

# A Private Collection for Use in Concert Performances and as a Source for Music Research

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## 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 Flageolett, 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 Erklingen der Instrumente wird dadurch zumeist verhindert.

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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.<sup>1</sup> 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 record<sup>2</sup>, 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 workshops<sup>3</sup> (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) and Helmut Bornefeld (1906-1990) in the 1930s, which could not be performed satisfactorily on recorders of the 1960s.<sup>4</sup> 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.<sup>5</sup> 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.<sup>6</sup> 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*.<sup>7</sup> 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.<sup>8</sup> 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 recording<sup>9</sup> 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.<sup>10</sup> However, the collection also provides the basis for organological studies and investigations into performance practice.<sup>11</sup> 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.

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>.

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.

## 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<sup>0</sup> (a<sup>1</sup>= 424 Hz), vierteilig, eine Klappe, von Heinrich Georg (?) Scherer, Butzbach um 1740
- Flauto d'amore in h<sup>0</sup> (a<sup>1</sup>= 415 Hz), vierteilig, eine Klappe, von H.V. Elwe, Deutschland um 1750
- Flauto d'amore in h<sup>0</sup> (a<sup>1</sup>= 440 Hz), vierteilig, eine Klappe, von Wilhelm Friedrich Staaden, Leun um 1780
- Flauto d'amore in h<sup>0</sup> (a<sup>1</sup>= 440 Hz), vierteilig, eine Klappe, von John Willis, London um 1820
- Traversflöte in d<sup>1</sup>, vierteilig, eine Klappe, drei Mittelstücke für a<sup>1</sup>= 420 Hz, 430 Hz, 440 Hz und »d'amore-Mittelstück« als Flöte in c<sup>1</sup> (a<sup>1</sup>= 420 Hz) von Johann August Crone, Leipzig um 1760
- B<sup>b</sup> Tenor Flute in b<sup>0</sup> (a<sup>1</sup>= 430 Hz), 5 Klappen, von Tebaldo Monzani, London 1814
- B<sup>b</sup> Tenor Flute in b<sup>0</sup> (a<sup>1</sup>= 430 Hz), 6 Klappen mit a<sup>0</sup>-Fuß, von Tebaldo Monzani, London 1816
- Flauto d'amore in b<sup>0</sup> (a<sup>1</sup>= 460 Hz), 8 Klappen von Stephan Koch, Wien um 1830
- Flauto d'amore in b<sup>0</sup> (a<sup>1</sup>= 430 Hz), 6 Klappen von Emil Kleinert, Breslau um 1835
- Traversflöte in c<sup>1</sup> (a<sup>1</sup>= 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<sup>0</sup> (a<sup>1</sup>= 415 Hz), vierteilig, eine Klappe, von Neidhart Bousset, Berlin 1986, Kopie nach A. Schütze, Breslau um 1740
- Flauto d'amore in b<sup>0</sup> (a<sup>1</sup>= 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

<i>COMPOSERS</i>	<i>WORKS</i>	<i>TRANSVERSE FLUTES / MAKERS</i>
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	<b>Lieulich hat sich gesellet – Ich sag ade</b> Blockflöten a <sup>1</sup> e <sup>1</sup> a <sup>0</sup> e <sup>0</sup> / a <sup>1</sup> e <sup>1</sup> a <sup>0</sup> d <sup>0</sup>
Heinrich Finck 1444 / 45-1527	<b>Greiner Zanner</b> Blockflöten h <sup>1</sup> e <sup>1</sup> e <sup>1</sup> e <sup>1</sup> e <sup>0</sup>
Helmut Bornefeld 1906-1990	<b>Suite IV (1930) BoWV 134.3</b> <i>Breit, aber äußerst straff – Etwas energisch – Sehr ruhig – Ruhige Achtel-Mäßig schnell</i> Blockflöte d <sup>1</sup> solo
John Dowland 1562-1626	<b>Two Songs (1597)</b> <i>Would my conceit – Come again</i> Blockflöten a <sup>1</sup> d <sup>1</sup> a <sup>0</sup> d <sup>0</sup> und Laute
Paul Hindemith 1895-1963	<b>Trio für Blockflöten (1932)</b> <i>Lebhaft – Fugato. Langsam – Lebhaft</i> Blockflöten a <sup>1</sup> d <sup>1</sup> d <sup>1</sup>
Gunild Keetman 1904-1990	<b>Vier Spielstücke für Blockflöten (1932)</b> Blockflöten a <sup>1</sup> d <sup>1</sup> a <sup>0</sup> / d <sup>2</sup> d <sup>1</sup> d <sup>1</sup> a <sup>0</sup> / d <sup>2</sup> a <sup>1</sup> d <sup>1</sup> / d <sup>2</sup> d <sup>2</sup> a <sup>1</sup> d <sup>1</sup> <b>Nachtlied (1932)</b> Blockflöten a <sup>1</sup> d <sup>1</sup> d <sup>1</sup> a <sup>0</sup> a <sup>0</sup> , Glockenspiel, Pauken, Basstrommel
Ernst-Günther Pook 1902-1984	<b>Bourree – Sarabande – Murky (1936)</b> Klappenblockflöten a <sup>1</sup> a <sup>1</sup> d <sup>1</sup> a <sup>0</sup>
Johann Nepomuk David 1895-1977	<b>Variationen über ein eigenes Thema</b> Werk 32 Nr. 2, DK 373 (1943) Blockflöte d <sup>1</sup> und Laute
G. P. da Palestrina (?) 1525-1594	<b>Ricercar del quarto tuono</b> Blockflöten c <sup>1</sup> f <sup>0</sup> f <sup>0</sup> c <sup>0</sup>
Johann Hermann Schein 1586-1630	<b>Suite 10 d-Moll (1617)</b> <i>Padouana – Gagliarda – Courente – Allemande</i> Blockflöten g <sup>1</sup> (+f <sup>2</sup> ) g <sup>1</sup> c <sup>1</sup> c <sup>1</sup> c <sup>0</sup>
Johann Martin Blochwitz 1687-1742 Jean Daniel Braun (?) ca. 1728-1740	<b>Allemanda – Corrente – Menuet g-Moll (1740)</b> Blockflöte f <sup>1</sup> solo
Heinrich Kaspar Schmid 1874-1953	<b>Quartett op. 107 (1939)</b> <i>Moderato – Scherzo – Andante tranquillo – Finale</i> Blockflöten c <sup>2</sup> f <sup>1</sup> c <sup>1</sup> f <sup>0</sup>
Michael Kuntz 1915-1992	<b>Kleine Passacaglia auf das Lied</b> <b>»So treiben wir den Winter aus« (1940)</b> Blockflöten c <sup>1</sup> f <sup>0</sup> c <sup>0</sup> F
Konrad Lechner 1911-1989	<b>Flötenmusik in a (1938), 2. Teil</b> <i>Cantabile – Beschwingt – Cantabile</i> Blockflöte c <sup>2</sup> und Clavichord
Alessandro Scarlatti 1659-1725	<b>Sonata F-Dur (um 1705)</b> <i>Adagio – Allegro – Minuet</i> Blockflöten f <sup>1</sup> f <sup>1</sup> f <sup>1</sup> und Basso continuo (Blockflöte f <sup>0</sup> , Viola da gamba, Laute)

## Appendix 5

### Csakans

#### Original Instruments:

- Stock-Csakan in as<sup>1</sup> (a<sup>1</sup> ca. 442 Hz) von Ferdinand Hell, Brünn, zwischen 1833 und 1844, 1 Klappe (dis), normales Daumenloch, Pflaumenholz
- Stock-Csakan in as<sup>1</sup> (a<sup>1</sup> ca. 438 Hz) von Franz Schöllnast, Pressburg ca. 1820, 4 Klappen (dis, f, gis, b), verengtes Daumenloch, Buchsbaum und Pflaume
- Stock-Csakan in as<sup>1</sup> (a<sup>1</sup> ca. 440 Hz), unsigniert, Wien oder Vogtland 19. Jahrhundert, 4 Klappen (dis, f, gis, b), verengtes Daumenloch, Ebenholz
- »Komplizierter Csakan« in as<sup>1</sup> (a<sup>1</sup> 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 g<sup>1</sup> (a<sup>1</sup> ca. 446 Hz) oder as<sup>1</sup> (a<sup>1</sup> 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 as<sup>1</sup> (a<sup>1</sup> 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 c<sup>2</sup> (a<sup>1</sup> 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 as<sup>1</sup> nach F. Hell, von Elmar Hofmann, Nürnberg 1993
- Stock-Csakan in a<sup>1</sup> 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.