembalo, Clavichord und Hammerklavier. Auch komponierte und arrangierte ich als Jugendlicher.

Damit hatte ich eigentlich eine gute Prädisposition, Musiker zu werden oder in einer anderen Art meine Musikliebe zum Beruf zu machen. Der Gedanke dazu war durchaus präsent, aber mit dem Abitur im Jahr 1993 fällt die Entscheidung, meinen Lebensunterhalt nicht mit Musik zu verdienen. Der Rückgang der hauptberuflichen Beschäftigungsmöglichkeiten als Organist und Kirchenmusiker sowie das Abebben des Orgelbaubooms in den Kirchen waren bereits zu Beginn der 1990er Jahre absehbar, was im eklatanten Gegensatz zu meinem Bedürfnis nach beruflicher und finanzieller Sicherheit im Leben stand. So entschied ich mich, Wirtschaftswissenschaften zu studieren. Obwohl dies keine Liebes-, sondern eher eine Vernunftentscheidung war, blieb ich dabei und wurde später zur Frage von Bildungsinvestitionen bei Daimler promoviert. Weitere berufliche Stationen in Unternehmen im In- und Ausland folgten. Seit mehr als zehn Jahren bin ich nun Hochschullehrer im Bereich Personalmanagement, zunächst in Köln und Luxemburg, aktuell im Hauptberuf an der Hochschule Heilbronn. Auch diese Tätigkeit begeistert mich, ähnlich wie die Musik – ich habe meinen Beruf lieben gelernt und meine damalige Entscheidung nicht bereut. Dennoch illustriert mein Lebenslauf, so glaube ich, ein Spannungsfeld, mit dem sich damals wie heute musikliebende Jugendliche in ähnlicher Weise auseinandersetzen müssen: In meinem Fall stand auf der einen Seite der Wunsch, auch in der Lebensphase der Erwerbstätigkeit die Beschäftigung mit der Orgel oder mit historischen Tasteninstrumenten zum beruflichen Zentrum des Lebens machen zu können, auf der anderen Seite standen die objektiv besseren Chancen auf ein finanziell sichereres Leben in einem »bürgerlichen« Beruf, die letztlich meine Berufswahl prägten.

Auch nach der Entscheidung für ein wirtschaftswissenschaftliches Studium hörte meine Leidenschaft zur Musik nicht auf. Neben dem Studium arbeitete ich als Organist und Chorleiter und verband bisweilen Musik und Wirtschaft, indem ich das, was ich aus den Wirtschaftswissenschaften beispielsweise zu Themen wie Zielgruppenmarketing gelernt hatte, bei den von mir geleiteten Laienchören anwendete und damit gute Erfolge erzielte: Eine neue, breitere musikalische Ausrichtung brachte junge Menschen in die Chöre, mit neuen Konzertkonzepten erreichten wir neues Publikum. Dass ich dennoch angesichts der zahlreichen Engagements im Alter von 24 Jahren meine Promotion erfolgreich abschließen konnte, erschien vielen Menschen meines Umfelds als Wunder, ich selbst erlebte es jedoch als Resultat einer gegenseitigen Befruchtung: Das Ausleben meiner Passion zur Musik generierte bereits damals viel Energie und Schaffenskraft für andere, kleinere und größere Passionen. Jeder aktiv Musizierende wird dies wohl nachvollziehen können.

2. Die Sammlung und ihre Entstehung

Meine Einzelfallstudie könnte damit bereits an ihrem Ende angelangt sein: Hochschullehrer und Wissenschaftler, die als Amateure ihrer heimlichen Liebe Musik frönen, sind – so meine Wahrnehmung – keine Rarität. Ebenso führt die Instrumentenkombination Orgel, Cembalo, Clavichord und Hammerklavier des Öfteren zwar zu einem überdurchschnittlichen Vorhandensein großformatiger Musikinstrumente im Haushalt, aber für die Zuschreibung des Begriffs des Sammlers reicht das zumeist nicht. Bei mir kam es anders: Zusammen mit meinem Bruder – mein Bruder hatte sich kurz nach mir ebenfalls vom Instrumentenvirus anstecken lassen – betreibe ich heute neben meinem Hauptberuf ein Atelier mit einer durchaus stattlichen Sammlung historischer Tasteninstrumente. Sie umfasst in der Vereinigung der von uns beiden gesammelten Instrumente neben einigen modernen Nachbauten historischer Instrumente derzeit rund 75 Tasteninstrumente des 18., 19. und beginnenden 20. Jahrhunderts, die zum großen Teil spielbar und auf Anfrage für Fachpublikum zugänglich sind. Den Schwerpunkt bilden frühe Hammerklaviere aus der Zeit von 1760 bis 1840, insbesondere in Tafelform, daneben finden sich einige Hammerflügel, aber auch Clavichorde, Kielinstrumente, Orgeln, Harmoniums und diverse Sonderformen von Tasteninstrumenten. Zu den her-



1 Barockes Küsterhaus in Föhren, erbaut 1772.
Foto: Hansjosten

ausragenden Stücken der Sammlung zählen zwei bundfreie Clavichorde aus der zweiten Hälfte des 18. Jahrhunderts, ein frühes Tafelklavier von Claude Aubert aus dem Jahr 1781, der vermutlich einzige erhaltene Hammerflügel von Johann Dietrich Rädcker aus der Zeit um 1820, ein Hammerflügel von Conrad Graf aus dem Jahr 1829 sowie die 1791 erbaute Hausorgel von Hugh Russell, um nur einige Beispiele zu nennen. Das Ziel des Ateliers ist neben dem Erhalt kulturhistorisch bedeutender Musikinstrumente die Entdeckung der authentischen Klangwelt der Claviere des 18. und 19. Jahrhunderts, die sich im Vergleich zum modernen Klavier durch eine ungeahnte Vielfalt auszeichnet. Vor dem Hintergrund unterschiedlicher Instrumentenformen soll diese Vielfalt erlebbar werden und die Klaviermusik dieser Zeit auf einer neuen Ebene erschließen.

Wie aber kam es zu dieser Sammlung? Dazu möchte ich noch einmal auf meine Biographie zurückkommen: Eine wirkliche Initialzündung im Sinne einer Entscheidung, nun historische Originalinstrumente – wie immer man diesen problematischen Begriff definieren mag – zu sammeln, gab es nicht. In das Sammeln rutschte ich eher schleichend gegen Ende der 1990er Jahre hinein, und zwar zunächst aus einem vergleichsweise banalen Anlass heraus: Nachdem mein Bruder umgezogen war und unseren gemeinsamen Flügel mit in seine neue Bleibe genommen hatte, war ich auf der Suche nach einem »neuen« Flügel. Da schwarze, hochglanzpolierte Polyester- und Acryllackoberflächen auf meiner ästhetischen Geschmacksskala weit im unteren Segment liegen und die von

mir präferierte Musik tendenziell vor Beginn des 20. Jahrhunderts entstanden ist, kaufte ich einen mit Nussbaummaser furnierten Schiedmayer-Flügel von 1864, ließ ihn restaurieren und spielte ihn einige Jahre mit großer Begeisterung. Um das Jahr 2003 kam ein erstes Tafelklavier aus der Zeit um 1815 dazu: Ich war begeistert vom Klang der Schubert- und Beethovenzeit. Wiederum ein paar Jahre später verkaufte mir ein befreundeter Klavierbauer einen Hammerflügel, jenen bereits genannten Flügel von Conrad Graf, der – so seine Worte – bei mir gut aufgehoben sei. Ich kam in Kontakt mit Gleichgesinnten, unter anderem in Frankreich und England. Der Wunsch, immer neue Instrumententypen und ihre Klangwelten zu entdecken, wuchs und mit ihm die Anzahl der Instrumente, die ich mein Eigen nannte.

3. Ein Clavieratelier

Im Jahr 2011 erreichte unsere Sammlung einen erster Höhepunkt und gleichzeitig ihre erste Krise. Bei inzwischen rund 40 Instrumenten und weiteren erwarteten Zugängen in Form zweier interessanter Hammerflügel sowie einer Orgel kam schlichtweg Platznot auf und mit ihr die Erkenntnis, dass es so nicht weiter gehen konnte. Wir waren uns einig, dass es für uns persönlich keinen Sinn macht, lediglich ein Instrument nach dem anderen zu erwerben und irgendwo abzustellen. Ausgehend von dem aus musealer Sicht sicherlich diskussionswürdigen Wunsch, dass möglichst viele unserer Musik-

instrumente wieder erklingen sollten, trafen wir die Entscheidung, die Instrumente behutsam zu konservieren oder zu restaurieren, um sie auch anderen Menschen in geeigneter Weise zugänglich zu machen. Diese Entscheidung verschärfte das Platzproblem wiederum, weil eine spielbare oder zu Anschauungszwecken realisierte Aufstellung der Instrumente deutlich mehr Platz benötigen würde als das lagernde Stapeln von Instrumenten in Schwerlastregalen.

Als im Herbst 2011 in der Nachbarschaft ein verfallenes Barockhäuschen einen neuen Eigentümer und Retter suchte, ergriff ich kurzerhand die Gelegenheit und kaufte das Gebäude mit dem Ziel, dort ein »Clavieratelier« einzurichten. Das kleine barocke Haus stammt aus dem Jahr 1772, wurde vermutlich als Pfarr- oder Schulhaus gebaut und seit Mitte des 19. Jahrhunderts als Wohnhaus für Lehrer, Organisten und Küster in Personalunion genutzt, woher die heute gebräuchliche Bezeichnung »Küsterhaus« rührt (Abb. 1). Da das Gebäude unweit meines Wohnsitzes steht, kannte ich es bereits seit einigen Jahren. Beim Kauf befand es sich in einem desolaten Zustand, der eine Komplettsanierung und -restaurierung erforderlich machte, die sich über eineinhalb Jahre hin-



2 bis 5 Einblicke in die Sammlung Hansjosten. Fotos: Hansjosten



zog. Im Frühjahr 2013 war es so weit: Das Atelier konnte eröffnet werden. Seitdem dient es als Anlaufstelle für Fachpublikum und interessierte Liebhaber; regelmäßig veranstalten wir Hauskonzerte oder Instrumentenvorführungen z.B. für Schulklassen oder im Rahmen von Exkursionen von Musikern oder Musikstudierenden. In Benefizveranstaltungen, die mein Bruder und ich regelmäßig organisieren, nehmen wir die Chance wahr, soziale Zwecke zu fördern. In der Vergangenheit gab es mehrfach Kooperationen mit regionalen und überregionalen Festivals, etwa dem Mosel Musikfestival, und namhaften Künstlern (Abb. 2 bis 5).

4. Ein betriebswirtschaftlicher Blick auf das Sammlungsprojekt

Als Wirtschaftswissenschaftler stelle ich mir bei den Projekten der Sammlung gleichfalls die Frage nach der ökonomischen Sinnhaftigkeit, insbesondere dann, wenn es um größere Investitionen geht. Eine solche war zweifelsohne die Einrichtung des Ateliers. Im Sinne des eingangs erwähnten Erfahrungsberichts möchte ich dies im Folgenden betriebswirtschaftlich konkretisieren.

In diesem Fall handelt es sich um ein Gebäude mit einer nutzbaren Fläche von knapp 150 Quadratmeter inklusive des mit der zuständigen Denkmalbehörde abgestimmten neuen Anbaus, der aufgrund der Deckenhöhen von 2,58 bis 2,65 Meter im historischen Gebäude zur Unterbringung einer Orgel mit knapp 3 Meter Höhe notwendig wurde. Die folgende vereinfachte Rechnung gibt einen Eindruck von der betriebswirtschaftlichen Realität des Projekts:

Tabelle 1: Vereinfachte betriebswirtschaftliche Betrachtung einer Denkmalimmobilie

Kaufpreis der unrestaurierten Immobilie inkl. Nebenkosten des Erwerbs:	12.000 €
Sanierungskosten bis zur uneingeschränkten Nutzbarkeit des Hauses:	<u>260.000 €</u>
SUMME	272.000 €
Abzüglich:	
Direkte öffentliche Förderung:	- 21.500 €
Steuereffekt durch Abschreibung gemäß § 7i EStG 90% der anrechenbaren Sanierungskosten × 35% angenommener durchschnittlicher Steuersatz	<u>- 75.128 €</u>
Verbleibender Betrag	175.372 €

Im Vergleich zu einem derzeit erzielbaren Marktwert der Immobilie von konservativ geschätzten 250.000 Euro ergibt sich also ein wirtschaftlich interessantes Investment. Dabei spielt die generell hohe Nachfrage nach Immobilien in der Grenzregion Trier-Luxemburg sicherlich eine tragende Rolle, umgekehrt fielen aus demselben Grund in unserem konkreten Fall die Zuschüsse aus der öffentlichen Förderung im Vergleich zu strukturschwachen Regionen, in denen die infolge der lokalen Abgeschiedenheit höhere Verfallsgefahr von Denkmalgebäuden zuweilen durch höhere Zuschüsse kompensiert zu werden scheint, bescheiden aus. Entscheidend ist hier vor allem der Steueranreiz, der im Allgemeinen in den vergangenen Jahren zu einem Boom bei der Sanierung interessanter Denkmalimmobilien geführt hat, wenngleich die Resultate aus restauratorischer Sicht mancherorts fragwürdig erscheinen.

Vergleicht man in Analogie exemplarisch die Investments in historische Hammerklaviere, so zeichnet sich dort betriebswirtschaftlich ein anderes Bild ab:

Tabelle 2: Vereinfachte betriebswirtschaftliche Betrachtung bei drei Hammerklavieren

Beispiel 1: Hammerflügel, Conrad Graf 1829

Kaufpreis in nicht spielbarem, defekten Zustand:	1.000 €
Bisherige Restaurierungskosten:	7.000 €
Weitere eingeplante Restaurierungskosten zur »vollen« Spielbarkeit:	<u>3.000 €</u>
Gesamtinvestment	11.000 €

Beispiel 2: Tafelklavier, Claude Aubert 1781

Kaufpreis in nicht spielbarem, defekten Zustand:	1.800 €
Bisherige Restaurierungskosten:	4.000 €
Weitere eingeplante Restaurierungskosten zur »vollen« Spielbarkeit:	<u>1.000 €</u>
Gesamtinvestment	6.800 €

Beispiel 3: anonymes deutsches Tafelklavier um 1830 mit eiserner Anhangplatte

Kaufpreis in nicht spielbarem, defekten Zustand:	1.000 €
Bisherige Restaurierungskosten:	5.000 €
Weitere eingeplante Restaurierungskosten zur »vollen« Spielbarkeit:	<u>2.000 €</u>
Gesamtinvestment	8.000 €

Vergleicht man die Investments mit den auf Basis der Beobachtung von Angebotspreisen, Verkäufen in Auktionshäusern oder bei internetbasierten Auktionen, eigenen Erfahrungswerten und denen befreundeter Sammlerkollegen geschätzten erzielbaren Marktpreisen, so fällt auf, dass der

potentielle Return on Investment im Sinne des erzielbaren Marktpreises abzüglich des dargestellten Gesamtinvestments aus Ankauf und Restaurierung stark unterschiedlich ausfällt. Beim ersten Beispiel des Graf-Flügels kann meiner Erfahrung nach derzeit von einem Marktwert von etwa 50.000 Euro ausgegangen werden, wenngleich auch Angebote im sechsstelligen Bereich beobachtet wurden. Angesichts der in diesem Fall durch glückliche Fügung niedrigen Anschaffungskosten ergibt sich ein potentiell hoher Return on Investment. Gleichzeitig ist die Gefahr des Untergangs des konkreten Instruments oder seines Typs – in Museen sind zahlreiche Graf-Instrumente präsent – kaum gegeben.

Auch beim zweiten Beispiel erscheint ein positiver Return on Investment am Markt noch realisierbar, wenngleich deutlich niedriger. Der Marktwert des Tafelklaviers von Aubert dürfte grosso modo in der Größenordnung der investierten Summe liegen.

Anders beim letzten Beispiel: Das Tafelklavier von etwa 1830 ist ein früher Vertreter eines deutschen Instruments mit eiserner Anhangplatte und damit trotz fehlender Signierung von hohem dokumentarischem Wert. Der erwartbare Marktwert liegt jedoch mit hoher Wahrscheinlichkeit deutlich darunter, aus betriebswirtschaftlicher Sicht also ein wenig sinnvolles Unterfangen.

Selbstverständlich kann man einwenden, dass die hier genannten Beispiele keinen repräsentativen Charakter haben und dass beispielsweise bei Gebäuden ebenfalls ungeplant hohe Sanierungskosten auftreten oder Marktwerte sich verändern können. Ich möchte im Sinne des eingangs versprochenen Erfahrungsberichts auch nicht den Anspruch der Allgemeingültigkeit erheben. Meiner Erfahrung nach ist der potentielle Return on Investment bei historischen Musikinstrumenten dennoch im Vergleich zum Denkmalgebäude tendenziell einem höheren Realisierungsrisiko unterworfen. Dazu trägt einerseits bei, dass das klangliche Resultat im Falle einer Restaurierung schwerer vorhersehbar ist als beispielsweise das Resultat einer Sanierung einer Immobilie, außerdem besitzt der Markt historischer Musikinstrumente weniger Verlässlichkeit bei der Preisgenerierung.

Der Grund für die fehlende Verlässlichkeit der Preisgenerierung liegt in der Nischenstruktur des Marktes für historische Klaviere und der Heterogenität der getätigten Markttransaktionen: Auf der einen Seite steht das Angebot im Sinne der Verfügbarkeit interessanter Instrumente oder konkret des einen Instruments der Begierde, das knapp ist und

auf ein emotional-passioniert aufgeladenes Bedürfnis trifft, dieses Instrument zu besitzen. Auf der anderen Seite stehen jene Instrumente, die aufgrund ihrer Beschaffenheit kaum Interessenten anlocken oder deren Verkäufer mangels Informationen oder Zugang zu potentiellen Käufern höchst erfreut sind, das »alte Klavier« doch noch für etwas Geld verkaufen zu können. Daraus ergibt sich die paradox anmutende Situation, dass auf dem engen Markt für historische Klaviere zwar durchaus marktpreisähnliche Richtpreise im Sinne von geteilten Vorstellungen über den Wert alter Klaviere existieren, die genannte Konstellation aber zu starken Preisverzerrungen führen kann. Im Grunde genommen spiegeln die oben angeführten Anschaffungspreise der Beispielinstrumente bereits diesen Effekt wider.

Ich möchte ihn aber noch anhand eines anderen plakativen Beispiels illustrieren: Vor einiger Zeit war ich auf der Suche nach einem Wiener Hammerflügel aus der Zeit um 1840 für den eigenen Konzertgebrauch, als ich von einem anderen Sammler einen offensichtlich desolaten, wurmzerfressenen und deutlich unvollständigen Flügel zu einem überbewerteten Kurs von 4.000 Euro angeboten bekam. Wieder ein anderer mir unter Zusendung eines Fotos des Objekts mit unkenntlich retuschiertem Namensschild angebotener Flügel wäre bei dem Sammlerkollegen für 11.000 Euro zu haben gewesen. Dieser Flügel – so versicherte der Kollege – stamme aber von einem namhaften Erbauer. Aber warum macht ein Verkäufer das Namensschild unkenntlich, fragte ich mich; meine erste Vermutung war, dass der Flügel aus einem kürzlich abgeschlossenen Internetverkauf stammte und dieser Verkauf über den Erbauernamen recherchierbar gewesen wäre. Eine kurze Bildersuche mit den retuschierten Fotos in den Tiefen des Internets brachte dann aber zutage, dass es sich hierbei offenbar um einen sogenannten Leerverkauf handelte: Der Flügel wurde exakt zur selben Zeit für 1.900 Euro Verhandlungsbasis parallel vom Noch-Eigentümer selbst angeboten. Der Kollege hätte ihn also bei Angebotsannahme für mich dort erworben und dann mit Gewinn weiterverkauft.

Bei diesem Beispiel geht es mir nicht darum, das Verhalten des Kollegen moralisch zu bewerten. Wenn auch ein negativer Beigeschmack dabei ist, die Absicht, eine möglichst hohe Gewinnspanne zu realisieren ist ja zunächst einmal ökonomisch-rational. Vielmehr illustriert die geschilderte Konstellation mögliche Preisverzerrungen. Für mich folgt daraus die Notwendigkeit, mich in diesem Markt selbst möglichst ökonomisch-rational zu verhalten. Stellen wir uns vor, der Kauf

der beiden Flügel im Sinne eines meinerseits irrationalen Nachfrageverhaltens hätte so stattgefunden: Im ersten Fall wäre der Kaufpreis wahrscheinlich einem Totalverlust gleichgekommen, im zweiten Fall hätte ich etwa 9.000 Euro »zu viel« gezahlt. Es ist leicht vorstellbar, wie eine Anhäufung derartiger Geschäfte potentiell zu langfristigen finanziellen Problemen führen kann. Auch wenn es in der der Sammlerleidenschaft innewohnenden Begeisterung manches Mal schwer fällt, einen »kühlen Kopf« zu bewahren, für einen langfristigen Erfolg einer Sammlung erscheint es mir unabdingbar. In den Jahren meines eigenen Sammelns sind mir immer wieder menschliche Schicksale begegnet, in denen die Sammlerleidenschaft ernsthafte ökonomische Probleme nach sich zog. Erst kürzlich begegnete mir ein solcher Fall, in dem die Begierde nach einem teuren Instrument zunächst eine unangemessene Verschuldung, später familiäre Konflikte und eine Eskalation von beidem nach sich zog.

Es mag sein, dass diese Betrachtungsweise befremdlich erscheint. Es passt auf den ersten Blick möglicherweise nicht besonders gut zur Idee des Sammelns, die Objekte desselben unter ökonomischen Gesichtspunkten zu betrachten, umfasst der eigentliche Wert doch viel mehr: den ideellen Wert, den kulturellen Wert, den dokumentarischen, die Wertschöpfung über das Objekt selbst, um nur ein paar zu nennen. Dennoch ist es meine Erfahrung, dass nachhaltiges Sammeln ökonomische Grundlagen nicht außer Acht lassen darf, solange finanzielle Mittel nicht im Überfluss quasi als Spielgeld vorhanden sind.

Trotz des vergleichsweise hohen Investments für das Ateliergebäude war für mich persönlich die Entscheidung dafür im Sinne einer Nachhaltigkeit unabdingbar. In der jüngeren Zeit sind mir mehrere Fälle begegnet, in denen mühsam zusammengetragene Sammlungen vom unkontrollierten Zerfall bedroht sind, weil die Unterbringungsfrage nicht gelöst werden konnte. In der Szene sind derzeit mindestens zwei große Sammlungen von Klavieren bekannt, denen es an einer adäquaten Unterbringung mangelt. Aus meiner persönlichen Sicht jedenfalls kann das Beispiel eines Sammlers, der mehr als 50 Hammerklaviere in teilweise zerlegtem Zustand in einem eigentlich zum Wohnzweck seiner Familie angemieteten Einfamilienhaus mittlerer Größe untergebracht hat, kaum ein anzustrebendes Vorbild sein. Im Allgemeinen dürfte eine solche Unterbringung weder einem normalen Familienleben zuträglich sein, noch eine adäquate Unterbringung im Hinblick auf die gesellschaftliche Aufgabe, Instrumente für ande-

re Menschen zugänglich und erlebbar zu machen. Sicherlich besteht immer auch die Chance, dass in einer glücklichen Fügung jemand großzügig Raum zur Verfügung stellt; realistisch ist es aus meiner Sicht aber eigentlich nur, selbst dafür zu sorgen. Ein eigenes Gebäude kann eventuell auch die Chance auf ein »ganzheitliches Werk« beinhalten und hält einen finanziellen Puffer bei späterer Weiter- oder Überführung der Sammlung bereit.

5. Fazit und Ausblick

Zu Beginn meiner Ausführungen habe ich darauf hingewiesen, dass es sich dabei um einen persönlichen Erfahrungsbericht handelt. Insofern sind die darin enthaltenen persönlichen Entscheidungen und Einstellungen lediglich eine Diskussionsgrundlage, so auch mein Fazit.

Für mich stehen dem relativ hohen Investment an monetären und zeitlichen Ressourcen eine enorme persönliche Befriedigung und gleichzeitig die Schaffung eines hohen gesellschaftlichen Nutzens gegenüber. Gerade der gesellschaftliche Nutzen – z.B. bei Menschen, die sich freuen, einen Zugang zu einer bis dahin unbekannten musikalischen Welt zu erhalten, oder bei solchen, die von Benefizveranstaltungen profitieren – lässt sich zwar kaum monetär bewerten, erscheint mir persönlich jedoch als wichtiger Faktor.

Letztlich bleibt für mich aber Frage der Nachhaltigkeit: Was wird in 5, in 20, in 100 Jahren aus der Sammlung werden? Ich gebe zu, die 100-Jahres-Perspektive berührt mich momentan kaum. Gerade die Beschäftigung mit Clavieren beispielsweise aus der Zeit zwischen 1760 und 1860 zeigt, wie viel Entwicklung innerhalb eines Jahrhunderts möglich ist. Mich berührt eher die kurz- und mittelfristige Perspektive, in der ich vor allem drei Spannungsfeld- und Handlungsfelder sehe: Zeit, Finanzen, Netzwerk.

Das Spannungsfeld Zeit kann ich mit meinem Beruf, der mir ein relativ freies und selbstbestimmtes Arbeiten ermöglicht, relativ gut ausleben. Ich erlebe es als große Bereicherung, mich nach meiner Arbeit als Hochschullehrer und Wissenschaftler an ein Instrument zu begeben, daran zu arbeiten, es anderen zu zeigen oder ein Konzert vorzubereiten. Umso mehr gilt mein Respekt denjenigen Sammlern, die nicht eine solch komfortable Situation im Berufsalltag haben oder etwa als Freelancer höheren ökonomischen Risiken ausgesetzt sind und dennoch Großartiges leisten. Die Herausforderung

sehe ich darin, angemessene Lösungen zu finden, wenn die momentan bestehende Zeitbalance aufgrund von Veränderungen im privaten oder beruflichen Umfeld ins Wanken gerät. Aber dies wird immer eine sehr individuelle Herausforderung bleiben.

Beim Spannungsfeld Finanzen geht es mir darum, auf Dauer eine solide Basis zu schaffen, die mich nicht in die Verlegenheit bringt, ungewollt Instrumente verkaufen zu müssen, und die gegebenenfalls eine geordnete Übergabe an einen Nachfolger ermöglicht. Durch das restaurierte Gebäude und den vergleichsweise guten Zustand der Instrumente ist meines Erachtens ein Grundstock für eine langfristige Nutzung gelegt. Sicherlich wäre es wünschenswert, spezifische Förderungen zu erhalten, aber woher soll diese in Zeiten knapper öffentlicher Kassen kommen, wenn 10 Kilometer weiter eine Großstadt darüber debattiert, ob das städtische Theater geschlossen werden soll? Private Sponsoren, die sich in einem größeren Umfang betätigen, sind mir bislang leider noch nicht begegnet, aber durchaus willkommen. Lösungen über gemeinnützige Fördervereine versprechen diverse Möglichkeiten, sind aber – zumindest unter Beachtung der steuerlich notwendigen Trennung von Förderern und Zuwendungsempfänger – eher eine Lösung für die Nutzung einer Sammlung als für den Substanzerhalt derselben. Durchaus wünschenswert wäre ein Abschreibungsmodell analog zu denkmalgeschützten Gebäuden. Die derzeitige Steuergesetzgebung schließt diesen Weg zwar nicht explizit aus, de facto sind die Abschreibungsmöglichkeiten für mobile Kulturgüter momentan jedoch stark beschränkt und für private Sammler kaum realisierbar. Ein möglicher Ansatzpunkt wäre hier die Sensibilisierung politischer Akteure oder etwa des staatlichen Denkmalschutzes.

Das dritte Spannungs- und Handlungsfeld ist eine stärkere Vernetzung. Da es mein Ziel ist, die Sammlung anderen Menschen – seien es Interessierte, sei es Fachpublikum – zugänglich zu machen, ist dieses Thema besonders wichtig. Die sozialen Medien und modernen Kommunikationstechniken bieten dazu vergleichsweise gute Möglichkeiten. Als limitierende Faktoren stehen diesen Möglichkeiten aber mitunter die Persönlichkeit des einzelnen Sammlers und das Klima in der Sammlerszene entgegen. In den Jahren meines eigenen Sammelns sind mir viele interessante, aber auch viele schwierige Menschen begegnet.

Als zentraler Aspekt tritt dabei oft der Spagat zwischen der effektvollen stolzen Präsentation der eigenen Leistung und

der Abschottung im Sinne eines Konkurrenzschutzes zutage, der mitunter zu anekdotenhaften Situationen führt. In einem Fall, in dem ein Tafelklavier zum Verkauf kommen sollte, überredete ein Sammlerkollege den Verkäufer, den mit mir vereinbarten Besichtigungstermin für sein Instrument abzusagen; er könne ihm versichern, dass ich das Instrument nicht kaufen wolle, denn er habe dies mit mir besprochen – was selbstredend nicht stimmte. Er könne ihm das Instrument also bedenkenlos für kleines Geld verkaufen. In einem anderen Fall glaubte ein Kollege, die eigene Leistung durch insistierendes Schlechtreden und Beschimpfungen anderer Sammler und Restauratoren beleuchten zu müssen, da die eigene Sammlung, die eigenen Instrumente natürlich immer die besten sind. Es sind nur zwei von vielen kleinen Beispielen, die zeigen, dass die Szene nicht nur aus Harmonie besteht. Ich habe gelernt über derartige Verhaltensweisen zu schmunzeln. Auch liegt es mir fern, damit signalisieren zu wollen, dass ich selbst alles richtig mache, während sich die anderen unkollegial oder überheblich verhalten. Ich habe in meinem Leben ebenso sehr viele liebenswürdige Sammler oder Restauratoren getroffen, die mir nicht nur ihre Sammlung, sondern auch ihren Wissensschatz geöffnet haben. Aber in der Grundtendenz zeigt die Szene eine gewisse Spannungsgeladenheit im Verhältnis der Sammler untereinander. Es scheint eben selbst heute noch jenen passionierten Sammlertyp zu geben, der auf der Jagd nach dem nächsten Schatz den eigenen Erfolg über alles stellt, so wie wir es beispielsweise aus Berichten des 19. oder frühen 20. Jahrhunderts kennen. Das ist auch wenig verwunderlich, denn Passion geht Hand in Hand mit Emotion, und wo Emotionen im Spiel sind, dort »menschelt« es eben.

Für die Zukunft privater Sammlungen wünsche ich mir jedoch eine größere Vernetzung, ein stärkeres Teilen und gemeinsames Agieren. Ich bin mir bewusst, dass mein eigenes Sammeln etwas sehr Spezielles ist, das zwar vielen Menschen Freude macht und Interesse weckt, am Ende aber ist die kulturpolitische Reichweite des Einzelnen doch beschränkt. Eine stärkere Vernetzung könnte nicht nur eine bessere Sichtbarkeit erzeugen und damit die Chance auf Förderungen, gemeinsame Ressourcen oder gegenseitige Hilfe, sie würde darüber hinaus helfen, die in meinem Beitrag angesprochenen Spannungsfelder besser zu behandeln und privaten Sammlungen eine aussichtsreichere Zukunft zu ermöglichen. Konferenzen wie diese legen dafür eine wichtige Basis, dafür bin ich dankbar.

Section / Sektion IV

HISTORICAL MUSICAL INSTRUMENTS
AND PROVENANCE RESEARCH

HISTORISCHE MUSIKINSTRUMENTE
UND PROVENIENZFORSCHUNG

Provenienzforschung: Nur eine Aufgabe des Staates?

Uwe Hartmann

Abstract

»Für Raubkunst in Privatbesitz bedarf es Lösungen!« Unter dieser Schlagzeile berichtete der österreichische »Standard« am 4. April 2016 über eine geplante Versteigerung eines als »Raubkunst« identifizierten Gemäldes. »Darüber, wie viele Kunstgegenstände in der Zeit des Nationalsozialismus gestohlen [...] wurden, kann man nur spekulieren. Gesichert ist, dass sich viele in Privatbesitz erhalten haben.«

In Deutschland war es der im November 2013 bekannt gewordene »Fall Gurlitt«, der vor Augen geführt hatte, dass man sich bislang bei der Suche nach »NS-Raubgut« in Umsetzung der »Washington Principles« von 1998 nahezu ausschließlich auf Kunst- und Kulturgut im Besitz der öffentlichen Hand, auf Museen, Bibliotheken, Archive und Sammlungen in öffentlicher Trägerschaft bezog.

Die Frage »Wie hältst du's mit der Provenienz?« verweist in wachsendem Maße auf ethisch-moralische Grundsätze im Umgang mit Objekten jeglicher Art, die gesammelt, gehandelt, musealisiert und präsentiert werden. Wie und wo verlaufen hier die Grenzen öffentlicher und privater Verantwortung und Verantwortlichkeit und in welchen Punkten soll und kann sie nur gemeinsam wahrgenommen werden?

Provenance research: Only a task of the state?

»There need to be solutions for looted art in private property!« This was the head-line in the Austrian »Standard« on 4 April 2016 of an article about a planned auction of a painting, which was identified as »looted art«. »How many works of art were stolen during the time of the National Socialism can only be speculated. It is assured, that many remained in private property«.

In Germany, the »Case Gurlitt« – out in the open since November 2013 – showed that the search for »NS-looted art« by implementation of the Washington Principles only included works of art and cultural goods of the public authorities, like museums, libraries, archives, and public collections. The crunch question »What is your take on provenance?« increasingly refers to ethic moralities by handling objects of any kind, which are collected, traded, musealized and presented. How and where can we draw the line between public and private responsibility and where shall and can it be taken only in common?

The Acquisition of the Wildhagen, Bitter, and Paur Collections by Alfred Berner for the Berlin Musikinstrumenten-Museum between 1957 and 1962. Questions of Provenance

Conny Sibylla Restle

Abstract

Fritz Wildhagen (1878-1956) was one of the most active private collectors of musical instruments in Germany in the first half of the 20th century. Wildhagen was very well connected to other collectors and museums. After Wildhagen's death, Berlin's Musikinstrumenten-Museum acquired sixteen artefacts from his former collection in 1957. A few years later the museum additionally purchased several instruments which were originally part of the large Wildhagen collection. The provenance of some objects can be discerned, but the provenance of others is still uncertain. The objects of the former Wildhagen collection filled some poignant gaps in the Berlin museum, which had been caused by the Second World War. This paper provides an overview of an important part of the former Wildhagen collection that came to Berlin's Musikinstrumenten-Museum and discusses the acquisitions made in Berlin in the years after the Second World War.

Der Erwerb der Sammlungen Wildhagen, Bitter und Paur durch Alfred Berner in den Jahren 1957 bis 1962 für das Berliner Musikinstrumenten-Museum. Fragen der Provenienz

Fritz Wildhagen (1878-1956) war einer der aktivsten Privatsammler von Musikinstrumenten im Deutschland der ersten Hälfte des 20. Jahrhunderts. Wildhagen stand in engem Kontakt mit anderen Sammlern und Museen. Nach seinem Tod erwarb das Berliner Musikinstrumenten-Museum 1957 sechzehn Artefakte seiner früheren Sammlung. Ein paar Jahre später erwarb das Berliner Museum zusätzlich einige Instrumente, die ursprünglich Teil der großen Sammlung Wildhagens gewesen waren. Die Provenienz mancher Objekte ist nachweisbar, diejenige anderer weiterhin unklar. Die Objekte der Sammlung Wildhagen füllten in Berlin manche schmerzhaften, durch den Zweiten Weltkrieg entstandene Lücke. Der Beitrag gibt eine Übersicht über den wichtigen Teil aus der Sammlung Wildhagen, der in das Berliner Musikinstrumenten-Museum kam, und diskutiert die Ankauf-Situation in Berlin in den Jahren nach dem Zweiten Weltkrieg.

Collecting old musical instruments was a real passion in the late 19th century. Some of the best-known collectors were César Snoeck, Mary Elisabeth Crosby Brown, Paul de Wit, Victor-Charles Mahillon, and Arnold Dolmetsch. They carefully combed through old castles, attics of churches and farmhouses, and through storage rooms of families and antique dealers. In most cases, their acquisitions are relatively well known and, in some instances (e.g. Paul de Wit), they were published in articles and catalogues. Until the beginning of the Second World War, Berlin's Museum of Musical Instruments was – to a large extent – made up of the two collections of Paul de Wit (1888 and 1890), the extensive one of César Snoeck (1903), and objects from the Prussian Art Chamber. These precious musical instruments constituted the largest

part of our collection of approximately 4,000 objects, besides the acquisitions from individuals, musicians, dealers, and workshops. Research on our catalogue of lost objects¹ has revealed that more than 2700 objects did not make their way back into our collection after 1945. They are still missing, and it is not known whether they were destroyed during bomb attacks and the battle of Berlin, or if they were brought from the small castle in Seifersdorf to the former Soviet Union as spoils of war.

1 Conny Restle (Ed.), Heike Fricke, Gabriele Groll, Christopher Li: Verlustkatalog des Berliner Musikinstrumenten-Museums (forthcoming Berlin 2018).

When Alfred Berner, one of Curt Sachs' pupils, reorganized and reopened the Berlin collection in 1946, his job was to fill the glaring gaps with new acquisitions. Many families had been bombed out of their homes in Berlin and offered their musical instruments, if these were still intact, to the museum. In most cases, nothing is known about the provenance of these instruments, and the museum is planning to delve deeply into the history of these objects which were acquired between 1946 and the 1980s. Yet on very rare occasions Alfred Berner had the opportunity to purchase objects from passionate collectors. In 1988, Gesine Haase wrote an extensive article on the museum's acquisitions after 1945, in which she also touched upon the objects of the former Wildhagen collection.² These three acquisitions were made in 1957 and 1960.

By the end of the war, there were not many educated people and collectors of art objects (and especially musical instruments) in Germany. Most experts had had to flee from Germany or had become victims of the Holocaust either because they were Jewish, or because they had acted against the Nazi regime. Others had lost their lives in a senseless and devastating war. One person, who – as far as we know – lived in inner emigration during these dark years, was the painter and author Fritz Wildhagen. Little is known about him and his life beyond an entry in Wikipedia³ and a paper given by Klaus Martius in 2009⁴, which focuses on Wildhagen as an estimated collector of lutes. In my opinion, a biography of him would be a worthwhile project given his significance as a representative of impressionism in Germany.

Fritz Wildhagen was born in Moscow in 1878. After the early death of his father Fedor Andretsch, the family moved to Elbing in West Prussia and later to Gdansk. He studied art history together with Hermann Grimm, son of the famous Wilhelm Grimm, at the Friedrich-Wilhelms-Universität in Berlin, and later, from 1901 to 1908 he studied painting with Friedrich Kallmorgen at the Königlische Akademie der Künste in Berlin. Succeeding his teacher Kallmorgen, Wildhagen for the most part focused his painting on landscapes. However,

he also frequently travelled: to France, Italy, Denmark, Russia, Poland, to the Balkans, Persia, and to Africa. In his publication »Afrika kam durch die Luft (Africa came through the air). Erinnerungen, Novellen, Capricci«⁵ he referred to his extensive and passionate voyages. Most importantly for the present discussion, Wildhagen was a good violin and viola player, and a connoisseur – of music, of old instruments, and of ladies. Besides painting, playing music for string quartet was one of his favorite activities. Among his inner circle of friends was Oswald Möckel, one of the finest violin makers of his time. In several brief anecdotes »Aus den Erinnerungen eines Sammlers« (From the Memories of a Collector), which he published in the »Zeitschrift für Musik«⁶, Wildhagen recounts numerous details about his activities as a collector of old musical instruments. In the same journal, Wildhagen also published an essay on »Von Schönheit und Wert alter Instrumente« (On the Beauty and Value of Old Instruments), a panegyric about collecting and playing musical instruments. This was the salient point: he collected instruments which had the effect of extraordinary beauty and value to him, and he wanted to maintain them for posterity.

On 4 December 1956, Wildhagen died in Schloss Holte-Stukenbrock, a small town some miles southeast of Bielefeld. After Wildhagen's death, his companion Gertrud Schreiber-Lobbes offered the collection, or to be exact, the remains of his former collection of musical instruments, to the Berlin museum. With the support of the German Lottery Fund, Alfred Berner was able to buy sixteen objects (MIM cat. nos. 4517-4532): twelve bowed and four plucked instruments. Now listed as MIM cat. no. 4528, a viola made by Matthaeus Wenceslaus Stautinger (Würzburg 1731) was a real bargain and had already been bought by Berner on 16 January 1950, from Lothar Dehler in Berlin for no more than 250 Marks (fig. 1). In 1950, Berner did not know that this outstanding instrument had once been part of the Wildhagen collection and numbered among the objects which had been lost at the time when Wildhagen was fleeing from Gdansk to Westphalia in 1944. In the Berlin collection, in turn, the viola substituted a lute (MIM cat. no. 2296) made by Stautinger, which counts among the museums' own lost objects.

2 Gesine Haase: Glanzlichter unter den Neuerwerbungen nach 1945. In: Staatliches Institut für Musikforschung Preußischer Kulturbesitz. 100 Jahre Berliner Musikinstrumenten-Museum 1888-1988. Berlin 1988, pp. 53-134.

3 URL: https://de.wikipedia.org/wiki/Fritz_Wildhagen [10. 10. 2017].

4 Klaus Martius: »Des schönen Fülle hat den Weg gesegnet«. Die Lauten in der Sammlung Fritz Wildhagen. In: Die Laute. Jahrbuch der Deutschen Lautengesellschaft 9/10, 2010, pp. 65-87.

5 Fritz Wildhagen: Afrika kam durch die Luft. Erinnerungen, Novellen, Capricci. Ed. by Roland Krischke. Heidelberg 1998.

6 Fritz Wildhagen: Aus den Erinnerungen eines Sammlers. In: Zeitschrift für Musik 111, 1950, pp. 97, 197, 485 and 604.



1 Viola, Matthaeus Wenceslaus Stautinger, Würzburg 1731. Berlin, Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, MIM cat. no. 4528 (photo Harald Fritz)



2 Viola da spalla, Johann Christian Zäncker, Hermsdorf 1678. Berlin, Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, MIM cat. no. 4517 (photo Harald Fritz)

When Berner read Wildhagen's accounts in the *Zeitschrift für Musik* in 1950, he realized that he had acquired a stolen object, and therefore he made contact with Wildhagen. The two men agreed an exchange: the viola by Stautinger was returned to Wildhagen, and in exchange Berner received a marvellous French serpent (MIM cat. no. 4165), an hautbois by Stephan Koch (MIM cat. no. 4166), and an incomplete hautbois by Weigel (MIM cat. no. 4167). Unfortunately, the case is not very well documented and the handwritten record in

the inventory is the primary source. Berner's letter to Wildhagen, in which the exchange was agreed (and which is kept in the museum's manuscript archive⁷) has no details about the matter. Sadly, there are also not many letters in the archive about the many other acquisitions from that time.

⁷ Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Historisches Archiv (HA-SIM).

On a September afternoon, presumably in the early years after the First World War, Wildhagen had purchased the viola by Matthaeus Wenceslaus Stautinger in an antique shop in Potsdam – presumably, because none of his articles reveal an exact date of acquisition. Wildhagen was very pleased about the viola by Stautinger because he was aware of its value. Another important instrument acquired by the museum in 1957 was the viola da spalla (MIM cat. no. 4517; fig. 2) made by Johann Christian Zäncker in Hermsdorf unterm Kynast (today Sobieszów, Poland). Wildhagen cast his eye on this bulky and curious instrument when he discovered it in the shop of a violin maker in Berlin. As he records, he bought another violin from the late 17th century on this occasion as he had no more money to buy the viola. Years later, in January, he met this violin maker's son at a concert of the Klinger-Quartett and reached an agreement: he exchanged the viola for one of his most famous paintings, »Der Pechsee im Grunewald« (Lake Pech in the Grunewald forest). When Wildhagen did some research on this bulky viola he found out that it must be a rare viola da spalla.

Not every instrument from the Wildhagen collection has its own story, yet. Between the lines Wildhagen indicates that he frequently bought objects from Rudolph Lepke's Kunst-Auctions-Haus at the Potsdamer Straße in Berlin,⁸ which was a renowned institution for art auctions in Berlin in the years before the First World War, when Paul Cassirer and Hugo Helbig appeared on the auction market. It is significant that Lepke was a trade partner of the new Soviet government in the 1920s and was involved in the three so-called Russian Auctions: Lepke sold art objects which had been confiscated illegally by the Soviets from the Russian aristocracy and the middle classes. Museums in Germany and the USA are full of such objects, which came to Western Europe and the Americas via Rudolph Lepke's Kunst-Auctions-Haus in the 1920s. At the moment, it is unclear whether Wildhagen acquired musical instruments from Russia at these three auctions in 1928 and 1929.

As early as 1937, Wildhagen had sold parts of his collection to Wilhelm Bitter and Alfred Fuchs. The estimated value of the whole collection at this time was 64,725 Reichsmark.

8 Wildhagen 1950a (note 6), p. 98: »In dem bekannten Berliner Kunstversteigerungshause L. – damals noch in der Kochstraße [1885/86-1912] – war reges Leben.« In 1910, he bought a lute there, made by Magno Dieffopruchar, Venetia, 1609. The previous owner of this instrument was Adalbert Matkowsky, a well-known Berlin actor.



3 Bass-Viola da gamba, Gregorius Karpp, Königsberg 1693. Berlin, Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, MIM cat. no. 4653 (photo Jürgen Liepe)

Wilhelm Bitter was a psychotherapist and psychoanalyst. He emigrated to Switzerland in 1943, where he lived near Vevey and studied with Carl Gustav Jung. After the war, he established the institute for psychotherapy and psychoanalysis in Stuttgart in 1948. Wilhelm Bitter died in 1975. Alfred Fuchs, a Berlin lawyer, was his good friend. In 1960, this group of 35 objects (MIM cat. no. 4649-4683) from the former Wildhagen collection came to the Berlin museum, but the provenance of these objects remains in the dark. In his article »Von Schönheit und Wert alter Instrumente«⁹, Wildhagen speaks of a viola da gamba made by Gregorius Carpp, Königsberg 1694, which may be MIM cat. no. 4653 (fig. 3), dated to the year 1693, which Wildhagen had bought as a young man.¹⁰ The mandolin by Donato Filano, Naples, around 1770 (MIM cat. no. 4671) is depicted at the end of the same article. It is possible that Wildhagen wrote his 1950 article from memory, without seeing the sold objects and without any detailed documentation.

The last items of the former Wildhagen collection arrived at the museum in 1962. These came from Munich-born Leopold Paur. After the First World War, Paur worked as a lawyer in his home town and as an attorney and representative of several associations in Berlin. Interestingly, he was secretary-general of the »Schwäbisch-Alemannischer Heimatbund« (Swabian-Alemannic Confederation) immediately after the Second World War, who wanted to push the new federal state of Baden-Württemberg into a fusion with France – a union that never was achieved. Like Wildhagen, Paur was an ardent collector of old musical instruments, but not as knowledgeable about the history of ancient instruments as Wildhagen was. Consequently, Paur took the opportunity to fill the gaps in his own small collection when Wildhagen sold parts of his collection in 1937. There are six letters between Paur and Ulrich

Rück (dated 12 February 1937 to 14 May 1937) in which he asks Rück in Nuremberg about the value of the pochettes, the viola d'amore, and about the context of the glass harmonica in Ferruccio Busoni's »Doktor Faustus«.¹¹

The Museum of Musical instruments in Berlin is very fortunate that Alfred Berner was able to save the Wildhagen collection and open it to the public. Yet some important questions remain: it is currently unknown why Wildhagen sold such a large part of his collection in 1937. Was he forced to do so by the Nazis, or was he in need of money because his style of painting was not fashionable anymore at that time? To my knowledge there is no comprehensive catalogue of all objects that presumably once belonged to Wildhagen. How many instruments did he have? Did he exchange objects with other collectors? And, most importantly: who were the previous owners of these instruments? I am confident that the museum's ongoing research will be able to answer some of these questions within in the next few years. Today, the purchase of a group of instruments like the ones from the former Wildhagen collection would be impossible until all details about their previous owners and the history of the objects has been clarified.

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- 9 Fritz Wildhagen: Von Schönheit und Wert alter Instrumente. In: Zeitschrift für Musik 111, 1950, p. 577.
- 10 Wildhagen 1950(b) (note 9), p. 578: »Ich erwarb als junger Mensch eine Gambe von Gregorius Carpp in Königsberg aus dem Jahre 1694, die schon im Jahre 1715 in Stockholm zu einem Violoncello umgearbeitet worden war.«
- 11 Correspondence between Leopold Paur and Ulrich Rück (1937-1938). In: Germanisches Nationalmuseum, Nuremberg, Historisches Archiv, NL Rück, I, C-673. Busoni's glass harmonica was on loan to the Musikinstrumenten-Museum Berlin until Gerda Busoni sold the instrument to Leopold Paur, who sold Busoni's glass harmonica to Ulrich Rück in 1937 (Staatliches Institut für Musikforschung. Historisches Archiv HA-SIM 6).

Table 1 Collection Fritz Wildhagen (Gertrud Schreiber-Lobbes), acquired 1 July 1957 by the Musikinstrumenten-Museum Berlin SIMPK

4517	Viola da spalla	Johann Christian Zäncker	Hermisdorf unterm Kynast	1678
4518	Viola da gamba	Johann Christian Hoffmann	Leipzig	1728
4519	Violine	Joseph Meyer (zugeschrieben)	Geroldshofstetten bei Grafenhausen	um 1665
4520	Pardessus de viole	Louis Guersan	Paris	1754
4521	Viola da gamba	Gregorius Karpp	Königsberg	vor 1700
4522	Viola	Ulrich Reinhart	Salzburg	1672
4523	Viola da gamba (Bass)	Daniel Achatius Stadlman	Wien	1720
4524	Viola da gamba	Rudolph Höß	München	1696
4525	Englisches Violet	Otto Möckel & Curt Jung	Berlin	1934
4526	Viola d'amore	Maximilian Zacher	Breslau	1733
4527	Armvirole	?	Süddeutschland	2. Hälfte 18. Jahrhundert
4528	Viola	Matthaeus Wenceslaus Stautinger	Würzburg	1731
4529	Laute	Johann Andreas Kämbel	München	1751
4530	Mandora	Jacob Heinrich Goldt	Hamburg	1742
4531	Gitarre	Louis Gairaud	Nantes	1731
4532	Gitarre	José Pages	Cadiz	1812

Table 2 Collection Dr. med. et Dr. phil. Wilhelm Bitter (olim Wildhagen), acquired 4 March 1960 by the Musikinstrumenten-Museum Berlin SIMPK

4649	Virginal		Italien	1. Hälfte 17. Jahrhundert.
4650	Cembalo		Italien	Mitte 17. Jahrhundert
4651	Clavichord	Christian Gottlob Hubert	Ansbach	1784
4652	Tafelklavier		Deutschland	um 1780
4653	Bass-Viola da gamba	Gregorius Karpp	Königsberg	1693
4654	Bass-Viola da gamba	Joachim Tielke (vermutlich)	Hamburg	Ende 17. Jahrhundert
4655	Baryton	Hanns Kögl	Wien	1679
4656	Baryton	Josef Neuner	Passau	2. Hälfte 18. Jahrhundert
4657	Bratsche	?	Tirol (vermutlich)	um 1700

4658	Violine	?	Deutschland (vermutlich)	19./20. Jahrhundert
4659	Violine	?	Böhmen (vermutlich)	um 1800
4660	Violine	?	Deutschland	Mitte 19. Jahrhundert
4661	Viola d'amore	Simon Johannes Havelka	Linz	1763
4652	Viola d'amore	Sebastian Rauch	Breslau	nach 1700
4663	Hardanger Fele	Jon Erikson Helland (zugeschrieben)	Telemark	zwischen 1815 und 1840
4664	Laute	Johannes Friedrich Storck (vermutlich)	Augsburg	3. Viertel 18. Jahrhundert
4665	Laute	Magnus Stegher (vermutlich)	Venedig	1598
4666	Theorbierte Laute	Giorgio B....	Florenz (vermutlich)	1. Hälfte 17. Jahrhundert
4667	Chitarrone	Georg Aman	Augsburg	1707
4668	Pandurina	Domenico Brambilla	Mailand	1768
4669	Pandora	?	Italien (vermutlich)	um 1800
4670	Neapolitanische Mandoline	?	Italien	18. Jahrhundert
4671	Neapolitanische Mandoline	Donato Filano	Neapel	um 1770
4672	Gitarre	Martin Kaiser	Venedig oder Düsseldorf	1699
4673	Gitarre	Gratel	Mirecourt	um 1800
4674	Gitarre	?	Spanien (vermutlich)	um 1800
4675	Gitarre	Giacinto Santagiuliana	Venedig oder Vicenza	1800
4676	Gitarre	Johann Gottlieb Thielemann	Berlin	1814
4677	Lyragitarre	Johann Gottlieb Thielemann	Berlin	1807
4678	Arpeggione	Anton Mitteis (zugeschrieben)	Leitmeritz	2. Viertel 19. Jahrhundert
4679	Sister			um 1800
4680	Basszister	Andreas Ernst Kram	Nürnberg	1768
4681	Drehleier	Luthaud	Saint-Laurent-les-Mâcon (Ain)	1863
4682	Pochette	?	?	18. Jahrhundert
4683	Trumscheit	?	Deutschland	Anfang 18. Jahrhundert

Table 3 Collection Leopold Paur, acquired 21 June 1962, by the Musikinstrumenten-Museum Berlin SIMPK

4797	Spinett	Leopoldo Franciolini (»Antonius Antagnatius«)	Florenz	2.? Hälfte 19. Jahrhun- dert
4798	Hamburger Cithrinnen	Hinrich Kopp	Hamburg	1702
4799	Pardessus de viole	Sebastian Mayr	München	1720
4800	Viola d'amore	Ignatius Hoffman	Wölffelsdorff	1735
4801	Pochette	Gregorius Karpp	Königsberg	1697
4802	Pochette	?	Frankreich	17. oder 18. Jahrhundert
4803	Pochette	?	?	19. Jahrhundert
4804	Pochette	?	Deutschland	um 1800
4805	Pochette	?	?	18. Jahrhundert
4806	Pochette	?	Skandinavien (vermutlich)	18. Jahrhundert
4807	Pochette	?	Tirol (vermutlich)	18. Jahrhundert
4808	Pochette	?	?	19. Jahrhundert (vermutlich)
4809	Violine (Spazierstock- geige)	?	Deutschland oder Öster- reich	Anfang 19. Jahrhundert
4810	Mandora	Piero Serri	Florenz	1723
4811	Zierharfe		?	?
4812	3 Violinbögen	?	Deutschland	19. Jahrhundert
4813	Röhrenlaute Er hu qin	?	Formosa (Taiwan)	20. Jahrhundert
4814	Schalenhalslaute Sutsuma	?	Biwa (Japan)	20. Jahrhundert
4815	Bogenharfe / Bogenlaute	?	Guinea (Afrika)	19. Jahrhundert
4816	Kerbflöte	?	Formosa (Taiwan)	19. Jahrhundert

Provenance Research in the Collection of Historic Musical Instruments in Vienna – Background, Configuration, and Practice

Monika Löscher

Abstract

This paper comprises three parts: a short summary of the genesis of the Kommission für Provenienzforschung (Commission for Provenance Research) and the legal framework in Austria for returning stolen artworks; a look at the present state of provenance research at the Kunsthistorisches Museum's Collection of Historical Musical Instruments in Vienna; and a case study of a musical instrument discussed by the Kunstrückgaberat (Council for Returning Artworks).

Provenienzforschung in der Sammlung alter Musikinstrumente des Kunsthistorischen Museums Wien. Grundlagen, Strukturen und Praxis

Der vorliegende Beitrag gliedert sich in drei Teile. Nach einem kurzen Überblick zur Entstehung der Kommission für Provenienzforschung und den gesetzlichen Rahmenbedingungen zur Kunstrückgabe in Österreich soll der Stand der Provenienzforschung in der Sammlung alter Musikinstrumente im Kunsthistorischen Museum in Wien skizziert werden. Eine Fallstudie – es geht dabei um ein Musikinstrument, das 2015 im Kunstrückgabebeirat behandelt wurde – schließt den Aufsatz ab.

1. The Commission for Provenance Research and the Kunstrückgabegesetz 1998/2009 (Law for Returning Stolen Artworks)

In the fall of 1997 the Museum of Modern Art in New York hosted the largest Schiele exhibition ever shown in the US: »Egon Schiele: The Leopold Collection. Vienna«. In December 1997, the New York Times published an article by Judith H. Dobryzynski in which she highlighted the »troubled past« of some of the works in the collection assembled by Rudolf Leopold (1925-2010).¹ Subsequently, the New York District Attorney issued subpoenas for two paintings, »Portrait of Wally« and »Dead City III«,² forbidding their return to Austria.

This event encouraged the Austrian press to take up the subject of Nazi-looted artworks. A number of in-depth articles by the journalists Hubertus Czernin and Thomas Trenkler looked at Aryanization and the confiscation of property, as well as compensation and restitution after 1945, greatly raising public awareness of these matters. Among other things they drew attention to what were known as »Widmungen« (dedications) made after 1945: even if stolen artworks were subsequently returned to a persecuted family, the latter were not free to do with them what they wanted because a ban on the export of art collections was enshrined in the Denkmalschutzgesetz (Law on the Protection of Historical Monuments). The required export permits were all too often conditional on gifting selected high-quality artworks to Austrian

1 Judith H. Dobryzynski: The zealous collector – A special report. A singular passion for amassing art, one way or another. In: The New York Times, 24 Dec. 1997. URL: <http://www.nytimes.com/1997/12/24/arts/zealous-collector-special-report-singular-passion-for-amassing-art-one-way.html> [2.5.2017].

2 The subpoena on »Dead City III« was lifted in 1998; in July 2010, an out-of-court settlement regarding »Portrait of Wally« was reached, and after the payment of 19 million dollars, the painting returned to Vienna. Olga Kronsteiner: Leopolds Gespür für Wally. In: Der Standard, 26 Feb. 2015.

URL: <http://derstandard.at/2000012223492/Leopolds-Gespuer-fuer-Wally> [2.5.2017]; Die »Tote Stadt« ist zurück. In: Vorarlberg online, 23. Sept. 1999. URL: <http://www.vol.at/die-tote-stadt-ist-zurueck/vienna-migrate-28974> [2.5.2017]; Thomas Trenkler: Neue Begehrlichkeiten nach Egon Schieles »Tote Stadt III«. In: kurier.at, 4 June 2016. URL: <https://kurier.at/kultur/neue-begehrlichkeiten-nach-egon-schieles-tote-stadt-iii/134.313.325> [2.5.2017].

museums. Trivialised and belittled as »donations«, these »gifts« were in fact a form of extortion because they were the only way that former owners were able to export at least part of their restituted collections.

The first meeting of the Commission for Provenance Research was called in March 1998 by the then Minister of Education, Elisabeth Gehrler. It met in the Ahnensaal of the Bundesdenkmalamt (BDA, Federal Monuments Authority Austria). Among other things, the meeting revealed that the number and quality of records and archival research differed greatly between the various museums.³

Today the Commission is part of the Department of Monument Protection and Art Restitution of the Federal Chancellery. Its administrative director is Heinz Schödl; Eva Blimlinger, the director of the Academy of Fine Arts, is in charge of scientific coordination. The National Council is informed of the Commission's activities in the annual Restitution Report. The Bureau of the Commission for Provenance Research functions as a point of contact and coordination for all federal provenance research. It provides assistance to the Commission's management and provenance researchers working at the federal museums. In addition to administration, research, investigation of files, and archiving the Commission's research results, the Bureau also handles inquiries about historical records. Additional members of the Commission are provenance researchers working at the different federal museums.⁴

»In December 1998 the »Washington Conference Principles on Nazi-Confiscated Art« were endorsed by 44 governments including Austria. The goals of these principles are to identify Nazi-looted art, to find their owners or heirs, and to achieve fair and just solutions in the restitution of Nazi-looted objects.«⁵ However, for restitution in Austria, the Kunstrückgabegesetz (Art Restitution Act) of 1998 and its amendment of 2009 are of even greater importance than the Washington Declaration.

The Federal Act on the Restitution of Works of Art and Other Movable Cultural Assets from Austrian Federal Museums and Collections and Other Federal Property (Art Restitution Act) 1998 / 2009

The aim of the Art Restitution Act, which was passed in Austria in 1998, and its amendment of 2009 is to return artworks which became federal property as a result of the NS-tyranny and are now held in Austrian federal museums or collections to their original owners, or the latter's rightful heirs. Generally speaking, there are three possibilities for restitution:

1. The law covers objects formally restituted after 1945 but that were, in fact, transferred to the property of the State in direct connection with proceedings under the provisions of the Federal Law on the Prohibition of Export of Objects of Historical, Artistic or Cultural Significance. If the Federal State made payment for the transfer of title, this amount or its value at the time of the restitution shall be returned by the original owners or their legal heirs before restitution. Amounts are to be adjusted in accordance with the consumer price index published by Statistics Austria.

2. Objects that legally became the property of the State but had been part of a forced legal transaction (Decree for the Registration of Jewish Property, Export Prohibition Law, discriminating tax demands ... – these measures forced many persecuted individuals to sell selected works of art or entire collections at knockdown prices before emigrating or being deported).

3. Art objects or other cultural assets that were not returned to the original owners or their legal heirs on conclusion of restitution proceedings and, without payment, became the property of the State as unclaimed goods, and continue to be State property. These artifacts are to be transferred to the Österreichischer Nationalfonds für Opfer des Nationalsozialismus (Austrian National Fund for Victims of the National Socialism).⁶

Provenance researchers working at the different federal museums are tasked with systematically reviewing all acquisitions after 1933. In addition to inventories, files on acquisitions, as well as records and documents held at in-house archives, they also research other archives. Today, thanks to the Internet, much of this work can be carried out without

3 Bundesdenkmalamt (BDA)-Archive, Restitutionsmaterialien (restitution sources), Gz. 31.923/1/1998. See also Anneliese Schallmeiner: 1998 – die Kommission für Provenienzforschung und der Weg zum Kunstrückgabegesetz. In: ... wesentlich mehr Fälle als angenommen. 10 Jahre Kommission für Provenienzforschung. Ed. by Gabriele Anderl et al. Vienna, Cologne, Weimar 2009, pp. 34–47.

4 URL: <http://www.provenienzforschung.gv.at/?lang=en> [2.5.2017].

5 URL: <https://www.uni-salzburg.at/index.php?id=55751&L=1> [2.5.2017].

6 Bundesgesetzblatt für die Republik Österreich (BGBl.) I no. 181/1998, BGBl. I no. 117/2009. URL: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10010094> [6.8.2018].

leaving one's desk, and these databases and online search tools are discussed in more detail later. In some cases, »autopsies« of objects were carried out: the backs of paintings, for example, often feature labels, stamps, signatures etc. that help shed light on their former owners. If an acquisition is deemed suspicious, the researcher prepares a file which is then presented to the Kunstrückgabebeirat (Advisory Board).

The Advisory Board includes one representative each of the Ministries of Finance, Economic Affairs, Families and Youth, Justice, Education, Arts and Culture, and Defense and Sports, as well as a representative of the State Attorney's Office (Finanzprokuratur), and two experts from the field of history and art history. Following a comprehensive review of each case, the Advisory Council rules in favor or against restitution. The Art Restitution Act empowers the federal minister in charge of federal museums and collections to transfer ownership of works of art.⁷

In most cases, the Israelitische Kultusgemeinde (IKG, Jewish Community of Vienna) is charged with discovering heirs, a frequently complex and time-consuming undertaking. The artworks are then handed over by curators and registrars. This generally means that the work of the provenance researcher is completed when they hand in the file. They are not charged with evaluating the case or physically handing over the artwork in question. Unlike the files, the Council's recommendations are published on the Commission's website.⁸

2. Provenance Research at the Kunsthistorisches Museum

Even before the Art Restitution Act was passed in December 1998, Herbert Haupt, a historian and then-director of the Museum Archive, researched the provenance of all artifacts that had entered the museum holdings during or immediately after the Nazi era. In June 1998 Haupt, assisted by Lydia Gröbl, published a comprehensive and detailed account of the facts, entitled »Die Veränderungen im Inventarbestand des Kunsthistorischen Museums während der Nazizeit und in den Jahren bis zum Staatsvertrag 1955« (Changes in the Holdings

of the Kunsthistorisches Museum during the Nazi Era and the Years before the Signing of the Austrian State Treaty in 1955). His report focused on extant sources in the archives between 1938 and 1955, and, together with some later research, it forms an important basis for all subsequent provenance research. Sabine Pénot, curator of the Picture Gallery, researched a number of suspect paintings in the Picture Gallery that are listed in the art database compiled by the National Fund of the Republic of Austria for Victims of National Socialism. Additional research was carried out by Ulrike Nimeth, a member of the Commission. In April 2009 the Commission commissioned Susanne Hehenberger and Monika Löscher with a systematic study of all acquisitions by the Kunsthistorisches Museum after 1933. Since March 2016, Löscher has been the sole provenance researcher working at the Kunsthistorisches Museum.⁹

In connection with the planned Haus der Geschichte (Museum of Austrian History), which will be installed at the Neue Burg, the Commission asked the provenance researchers to give priority to the study of the holdings of the Sammlung alter Musikinstrumente (SAM; Collection of Historical Musical Instruments), which is also housed at the Neue Burg. Subsequently (i.e., from 2015), provenance research at the KHM has primarily focused on the SAM, while also continuing the systematic study of the provenance of works in the Picture Gallery, which has not yet been completed, and answering enquiries.

History of the Collection of Historical Musical Instruments

The Collection of Historical Musical Instruments became an independent collection in 1939 when the holdings of historical musical instruments formerly in the Kunsthistorisches Museum's Collection of Sculpture and Decorative Arts and the historical instruments belonging to the Gesellschaft der Musikfreunde in Vienna were amalgamated. Previously displayed at the Neue Burg, the instruments were moved to Palavicini Palace at Josefsplatz 5 in central Vienna. The new collection was only inventoried in 1940. In the years 1933-1945 the collection acquired over two hundred musical instruments (fig. 1).¹⁰

7 BGBl. I no. 181 / 1998, BGBl. I no. 117 / 2009, § 3 (note 6).

8 URL: <http://www.provenienzforschung.gv.at/empfehlungen-des-beirats/?lang=en> [2.5.2017].

9 URL: <https://www.khm.at/en/learn/research/provenance-research/> [2.5.2017].

10 Kunsthistorisches (KHM)-Archive, 15/SAM/1939/40. Tätigkeitsbericht der Sammlung alter Musikinstrumente Juli 1939 (progress report of the Collection of Historical Musical Instruments July 1939).



1 Palais Pallavicini in Vienna housing the collection of historic musical instruments. Kunsthistorisches Museum Wien © KHM-Museumsverband

A major aspect of the work with which the collection was charged during that period was to collaborate with the BDA on »monitoring« the export of historical musical instruments, as Heinrich Klapsia (1907-1945), then-director of the collection, put it. In this context he complained about the fact that, since March 1938, a »remarkable number of precious instruments belonging to »prominent artists« have left the Reich

without our knowledge«. ¹¹ In addition to Klapsia, the staff comprised a curator, Viktor Luithlen (1901-1987), who had previously worked for the Gesellschaft der Musikfreunde, and a conservator, Franz Sobolak (1879-1944), who had recently joined the staff and whose first task was to restore

¹¹ Tätigkeitsbericht 1939 (note 10).

the keyboard instruments so that they could be played again. It was Klapsia who selected musical instruments from the Rothschild Collection, then stored at the central depot for confiscated Jewish collections at the Neue Burg, requesting them as »important and desirable additions for our collection«.¹² In February 1939 all important artifacts were removed from the collection,¹³ and in December 1939 seventy-one musical instruments formerly in the Alphonse Rothschild Collection were transferred to the museum's holdings.¹⁴ On 30 September 1940, Luithlen confirmed that »all the objects recorded in the agreed list from the Central Depot were received into the collection in perfect condition«.¹⁵ Shortly afterwards, however, Luithlen corrected himself and noted that »almost all received instruments proved to be in need of repair, as they lacked strings or needed restringing«.¹⁶ Some of these instruments were included in the exhibition intended to showcase recent acquisitions, which was held at the Kunsthistorisches Museum in 1940.¹⁷ After 1945, Luithlen made the case for the collection to remain in Vienna.¹⁸ In order to be allowed to export the remainder of her art collection, Clarice Rothschild was asked to donate, among other things, four musical instruments; these instruments were first inventoried in 1947. In addition, the SAM retained another sixty-nine musical instruments as loans until all instruments were returned to the Rothschild family in 1999.¹⁹

Acquisitions by the Collection of Historical Musical Instruments

Today, the Collection of Historical Musical Instruments has assigned around 1350 inventory numbers; 962 instruments have been acquired since 1933, and their provenances must therefore be analyzed carefully. In twenty-five cases these ac-

quisitions must be regarded as suspect; in 311 cases the acquisitions do not appear to be problematic; and in sixty-five cases they have been judged »undecided«. In around 450 cases a final decision is still outstanding (as of May 2017). One of the suspect cases is an acquisition made by Eduard Reiseneder (1893-1964), an instrument maker and piano dealer. In October 1943 he sold a square piano built by Joseph Anton Knam (1790-?) to the SAM. His shop was located on Mariahilferstrasse 3 in Vienna's 6th district, which, by his own account, he had taken over from a »Jew named Steiner«²⁰ following the »Anschluss« (Germany's annexation of Austria in 1938).²¹ After 1945 a preliminary investigation according to § 11 of the Verbotsgesetz (Prohibition Statute) was initiated against Reiseneder, who had been a member of the NSDAP and the SS since 1932 but who, again according to his own account, had quit the party in 1942.²²

In another suspect case, the SAM bought a square piano built by Wenzel Ledezki (c. 1761-1823) in the summer of 1940; it had been offered by Ferdinand Nagler, who worked as the Aryanizer for the Albert Kende auction house in Vienna. The Kunst- und Auktionshaus Kärntnerstrasse (Art and Auction House Kärntner Strasse) played a pivotal role in the art market of the time, mainly as a center for buying and selling confiscated art, as documented by Gabriele Anderl in her publications on Vienna's art trade during the NS era.²³ Like many of the dealers who specialized in musical instruments, Kende was in contact with Ulrich Rück in Nuremberg, who was also interested in this piano.²⁴

Several other acquisitions from art dealers made during the NS era are suspect too, among them artifacts and instruments bought at auction at the Dorotheum; these include the

12 Tätigkeitsbericht 1939 (note 10).

13 7/SAM/38/39, filed under 189/SAM/96, Luithlen to Dworschak, 18 Feb. 1939.

14 7/SAM/38/39 filed under 189/SAM/96, Musical instruments formerly in the Rothschild Collection, 8. Dec. 1939; handwritten complemented »obsolete«.

15 7/SAM/38/39 filed under 189/SAM/96.

16 7/SAM/38/39 filed under 189/SAM/96, Pro Memoria Luithlen, 17 Oct. 1940.

17 7/SAM/38/39 filed under 189/SAM/96, list of objects with handwritten note »all returned in the fall of 1941«.

18 189/SAM/96, report from Luithlen to the State Institute for Preservation of Historical Memorials, 4 Sept. 1946.

19 See list of musical instruments from the collection of Alphonse Rothschild in: 189/SAM/96.

20 Wiener Stadt- und Landesarchiv (WStLa), Ma8 Vg-akt VGVr 3998/45, statement made on 14 Jan. 1946.

21 However, the Lehmann directory for 1938 does not list anyone called Adolf Steiner at this address: <http://www.digital.wienbibliothek.at/wbrobv/periodical/zoom/270394>. The »Klavierleihanstalt« (piano lending institution) Steiner was located on Währingerstrasse 18. URL: <http://www.digital.wienbibliothek.at/wbrobv/periodical/zoom/269166> [26. 6. 2017].

22 WStLa, Vg-Akt VGVr 3998/45.

23 Gabriele Anderl: »Euer armer, unglücklicher, vollständig gebrochener alter Albert Kende«. Die »Arisierung« des Kunstauktionshauses Kärntnerstraße 4 in Wien. URL: <http://www.david.juden.at/kulturzeitschrift/76-80/79-anderl.htm> [2. 5. 2017].

24 Germanisches Nationalmuseum (GNM), Nürnberg, Historisches Archiv, Nachlass Rück, I, C-0626, Rück to Nagler, Vienna 1st district, Kärntnerstrasse 47/II, 28 Aug. 1940; Nagler to Rück, 1 Sept. 1940.



2 Double pedal harp, SAM 502, acquired February 1941. Kunsthistorisches Museum Wien © KHM-Museumsverband

double pedal harp (SAM 502; fig. 2) auctioned at the Dorotheum in February 1941, or the square piano (SAM 573; fig. 3) purchased there in March 1944.

Files on stolen art compiled so far

Since 1998 the restitution department at the KHM has presented eight files to the Advisory Board. Five of these cases have been discussed since 2009. The first looked at the so-called »donations« after 1945 and featured well-known names and collections, among them those of Elisabeth and Oscar Bondy,²⁵ and Alphonse and Clarice Rothschild;²⁶ these,

however, differ greatly from more recent cases, which require very different research work.

In the case of Felix and Josefine Löw-Beer, the restitution of a slide trombone, a guitar, two violas d'amore, and a cittern was recommended in 2009. Interestingly, none of these instruments was ever listed in the collection's inventory. In the case of Siegfried Fuchs – facts and circumstances had already been researched by the Austrian National Library, MAK (Museum of Applied Arts / Contemporary Art) and the Vienna City Library – the Advisory Council recommended the restitution of a mandola (SAM 379) and a mandolin (SAM 380) in April 2012. The legislative amendment of 2009 made it necessary to prepare a file on Elisabeth and Oscar Bondy. In November 2012, the Advisory Council did not recommend the restitution of an English violet (SAM 530), a violin (SAM 531), and a viola (SAM 532). A file on the fortepiano (SAM 795) that had belonged to Mary Wooster, in turn, was merely forwarded to the Advisory Council for their information. In October 2015 the latter recommended the restitution of a fortepiano formerly owned by Frida Gerngross; following a deferral, the restitution of another fortepiano (SAM 534) was finally recommended in June 2017. All these recommendations are published on the website of the Commission for Provenance Research.²⁷

Databases and online search tools

Over the last two decades, research has become a lot easier. Countless databases, archives, and other sources are now available online, and their number is steadily growing. These are some of the most important databases: the first is the »Findbuch« (Finding Book), the result of many years of experience and research by the Allgemeine Entschädigungsfonds (General Settlement Fund). The Findbuch makes it possible to search 150,993 records for information on individuals and companies listed in files relating to NS property seizures, as well as restitution and compensation proceedings, in the Austrian State Archives and other cooperating archives. In addition, it is also possible to search 21,774 pages of digitized historical directories and registries and official handbooks listing public offices and institutions.²⁸

25 Post horn (SAM 508): recommendation 1999.

26 Small harp (SAM 597), hunting horn (SAM 598), natural trumpet (SAM 599), fortepiano (SAM 600): recommendation 1999.

27 URL: <http://www.provenienzforschung.gv.at/empfehlungen-des-beirats/beschluesse/beschluesse-alphabetisch/> [2.5.2017].

28 URL: <https://www.findbuch.at/en/?switchtobrowserview=1> [2.5.2017].



3 Square piano, SAM 573, acquired March 1944.
Kunsthistorisches Museum Wien
© KHM-Museumsverband

»The Lehmann«,²⁹ Vienna's digitalized address registry, has also become an integral part of this work. Likewise, researchers access continually updated genealogical databases such as genteam.at.³⁰ In addition, there are specialized databases listing victims of the Nazis, such as the Shoa database maintained by the Dokumentationsarchiv des Österreichischen Widerstandes (Documentation Centre of Austrian Resistance).³¹ The IKG also makes available their extensive databases, which have greatly expanded during the last two decades.

Documenting Research

Each individual research step is documented in the Kunsthistorisches Museum's internal database TMS, in which a special provenance research entry screen has been installed. Researchers record, among other things, the extant sources

used, the restitution status, and a valuation of the artifact. A separate entry field entitled »comments« allows them to write down all relevant information. These documentations form the most important part of the final report which is presented to the Advisory Board. It comprises the artwork's history as well as a short history of the respective collection and major actors. At present, these final reports are not released to the public, but some form of publication that meets data protection requirements is being considered. However, provenance researchers report on the state of their research in the Kunst- und Kulturberichte des Bundeskanzleramts every year (annual reports on art and culture published by the Austrian Federal Chancellery), and these are freely available online.³² In addition, the Commission for Provenance Research in 2009 founded a series of publications designed to place these findings in a broader context and make them available to the public.³³

29 URL: <http://www.digital.wienbibliothek.at/wbrobv/periodical/titleinfo/5311> [26. 7. 2017].

30 URL: <https://genteam.at/> [22. 8. 2017].

31 URL: <https://www.doew.at/> [26. 7. 2017].

32 URL: <http://www.kunstkultur.bka.gv.at/> [22. 8. 2017].

33 URL: <http://www.provenienzforschung.gv.at/kommission/publikationen/> [2. 5. 2017].

3. »Mir ist alles einerlei« (It's all the same to me) – a case study

In the following, I consider in more detail a case that was discussed by the Advisory Board in 2016. It concerns the fortepiano built by Johann Promberger (1779-1834) in 1810, acquired by the SAM in March 1940. The inventory records that it was sold to the collection for 550 Reichsmark by Anton Jirowsky (1877-1941), an instrument maker domiciled in Vienna's 3rd district.³⁴ At first glance, the acquisition does not seem suspicious, as Jirowsky was neither active as an Aryanizer nor persecuted and thus forced to sell.³⁵ However, the acquisition file contains some additional details: in February 1940, Viktor Luithlen informed the director of the Kunsthistorisches Museum that »Ms Maria Gardi (Gerngross) of Reichsrathstrasse 17 in Vienna's 1st district« was trying to sell a fortepiano, and was asking 2,000 Reichsmark for it, a price Luithlen was not prepared to pay. He felt that 500 RM was more than adequate.³⁶ The following day, his superior at the SAM, Heinrich Klapsia, noted: »the price initially suggested by Ms Gardi is based on a conversation with me, during which I was presented only with a photograph of the instrument and its owner's assurance that it was in perfect working order. However, Luithlen's and Sobolak's subsequent visit showed that the quite attractive instrument houses a total ruin.«³⁷

Eventually, Ms Gerngross agreed to sell the fortepiano for 500 Reichsmark.³⁸ A special type of fortepiano, a so-called »giraffe piano«, that had been built in Munich was also on sale, but the collection was not interested in acquiring it.³⁹ This instrument (fig. 4) was sold at auction at the Dorotheum in May 1943, from which date all trace of it is lost.⁴⁰ The SAM eventually acquired the Promberger piano – not, however, from its original owner but from Anton Jirowsky, who acted as a middleman. Clearly an attempt at obfuscating the instrument's



4 Giraffe piano, acquired in May 1943. Kunsthistorisches Museum Wien
© KHM-Museumsverband

original provenance, this ruse was to play an important role after 1945. Jirowsky earned 50 Reichsmark from this transaction.

Who was Maria Gardi / Gerngross, the original owner of the Promberger pianoforte? Frida Gerngross was born in 1885 in Vienna as Frida Maria Beck.⁴¹ Her birth is recorded in the lists of births kept by the IKG.⁴² She became a successful singer,

34 SAM inventory, entry for SAM-440.

35 Findbuch-search accessed on 27 June 2017: URL: <https://www.findbuch.at/de/findbuch.html>.

36 KHM-Archive, 35/SAM/39/40, Luithlen to the director of the museum, 1 Feb. 1940.

37 KHM-Archive, 35/SAM/39/40, hand-written comment by Klapsia, 2 Feb. 1940.

38 KHM-Archive, 35/SAM/39/40, report by Luithlen, 28 Mar. 1940.

39 KHM-Archive, 35/SAM/39/40, Luithlen to Dworschak, 1 Feb. 1940.

40 KHM-Archive, 35/SAM/39/40, hand-written comment by Luithlen, 25 May 1943.

41 WStLa, B-MEA-406168-2015-2, request for information from registry office on Frida Gerngross.

42 WStLa, 48 T 4103/47, Frida Gerngross's death certificate.



5 Portrait photo of Maria Gardi from an announcement of Radio Wien, 6 Dec. 1929, p. 9

using Maria Gardi as her stage name (fig. 5); in the 1930s she performed, for example, with the Frank-Fox-Tanz-Orchester (also known as »Wiener Graben Café«). Hits such as »Ich bitte« or »Halt! Einen Moment« made her a household name in the Austrian capital.⁴³ She was known for her repertoire of popular tunes but she also sang operatic arias, performing, for example, a selection from works by Puccini in December 1929.⁴⁴ The papers at the time celebrated the subtlety and sensitivity of her voice.⁴⁵

Maria's first husband had died from battle wounds in 1916;⁴⁶ and some time later she married Robert Gerngross.⁴⁷ Born on 6 January 1876 in Frankfurt/Main, Robert and his younger brother Paul were heavily involved in the running of the large eponymous department store owned by their family; it was the largest department store in the Austro-Hungarian Monarchy and it still exists today.⁴⁸ Contemporary advertisements celebrated the building that had been designed in the

early twentieth century by Ferdinand Fellner and Hermann Helmer, a team of architects famous for theatres that dotted the Habsburg Empire, as one of »Vienna's main sights«.⁴⁹ Even in the early 1930s, the department store's Jewish ownership led to it being singled out by the Nazis for politically motivated attacks. On one of the Sundays before Christmas in 1932, when the store was packed with shoppers, they entered it throwing tear gas and stink bombs, causing a stampede which resulted in a number of casualties.⁵⁰ After the »Anschluss« the department store was quickly Aryanized and its name changed to Kaufhaus der Wiener – Ludwig & Co (Department store of the Viennese – Ludwig & Co). Most family members managed to emigrate in time, but not Robert and Frida Gerngross. Forced to move into a »Sammelwohnung« (flats in which Jews were, literally, »collected« before their deportation), they were deported to Izbica in April 1942, where they were murdered.⁵¹

In 1946, the Gerngross's piano was close to being included in the list of objects that had to be reported to the authorities according to the Vermögensentziehungs-Anmeldeverordnung (Decree on the Notification of Seized Property), but a crossed out hand-written note shows why the director of the collection did not, after all, think that this was necessary: »9200 (440) fortepiano, by Promberger and others, P. Z. 24 10 30 March 1940, bought from Jirowsky, violin maker, who had bought the piano from Ms Gardi (Gerngross), only indirectly Jewish. Price of 500.– rather high.«⁵²

Fortunately, a number of audio recordings by Maria Gardi have survived. For example, one can find on the Internet a 1930 recording of her singing »Mir ist alles einerlei«, the title song of »Das Geld auf der Strasse«,⁵³ a film from the same year.⁵⁴ Knowing her terrible fate, the line »Wer wird denn das Leben so tragisch nehmen« (Why should we take life so seriously?) is extremely depressing.

43 URL: http://www.phonomuseum.at/includes/content/disko/disco_graphie_oesterreich.pdf [18.6.2015].

44 Radio Wien, 6 Dec. 1929, p. 9.

45 Freiheit! 18 June 1930, p. 5. Wiener Salonblatt, 24 Nov. 1929, p. 1.

46 Neues Wiener Tagblatt, 17 Dec. 1916. URL: <http://www.digital.wienbibliothek.at/wk/periodical/pageview/720717> [18.6.2015].

47 According to the Registry Office, they married in Vienna on 6 Feb. 1918; according to Georg Gaugusch: Gardi, Maria. In: Wer einmal war: Das jüdische Großbürgertum Wiens 1800-1938, Vol. 1. Vienna 2011, p. 872, they married on 8 Jan. 1918 in Vienna.

48 See also Astrid Peterle (Ed.): Kauft bei Juden! Geschichte einer Wiener Geschäftskultur. Vienna 2017.

49 Advertisement in the program booklet »Das Mirakel«, 15 Sept.–3 Oct. 1912 Vienna Rotunde.

50 See Wiener Montagsblatt, 1 Dec. 1932, pp. 1-2.

51 URL: <http://www.doew.at/personensuche>, searching for Frida Gerngross [2.5.2017].

52 KHM-Archive, 4/SAM/46, note, undated, crossed out.

53 URL: https://en.wikipedia.org/wiki/Money_on_the_Street [6.8.2018].

54 URL: https://www.youtube.com/watch?v=3BSKC7-aW_o [2.5.2017].

Closing remarks

At the present stage of provenance research, most of the restituted artifacts are stored in the museum depot and now have little material value. Unlike the instruments removed from celebrated collections, they do not attract much attention and live in the shadows of the SAM's holdings. Yet their

marginal status makes drawing attention to the lives and tragic fates of their original owners even more imperative – each time that the name of a former owner falls into oblivion represents a symbolic death, and, to quote Horkheimer and Adorno, »the dead suffer a fate which the Jews in olden days considered the worst possible curse: may you perish from remembrance.«⁵⁵

(Translation by Agnes Stillfried and Henry Hope)

55 Theodor W. Adorno, Max Horkheimer: *Dialectic of Enlightenment*. Transl. by John Cumming. London, New York 1979, p. 216.

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Wiener Salonblatt, 24 Nov. 1929.

Wiener Montagsblatt, 1 Dec. 1932.

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Provenance Research beyond Looted Art and Restitution – the RückPortal

Linda Escherich

Abstract

Today, the term provenance research is generally associated with questions concerning rightful ownership and the Second World War, especially in the public perception. However, the question of provenance has been connected with museum objects at any time.

The systematic editing, digital indexing, and online presentation of the »Nachlass Rück« in summer 2018 which will result in the RückPortal make it possible to find evidence for the provenance of the Rück collection. Ulrich Rück's correspondence concerning his own collection also offers insight into other public and private musical instrument collections from the period before, during, and after the Second World War. Supplemented with a price comparison list for historical musical instruments that is based on numerous offers, market values and sales, the RückPortal constitutes an important material basis for future provenance research concerning historical musical instruments.

Examples from the Nachlass Rück demonstrate the importance of provenance research even beyond questions of ownership. It becomes clear that other research questions about cultural music historical context, for example concerning the maker of an unsigned instrument, are closely linked with provenance research and should therefore not be investigated separately. Not least, this research provides interesting stories about museum objects, which can contribute to museum education programs and knowledge transfer.

Provenienzforschung auch jenseits von Raubkunst und Restitution – das RückPortal

Der Begriff Provenienzforschung ist heute – vor allem in der öffentlichen Wahrnehmung – mit zumeist (un-)rechtmäßigem Besitz und dem Zweiten Weltkrieg verbunden. Allerdings ist die Frage nach der Herkunft seit jeher Teil der Arbeit mit Kunst- und Museumsobjekten.

Durch die systematische Bearbeitung des Nachlasses Rück, die digitale Erschließung und anschließende Veröffentlichung im Sommer 2018 in Form des RückPortals ist es möglich, nicht nur zahlreiche Nachweise für die Herkunft der sammlungseigenen Instrumente zu finden. Die Korrespondenz Ulrich Rück's zu seiner Sammlung ermöglicht auch einen Einblick in andere öffentliche wie private Musikinstrumentensammlungen der Zeit vor, während und nach dem Zweiten Weltkrieg. Zusammen mit einem daraus entstandenen Preisspiegel für historische Musikinstrumente auf der Basis zahlreicher Angebots-, Marktwert- und Ankaufpreise entsteht ein wichtiges Fundament für zukünftige Provenienzforschung im Bereich historische Musikinstrumente.

Beispiele aus dem Nachlass Rück zeigen, wie wichtig die Provenienzforschung nach wie vor über Eigentumsfragen hinaus sein kann. Zudem wird deutlich, dass andere Forschungsfragen zum kulturhistorischen und musikgeschichtlichen Kontext sowie die Frage nach dem Erbauer eines unsigned Instruments eng mit Provenienzfragen verknüpft sind und diese deshalb nicht immer getrennt voneinander betrachtet werden sollten. Nicht zuletzt liefert die Provenienzforschung auch Sachverhalte zu Museumsobjekten, die wertvolle und oftmals willkommene Gesprächspunkte für die Vermittlungsarbeit in Museen bilden.

Introduction

Today, the term provenance research is generally associated with questions of rightful ownership and Nazi Germany. The reason for this association were the destructions and expropriations of the Second World War and the subsequent need for compensation. This desideratum was reemphasized in the so-called Washington Principles in 1998 and highlighted by new possibilities for targeted fundraising.¹ Moreover, the public awareness of provenance research was heightened by cases that have been discussed prominently in the media, such as the »Gurlitt Case« (since 2013) or George Clooney's film »The Monuments Men« (2014).

Provenance research in the context of looted art represents a more or less new topic and future challenge for musical instrument collections. Public museums in particular have to face the potentially uncomfortable question where their objects came from, and curators of public institutions may have to refuse offers of interesting and valuable instruments in case they cannot demonstrate a »clean« provenance.²

The existing sources that aid research into these questions are often unsatisfactory. The Second World War left its traces in the documents of public and private collections. Additionally, musical instruments often found their way into a museum through private collections. As a result of their different interests and concerns, private collectors and / or their heirs usually do not keep records concerning their collection. Even when sources are available, the musical instruments therein are sometimes described insufficiently making it hard to identify to which object the document is referring.

The following entry in the Germanisches Nationalmuseum register of 1871 is a case in point. The seller's name as well as the price are given, but the instruments do not have inventory numbers:

»Sammlung von musikalischen Instrumenten: 13 kleinere, geigenartige, 8 grössere Saiteninstrumente, 1 Trommel, 1 Cymbel, 2 Drehleier, 23 Blasinstrumente und Bruchstücke von solchen, Dazu 5 außereuropäische Instrumente von Holz u. Rohr.«³ (Collection of musical instruments: 13 smaller,

violin-like, 8 bigger stringed instruments, 1 drum, 1 cymbal, 2 hurdy-gurdies, 23 wind instruments and fragments of such instruments; moreover, 5 non-European instruments made of wood and reed.)

The exceptional case of the Rück collection and its comprehensive documentation can fill some of these gaps and offer a foundation for future research into the provenance of musical instruments. Provenance research itself is not an invention of the post-war era. The search for and reference to (potentially famous) previous owners, the investigation into making, transfer, and safekeeping has been connected with questions about originality and authenticity, collection and collecting history since the second half of the 17th century.⁴ Especially in the case of musical instruments this research has always been connected with questions about who used them, how, where, and for what. The following examples from the Rück collection suggest the importance of provenance research, beyond the examination of issues relating to rightful ownership.

Collecting Musical Instruments – the Rück Example

The Rück collection is unique: by acquiring the collection in 1962, the Germanisches Nationalmuseum in Nuremberg (GNM) received more than a large collection of musical instruments. Other objects including a specialized library, guest books, photos, as well as music-related drawings and pictures were also transferred. Additionally, the museum received Ulrich Rück's documents and correspondence concerning his collection, the so-called »Nachlass Rück« (Rück estate).⁵

The Nachlass Rück contains about 17,200 letters, correspondence with 1,022 dealers, musicians, musicologists, restorers, instrument makers, private collectors and museums from the years before, during and after the Second World War. These documents provide detailed insight into the history of this collection. They reveal strategies of acquisition and

1 See also the contributions by Uwe Hartmann and Monika Löscher in the present conference proceedings.

2 Cf. the contributions by Frank Bär and Conny Restle in the present conference proceedings.

3 Germanisches Nationalmuseum (GNM), Zugangsregister, ZR 1871/6133.

4 Cf. Uwe Hartmann: Anmerkungen zu aktuellen Anforderungen an einen historischen Gegenstandsbereich. In: Provenienzforschung und Restitution (Museumskunde 73). Ed. by Deutscher Museumsbund. Berlin 2008, pp. 7-22.

5 GNM, Historisches Archiv, Nachlass Rück (hereinafter NL Rück). The inventory of the NL Rück can be searched on the archive's homepage: <http://ha.gnm.de/start.fau?prj=ha-ifaust> [31.8.2017].

NL Rück, I, C-0444a, 1930,03,24, Brief

View Create and Link Text Delete Edit Form Graph Iip Network Paths Triples XML

▼ Allgemeiner Kommentar:

"Sehr geehrter Herr Doktor!

Ich liess heute als Expressgut an Sie die beiliegende[n] verzeichneten Sachen abgehen und bitte Sie um gütige Ausfüllung des Fragebogens, welchen ich Ihnen möglichst bequem gestellt habe.

Soeben erhalte ich von meinem Bruder [Hans Rück], welcher momentan in Meran weilt, die auf beiliegendem Bilde abgebildeten Instrumente [nicht erhalten] angeboten und wäre Ihnen für Schätzung und Bewertung zu Dank verbunden.

Ohne mehr für heute, lege ich Ihnen ein vor ein paar Tagen geschriebenes Schreiben bei und begrüsse Sie // hochachtungsvoll // [handschr.] R."

Beiliegendes Blatt mit handschriftlichen Ergänzungen von Georg Kinsky am Rand.

"Es wird mir angeboten:

1 Flöte von H[einrich]. Grenser mit Krone, 9 (10) Klappen aus Silber handgearbeitet, Ebenholz mit Effenbeinringen. Ab Lock 60 cm, im ganzen 67 1/2 lang, einschliesslich Etui alles Handarbeit. Der Mann verlangt dafür M 100.- welchen Preis ich für zu hoch halte (Angebot Anni Moser Meran).

[Kinsky:] "H. Grenser-Dresden ist einer der besten Flötenmacher der ersten Hälfte des 19. Jhdts: 100 M zu teuer, höchstens 50 M."

Ferner 1 Fagott, 9 Klappen, das eine von K. Hammig-Wien, das andere von Tauber-Wien, ohne Preise. Wir haben in unserer Sammlung bereits ein Fagott mit 9 Klappen [MIR414] unsigniert mit Messing-Stütze. (Angebot Pläschke).

[Kinsky:] Nur, wenn billig zu haben. (c. 30 M. je Stück)."

Ferner wird mir angeboten: Eine Clarinette 'es' hoch, von S. Koch in Wien mit 6 Messing-Klappen, Länge 48,5 cm bi[s] zum Schnabelende (Deister). [handschr.] 237/202 [unleserl.]

[Kinsky:] [Stephan] Koch: ein ausgezeichnete Meister, doch firmierte auch der Sohn mit der Marke des Vaters. Ankaufswert etwa 30-40 M.

Ferner: 1 Zither, Kiendl - Wien, 4 Melodie- und 22 Begleitsaiten in Palisander mit Leder-Etui, sehr gut erhalten, 160 Lire (Angebot Deistler). Folgende Maße: Ganze Breite 46cm. Tiefe am Stimmstock 151/2cm, am Anhänge-Stock 17cm. in der Ausbauchung 27cm.

[Kinsky:] Kiendl-Zithern sind geschätzt. 160 Lire = c. M 35,20. Ich würde ein Gebot von 25 M. vorschlagen."

[Goto] [Edit]

▼ Archivgut

Signatur
NL Rück, I, C-0444a

Typ
Brief

Beschreibung
Typoskriptdurchschlag

▼ Entstehungsdaten

Absender/Urheber Person
Rück, Ulrich

Empfänger Person
Kinsky, Georg

Datum
1930,03,24

Schreibort
Nürnberg

▼ Referenzierte Person

Referenzierte Person
Rück, Hans

Typ der Referenz
Kontaktperson

▼ Referenziertes Objekt

Referenziertes Objekt
MIR319

Allgemeine Bezeichnung
Querflöte in C, 8 Klappen

Typ der Referenz
Angebote(n)s Musikinstrument(e)

▼ Referenziertes Objekt

Referenziertes Objekt
MIR411

Allgemeine Bezeichnung
Fagott

Typ der Referenz
Angebote(n)s Musikinstrument(e)

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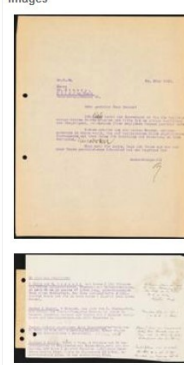
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Allgemeine Bezeichnung
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Typ der Referenz
Angebote(n)s Musikinstrument(e)

Images



Who's online

There are currently 2 users and 0 guests online.

Online users

- von Roth
- Escherich

Linked WissKI-Individuals

Archivgut derselben Signatur

- NL Rück, I, C-0444a, 1929,05,27, Brief
- NL Rück, I, C-0444a, 1929,06,01, Brief
- NL Rück, I, C-0444a, 1929,06,07, Brief
- NL Rück, I, C-0444a, 1929,06,29, Brief
- NL Rück, I, C-0444a, 1929,08,17, Brief
- NL Rück, I, C-0444a, 1929,08,23, Brief
- NL Rück, I, C-0444a, 1929,08,23, Brief
- NL Rück, I, C-0444a, 1929,08,31, Brief
- NL Rück, I, C-0444a, 1929,12,21, Brief
- NL Rück, I, C-0444a, 1929,12,27, Brief
- NL Rück, I, C-0444a, 1930,02,14, Brief
- NL Rück, I, C-0444a, 1930,02, Postkarte
- NL Rück, I, C-0444a, 1930,02,22, Brief
- NL Rück, I, C-0444a, 1930,03,03, Brief
- NL Rück, I, C-0444a, 1930,03,07, Brief
- NL Rück, I, C-0444a, 1930,03,22, Brief
- NL Rück, I, C-0444a, 1930,03,26, Brief
- NL Rück, I, C-0444a, 1930,03,30, Postkarte
- NL Rück, I, C-0444a, 1930,04,01, Brief
- NL Rück, I, C-0444a, 1930,03,26, Brief

1 Example of a WissKI-page in the RückPortal. Every orange name of a person / institution / object (middle) or indexed item (right) has its own entry with further information. The images can be opened with an integrated viewer. The left window shows the description and transcript of the document.

collecting⁶, the restoration of instruments⁷, as well as the exchange of ideas (and instruments) with other museums, collections, and institutions.⁸ The Nachlass Rück has often been used for research on different topics in the past, but its baffling size posed a significant problem: Either one had to dig really deep, or one had to know where to look for information.

To preserve this information and make it accessible, the research project »Musikinstrumente sammeln – das Beispiel Rück« (Collecting musical instruments – the Rück example; hereafter Rück project) is systematically indexing the entire

Nachlass Rück by digitizing it and incorporating it into a wiki-based virtual research environment WissKI (Wissenschaftliche Kommunikations-Infrastruktur). In this WissKI, the letters and other archival materials can be indexed and cross-referenced.⁹ All the edited material will be accessible online via the RückPortal which is intended as a research platform, not only to collect large-scale data, but also to enable researchers as well as interested museum visitors to gain a systematic overview of price ranges, provenance, corresponding musical instruments, or archival materials connected to linked items.

The benefits of WissKI – in comparison to standard databases – is that the letters and documents are not only digitized, uploaded to the internet, and supplied with metadata. Every referenced person, institution, and object has – similar to Wikipedia – its own entry supplied with more details. Even

6 See the contribution of Dominik von Roth: The Rück collection – a view onto the whole, in the present conference proceedings.

7 See the contribution of Klaus Martius in the present conference proceedings, and Klaus Martius: »Professor Neumeyer war hoch beglückt«. Restaurierung und Kopienbau für die Sammlung Neumeyer während der 1950er Jahre durch das Pianohaus Rück in Nürnberg. In: Fritz Neumeyer und seine Sammlung. Ed. by Susanne Berkemer and Markus Zepf. Freiburg (Breisgau) 2014, pp. 71-91.

8 See the contribution of Markus Zepf in the present conference proceedings.

9 For more information about the open source WissKI, the »Swiss army knife for scholars from diverse disciplines that deal with object-centric documentation«, see <http://wiss-ki.eu/> [25.7.2017]. See also the contribution of Dominik von Roth in the present conference proceedings.

more important is the possibility to network the information. For example, the entry belonging to a person/institution/object not only delivers the information about this datapoint, but shows also all the documents in which the person/institution/object is mentioned (fig. 1).

Prices and Market Values of Musical Instruments

A particularly important aspect to be gleaned from the Nachlass Rück is the range of market values of historical musical instruments. The records make it possible to trace the development of the value of instruments between the Great Depression and the Second World War. Especially in the 1930s and 1940s, Ulrich Rück sought the help of experts to estimate the market value of instruments in which he was interested.

Georg Kinsky (1882-1951) was Rück's most trusted expert. Kinsky worked for the Musikhistorisches Museum Wilhelm Heyer in Cologne for a number of years and published catalogues that were to set the standard for years to come, including detailed information about the Heyer collection and musical instruments in general.¹⁰ When the collection was sold to the University of Leipzig in 1927, he had to earn money through self-employment in addition to his teaching position at the University of Cologne, which he gave up (by choice) in 1932.¹¹ The correspondence and collaboration between Kinsky and Rück began during those years.¹² Even though the relationship between Rück and Kinsky also had its problematic aspects¹³, Kinsky seems to have been a reli-

able expert for a fair market value estimate, as he was an experienced expert in the field. Nevertheless, Kinsky had difficulties to find work after 1933 because of his Jewish descent, and so it seems unlikely that a seller's Jewish origin would have had a negative effect on Kinsky's estimate (fig. 2).

The letter from Ulrich Rück to Georg Kinsky from 24 March 1930¹⁴ is a typical example of their correspondence, concerning the market value of instruments on offer. Rück describes four instruments that are being offered to him, and Kinsky notes his estimate in the right margin. The first instrument is a Grenser traverse flute, which is still part of the GNM collection (inv. no. MIR 319). It was offered to Rück for RM 100, but Kinsky estimated its value to be only RM 50: »H. Grenser-Dresden ist einer der besten Flötenmacher der ersten Hälfte des 19. Jhdts. 100 M zu teuer, höchstens 50 M.« (H. Grenser-Dresden is one of the best flute-makers of the first half of the 19th century, 100 M too expensive, 50 M at the most.) Every offer, sale, or estimate like this can be noted in WissKI in a »Ereignisfeld« (event field).

To date (April 2018), the Rück project has indexed about 530 offers, 249 purchases, and 320 estimates with prices. It is possible to search for these prices in combination with a particular object or for objects within a certain category. One of the project's aims is to use this information to produce a price comparison list for historical instruments for the years before, during and after the Second World War, and make this accessible via the RückPortal.

For example: The offers, estimates, and sales of historical fortepianos before 1945 which the Rück project has edited so far show that offer prices are less consistent and often higher – which is in the nature of things – than market value estimates. The estimate lies between RM 100 and RM 500, with a decreasing tendency towards the end of the war. So far, the Rück project has found no examples of historical fortepianos for which the acquisition price is remarkably low and which might raise the suspicion of a (politically) enforced transaction. There are, in contrast, cases with conspicuously high

10 Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Catalogue vol. 1: Besaitete Tasteninstrumente, Orgeln und orgelartige Instrumente, Friktionsinstrumente. Cologne, Leipzig 1910. – Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Catalogue vol. 2: Zupf- und Streichinstrumente. Cologne, Leipzig 1912. – Georg Kinsky: Musikhistorisches Museum von Wilhelm Heyer in Cöln. Kleiner Katalog der Sammlung alter Musikinstrumente. Cologne, Leipzig 1913.

11 Karl Ventzke: Zur Biographie von Georg Kinsky 1882-1951. In: *Studia organologica. Festschrift für John Henry van der Meer zu seinem fünf-undsechzigsten Geburtstag*. Ed. by Friedemann Hellwig. Tutzing 1987, pp. 473-474.

12 See Markus Zepf: Musikinstrumente aus der Sammlung von Curt Sachs im Germanischen Nationalmuseum. In: *Vom Sammeln, Klassifizieren und Interpretieren. Die zerstörte Vielfalt des Curt Sachs (Klang und Begriff 6)*. Ed. by Wolfgang Behrens, Martin Elste, Frauke Fitzner. Mainz 2017, pp. 171-196.

13 See also Zepf 2017 (note 12).

14 Letter Ulrich Rück to Georg Kinsky, 24 Mar. 1930. NL Rück, I, C-0444a.

Es wird mir angeboten:

1 Flöte von H. G r e n s e r mit Krone, 9 (10) Klappen aus Silber handgearbeitet, Ebenholz mit Elfenbeinringen. Ab Loch 60 cm, im ganzen 67 1/2 cm lang, einschliesslich Etui alles Handarbeit. Der Mann verlangt dafür M. 100.- welchen Preis ich für zu hoch halte (Angebot Anni Moser Meran).

*H. Grenser-Flöte ist eine
sehr beste Flötenmacher für
den Koffer der 19. Jahr:
100 M zu teuer,
Kocher: 50 M.*

Ferner 1 Fagott, 9 Klappen, das eine von K. Hammig-Wien, das andere von Tauber-Wien, ohne Preise. Wir haben in unserer Sammlung bereits ein Fagott mit 9 Klappen unsigniert mit Messing-Stürze. (Angebot Plaschke).

*Nur wenn billig zu haben.
(c. 30 M in Gak).*

no 29
Ferner wird mir angeboten: Eine Clarinette "es" hoch, von S. Koch in Wien mit 6 Messing-Klappen, Länge 48,5 cm bis zum Schnabelende (Deistler). *237/202 Jahr*

*Georg Koch: ein angesehener
Mitarbeiter, sehr feinsinnig und so
eben mit der Marke des Vaters.
Ankaufpreis etwa 30-40 M.*

Ferner: 1 Zither, Kindl - Wien, 4 Melodie- und 22 Begleitsaiten in Palisander mit Leder-Etui, sehr gut erhalten. 160 Lire (Angebot Deistler). Folgende Maße: Ganze Breite 46 cm. Tiefe am Stimmstock 15 1/2 cm, am Anhänge-Stock 17 cm. in der Ausbauchung 27 cm.

*Kunst-Zither und geschätzt,
160 Lire = c. M. 35.20
Ich würde ein Gebot von 25 M
vorschlagen.*

2 Letter from Ulrich Rück to Georg Kinsky, 24 March 1930, detail. NL Rück, I, C-0444a © Germanisches Nationalmuseum

sale prices, for example a note with sale prices from Rück's local competitor J.C. Neupert¹⁵ dating from 1941, with several fortepianos, each for more than RM 1,000, some even for RM 3,000.¹⁶ The same is true for the sale of two fortepianos, one by Conrad Graf (SAM inv. no. 593) and one by Sébastien Erard (SAM inv. no. 594), which Rück offered and sold to the Kunsthistorisches Museum in Vienna for a total of RM 6,200 shortly before the end of the war. Whether Rück made a very good deal or the price was no more average for 1945 as a result of inflation is an issue that will need to be resolved with reference to further comparison material. Probably, it was something in between.

All of these prices and estimates will, as comparative figures, be helpful for future provenance research concerning musical instruments, making it easier to decide whether the price paid for an instrument was appropriate or to highlight the necessity of further research. The benefit of WissKI lies not only in the possibility to collect and compare such data, but also in the ability to have a closer look at the circumstances and context of each price through the linked documents.

The Provenance of the Rück Collection

When Ulrich and Hans Rück started to expand their father's collection in the mid-1920s, it held nearly 500 instruments. When it came into the possession of the GNM in 1962, about 40 years later, it consisted of c. 1,500 objects. The letters in the Nachlass draw a picture of the Rück brothers' network of dealers, specialists, musicians, and museums that helped them to grow the collection. Other pri-

¹⁵ On the relationship between the Pianohaus Rück and J.C. Neupert, see also: Dominik von Roth, Linda Escherich, Markus Zepf: Collecting musical instruments – a merchant's passion. The Rück collection, Nuremberg. In: Through the eyes and ears of musical instrument collectors (1860-1940) (Material culture and collecting 1750-1950). Ed. by Christina Linsenmeyer and Michael Yonan. London (forthcoming).

¹⁶ Note by an unknown writer, Vienna, 31 March 1941. NL Rück, I, C-0970b.



3 Epinette des Vosges, Val d'Ajol (France), 19th century. Nuremberg, Germanisches Nationalmuseum, inv. no. MIR 660, photo: Günther Kühnel
© Germanisches Nationalmuseum

vate collectors of musical instruments (only male ones, according to the documents studied so far) played an important role as well. Some collections of his contemporaries were offered to Ulrich Rück on the open market or through second parties, for instance the instruments of Curt Sachs (1881-1959; see below). Rück also stood in contact and exchanged information about instruments and offers with other private collectors, including Fritz Wildhagen (1878-1956) in Berlin¹⁷, Erich Fiala (1910-1978) in Vienna¹⁸, and Charles F. Colt (1912-1985) in Bethersden, Kent¹⁹, to name just a few.

Example 1: Provenance Curt Sachs, Berlin

In 1934, Rück was offered some non-Western music instruments from the collection of Curt Sachs through Adolf Hartmann (1881-1943), Sachs' former colleague and restorer in Berlin. As a Jew, Sachs had lost his job at the Sammlung historische Musikinstrumente Berlin (now Musikinstrumenten-Museum) in 1933. He emigrated to France but left behind his wife Irene Sachs (1888-1985) and their children, as well as his collection of instruments.²⁰ In the end, Rück agreed to buy nine instruments from Irene Sachs, which are still at the GNM.²¹ One of these instruments is the Epinette des Vosges (GNM inv. no. MIR 660), which also appears in Sachs's »Real-Lexikon der Musikinstrumente«.²² This instrument's historical value is greatly increased when one knows about its famous, previous owner as well as the fact that it was used for this important work of organology in 1913. Thereby, it became an »archetype« of its kind that could be looked at, investigated, and compared.

17 NL Rück, I, C-0980. – Klaus Martius: »Des schönen Fülle hat den Weg gesegnet«. Die Laute in der Sammlung Fritz Wildhagen. In: Die Laute. Jahrbuch der Deutschen Lautengesellschaft 9-10, 2011, pp. 65-87.

18 NL Rück, I, C-0207. – See further Dominik von Roth, Linda Escherich: Der Nürnberger Musikinstrumentensammler Ulrich Rück und die Sammlung alter Musikinstrumente des Kunsthistorischen Museums Wien unter der Leitung von Victor Luithlen. In: Die Sammlung alter Musikinstrumente. Die ersten 100 Jahre / The Collection of Historic Musical Instruments. The first 100 years. Ed. by Beatrix Darmstädter, Rudolf Hopfner and Alfons Huber. Vienna 2018, pp. 65-85.

19 NL Rück, I, C-0123.

20 Martin Elste: Curt Sachs. In: Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit. Ed. by Claudia Maurer Zenck and Peter Petersen. Hamburg 2007, URL: https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00002025 [27. 10. 2017].

21 Markus Zepf was able to identify these instruments, see Zepf 2017 (note 12).

22 Curt Sachs: Real-Lexikon der Musikinstrumente. Zugleich ein Polyglossar für das gesamte Instrumentengebiet. Berlin 1913, col. 337a.

In such cases, in which the provenance can be traced, the information is noted in the object entry of the WissKI, and the »provenance Sachs« can consequently be searched in the RückPortal. This is only one of many examples in which Rück's letters have been able to aid the reconstruction of historical collections (fig. 3, 4).

Example 2: Provenance Klinckerfuß, Stuttgart

Another interesting case is the Klinckerfuß collection that Rück bought, almost in its entirety, from Walter Klinckerfuß (1876–1954) in 1939.²³ It is testimony of an interesting family: The Klinckerfuß family was an important bourgeois family in Stuttgart. The villa of Walter's parents Apollo (1840–1923; piano maker and trader) and Johanna (1855–1924; pianist and former student of Franz Liszt) played an important role in the musical life in Stuttgart, where Johannes Brahms, Edward Grieg, Hans von Bülow, Anton Rubinstein, Fritz Busch, Hugo Wolf, and Wilhelm Furtwängler were frequent visitors.²⁴

Ulrich Rück discussed this collection with his friend Alfred Kreutz (1898–1960), piano professor and Rück's expert for clavichords in Stuttgart:

»Sehr verehrter, lieber Herr Doktor, auf Ihre Eilanfrage teile ich Ihnen mit, dass ich bei dem Herrn K. war und wegen des evl. Instrumentenkaufs vorsondiert habe. Wie es sich herausstellte, war die Zeitungsnotiz im N. S.-Kurier etwas verfrüht: das Haus K. wird nicht zwangsenteignet, sondern die Verhandlungen mit der Stadt werden fortgeführt.«²⁵

(My dearest Doktor, In response to your urgent request I tell you that I have been to Mr K. [Klinckerfuß] and have taken initial steps for the possible instrument sale. As it turns out, the news item in the N. S.-Kurier was a little hasty: the house K. [Klinckerfuß] will not be expropriated, but the negotiations with the city will continue.)

The name »Klinckerfuß«, the term »expropriation« as well as the mentioned N. S.-Kurier might set alarm bells ringing for current provenance researchers. Yet research on this well-known Stuttgart family currently shows no indication that

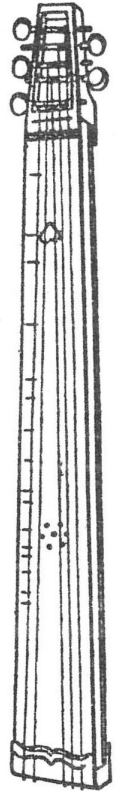
breitet ist und zu der auch die französische Epinette des Vosges, die niederländische Noordsche Balk, der dänische Humle und der schwedische Hummel zählen.

Vgl. Trompeterl.

Schelle, von ahd. scella, nennt der Sprachgebrauch jedes kleine Glöckchen. Mit Rücksicht auf die im Artikel „Glocke“ gekennzeichnete Verschiedenheit der mit diesem Wort benannten Typen ziehen wir vor, den Namen Schelle nur den zur Familie der Gefäßbrasseln gehörigen klingenden Gefäßen zu geben, die einen losen Rasselkörper einschließen, zum Unterschied von den „Glöckchen“, die einen befestigten Klöppel haben müssen.

Engl. JINGLE, ndl. SCHELLETJE, dän. BJÆLDE, schw. BJELLRA, fr. TIMBRE, it. BUBBOLO, sp. CASCABEL, port. SOALHA, rum. CLOPOTEL, rät. SUNAGL, russ. ZVONOK, poln. DZWONEK, ö. ZVONEC, serbokr. ZVONČIC, lit. KANKALAS, lett. SWAHRGULIS, estn. KELL, ung. CSÖRGÖ, ngr. ΚΩΛΩΝΙΟΝ. — Vgl. Edibu, Ghunghuru, Ġindai sudsu, Krol dong, Ma ling, Nhạc, Phaamon, Qakel.

Schellenbaum, Halbmond, Glöckcheninstrument aus einem



SCHEITHOLT
im Besitz des
Verfassers

4 Illustration of »Scheitholt, owned by the author«, in: Curt Sachs: Real-Lexikon der Musikinstrumente. Berlin 1913, col. 337a

the Klinckerfuß family had any Jewish ancestry or other reasons for persecution by the Nazis.²⁶ As it turns out, the so-called »expropriation« had to do with the Nazi party's city reconstruction plans (fig. 5).²⁷

23 Letter Ulrich Rück to Walter Klinckerfuß, 6 July 1939, and letter Walter Klinckerfuß to Ulrich Rück, 8 July 1939. NL Rück, I, C-0455.

24 Silke Wenzel: Johanna Klinckerfuß. In: MUGI – Musik und Gender im Internet. 5 Nov. 2009, URL: http://mugi.hfmt-hamburg.de/old/A_lexartikel/lexartikel.php?id=klin1855 [6. 5. 2017].

25 Letter Alfred Kreutz to Ulrich Rück, 29 Oct. 1937. NL Rück, I, C-0482b.

26 Margarete Klinckerfuß (1877–1959), Walter's sister, did attract the attention of the Nazis as the result of critical comments against the Nazi regime. She was arrested in 1937 and was committed to a psychiatric clinic. See Margarete Klinckerfuß. In: GO-Stuttgart, URL: <https://go-stuttgart.org/de/biografien.html#margarete-klinckerfuss> [27. 10. 2017]. – Margarete Klinckerfuß: Aufklänge aus versunkener Zeit. Urach 1947.

27 Letter Alfred Kreutz to Ulrich Rück, 16 Jan. 1938. NL Rück, I, C-0482c.



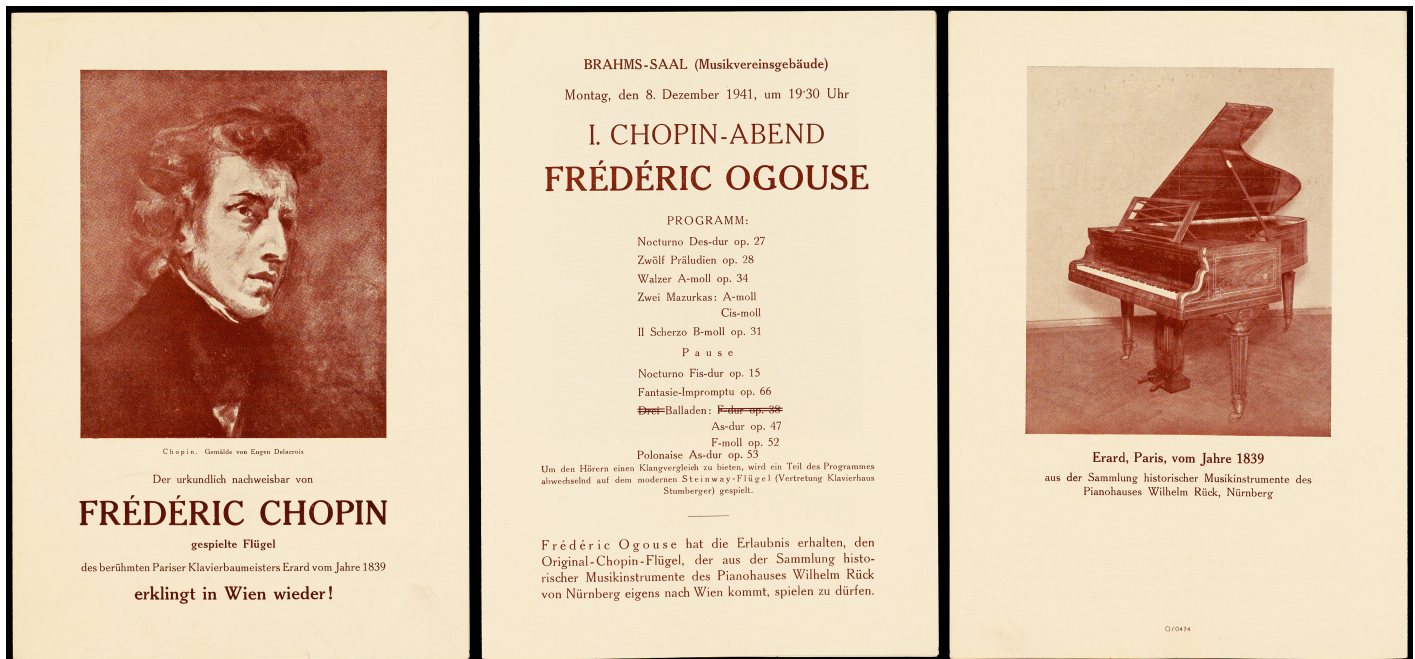
5 »Chopin-Flügel«, Sebastian Erard, Paris, 1840. Nürnberg, Germanisches Nationalmuseum, inv. no. MIR 1125 photo: Günther Kühnel, © Germanisches Nationalmuseum

One outstanding instrument that found its way from the Klinckerfuß collection through the Rück collection to the GNM is the so-called »Chopin-Flügel«. It is a grand piano-forte made by Erard in 1840 (GNM inv. no. MIR 1125). The Nachlass Rück notes its provenance before it came into the possession of the Klinckerfuß family. Helen Horsfall, the daughter of the contemporary witness Marie von Leins²⁸, tells the colorful – but not entirely reliable – story about this instrument:

28 Marie von Leins (1836–1907), née Judée, was – according to her daughter Helen Horsfall – the adoptive daughter of the musical editor Maurice and his wife Elisabeth Schlesinger.

»Ich will Dir gerne alles erzählen, was ich weiss und mir aus Mama's Berichten in Erinnerung geblieben ist. Als Mama noch ein Kind war, stand das Musikleben in Paris auf einem Höhepunkt. Im Hause ihrer Eltern, des Adoptivvaters Musikverlegers M. Schlesinger und seiner Frau Elisabeth, [...], versammelte sich jeden Mittwoch die Musik und Schriftsteller-Welt von Paris, da wurde eifrig musiziert auf dem »Erard«. Die Namen der Künstler, welche die Tasten meisterten sind berühmte und viele. Alary, Berlios, Cherubini, Hiller, Liszt, Mendelssohn, Meyerbeer, Diardat, Garcia [Viardot-Garcia], Nicolai, Paganini, Piseis, Ries, Rossini, Rubinstein, Spontini, Verio, Wagner (wohnte ein Jahr lang im Hause) Rue Drouot Nr. 2.

Chopin, sehr zart liebte es nicht, bei dem langen Diner zu sitzen, schlich sich bald in den Musik Salon, setzte sich an den Flügel, nahm meine Mutter, das fünfjährige Kind, auf seinen Schooss,



6 Program of the former Chopin-student Frédéric Ogouse's concert in the Musikvereinsgebäude in Vienna, 8 December 1941. Nuremberg, Germanisches Nationalmuseum, NL Rück, I, B-004g, © Germanisches Nationalmuseum

lehrte sie Klavier spielen, komponierte reizende kleine Stücke für sie, welche ihre kleinen Fingerchen greifen konnten! [...]

In Stuttgart, wohin meine Mutter sich 1856 verheiratete und den Flügel mitbekam, wurde der Tradition folgend auch viel musiziert, Frau Johanne [Johanna] Klinckerfuss [...] und viele mehr spielten auf dem Erard, bis er 1882 in den Besitz Klinckerfuss übergang als ein interessantes Stück ihrer schönen Instrumentensammlung.²⁹

(I'm very happy to tell you everything I know and what I can remember from mother's accounts. When mother was still a child, the music life in Paris was at its height. At the home of her parents, her adoptive father the musical editor M. Schlesinger and his wife Elisabeth, [...] the musicians and writers of Paris gathered together every Wednesday; at these meetings, much music was played on the Erard. The names of the artists who mastered this keyboard are famous and numerous. Alary, Berlios, Cherubini, Hiller, Liszt, Mendelssohn, Meyerbeer, Diardat, Garcia [Viardot-Garcia], Nicolai, Paganini, Piseis, Ries, Rossini, Rubinstein, Spontini, Verio, Wagner (who lived for one year at the house) Rue Drouot No. 2.

Chopin, who was very sensitive and did not like to spend much time sitting at dinner, would soon sneak to the musical parlor, sit at the piano, take my mother, the five-year-old child, on his lap, teach her to play the piano [and he even] composed delightful little pieces for her, which she could play with her little fingers! [...]

In Stuttgart, where my mother married in 1856 and where she took the piano, there was also a lot of music as had been the tradition; Mrs. Johanne [Johanna] Klinckerfuss, [...] and many more played on the Erard, until it passed to Klinckerfuss's possession as a beautiful object of their collection.)

The name of a famous musician who played or owned an instrument always raises the non-material and financial value of an instrument, and this appears to be the reason why Rück bought it: »Auf diesen Erard-Flügel wäre ich sehr scharf!«³⁰ (I'd be very keen on this Erard-Pianoforte!), he wrote to Alfred Kreutz, after he had read about its provenance. It is probably

29 Letter Helen Horsfall to Helmut Steinhart, 16 Nov. 1940. NL Rück, I, C-0455.

30 Letter Ulrich Rück to Alfred Kreutz, 18 Oct. 1937. NL Rück, I, C-0482b.

also the reason why Frédéric Ogouse (1908-1982) – pianist and former Chopin-student – played the instrument at a concert in Vienna in December 1941, as a concert program from the Nachlass Rück shows. The event was followed by a concert tour which was part of a large-scale marketing move for Ulrich Rück.³¹ There are obvious parallels with Rück's major restauration project of the »Mozart-Flügel«, which was followed by the trilingual publication of the brochure »Mozart's grand piano sounds again« in 1937 (fig. 6).³²

Even though it is doubtful that every word of Horsfall's colorful letter is true – it is unlikely, for example, that Richard Wagner lived with the Schlesinger family and unclear whether Chopin himself ever touched the instrument – it becomes a contemporary witness of the French salon culture in the middle of the 1840s as well as a witness of the historical performance practice movement of the 1940s.

Example 3: Provenance – the Gräbner Fortepiano

One last example shows how important even little asides in the Nachlass Rück can be. In recent years, a keyboard instrument was (re-)discovered at the Städtisches Museum in Brunswick: a fortepiano, made around 1800, that had been transformed into a harpsichord around 1900 (inv. no. 12/0/143). The material, construction technique, and especially the design of the metal fittings reveal a close similarity to the four surviving, known fortepianos of the »Gebrüder Gräbner«.³³ Unfortunately, the Brunswick instrument's name-board, which usually features an ascription, was lost during the Second World War. Without further research, this instrument would have probably been attributed to the »Gebrüder Gräbner«.

31 Program »Frédéric Chopin«, 8 Dec. 1941. NL Rück, I, B-004g; and letter Ulrich Rück to Victor Luithlen, 11 Dec. 1941. NL Rück, I, C-0970b.

32 See also the chapter »Mozart's fortepiano sounds again« in von Roth/Escherich 2017 (note 18).

33 Johann Wilhelm (1737-1798) and Johann Gottfried Gräbner (1736-1808). Surviving fortepianos of the Gräbner Brothers: Paris, Musée de la musique, inv. no. E.2002.7.1; USA, private owner; Nuremberg, GNM inv. no. MIR 1106; Halle (Saale), Stiftung Händel-Haus, inv. no. MS-31. – An unpublished paper about the stringed keyboard instruments of the Gräbner family was presented by Linda Escherich at the conference »Klaviere« (15 Feb. 2016) at the Städtisches Museum Brunswick and the »Clavier-Forum« (20 Aug. 2016) at Schloss Pillnitz in Dresden.

However, using information in the material of the Nachlass Rück it was possible to find out more facts about this instrument: the correspondence between Ulrich Rück and Georg Kinsky in April 1931 discussed a sales announcement in the Berliner Allgemeine Zeitung and the Zeitschrift für Musik, Regensburg (fig. 7):³⁴



7 Sales Announcement (»Original-clavichord very inexpensive, original-harpsichord »Gräbner« for sale for 900 RM«), Zeitschrift für Musik 98, April 1931, p. 268

The letters show that the instrument was offered by J. C. Neupert's branch in Nuremberg. Kinsky contacted Neupert, without the latter knowing that his local rival Rück was the interested party.³⁵ The basic information provided to Kinsky by Neupert matches the instrument in Brunswick, and he claims that it was made by Carl August Gräbner. Rück showed no more interest in the instrument, not only because it was offered by Neupert, but also because he was looking for a harpsichord with not just one, but two manuals.

The stock book of Neupert confirms the details about the converted harpsichord and adds that it was acquired by a certain »Lorenz, Leipzig« in 1928.³⁶ Further, the note reveals that

34 Zeitschrift für Musik 98, April 1931, p. 268.

35 On the relationship between the Pianohaus Rück and J. C. Neupert see note 15.

36 J. C. Neupert Lagerbuch, pp. 72-73, copy at the GNM. »Lorenz, Leipzig« is probably the »Kunstmaler« (painter) Lorenz, from whose estate »einer Anzahl alter Instrumente« (a number of old instruments) were sold to the department of musicology at the University of Leipzig in 1925. I am grateful to Eszter Fontana, Leipzig, for providing this information.

it was sold to the Städtisches Museum Brunswick in 1935. It was altered to a harpsichord by the famous private collector Paul de Wit (1852-1925) in Leipzig.

In this case, the findings about the instrument's provenance go hand in hand with the findings about its alteration and attribution. It can now be attributed to Carl August Gräbner (1749-1827) and not to the »Gebrüder Gräbner«, who were the half-brothers of Carl August. This makes the instrument the only currently known – at least partly – surviving fortepiano by Carl August, and only the second surviving instrument known to have been by this maker.³⁷ It is the youngest instrument from a lineage of three generations of important harpsichord- and pianoforte-builders in Dresden. The alteration from a pianoforte to a harpsichord by Paul de Wit, or probably by his repairer Hermann Seyffarth (1846-1933), around 1900 makes this instrument an important witness to the generation of collectors in the 1850s as well as to the harpsichord renaissance at the beginning of the 20th century.

Conclusion

The chosen examples give an idea how diverse and complex the information in the Nachlass Rück is, for some of this could be found only thanks to little asides. By systematically indexing and cross-referencing the Nachlass and making its contents available online via the RückPortal, the information will be searchable and much easier to access as a whole in the future. Relationships and cross connections can be displayed and evaluated in a way that a visit to the GNM's archive or a print publication would never be able to attain. Researchers in the field of private and public musical instrument collections worldwide can use the material as a basis for their work.

The price comparison list in particular will provide a foundation for future provenance research in the field of musical instruments as well as for questions about the (market) value development of musical instruments in general. Private as well as public collections that stood in contact with Rück, especially those with missing documentation, can be partly reconstructed.

The examples of Curt Sachs, the Klinckerfuß family, and the Gräbner harpsichord/pianoforte show that other research questions about the history of organology, cultural history, and music history, or questions about attribution and the alteration history of an instrument are closely linked with provenance research and consequently represent an indispensable part of any investigation.

Finally, there is another reason for public as well as private collections to undertake more provenance research on their instruments, not only in suspicious cases: The stories behind the acquisition history and previous ownership of instruments is always engaging and rewarding – looted art, or non-looted art. It would be an enrichment for all musical instrument collections to tell the museum visitors the (hi-)story of their objects, especially since most of them cannot speak for themselves anymore.

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³⁷ The other instrument is the harpsichord GNM inv. no. MIR 1079 that Rück acquired in 1935.

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Musikinstrumente für die Wissenschaft. Die Musikinstrumenten-Sammlung an der Universität Freiburg zwischen 1920 und 1944

Markus Zepf

Abstract

Nach dem Ersten Weltkrieg entstanden an zahlreichen deutschen Universitäten musikwissenschaftliche Seminare, denen für Forschung und Lehre studentische Collegia musica angegliedert waren. Diese verbanden Wissenschaft und Praxis, indem sie historische Musikinstrumente und Nachbauten für die Wiederbelebung von Tonwerken des 16. bis 18. Jahrhunderts heranzogen. Wichtige Förderer waren zum Beispiel Sammler historischer Tasteninstrumente wie der Klavierfabrikant Carl Anton Pfeiffer aus Stuttgart oder die Firma J.C. Neupert in Bamberg und Nürnberg. Am Beispiel des Musikwissenschaftlichen Seminars der Universität Freiburg im Breisgau lässt sich der Aufbau einer solchen Sammlung zwischen seiner Gründung 1920 durch Wilibald Gurlitt und der Zerstörung der Seminarräume im November 1944 verfolgen.

Musical Instruments for Science. The Collection of Musical Instruments at the University Freiburg between 1920 and 1944

Numerous Universities in Germany founded musicological institutes after The First World War. Student Collegia musica were incorporated for research and teaching by connecting musical science with practice, that is why historic musical instruments as well as copies were used for recovering the music from 16th to 18th century. Important sponsors of the academic collections of musical instruments have been collectors like the piano maker Carl Anton Pfeiffer at Stuttgart or the firm J.C. Neupert at Bamberg and Nuremberg. The build-up of such a collection is shown in this paper by the example of the musicological institute of the University of Freiburg im Breisgau, founded by Wilibald Gurlitt in 1920 and destroyed during the Second World War in 1944.

Im ausgehenden 19. Jahrhundert fand die akademische Musikwissenschaft als »Schwalbennest im Haus der Philosophischen Fakultäten«¹ ihren Weg in den akademischen Fächerkanon der deutschen Universitäten. Das Medium Schallplatte war zwar erfunden, spielte in Forschung und Lehre aber noch eine untergeordnete Rolle. Um den Gegenstand ihrer wissenschaftlichen Untersuchung den Zuhörern begreiflich zu machen, bedienten sich Dozenten meist eines Klaviers. Hugo Riemann (1849-1919) verband Musikwissenschaft und Musikpraxis stärker miteinander, indem er 1905 in Leipzig ein Musikhistorisches Seminar gründete, dem er ein studentisches »Collegium Musicum« angliederte.² Zwischen 1911

und 1914 war Wilibald Gurlitt (1889-1963) als Famulus Riemanns und des ebenfalls in Leipzig lehrenden Arnold Schering (1877-1941) für die Vorbereitung der Proben zuständig. Gurlitt und seine Kommilitonen empfingen hier nachhaltige Eindrücke, die nach dem Ersten Weltkrieg ihre eigenen Arbeiten maßgeblich prägten.

Gurlitt war 1914 mit einer Arbeit über Michael Praetorius (1571-1621) und dessen Werke bei Hugo Riemann promoviert worden. Seine freiwillige Kriegsteilnahme mit Verwundung und anschließender französischer Kriegsgefangenschaft seit September 1914 brachten seine angestrebte Hochschulkarriere ins Stocken. Im Juni 1918 in der Schweiz

1 Arnold Schering: Musikwissenschaft und Kunst der Gegenwart. In: Bericht über den I. Musikwissenschaftlichen Kongreß der Deutschen Musikgesellschaft in Leipzig vom 4. bis 8. Juni 1925. Leipzig 1926, S. 9-20.

2 Eszter Fontana: Annäherung an die Alte Musik. Leipziger Protagonisten einer »Bewegung«. In: 600 Jahre Musik an der Universität Leipzig. Hrsg. von Eszter Fontana. Wettin Ortsteil Döbel 2010, S. 330.

interniert, erlangte er im Oktober 1919 eine Anstellung als Lektor für Musikgeschichte an der Universität Freiburg im Breisgau. Mit zunächst bescheidenen Mitteln gründete er ein musikwissenschaftliches Seminar und eine Musikinstrumenten-Sammlung, die er beide bis zu seiner Zwangspensionierung 1937 schrittweise ausbauen konnte. Nach Leipziger Vorbild entstand am 25. Januar 1920 ein studentisches »Collegium Musicum vocale et instrumentale«, zu dessen Aufgaben er Dekan Edmund Husserl (1859-1938) erklärte: »Die Übungen des Collegium musicum sollen keine öffentlichen Konzerte sein, sondern als Illustration meiner Vorlesungen dienen und sich streng im akademischen Rahmen bewegen. Alles kommt mir dabei auf den Wert dieser Einrichtung für die musikwissenschaftliche Erkenntnis im allgemeinen und für das musikwissenschaftliche Wissen im besonderen an.«³ Um dieses Ziel zu erreichen, bedurfte es der Musikinstrumenten-Sammlung, deren Entstehen hier skizziert werden soll. Mit öffentlichen Konzerten im Hörsaal des Musikwissenschaftlichen Seminars trug er diese einem kleinen Kreis zugängliche Sammlung in eine breitere Öffentlichkeit, was dem finanziell nur mäßig ausgestatteten Seminar letztlich einen willkommenen Zuwachs an Musikinstrumenten bescherte. Die Bewertung dieser Sammlung ist jedoch schwierig, da Gurlitt in seinen Eingaben an das Rektorat und Kultusministerium ebenso wie in seinen Aufzeichnungen instrumentenkundliche Details schuldig bleibt und die Akten teilweise unvollständig scheinen. So lassen sich zwischen der Gründung des Musikwissenschaftlichen Seminars im April 1920 und dessen Zerstörung während eines alliierten Luftangriffs auf Freiburg vom 27. November 1944 lediglich 33 Musikinstrumente namentlich nachweisen, eine unbekannte Anzahl hingegen bleibt nur summarisch fassbar.⁴

Die Stiftung Carl Anton Pfeiffer

Als Gurlitt im Oktober 1919 an der Universität Freiburg seine Arbeit als Lektor für Musikgeschichte aufnahm, stand ihm

lediglich ein älteres Pianino zur Verfügung, das Universitätsmusiklehrer Adolf Hoppe (1867-1935) für seinen Elementarunterricht nutzte. Als Basis für Gurlitts musikgeschichtliche Vorlesungen und durch die Kriegsgefangenschaft unterbrochenen klanggeschichtlichen Forschungen bedurfte er aber einer breiten Basis an Musikinstrumenten, weshalb er zunächst nach einem Cembalo Ausschau hielt und am 21. Januar 1920 nähere Auskünfte bei dem Stuttgarter Klavierfabrikanten Carl Anton Pfeiffer (1861-1927) einholte. Weshalb er sich ausgerechnet an Pfeiffer wandte und auf welchem Weg der Kontakt zustande gekommen war, ist aus den Akten nicht ersichtlich. Pfeiffer war 1904 zum »Großherzoglich Badischen Hoflieferanten« ernannt worden, unterstützte das Stuttgarter Gewerbemuseum und das Deutsche Museum in München, dessen Direktor Oskar von Miller (1855-1934) er auch in Fragen des Sammlungsaufbaus beriet.⁵ Den Kontakt zwischen Musikwissenschaftler und Klavierfabrikant könnte der für die Universität Freiburg zuständige Referent im Badischen Kultusministerium, Geheimrat Viktor Schwörer (1865-1943), hergestellt haben, der Gurlitts Arbeit aufmerksam begleitete und förderte. Unklar ist, ob Gurlitt zu dieser Zeit bereits Kontakte mit anderen Sammlern hatte, etwa der Firma J. C. Neupert in Bamberg. Im Vorfeld seiner Promotion hatte er 1912 mehrere Tage in der Bibliothek des Germanischen Nationalmuseums in Nürnberg verbracht und dessen damals rund 200 Objekte umfassende Sammlung Musikinstrumente besucht. Im Rahmen dieses Forschungsaufenthalts hätte er zumindest Kenntnis von der Sammlung Neupert erhalten können, die mit einigen spielbaren Sammlungsstücken in der 1900 an der Museumsbrücke eröffneten Verkaufsfiliale präsent war (Abb. 1).

Der Alte-Musik-Bewegung war Carl Anton Pfeiffer spätestens seit 1909 mit seinem Nachbau des sogenannten Berliner »Bach-Cembalos« (Kat. Nr. 316) verbunden. Dieses unsignierte zweimanualige Instrument besitzt auf dem unteren Manual ein später zugefügtes 16'- und ein 8'-Register, auf dem oberen ein 4' und 8'-Register mit Laute.⁶ 1890 war es durch den Leipziger Musikinstrumentensammler und Verleger Paul de Wit (1852-1925) wortgewandt, aber ohne hinreichende

3 Handschriftliches Schreiben Gurlitts an das Dekanat der Philosophischen Fakultät, 25. Jan. 1920, in: Universitätsarchiv Freiburg, B3/19.

4 Siehe Markus Zepf: »... das Orchester des 16. und 17. Jahrhundert in seinem originalen Klangwesen zu neuem Leben aufzuwecken...« Die Sammlung historischer Musikinstrumente des Musikwissenschaftlichen Seminars der Universität Freiburg im Breisgau. In: Musik in Baden-Württemberg. Jahrbuch 11, 2004, S. 187-219.

5 Hubert Henkel: Besaitete Tasteninstrumente (Fachbuchreihe das Musikinstrument 57). Frankfurt am Main 1994, S. 94.

6 Kat. Nr. 316, Cembalo unsigniert, der Werkstatt Harraß zugeschrieben. In: Kielklaviere. Cembali, Spinette, Virginalen. Bestandskatalog Staatliches Institut für Musikforschung Preußischer Kulturbesitz. Hrsg. von Dagmar Droysen-Reber. Berlin 1991, S. 98-104.



1 Carl Anton Pfeiffer an seinem »Bach-Cembalo«, Fotografie, um 1909?. Universitätsarchiv Freiburg, Bestand B3/791

Belege als Instrument Johann Sebastian Bachs dem Preußischen Staat für die Berliner Sammlung verkauft worden.⁷ Durch die Vermittlung Oskar von Millers erhielt Pfeiffer im Oktober 1908 dieses Fanal für einige Wochen nach Stuttgart ausgeliehen, um einen Nachbau für das Deutsche Museum anzufertigen (Inv. Nr. 1909-18545); einen weiteren Nachbau stiftete er dem Stuttgarter Gewerbemuseum (heute Fruchtkasten, Inv. Nr. G 9,319), ein drittes Exemplar blieb in seinem Besitz.

An die Herstellung solcher »Bach-Cembali« war im Januar 1920 nicht zu denken. Nach Pfeiffers Angaben hatten sich die Herstellungskosten seit Kriegsbeginn verzehnfacht, Materialknappheit tat ein Übriges, weshalb er Gurlitt anbot, sein privates »Bach-Cembalo« mit acht historischen Tasteninstrumenten dem Seminar zu stiften, die »alle in Stimmhaltung & Mechanik gerichtet & für musikhistorische Konzerte ver-

wendbar« waren.⁸ Provenienz und Restaurierungsgeschichte dieser Instrumente liegen im Dunkeln, lediglich eine 1830 datierte Inschrift auf dem Resonanzboden eines 1801 erbauten Tangentenflügels (siehe unten Nr. 3) nennt den Wohnort des damaligen Besitzers auf Schloss Morstein bei Gerabronn im Kreis Schwäbisch Hall. Der Aufbau von Pfeiffers Sammlung dürfte sich nicht grundlegend von jener der Firma Neupert unterschieden haben. Bisweilen erhielt der Firmengründer Johann Christoph Neupert (1842-1921) beim Verkauf neuer Flügel und Pianinos alte Instrumente. Optisch ansprechende verkaufte er Paul de Wit, der Rest wurde von Zeit zu Zeit auf dem Betriebsgelände verbrannt, bis sich Neupert um 1895 entschloss, selbst eine Sammlung aufzubauen.⁹

Aus Pfeiffers Sammlung trafen Anfang März 1920 folgende Tasteninstrumente in Freiburg ein, deren Beschreibung sich an Pfeiffers Typoskript orientiert (siehe Anhang):

7 Paul de Wit: Der Flügel Joh. Seb. Bach's. In: Zeitschrift für Instrumentenbau 10/36, 21. Sept. 1890, S. 429-432.

8 Universitätsarchiv Freiburg, B3/791, Schreiben vom 10. Feb. 1920.

9 Hanns Neupert: Faltblatt 100 Jahre Neupert. Bamberg 1962. – Herrn Dr. Wolf-Dieter Neupert, Hallstadt bei Bamberg, sei für zahlreiche Gespräche und seine hilfreichen Auskünfte zur Geschichte der Sammlung Neupert herzlich gedankt.

1. Clavichord, bundfrei, Christian Gottlob Hubert, Ansbach
Umfang F_1 – f^3
2. Nachbau des »Bach-Cembalos« (Berlin, Kat. Nr. 316),
Carl Anton Pfeiffer, Stuttgart
Umfang F_1 – f^3
3. Tangentenflügel, Christoph Friedrich Schmah, l,
Regensburg 1801
Umfang F_1 – f^3 , zwei Kniehebel sowie Kniedrucker
(Leiste mit Lederläppchen); Lautenzug
4. Hammerflügel, unsigniert, Johann Andreas Stein,
Augsburg, zugeschrieben
Umfang F_1 – f^3 , zwei Kniehebel
5. Hammerklavierchen, unsigniert, Mitte des 18. Jahr-
hunderts
Umfang C – f^3 , Dämpfungsaufhebung
6. Hammerklavierchen, unsigniert, Johann Matthäus
Schmahl, Ulm um 1770, zugeschrieben
Umfang: C – f^3 , 4 Registerzüge
7. Hammerklavier, Philipp Jakob Warth, Untertürkheim 1776
Umfang: F_1 – f^3 , 4 Registerzüge
8. Aufrechtes Hammerklavier (um 1820), unsigniert,
wohl England?
Umfang F_1 – f^4
9. Klavierharfe, Christian Dietz, Brüssel, 2. Hälfte 19. Jahr-
hundert
Umfang F_1 – f^4

Die Wirren des Zweiten Weltkriegs haben lediglich die Nummern 1, 3 und 4 überstanden, die sich heute als spielbare Dauerleihgabe der Universität Freiburg in der Stiftung Neumeyer – Junghanns – Tracey im Schloss Bad Krozingen befinden.

Mit der Stiftung Carl Anton Pfeiffers verbunden war der Umzug des Freiburger Musikwissenschaftlichen Seminars aus dem Dachgeschoss des Kollegiengebäudes in die größeren Räume der alten Universitätsbibliothek, Bertoldstraße 14. Anders als noch im Januar 1920 von Gurlitt vorgesehen, konnte das Collegium musicum nun öffentlich im Hörsaal mit Musik zwischen Mittelalter und Gegenwart auftreten (Abb. 2). Von der Stiftung und den bislang ungeahnten Möglichkeiten der Musikpflege beeindruckt, würdigte die Philosophische Fakultät Pfeiffers Forschungen zur Entwicklung der Hammermechanik sowie seine Bemühungen um den Erhalt der Instrumente durch die Verleihung eines Doctor honoris causa – eine Ehrung mit Signalwirkung.



2 Plakat zu einem Vortrag mit Klaviermusik im Hörsaal des Musikwissenschaftlichen Seminars. Typendruck 1920. Sammlung Markus Zepf

Eine Orgel und Holzblasinstrumente von Oscar Walcker

Im Februar oder März 1920 (somit noch vor der eigentlichen Gründung des Musikwissenschaftlichen Seminars im April 1920) stellte Gurlitt dem Ludwigsburger Orgelbauer Oscar Walcker (1869–1948) seine klanggeschichtlichen Forschungsideen vor. Walcker leitete seit 1916 als Alleininhaber die traditionsreiche Firma E. F. Walcker & Cie und hatte 1917 zusätzlich von seinem Onkel Paul Walcker die Firma Wilhelm Sauer in Frankfurt an der Oder übernommen; beide Firmen konnten durch einen starken Exporthandel die wirtschaftlich schwierigen Kriegs- und Nachkriegsjahre überstehen. Daher war es dem Orgelbauer auch möglich, Gurlitts Wunsch nach einer Kammerorgel für klanggeschichtliche Forschungen zu folgen. Walckers Vorschlag, ein Instrument mit historischen Schleifladen und mechanischer Traktur zu bauen, lehnte der Wissenschaftler jedoch aus Platzgründen ab. Nach längerer Planungs- und Testphase entstand zwischen April und Oktober 1921 schließlich eine Orgel nach einer 1619 veröffentlichten Musterdisposition des Michael Praetorius mit 23 Registern auf zwei Manualen und Pedal, modernen Taschenladen und zeitgemäßen Spielhilfen.¹⁰

¹⁰ Michael Praetorius: Syntagma Musicum. De Organographia. Wolfenbüttel 1619. Hrsg. von Wilibald Gurlitt, 1929. Reprint Kassel, Basel 1996,

Register wie Geigend Regal 4' oder Bärpfeife 8' waren der Orgelwelt damals unbekannt. Nach längerer Suche kopierte Walcker für das Register Geigend Regal die Kehlen und Zungenmensuren aus einem Bibelregal der Berliner Sammlung, während das Register Bärpfeife aufgrund der Angaben von Michael Praetorius in aufwendigen Versuchen entstand. Obwohl Gurlitt die 1610 durch Esaias Compenius (1560-1617) erbaute hölzerne Orgel auf Schloss Frederiksborg bei Hillerød (Dänemark) durch seine Arbeit über Michael Praetorius bekannt war, ließen er und Walcker die Möglichkeit von Registerkopien aus diesem Instrument oder der 1693 von Arp Schnitger (1648-1719) in der Hamburger Hauptkirche St. Jacobi erbauten Orgel ungenutzt. Stattdessen spürten sie dem Klang des 17. und 18. Jahrhunderts mit Hilfe von Blockflöte, Rackett und Krummhorn nach, die sie aus dem Museum Heyer in Köln entliehen hatten und die ein Ludwigsburger Militärmusiker zum Klingen brachte.¹¹ Ende März 1921 hatte Walcker mit einem nicht näher genannten Musikinstrumentenmacher über Nachbauten von Holzblasinstrumenten gesprochen; dieser lehnte jedoch aus Zeitgründen ab,¹² weshalb sich Walcker schließlich bereitfand, in seiner Fabrik Blockflöte und Rackett nachbauen zu lassen. Seit November 1944 sind diese Instrumente verschollen, sodass instrumentenkundliche Fragen unbeantwortet bleiben.

Für Gurlitts Sammlungsausbau ist ein Briefentwurf vom 15. April 1921 an den Musikhistoriker Hermann Abert (1871-1927) aufschlussreich. Zwischenzeitlich hatte Gurlitt das Extraordinariat für Musikwissenschaft erhalten und berichtete Abert, dass er für das Wintersemester plane,

»das Orchester des 16. und 17. Jahrhundert [sic] in seinem originalen Klangwesen zu neuem Leben aufzuwecken. Oscar Walcker in Ludwigsburg baut uns eine herrliche Praetorius-Orgel nach originaler Disposition mit 24 Registern, deren Klangfarben auf Grund von Vergleichen mit alten Blasinstrumenten, nach denen sie in Vergleich benannt

sind, originalgetreu hergestellt werden. Die Originale haben wir zum Zweck dieser Vergleichung aus dem Heyerschen Museum in Köln entliehen. Auch besitzen wir Nachbildungen eines Quintetts von Blockflöten und einigen anderen Holzblasinstrumenten, sowie ein zweites Cembalo neben unserer schönen Sammlung der wichtigsten Typen alter Klavierinstrumente und eine wundervolle originale Viola di gamba. So nähern wir uns von Semester zu Semester dem Ideal historischer Musikaufführungen und eines vielseitigen musikgeschichtlichen Anschauungsunterrichts, von dem ich persönlich für die Zukunft unserer Wissenschaft das Höchste erwarte.«¹³

Wann und woher Gurlitt die »wundervolle originale Viola di gamba« erhalten hatte, ist unbekannt. Einen Hinweis liefert der Kirchenmusiker Walter Haacke (1909-2002). Er studierte 1927/28 bei Gurlitt und spielte mehrfach die nicht näher spezifizierte Gambe, seinen Aufzeichnungen zufolge ein »elsässisches Instrument des XVII. Jahrhunderts.«¹⁴

Widersprüchlich sind Gurlitts Angaben nicht nur zur Disposition »seiner« Praetorius-Orgel, sondern auch zu den Blasinstrumenten. Anders als im Briefentwurf an Abert zu lesen, beschäftigte ihn die Nachbildung der Blockflöten bis Oktober 1921. Aus dem Heyerschen Museum hatte er eine Blockflöte in Tenorlage entliehen, die dem Orgelbauer Intonationshinweise für die Praetorius-Orgel liefern sollte; am 23. April versprach Walcker einen Nachbau davon anzufertigen. Aufgrund fehlender Überlieferung sind zum Kölner Instrument keine gesicherten Angaben möglich. Die Sammlung Heyer verfügte damals über vier Blockflöten in Tenorlage, nämlich zwei italienische Blockflöten des 16. und 17. Jahrhunderts (Kat. Nr. 1134 und 1135) sowie zwei Kopien (Kat. Nr. 1136 und 1137) des im März 1939 verstorbenen Berliner Flötenbauers Julius Schetelig (1849-1939). Dieser hatte sich mit Kopien historischer Blasinstrumente einen guten Ruf erworben und 1909 für das Heyersche Museum mehrere Holzblasinstrumente

S. 194-195. Dazu ausführlich Markus Zepf: Die Freiburger Praetorius-Orgel. Auf der Suche nach vergangenem Klang. Freiburg im Breisgau 2005.

11 Oscar Walcker: Erinnerungen eines Orgelbauers. Kassel, Basel 1948, S. 105.

12 Typoskript Oscar Walckers an Wilibald Gurlitt vom 1. April 1921, in: Firmenarchiv Walcker in der Stiftung Wirtschaftsarchiv Baden-Württemberg, Mappe Opus 1945.

13 Wilibald Gurlitt, handschriftlicher Briefentwurf mit Korrekturen an Hermann Abert, Sammlung Markus Zepf.

14 Walter Haacke: Es mußte eben so kommen. Typoskript, undatiert. Der heutige Aufbewahrungsort ist unbekannt. Eine Fotokopie verdanke ich meinem ehemaligen Kollegen am Germanischen Nationalmuseum, Klaus Martius, dem ich an dieser Stelle auch für den regen Gedankenaustausch zu diesem Beitrag herzlich danke.

des Berliner Musikinstrumenten-Museums kopiert.¹⁵ So ist Heyer-Kat. Nr. 1136 die Kopie einer mit »I. Denner« gezeichneten dreiteiligen Buchsbaumflöte mit offener Messingklappe (Berlin, Kat. Nr. 202), Heyer-Kat. Nr. 1137 eines Mitte des 17. Jahrhunderts gebauten dreiteiligen Buchsbaum-Instruments mit der Marke »Lambert« sowie »einer mandelförmigen offenen Messingklappe mit zweiflügeligem Hebel und einer geschlossenen Rundklappe für es' und die Reinstimmung von e'« (Berlin, Kat. Nr. 2816). Da Gurlitt auf dem Titelblatt von Georg Kinskys »Kleinem Katalog der Sammlung alter Musikinstrumente« notierte: »Geschenk von Frau Kommerzienrat Heyer«¹⁶, steht zu vermuten, dass er im März oder April 1921 das Musikhistorische Museum von Wilhelm Heyer (1849-1913) in Köln besucht hatte; Notizen oder Hinweise auf die entliehenen Instrumente enthält dieses Exemplar aber nicht. Dass der Kurator Georg Kinsky (1882-1951) die wertvollen historischen Holzblasinstrumente nach Ludwigsburg auslieh, ist hingegen unwahrscheinlich.

Folgende Instrumente waren in Köln (seit 1926 in Leipzig) vorhanden:¹⁷

- Rackett, Elfenbein, letztes Drittel des 16. Jahrhunderts (Kat. Nr. 1414);
- Rackett in Alt-Tenorlage (Kat. Nr. 1415), Kopie von Julius Schetelig nach Berlin, Kat. Nr. 64, signiert »W. WIJNE // NYMEGEN«, frühes 18. Jahrhundert; ähnelt einem 1709 gebauten, »I. C. Denner« signierten Instrument in Wien, Gesellschaft der Musikfreunde (Inv. Nr. 173);

- Fagotrackett in Basslage (Kat. Nr. 1416), Kopie von Julius Schetelig, 1909, nach Berlin, Kat. Nr. 1598, sign. Heinrich Carl Tölcke, zweite Hälfte 18. Jahrhundert;
- Krummhorn in Altlage (Kat. Nr. 1427), Signatur »t«, wohl Deutschland, Ende 16. Jahrhundert?;
- Krummhorn in Bassettlage (Kat. Nr. 1429), Signatur »tt«, wohl Deutschland, Ende 16. Jahrhundert?;
- Krummhorn in Exilentlage (Kat. Nr. 1425), Kopie von Julius Schetelig, 1911, nach Berlin, Kat. Nr. 673, sign. »H C«, wohl Deutschland, 2. Hälfte 16. Jahrhundert (ehemals Naumburg, Stadtkirche St. Wenzel, seit 1899 Berlin, Musikinstrumentenmuseum);
- Krummhorn in Diskantlage (Kat. Nr. 1426), Kopie von Julius Schetelig, 1911, nach Berlin, Kat. Nr. 671 (wie Kat. Nr. 1425);
- Krummhorn in Tenorlage (Kat. Nr. 1428), Kopie von Julius Schetelig, 1911, nach Berlin, Kat. Nr. 668 (wie Kat. Nr. 1425);
- Großbass-Krummhorn (Kat. Nr. 1430), freier Nachbau von Julius Schetelig, 1915, nach Abbildung 2 auf Tafel XIII in Michael Praetorius' *Theatrum Instrumentorum*.

Letzteres könnte für die »Praetorius-Orgel« von Interesse gewesen sein. Vermutlich durch Georg Kinsky hatte Gurlitt die Adresse Scheteligs erhalten und seinem Orgelbauer weitergeleitet, denn Walcker versicherte am 19. April 1921, dass er bei seinem nächsten Berlin-Aufenthalt den Flötenbauer besuchen werde.¹⁸ Ob dies geschah, ist unbekannt.

So aufschlussreich diese Aufstellung für die Wahl der möglichen Vorlagen auch sein mag, sie enthält kein Blockflöten-Quartett, das Gurlitt im April 1921 angesprochen hatte. In einem Brief versicherte er 1949 jedoch Hermann Moeck (1896-1982), »aus dem Germanischen Nationalmuseum Nürnberg das ganz einzigartige vollständige Stimmwerk Blockflöten im Futteral (10 Stück) ausgeliehen« zu haben.¹⁹ Wie das »Bach-Cembalo« besitzt auch dieser mit der Marke des Nürnberger Drechslers Hieronymus Franziskus Kinsecker (1636-1686) signierte Blockflötensatz (Inv. Nr. MI 98-MI 105) eine große Bedeutung für die Alte-Musik-Praxis (Abb. 3).²⁰

15 Herbert Heyde: Über Rohrblattinstrumente des Musikinstrumentenmuseums der Karl-Marx-Universität Leipzig. In: *Tibia* 1979, S. 378-383. Zu Schetelig siehe auch Günter Dullat: Verzeichnis der Holz- und Metallblasinstrumentenmacher auf deutschsprachigem Gebiet von 1500 bis Mitte des 20. Jahrhunderts. Tutzing 2010, S. 411. Anders als dort angegeben, ist Schetelig erst am 29. März 1939 in Berlin gestorben. Siehe Landesarchiv Berlin, Standesamt Mitte, P-Rep. 840, Sterberegister 1939, Nr. 1632. Hinweise auf sein Todesdatum liefert unter anderem die Korrespondenz zwischen Ulrich Rück und dem Musikwissenschaftler Georg Karstädt vom Institut für Deutsche Musikforschung in Berlin. Am 16. Mai 1939 berichtete Karstädt über den »kürzlich verstorbene[n] Berliner Instrumentenbauer Schetelig«. Germanisches Nationalmuseum (GNM), Historisches Archiv (HA), NL Rück, I, C-0427, Schreiben vom 16. Mai 1939.

16 Musikwissenschaftliches Seminar Freiburg, Signatur B/750/HEYE/1.

17 Diese Daten folgen den Unterlagen im Musikinstrumenten-Museum der Universität Leipzig. Markus Brosig, Restaurator für Musikinstrumente, sei an dieser Stelle für Gespräche und seine Hilfe gedankt. Die Bestandsdaten können zudem über die Online-Datenbank www.mimo-db.eu abgerufen werden.

18 Typoskript Walckers an Gurlitt vom 19. April 1921 (wie Anm. 12).

19 Zitiert nach Hermann Moeck: Zur »Nachgeschichte« und Renaissance der Blockflöte. In: *Tibia* 3, 1978, S. 20.

20 Peter Thalheimer: Die Blockflöte in Deutschland 1920-1945. Instrumentenbau und Aspekte zur Spielpraxis. Tutzing 2010, S. 47-50.



3 Satz aus sieben Blockflöten,
Hieronymus Franziskus Kinsecker,
Nürnberg, um 1670. Nürnberg,
Germanisches Nationalmuseum,
Inv. Nr. MI 98 bis MI 105,
Foto: Jürgen Musolf,
© Germanisches Nationalmuseum

Wann und woher der Museumsgründer Hans von und zu Aufseß (1801-1872) die acht (nicht zehn, wie Gurlitt behauptete) nachweisbaren Instrumente mit zugehörigem Holzköcher erwerben konnte, ist unbekannt. Die kleinste der acht Flöten ging um 1880 verloren, der Köcher im 20. Jahrhundert.²¹

Gurlitts Briefwechsel mit dem Ersten Direktor, Ernst Heinrich Zimmermann (1886-1971), ist im Hausarchiv des Museums erhalten. Demnach erkundigte sich der Musikwissenschaftler erstmals am 11. Februar 1921, ob es dem »Museum möglich wäre, [seinem] Institut eine Viola da gamba, eine Viola d'amore und einige Instrumente der Block (Schnabel-) flöten-Familie zu einem angemessenen Preise zu verkaufen.«²² Von einer Ausleihe ist keine Rede, sondern ausschließlich von einem Erwerb für das Collegium musicum. Zimmermann lehnte ab, und Gurlitt unternahm am 19. März einen zweiten Versuch, erbat diesmal aber Dubletten von Blockflöte, Krummhorn, Zinck, Rackett und Pommer, mithin Instrumente, die als Orgelregister in der Praetorius-Orgel disponiert waren. Außerdem kündigte er den Studienbesuch seines Assistenten Heinrich Bessler (1900-1969) für April an, der im Collegium musicum als Cembalist und Flötist mitwirkte.²³ Da Bessler das Sommersemester an der Universität Wien bei Guido Adler (1855-1941) verbrachte und das dortige Semester schon Mitte April begann, kam der Besuch zunächst nicht zustande. So erbat Gurlitt am 16. April in einem weiteren Brief die Ausleihe des Kinsecker-Satzes samt Futteral an die Firma Walcker für Kopien. Aufschlussreich ist Gurlitts Hinweis, dass ihm für seinen »musikgeschichtlichen Anschauungsunterricht« an der Universität Freiburg an einem »Stimmwerk als Vorlage« gelegen war, »das ursprünglich zusammengehört hat und von ein und demselben Instrumenten-Baumeister stammt.«²⁴ Zimmermann lehnte auch dieses Ansuchen ab, bot aber an, dass Gurlitt oder Bessler vor Ort Maß nehmen und Zeichnungen anfertigen können, was

wiederum Walcker ablehnte, da er für Details wie Form und Bohrung der Grifflöcher, Bauart der Klappen sowie die Tonhöhe das Original benötige.²⁵ Schließlich besuchte Bessler auf dem Weg von Wien nach Freiburg am 30. Juli 1921 das Nürnberger Museum und konnte folgende Blockflöten »etwa 2 Monate« nach Ludwigsburg entleihen:²⁶

1. Ohne Nummer [= MI 229?] »Mit Messingblasrohr 1,08 m lang«;
2. Inv. Nr. MI 95 – Blockflöte auf f⁰, Johann Schell, Nürnberg um 1700;
3. Inv. Nr. MI 102 – Sopranblockflöte auf c¹, Kinsecker, Nürnberg um 1670;
4. Inv. Nr. MI 101 – Blockflöte auf f¹, Kinsecker, Nürnberg um 1670;
5. Inv. Nr. MI 98 – Blockflöte auf c², Kinsecker, Nürnberg um 1670.

Während die Flöten Nr. 2 bis 5 mit Inventarnummer und Gesamtlänge aufgeführt sind, war Nummer 1 noch nicht inventarisiert. Die Länge stimmt zwar exakt mit einer unsignierten Blockflöte auf f⁰, Inv. Nr. MI 93, überein, doch ist diese Flöte im etwa 1928 erstellten Verzeichnis von Fritz Jahn ohne Messingrohr beschrieben und nach Martin Kirnbauer vor 1860 »im besten Falle« als nicht spielbares »Theater- oder Schauspielinstrument« entstanden.²⁷ Mit anderen Worten war sie für Gurlitts Zwecke ungeeignet. Mit großer Wahrscheinlichkeit handelte es sich um eine dreiteilige Blockflöte auf f⁰ von Johann Georg Zick (1678-1733), Inv. Nr. 229, die Martin Kirnbauer mit einer Gesamtlänge von 1034,5 mm angibt, wobei der S-Bogen und eine Klappe für Ton f⁰ inzwischen fehlen.

Von einer Kopie des gesamten Kinsecker-Satzes kann also keine Rede sein, und angesichts dieser illustren Kombination von Holzblasinstrumenten drängt sich die Frage der klanglichen Abstimmung und musikalischen Verwendbarkeit im Collegium musicum auf. Mit Blick auf den Kölner Bestand, der seit 1926 den Grundstock des Musikinstrumenten-Museums der Universität Leipzig bildet, würde sich Schetelig's Nachbau der Denner-Flöte, Kat. Nr. 1136, vermutlich gut in diese Zusammenstellung einfügen. Wie dem auch sei, Walckers großzügige Förderung des Musikwissenschaftlichen

21 Vgl. Martin Kirnbauer: Verzeichnis der europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg. Band 2: Flöten- und Rohrblattinstrumente bis 1750. Wilhelmshaven 1994, S. 20-21.

22 Schreiben Gurlitts an Zimmermann vom 11. Febr. 1921. GNM, HA, Hausarchiv, Karton 121, Nr. I-3b.

23 Thomas Schipperges: Die Akte Heinrich Bessler. Musikwissenschaft und Wissenschaftspolitik in Deutschland 1924 bis 1949 (Quellen und Studien zur Musik in Baden-Württemberg 7). München 2005, S. 23.

24 Schreiben Gurlitts an Zimmermann vom 16. April 1921. GNM, HA, Hausarchiv, Karton 121, Nr. I-3b.

25 Typoskript Walckers an Gurlitt vom 14. Juli 1921 (wie Anm. 12).

26 Handschriftliche Empfangsbestätigung Besslers vom 30. Juli 1921; die Rücksendung erfolgte unter dem Datum 2. Okt. 1921 (Anm. 21). GNM, HA, Hausarchiv, Karton 121, Nr. I-3b.

27 Kirnbauer 1994 (Anm. 20), S. 85.



4 Wilibald Gurlitt, Oscar Walcker und Karl Matthaai anlässlich der Einweihung der von Matthew Taylor Mellon gestifteten Konzertorgel in der Aula der Universität Freiburg, 14. Februar 1937. Sammlung Markus Zepf

Seminars würdigte die Philosophische Fakultät in Freiburg anlässlich der Orgelweihe durch den Leipziger Thomaskantor Karl Straube am 4. Dezember 1921 ebenfalls mit der Würde des Doctor honoris causa (Abb. 4).

Neue Impulse unter Gurlitts Nachfolger Joseph Müller-Blattau

Für die folgenden Jahre enthalten die Akten keine Hinweise auf weitere Erwerbungen von Musikinstrumenten für das Collegium musicum. Erst im November 1933 erhielt die Sammlung Zuwachs in Form eines ruinösen Hammerflügels der Firma Streicher, Wien. Stifter war die Industriellenfamilie Krafft aus St. Blasien im Südschwarzwald, die 1853 im ehemaligen Benediktinerkloster eine Baumwollspinnerei eingerichtet hatte und infolge der Wirtschaftskrise 1929 ihren Betrieb einstellen musste. Zu diesem stark beschädigten Flügel verschwieg Gurlitt wiederum technische Details wie Hersteller, Produktionsnummer, Klaviaturlänge und Spielhilfen. Da sein Nachfolger Joseph-Maria Müller-Blattau (1895-1976) das Instrument 1941 als »Streicher-Flügel (Wien ca 1800)« bezeichnet, könnte es sich um einen Hammerflügel von Nannette Strei-

cher (1769-1833) gehandelt haben.²⁸ Zum Besitz der Stifterfamilie gehörte ein Weingut im südbadischen Auggen, weshalb Gurlitt am 22. Dezember 1933 nach Rücksprache mit Karl Müller (1881-1955), dem Leiter des staatlichen Badischen Weinbauinstituts Freiburg, über das Rektorat dem Kultusministerium vorschlug »als Gegenleistung der Familie, die sich zudem um die nationale Erhebung grosse Verdienste erworben hat, nach Möglichkeit eine entsprechende Förderung gütigst zuteil werden zu lassen.«²⁹

Die Gründe für diese Verquickung von politischen Fragen mit Belangen der Musikinstrumenten-Sammlung sind wegen der lückenhaften Aktenlage schwer zu durchschauen, dürften aber mit dem wachsenden politischen Druck auf Gurlitt zusammenhängen. Am 30. Januar 1933 hatte er im Rahmen eines geselligen Abends der Universität die »nationale Erhebung unter unserem Volkskanzler Adolf Hitler« begrüßt. Noch im selben Jahr erschien der Vortrag mit ergänzender Einleitung unter dem Titel »Vom Deutschtum in der Musik« im Druck.³⁰ Am 1. Mai 1933 übernahm der mit ihm befreundete Philosoph Martin Heidegger (1889-1976) das Amt des Rektors der Universität Freiburg und setzte mit seiner Antrittsrede »Die Selbstbehauptung der Deutschen Universität« ein Zeichen für deren Umgestaltung im Sinne des Nationalsozialismus.³¹ Gurlitts Begeisterung für die Nationalsozialisten kühlte sich zu dieser Zeit bereits deutlich ab, denn sowohl seine Großmutter Elisabeth Gurlitt geborene Lewald (1823-1909) als auch seine Frau entstammten angesehenen jüdischen Familien. Seine Frau Gertrud (1894-1992) war im Alter von sieben Monaten evangelisch getauft worden, was die neuen Machthaber seit 1933 aber nicht hinderte, sie aufgrund ihrer sogenannten »nicht arischen Herkunft« zu diffamieren und Gurlitt die Trennung nahezu legen.

Im Sommer 1933 verweigerten Studenten der Musikwissenschaft in einem Brief an Magnifizenz Heidegger ihrem

28 Schreiben Joseph Müller-Blattaus vom 22. Januar 1941 an das Badische Kultusministerium in Karlsruhe. Landesarchiv Baden-Württemberg, Abteilung Generallandesarchiv Karlsruhe (GLA), Bestand 235/7849.

29 Universitätsarchiv Freiburg, B1/4465, Stiftung eines Streicher-Flügels.

30 Wilibald Gurlitt: Vom Deutschtum in der Musik. In: Monatsblätter der Deutschen Bühne im Kampfbund für Deutsche Kultur. Freiburg i. Br., Okt. 1933, S. 11-14. Nachdrucke in: Die Kirchenmusik 14, 1933, S. 167-169 sowie Musik im Zeitbewußtsein 1, 1933, S. 1-2.

31 Martin Heidegger: Die Selbstbehauptung der Deutschen Universität. Rede, gehalten bei der feierlichen Übernahme des Rektorats der Univ. Freiburg i. Br. am 27. Mai 1933. Durchgesehene Neuauflage. Hrsg. von Hermann Heidegger. Frankfurt am Main 1990.

Dozenten Wilibald Gurlitt die Gefolgschaft.³² Infolge einer Intrige von Rektor Friedrich Metz (1890–1969), einem strammen Parteigänger der Nationalsozialisten, und Gurlitts erstem Doktoranden Joseph Müller-Blattau wurde Gurlitt zum 30. September 1937 nach Paragraph 6 des »Gesetzes zur Wiederherstellung des Berufsbeamtentums« als einziger Ordinarius für Musikwissenschaft an einer deutschen Universität zwangsweise in den Ruhestand versetzt. Zur Vereinfachung der Verwaltung war gesetzlich die Vakanz der Stelle gefordert, doch mit ministerieller Genehmigung übernahm Müller-Blattau (ohne ein reguläres Berufungsverfahren durchlaufen zu haben) zum 1. Oktober das Freiburger Ordinariat für Musikwissenschaft. Das Ministerium stellte für die Erweiterung der Bibliothek und die Instandsetzung der historischen Tasteninstrumente Sondermittel in Höhe von 1.000 RM zur Verfügung. So konnte er 1938 für 630 RM den Streicher-Flügel durch die Firma Neupert, Nürnberg, instand setzen lassen. Die Rechnung verzeichnet neben einem neuen Flügelfuß auch die »Wiederschaffung des originalen Klanges« durch das Geradelegen des Resonanzbodens und die Befestigung loser Rippen. Anschließend wurde das Instrument neu bezogen, schlecht sitzende Wirbel »durch alte Originalwirbel« ausgetauscht, fehlende Hämmer, Hammerstiele und Dämpfer ergänzt bzw. historische Dämpfer eingesetzt und die Hammerköpfe neu beledert, schließlich ein »neuer Pedalbogen für Züge« angefertigt.³³

Die Stiftung von Sophie Hauser sowie mutmaßliche Ankäufe von Vorbesitzern in Zwangslagen

Weiteren Zuwachs erhielt die Sammlung 1937 durch eine testamentarische Stiftung von Sophie Hauser. Ihr verstorbener Mann, der badische Hof- und Kammersänger Joseph Hauser (1828–1903), hatte von seinem Vater Franz Hauser (1794–1870) eine bedeutende Musiksammlung geerbt. Wie und wann der Kontakt zu Gurlitt und dem Freiburger Seminar zu-

stande kam, ist unbekannt. Bei Sophie Hausers Tod gingen 1942 folgende Musikinstrumente ins Eigentum des Musikwissenschaftlichen Seminars über:³⁴

1. Flügel von Steinway (verschollen);
2. Flügel von Streicher (verschollen);
3. Violine von Stradivari (verschollen);
4. Violine von Amati (nach einer Untersuchung von Michael A. Baumgartner, Basel, vom Januar 1996 vermutlich Pietro Antonio della Costa, tätig in Treviso zwischen 1737 und 1764);
5. Viola von di Sallo (nach einer Untersuchung von Hans Schicker, Freiburg, 1995, von Joseph Meyer (1610–1682), Geroldshofstetten bei Grafenhausen, um 1675);
6. Viola, italienisch (verschollen);
7. Violoncello kleine Form, von Stradivari (nach einer Untersuchung von Hans Schicker, Freiburg, »aus verschiedenen Epochen des 18. und 19. Jahrhunderts stammend«).

Nach Aktenlage verbrachte der damalige Assistent Reinhold Hammerstein (1915–2010) im Sommer 1944 Violine, Viola und Violoncello gemeinsam mit den drei erhaltenen Tasteninstrumenten der Stiftung Pfeiffer ins katholische Pfarrhaus nach Oberried am Fuße des Schauinsland, die anderen Instrumente gelten seit November 1944 als Kriegsverlust. Die drei Streichinstrumente der Hauser-Stiftung werden seit den 1990er Jahren an Studierende der Musikhochschule Freiburg verliehen.

Ebenfalls politische Konnotationen hatte eine erfolgreiche Eingabe Müller-Blattaus beim Kultusministerium vom 22. Januar 1941. Er bat um einmalige Zuwendung von 600 RM, da ihm aus ungenanntem Besitz vier Hammerklaviere zum Kauf angeboten wurden, nämlich »ein Hammerklavier ca. 1810, zwei Flügel Graf Wien 1825, Seyfried Wien 1850 und Tafelklavier Steingraber Bayreuth ca. 1870«, die den vorhandenen Bestand »in einzigartiger Weise bis zum Ende des 19. Jahrhunderts ergänzen« würden. Müller-Blattau schätzte ihren Kapitalwert auf rund 6.000 Mark, weshalb er überzeugt war, »in jetziger Kriegszeit die Anschaffung zu wissenschaftlichen Zwecken dringend beantragen zu müssen«.³⁵ Die Aktenüberlieferung endet mit der Bewilligung der beantragten Summe im Februar 1941, wiederum fehlen jegliche Details zu den Instrumenten und der Provenienz.

32 Siehe Bernd Martin: Die Entlassung der jüdischen Lehrkräfte an der Freiburger Universität und die Bemühungen um ihre Wiedereingliederung nach 1945. In: Schicksale. Jüdische Gelehrte an der Universität Freiburg in der NS-Zeit (Freiburger Universitätsblätter 129). Freiburg im Breisgau 1995, S. 7–46. – Ferner Markus Zepf: Gurlitt, Wilibald. In: Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit, URL: https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00001984 [19. 10. 2017].

33 Rechnung der Firma Neupert, Nürnberg, vom 16. Sept. 1938, in: GLA Karlsruhe 235/7849 (vgl. Anm. 27).

34 Universitätsarchiv Freiburg, B1/633 Hauser-Stiftung. – Zur Tenorgeige unter Nr. 5 vgl. die Beschreibung in Olga Adelman und Annette Otterstedt: Die Alemannische Schule. Geigenbau des 17. Jahrhunderts im südlichen Schwarzwald und in der Schweiz. Berlin 1997, S. 119–121.

35 Typoskript Joseph Müller-Blattaus vom 22. Jan. 1941 an das Kultusministerium in Karlsruhe, in: GLA Karlsruhe 235/7849 (vgl. Anm. 27).

Die Formulierung »einmalige Gelegenheit«, der geringe Betrag von durchschnittlich 150 RM pro Instrument sowie der Zeitpunkt von Müller-Blattaus Antrag machen hellhörig. Am 22. Oktober 1940 hatten die Nazis mehr als 6.500 badische Juden in das französische Sammellager Gurs in den Pyrenäen deportiert. Wer nicht im kalten Winter 1940/41 ums Leben kam, wurde in Vernichtungslager gebracht und dort ermordet. Unmittelbar nach der Deportation machten sich die Nazis und ihre Handlanger über das jüdische Eigentum her. Es liegt daher nahe, zwischen der Deportation und Müller-Blattaus Schreiben eine Verbindung herzustellen. Sein Hinweis auf den Kapitalwert der Instrumente sowie im gleichen Zeitraum gehandelte Hammerklaviere der Sammlungen Rück und Neupert mögen diese Vermutung unterstützen. Am 19. September 1938 bot der Berliner Geigenbauer Heinrich August Friedel (1863-1948) den Brüdern Hans und Ulrich Rück einen um 1830 erbauten Lyraflügel von Johann Christian Schleip (1786-1848), Berlin, für 275 RM an. Ulrich Rück (1882-1962) lehnte am 28. September zunächst aus Platzmangel ab, doch zwei Jahre später, im November 1940, erhielt er das Instrument erneut angeboten. Diesmal trat die Firma Schuster, Markneukirchen, als Vermittler auf und offerierte den Lyraflügel für 500 RM. In Rück's Auftrag untersuchte der Berliner Klaviertechniker und Restaurator Adolf Hartmann (1881-1943) vom Berliner Musikinstrumenten-Museum das weitgehend intakte Instrument und empfahl am 12. November 1940 den Ankauf zu deutlich geringerem Preis. Für 300 RM erwarb Ulrich Rück am 17. Januar 1941 den Schleip-Flügel, der unter der Inventar-Nummer MIR 1132 im Germanischen Nationalmuseum erhalten ist.³⁶ Ein zweites Beispiel entstammt dem Lagerbuch der Firma Neupert, die am 3. März 1941 einen Hammerflügel mit der Produktionsnummer 1435 von Conrad Graf (1782-1851) für 2.500 RM an Heinrich Bessler für die Sammlung des Musikwissenschaftlichen Seminars der Universität Heidelberg verkaufte,³⁷ der dort ebenfalls erhalten ist. Sowohl der 1941 von Rück bezahlte Ankaufs- als auch der im gleichen Zeitraum von Neupert erzielte Verkaufspreis lassen Müller-Blattaus Freiburger Erwerb in zweifelhaftem Licht erscheinen.

Weitere Hinweise auf den Erwerb von Musikinstrumenten für das Freiburger Musikwissenschaftliche Seminar sind bis zur Zerstörung der Seminarräume in der Alten Universitätsbibliothek am 27. November 1944 nicht vorhanden. Inventare, die über den tatsächlichen Bestand Auskunft geben könnten, scheinen nicht überliefert (sofern sie Gurlitt überhaupt erstellt hatte), sodass die mühsame Spurensuche nur punktuell Klarheit verschaffen kann. Ob von der Stiftung Pfeiffer tatsächlich nur der Johann Andreas Stein (1728-1794) zugeschriebene Hammerflügel, das Clavichord von Christian Gottlob Hubert (1714-1793) und der Tangentenflügel von Späth und Schmahl (Abb. 5-7) mit den drei Streichinstrumenten der Stiftung Hauser den Krieg überstanden oder weitere Instrumente in den Kriegswirren einen neuen Besitzer gefunden haben, bleibt trotz intensiver Suche bislang ungeklärt.

Weitere Neugründungen von Universitäts-sammlungen

Die von Wilibald Gurlitt aufgebaute Musikinstrumenten-Sammlung an der Universität Freiburg war kein Einzelfall, hatte durch sein öffentliches Auftreten seit 1920 aber rasch Vorbildfunktion erhalten. Sowohl an der Universität Heidelberg als auch am Musikwissenschaftlichen Seminar in Erlangen, das 1922 Gurlitts Leipziger Studienfreund Gustav Becking (1894-1945) begründet hatte, bestanden studentische Collegia musica mit angegliederter Musikinstrumenten-Sammlung. In Heidelberg war es der jüdische Mannheimer Bankier, Hofrat Hermann Albert Marx (1868-1937), der 1921 eine umfassende Stiftung zugunsten der Musikpflege an der Universität errichtet hatte. Er wollte damit an seine im Vorjahr jung verstorbene Ehefrau erinnern, die Pianistin Hedwig Marx-Kirsch (1884-1920). Neben einem verzinslichen Kapitalgrundstock von 100.000 RM brachte er deren Musikbibliothek mit musikhistorischen Grundlagenwerken und einer umfangreichen Notenbibliothek mit Werken des 18. und 19. Jahrhunderts in die Stiftung ein. Auf dieser Basis konnte 1921 der aus München berufene Theodor Kroyer (1873-1945) das Musikwissenschaftliche Seminar der Universität Heidelberg gründen.³⁸ Nach Freiburger Vorbild entstand ein studenti-

36 GNM, HA, NL Rück, I, C-0233. Siehe auch den Eintrag zu MIR 1132 in der WissKI-Datenbank zum Rück-Projekt (siehe dazu den Beitrag von Linda Escherich im vorliegenden Tagungsband).

37 Lagerbuch der Sammlung Neupert, S. 18, Nr. 65, zitiert nach meiner Übertragung aus einer Fotokopie im GNM.

38 Dazu ausführlich Thomas Schipperges: Musiklehre und Musikwissenschaft an der Universität Heidelberg – Die Jahre 1898 bis 1927. In: Musik in Baden-Württemberg. Jahrbuch 5, 1998, S. 32-36.



5-7 Clavichord von Christian Gottlob Hubert; Tangentenflügel von Späth und Schmahl, Hammerklavier, Johann Andreas Stein zugeschrieben. Dauerleihgaben der Universität Freiburg in der Stiftung Neumeyer-Junghanns-Tracey im Schloss Bad Krozingen, Fotos: Sentilo Rieber / Schlosskonzerte Bad Krozingen GmbH

sches Collegium musicum, das Hermann Albert Marx beherzt förderte. Aus der Berliner Sammlung erwarb er ein unsigniertes, 1654 datiertes zweimanualiges flämisches Cembalo (Kat. Nr. 2234), das Adolf Hartmann zwischen August und Oktober 1922 für insgesamt 70.000 RM (Inflationswährung) in einen spielfähigen Zustand brachte.³⁹ Ende Oktober wurde das Cembalo im Rahmen der mehrtägigen »Bach-Reger-Feier« durch Kroyer in Dienst genommen. Mit dem Collegium musicum führte er bei Kerzenschein im Saal der Heidelberger Akademie der Wissenschaften unter anderem von Johann Sebastian Bach die Kantate »Tritt auf die Glaubensbahn« BWV 152, die 3. Sonate für Viola da Gamba und Cembalo BWV 1029 sowie das 6. Brandenburgische Konzert BWV 1051 auf. – Hofrat Marx wurde zum Ehrenbürger und Ehrenszenator der Universität ernannt und für seine Zustiftungen im folgen-

den Jahr mit einem Doctor honoris causa geehrt. Aufgrund seines jüdischen Glaubens geriet er nach 1933 zusehends unter Druck und schied 1937 freiwillig aus dem Leben.

Für die Heidelberger Bach-Reger-Feier stand 1922 noch ein modernes zweimanualiges Konzertcembalo zur Verfügung, das Fritz Neupert (1872-1952), Leiter der Bamberger Werkstätte, zu diesem Anlass gestiftet hatte – nach Freiburger Vorbild wurde auch ihm die Ehrendoktorwürde der Philosophischen Fakultät zuteil. Sein Bruder Reinhold (1874-1955), der die Nürnberger Verkaufsfiliale leitete, engagierte sich hingegen für das 1922 von Gustav Becking gegründete Collegium musicum an der Universität Erlangen und stiftete, ähnlich wie zwei Jahre zuvor Carl Anton Pfeiffer für das Freiburger Seminar, zehn historische Musikinstrumente, darunter ein Querspinett von Johann Heinrich Silbermann (1727-1799), Straßburg, und einen Tangentenflügel von Späth und Schmahl, Regensburg. Auch dieses Engagement in Zeiten der Inflation würdigte die Universität Erlangen mit der Verleihung eines Doctor honoris causa.⁴⁰

³⁹ Schreiben Adolf Hartmanns an Ulrich Rück vom 7. Mai 1935. GNM, HA, NL Rück, I, C-0327b. Zu den Instandsetzungskosten von 1922 schreibt Hartmann: »[...] es sind bezahlt worden 70 000 Mk bei einem damaligen Stundenlohn von 100-150 Mk, was einem normalen Stundenlohn von 2 Mk entspricht. Das wäre etwa normal mit 1000 Mk. bezahlt, natürlich spielbar.« Heinrich Bessler bot das Instrument 1935 Ulrich Rück zum Kauf an. Im März 1938 erwarb es schließlich die Sammlung Neupert; es befindet sich heute unter der Inv. Nr. MNe 85 im GNM. Siehe hierzu auch die entsprechenden Einträge in der WissKI-Datenbank zum Rück-Projekt.

⁴⁰ Thomas Roeder: Musikinstrumenten-Sammlung. In: Die Sammlungen der Universität Erlangen-Nürnberg. Begleitband zur Ausstellung »Ausgepackt. Die Sammlungen der Universität Erlangen-Nürnberg«. Hrsg. von Udo Andraschke und Marion Maria Ruisinger. Erlangen 2007, S. 161-168.



Die zwischen 1920 und 1922 in Freiburg, Heidelberg und Erlangen entstandenen Musikwissenschaftlichen Seminare wirkten durch ihre studentischen Collegia musica über den engeren Lehr- und Forschungsbetrieb hinaus und waren im örtlichen Kulturleben präsent. Durch diese erhöhte Aufmerksamkeit gelang der Aufbau einer Musikinstrumenten-Sammlung, die sich historischen Instrumenten und Kopien der Wiederbelebung musikalischer Denkmäler widmete. Dass in wirtschaftlich schwierigen Zeiten Musikinstrumentenbauer wie Carl Anton Pfeiffer, Oscar Walcker sowie Fritz und Reinhold Neupert die junge akademische Musikwissenschaft durch umfangreiche Stiftungen unterstützten, spricht nicht nur für deren solide Wirtschaftsbasis, sondern zeigt deutlich deren Begeisterung für die akademische Musikpflege. Getreu dem Motto »Tue Gutes und sprich darüber« dürfte zudem allen Beteiligten bewusst gewesen sein, dass die Studentinnen und Studenten potenzielle Kunden und somit Multiplikatoren waren.

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Anhang

Typoskript Carl Anton Pfeiffers mit der Beschreibung von acht historischen Tasteninstrumenten und seinem Nachbau des »Bach-Cembalos« (Universitätsarchiv Freiburg im Breisgau, Bestand B3/719).

1.

Verzeichnis der Sammlung von Klavierinstrumenten.

1. Klavichord.

bundfrei, von Christian Gottlob Hubert/Hochfürstlich Anspachischem/Hofinstrumenten-/Bauer/, letztes Drittel des 18. Jahrhunderts.
Aus Nußbaumholz gefertigt. Rechteckige Form mit gestemnten Füllungen und Messingbeschlag, Fußgestell mit geschweiften, zierlichen Beinen, 4 kleinen und 2 größeren Schubfächern.

Besaitung : Durchweg 2-saitige Chöre, Messingsaiten.

Tastenwerk : Umfang 5 Oktaven, F_1 bis f_3 (Contra-F bis dreigestrichenes f), schwarze Untertasten, weiße Obertasten mit Bein belegt. Sehr feine gotische Sternscheibe im Klangboden.

Länge 172 cm , Tiefe 50 cm , Höhe 83 cm.

2. Kielflügel mit 2-stufigem Tastenwerk (zweimanualiges Cembalo).

Genau, von Carl A. Pfeiffer stammende Nachbildung des in der Sammlung der Berliner Hochschule für Musik befindlichen, als der Flügel Joh. Seb. Bachs überlieferten Kielflügels. Vergleiche " Oskar Fleischer, Führer durch die Sammlung alter Musikinstrumente, Königl. Hochschule für Musik zu Berlin, Berlin 1892, Seite 111/112".

Das zweifellos nicht mehr in ursprünglicher Verfassung befindliche, nur mit Oelfarbe überstrichene schmucklose Gehäuse des Berliner Flügels ist bei der Nachbildung durch ein kirschbaumenes, poliertes Äußeres mit Messingbeschlag ersetzt.

Besaitung : 4 Saitenbezüge. Zum oberen Manual gehört ein Bezug im 4'- und 8'- Ton , zum unteren je ein solcher im 8'- und 16'-Ton; durch Zurückschieben des Obermanuals können beide Manuale gekoppelt werden. Im 8'- Register des Obermanuals ist ein Lautenzug vorhanden.

Tastenwerk: Umfang beider Manuale je 5 Oktaven, F_1 bis f_3 . Untertasten mit Ebenholz, Obertasten mit Elfenbein belegt.

Länge 242 cm , Breite 97,5 cm , Höhe 89 cm.

3. Tangentenflügel (Zwischenform von Kiel- und Hammerflügel).

Von Christoph Friedrich Schmahl, Regensburg 1801 gebaut. Stammt aus dem Schlosse zu Moorstein. Klanglich und handwerklich ausgezeichnete Arbeit.

Aus Nußbaumholz gefertigt, 5 vierkantige Füße, Deckel mit gestemmtten Füllungen. Notenpult mit Spreize (links) aufstellbar.

Spieleinrichtung : Hölzerne Stäbchen (Tangenten) werden durch die Tasten an die Saiten geschleudert. Keil- und Büscheldämpfung.

Unter dem Tastenboden 2 in der Mitte der Klaviatur anzugreifende Kniehebel, der linke für Verschiebung ("una corda"), der rechte für Abhebung der Dämpfung (Forte-Pedal). Rechts unter dem Tastenboden ein weiterer Kniedrucker, der durch einen Riegel in wirksamer Stellung festgehalten werden kann, als Pianozug (Leiste mit Lederläppchen). Rechts oben neben den Tasten ein Registerzug zum Abheben der oberen Dämpferhälfte. Ueber den Tasten, unten vor dem Notenpult rechts und links je ein seitlich wirkender Hebel für Lautenzug, Hoch- und Tieflage je für sich.

Besaitung : Durchweg 2-saitige Chöre, ein stummes Chor. Bis G_{is} Messingsaiten, von da an Stahlsaiten.

Tastenwerk : 5 Oktaven, F₁ bis f₃. Schwarze Untertasten, weiße Ober-tasten.

Länge 200 cm, Breite 97 cm, Höhe 87 cm.

4. Hammerflügel.

Die Bezeichnung des Instrumentes fehlt, aber die Ausstattung und die Spieleinrichtung macht den Flügel als Arbeit von Joh. Andreas Stein ganz unzweifelhaft. Letztes Drittel des 18. Jahrhunderts. Nahezu dasselbe Instrument steht im musikhistorischen Museum von Wilhelm Heyer in Köln (vergleiche den Katalog dieses Museums, Band I, Tasteninstrumente Seite 173/174 und die Abbildung Seite 175).

Aus Kirschbaumholz gefertigt, braun gebeizt und poliert, Deckel schachbrettartig eingelegt, 5 gedrehte Füße mit Längsjurchen, Messingbeschlag. Notenpult mit Spreize (rechts) aufstellbar.

Besaitung: Durchweg 2-saitige Chöre; in der untersten Oktave Messing-saiten, im übrigen Stahlsaiten.

Tastenwerk : 5 Oktaven, F_1 bis f_3 . Schwarze Unter - und weiße Ober-tasten.

Unter dem Tastenboden 2 Kniedrücker : der rechte zur Klangverstärkung (Forte-Pedal); der linke zur Klangabschwächung (Piano-Pedal ; Leiste mit Tuchläppchen). Der Klangkörper wurde der Stimmhaltung wegen mit einer Eisenverspreizung und einem Saitendruckstab versehen und zwar kann dies erst in jüngster Zeit geschehen sein.

Länge 216 cm, Breite 95 cm, Höhe 83 cm.

5. Hammerklavierchen.

Verfertiger unbekannt. Mitte des 18. Jahrhunderts.

Aus Kirschbaumholz gefertigt, bräunlich gebeizt, 4 vierkantige Füße.

Eigenartige Spieleinrichtung: der Hammer ist seitlich in der Taste gelagert. Ohne Dämpfung, nur mit Dämpfbrett, das durch einen rechts über den Tasten befindlichen Registerknopf abgehoben wird.

Besaitung : Durchweg 1-saitige Töne.

Tastenwerk : $4\frac{1}{2}$ Oktaven , C bis f_3 . Schwarze Unter-und weiße Ober-tasten.

Länge 105 cm, Tiefe 47 cm, Höhe 76 cm.

6. Hammerklavierchen mit Tonhöhe-Verschiebung (Transponier-Einrichtung)

von Johannes Matthäus Schmahl in Ulm a/D. ums Jahr 1770 erbaut. Eine Zeichnung des Instruments ist nicht vorhanden, aber die Bauart weist untrüglich auf den Genannten hin.

Aus Kirschbaumholz gefertigt, bräunlich gebeizt, Messingbeschlag.

Das Gehäuse hat die Form einer liegenden Harfe, 4 vierkantige Füße.

Spieleinrichtung : Sehr feines Hammerwerk. Sämtliche Hämmerchen hängen in einer als Achse dienenden Schnur, die durch einen Wirbel angespannt wird . Das Spielwerk ist von der Rückseite des Klavierchens zugänglich. 4 Registerzüge. In der Mitte unmittelbar über den Tasten der Forte-Zug , der die kleinen runden , auf Rundhölzchen sitzenden Dämpferscheibchen insgesamt abhebt. Die beiden Registerknöpfe im Baß schieben je 1 Filz- und 1 Tuchstreifenleiste zwischen Hämmerchen und Saiten (Züge zur

4.

Klangabschwächung). Der Registerknopf im Diskant legt ein als Stummzug wirkendes befilztes Brett auf die Saiten.

Tonhöheverschiebung : Rechts und links neben der äußersten Taste befinden sich 2 Holzknöpfe, die durch 2 Messinghaken festgeriegelt, das kleine Hammerwerk in seiner natürlichen Lage festhalten. Schiebt man die Messingriegel nach oben, so kann man, indem man rechts und links die Holzknöpfchen gleichzeitig nach hinten drückt, das Spielwerk nach hinten schieben, wodurch die Hämmerchen an der nächst höheren Saite anschlagen.

Besaitung : Durchweg 1-saitige Töne, davon 7 unspinnen, 14 in Messing und der Rest in Stahl.

Tastenwerk : $4\frac{1}{2}$ Oktaven C bis f_3 . Schwarze Unter- und weiße Obertasten.

Länge 115 cm , Tiefe 45 cm , Höhe 85 cm.

7. Hammerklavier

von Philipp Jakob Warth, Schullehrer und Instrumentenmacher in Untertürkheim, 1776.

Aus Nußbaumholz gefertigt, mit gestemmtten Füllungen , eingelegt.

4 vierkantige Füße.

4 Registerzüge. Unterhalb der Tasten im Vorsatzbrett in der Mitte der Fortezug, im Baß und Diskant, je zur Hälfte wirksam, der Pianozug. Rechts seitlich neben der obersten Diskant-Taste ein Harfenzug (Lautenzug.)

Hämmerchen mit Leder bezogen, Hammerstielehen aus Messingdraht.

Besaitung : Durchweg 2-saitige Chöre; 5 davon in Messingsaiten.

Tastenwerk : 5 Oktaven, schwarze Unter- und weiße Obertasten; die Untertasten sind an der Vorderkante mit Bein eingelegt.

Umfang F bis f_3 .

Länge 155 cm, Tiefe 60cm , Höhe 83 cm.

5.

8. Aufrechtes Hammerklavier (um 1820)

aus Mahagoniholz gefertigt und poliert, mit echten, fein getriebenen Bronze-Beschlägen und Säulen. Vorderwand mit grüner Seide bespannt. Die Vorderwand ist oben durch zwei Riegel festgehalten.

Spieleinrichtung : Die Auslösung findet unten an der Taste statt; die Hammer sind durch Verlängerungen von großer Länge mit der Auslöse-Einrichtung in Verbindung. Oberdämpfung. 2 Pedale für Forte und Piano (Verschiebung des ganzen Hammerbalkens). Der Spieleinrichtung nach könnte es sich um ein Klavier englischer Herkunft handeln.

Besaitung : Durchweg 2-saitige Chöre, davon 9 mit überspannen Saiten, 8 mit Messingsaiten, der Rest mit Stahlsaiten.

Tastenwerk : 6 Oktaven F_2 bis f_4 , weiße Untertasten, schwarze Ober-tasten .

Länge 123 cm, Tiefe 65 cm, Höhe 166 cm.

9. Klavierharfe (Claviharpe)

von Christian Dietz in Brüssel, 2. Hälfte des vorigen Jahrhunderts. Das Gehäuse ist schwarz poliert, graviert und mit einigen vergoldeten Zierafen geschmückt.

Besaitung : Jeder Ton hat eine mit Seide überspannene Saite. Diese Um-spinnung ergibt beim Anrücken der Saite den harfenähnlichen Klang.

Tastenwerk : 6 Oktaven von F bis f_4 . Untertasten Elfenbein, Ober-tasten Ebenholz.

Von den 2 messingenen Pedaltritten dient der rechte als Forte-, der links als Flageolett-Zug . Die Flageolett-Töne werden durch eine Leiste bewirkt, die durch kleine Klötzchen die Saiten in der Hälfte ihrer Länge berührt.

Länge 125 cm, Tiefe 39 cm, Höhe 220 cm.

