

Ella, Franz and all the others: the manuscript holdings of the music collection at the Herder-Institute Marburg (Germany)

Beate Schiebl



IAML Congress, Kraków, 19. July 2019



HERDER INSTITUTE

for Historical Research on East Central Europe
INSTITUTE OF THE LEIBNIZ ASSOCIATION

FIELD OF WORK OF THE HERDER INSTITUTE

History, geography and culture of

- Poland
- Estonia
- Latvia
- Lithuania
- the Czech Republic
- Slovakia and the
- Kaliningrad / Königsberg region



The Herder Institute for Research on East Central Europe deals with the history, geography, and culture of Poland, Estonia, Latvia, Lithuania, the Czech Republic, Slovakia and the Kaliningrad / Königsberg region. In principle, our focus is on the former German settlement areas (from the period before the Second World War), that is regions such as Silesia, Pomerania, East and West Prussia and the Sudetenland.

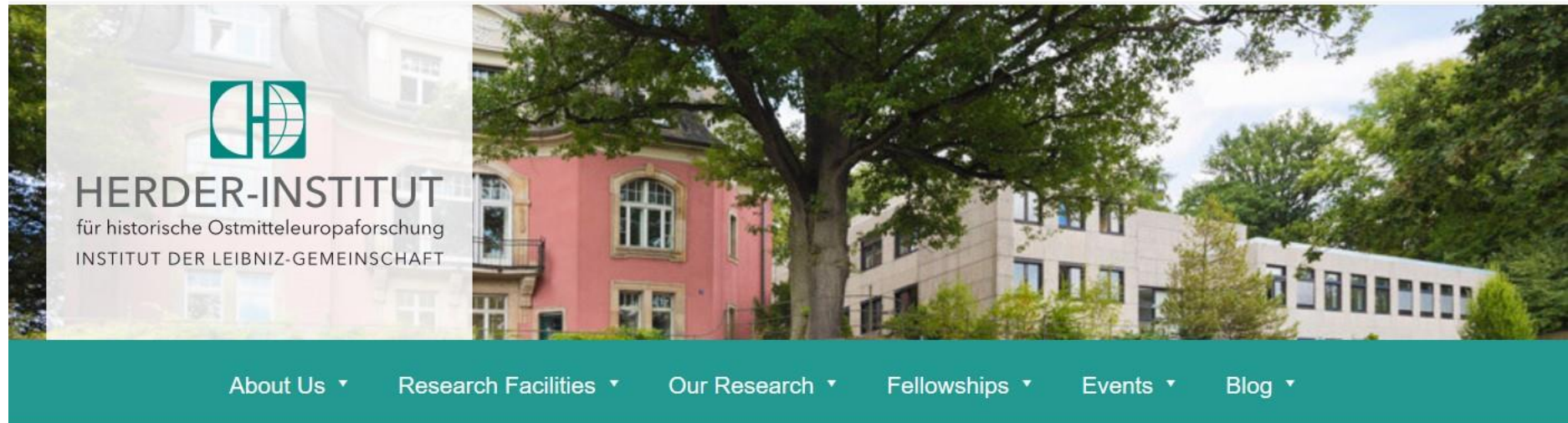
THE RESEARCH LIBRARY

- founded in 1950
- > 500.000 volumes
- > 20.000 journals
- largest special library on the history and culture of East Central Europe in the German speaking countries
- Some special collections, the biggest one among them is the music collection (Some figures: about 5,000 titles of music literature ; about 8,000 items of sheet music / scores ; about 16 current periodicals on music ; 222 folders with manuscripts ; about 800 long-playing records ; about 500 CDs ; 114 magnetic tapes ; several microfilms, audio and video cassettes and DVDs)



The Herder Institute is home to the largest library specializing in the history and culture of East Central Europe in the German-speaking countries. The research library contains a number of special collections, including an impressively comprehensive music collection with music literature, music prints, music periodicals, LPs, CDs, tapes, microfilms, audio and video cassettes and DVDs, and a separately arranged music manuscript collection comprising altogether 222 folders containing the works and documents of 71 composers.

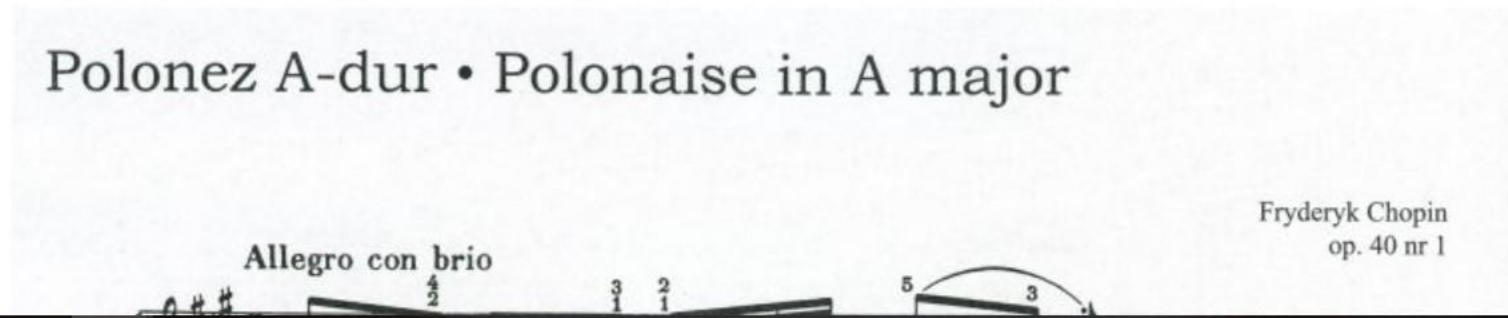
Deutsch | English



- About Us ▾
- Research Facilities ▾
- Our Research ▾
- Fellowships ▾
- Events ▾
- Blog ▾

[Home HI](#) > [Central Description of Collections](#) > Holdings of the Music Collection

Holdings of the Music Collection



MANUSCRIPT FOLDERS IN THE MUSIC COLLECTION (1)

222 manuscript folders from 71 composers:

- Adaiewsky, Ella
- Ballke, Jürgen
- Bammer, Johannes
- Besch, Otto
- Bialas, Günther
- Blaschke, Julius
- Blaschke, Paul
- Bohn, Emil
- Bojanovsky, Rudolf
- Buchal, Hermann
- Burghardt, Hans-Georg
- Drischner, Max
- Durra, Hermann
- Ecklebe, Alexander
- Enders, Anton
- Enge, Friedrich
- Engel, Rudolf
- Erdmann, Eduard
- Feix, Otto
- Finke, Fidelio F.
- Frese, Bernhard
- Glassl, Nikolaus R.
- Gloger, Julius
- Gottschick, Friedemann
- Hahn, Bernhard
- Halaczinsky, Rudolf
- Hoesslin, Franz von
- Kannenberg, Elfriede
- Kieslich, Leo
- Kirschfeld, Alfred
- Kirschfeld, Johannes
- Kirscht, Godehard
- Kleist, Friedrich
- Kluß, Georg
- Koenenkamp, Reinhold
- Koringer, Franz
- Koschinsky, Fritz
- Krause, Franz
- Kühnel, Emil
- Ludwig, Franz
- Mach, Konstantin P.
- Marcus, Hellmut
- Marschner, Franz
- Mihalovich, Ödön
- Möhring, Adalbert

MANUSCRIPT FOLDERS IN THE MUSIC COLLECTION (2)

222 manuscript folders from 71 composers:

- Naprstek, Gerhard
- Nowowiejski, Feliks
- Oettingen, Elsa von
- Rassmann, Richard
- Ridil, Christian
- Rietz, Johannes
- Ritter, Alexander
- Rudnick, Wilhelm
- Rund, Zdenko Karol
- Schliepe, Ernst Heinrich
- Schlüter-Ungar, Hanns
- Schoetschel, Friedrich K.
- Seidel, Fritz
- Sigmund, Oskar
- Simbriger, Heinrich
- Strecke, Gerhard
- Stuiber, Paul
- Toepler, Alfred
- Veit, Wenzel Heinrich
- Voelkel, Ernst August
- Wapenhensch, Wilhelm
- Westerman, Gerhart von
- Wirbach, Martin
- Wolff, Traugott
- Woyrsch, Felix
- Woytowicz, Boleslaw

The following deals with the specific contents of the special manuscript collection:

71 composers, mostly from the second half of the 19th or the beginning of the 20th century, and who came from the German settlement areas of that time, are represented to varying degrees with original manuscripts of sheet music, manuscript copies, catalogs of works, letters, photographs etc. Almost half of these composers (29 of 71) came from Silesia, seventeen from the Sudetenland, eight from the Baltic regions, four from East Prussia, three from former Yugoslavia, three are “real” Poles, three come from Pomerania, two from West Prussia and, finally, there is also one Russian German and one Bohemian amongst the authors.

Very little is known about the history of this unique collection. The music collection itself has an eventful history in terms of where it has been housed, how it has been maintained and, above all, what its main focus has been. In 1957, the “Forschungsstelle für ostdeutsche Musikgeschichte” (research center for East German music history) was founded in Freiburg im Breisgau by Walter Wiora and Walter Salmen with a focus on music ethnology and traditional folksongs of East (Central) Europe. In 1959, the center was moved to Kiel, where it was headed by Elmar Arro and focused on Baltic and Russian regions.

With the move from Kiel to Hamburg in 1966, Fritz Feldmann took over the direction and shifted the focus very clearly to Silesian music history and Silesian composers. In 1973, the research center was renamed the “Fachgruppe Musikgeschichte beim Herder-Forschungsrat” (specialist group for music history at the Herder Research Council) and the collection was transferred to the Herder Institute in Marburg.

Due to the large number of Silesian composers, it is reasonable to assume that the manuscript collection within the music collection is mainly the work of Fritz Feldmann. In a few cases, heirs or administrators of estates appear to have approached the Herder Institute.

FRITZ FELDMANN

https://kulturportal-west-ost.eu/biographien/feldmann-fritz-2

adlines Webmail :: Willkomm...

 **Kulturportal West Ost**

Über das Kulturportal | Kulturinstitutionen | Kulturpolitische Korrespondenz | Ostdeutsche Biographie | F

 Stiftung deutsche Kultur im östlichen Europa – OKR

 Kulturstiftung der deutschen Vertrie

Kulturinstitutionen § 96 BVFG

- [Kulturinstitutionen – Vorstellung](#)
- [§ 96 BVFG](#)
- [Institutionen nach Name](#)
- [Institutionen nach Art](#)
- [Institutionen nach Region](#)
- [Institutionen nach Standort](#)
- [Karten der Standorte](#)
- [Karten der Bezugsregionen](#)

Ostdeutsche Biographie

- [Ostdeutsche Biographie – Vorstellung](#)
- [Namensliste](#)
- [Regionen](#)
- [Tätigkeitsbereiche/ Berufe](#)
- [Geburtstage](#)
- [Geburtsorte](#)
- [Sterbeorte](#)

Feldmann, Fritz

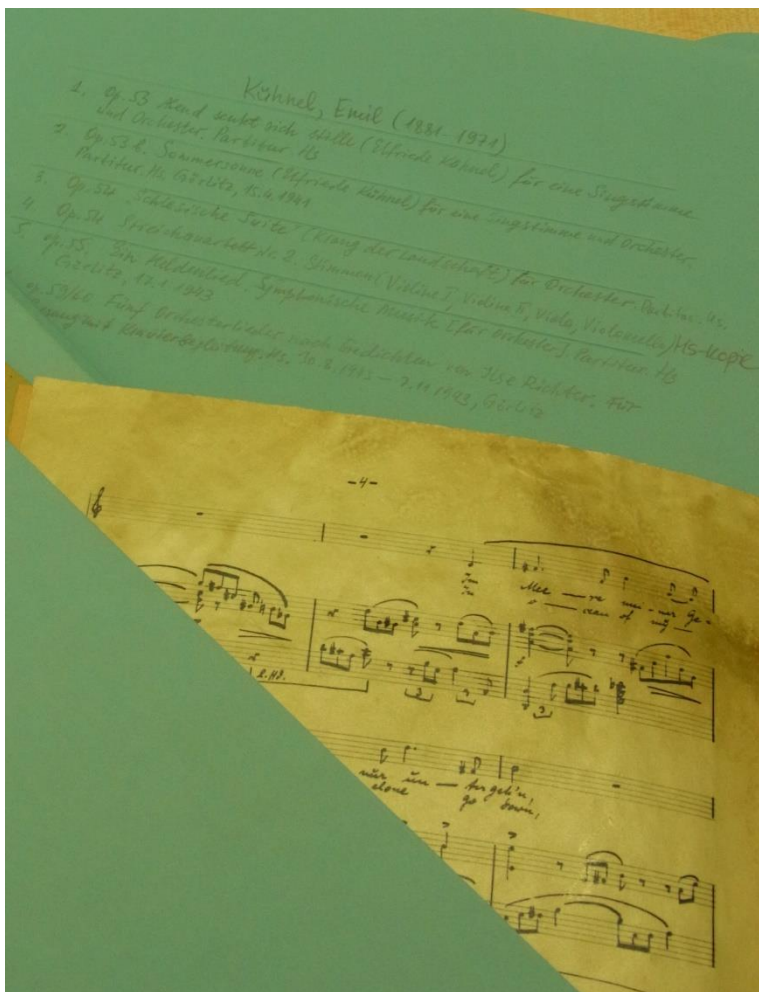


Musikwissenschaftler

* 1905, 18.10.
Gottesberg/Schlesien

† 1984, 29.09
Hamburg

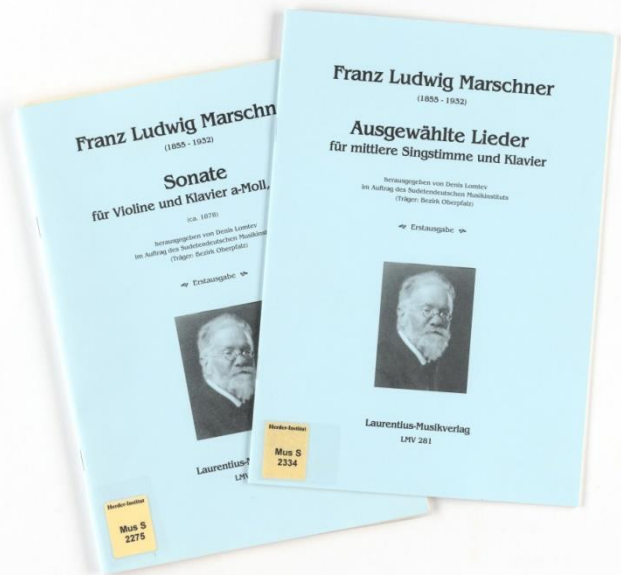
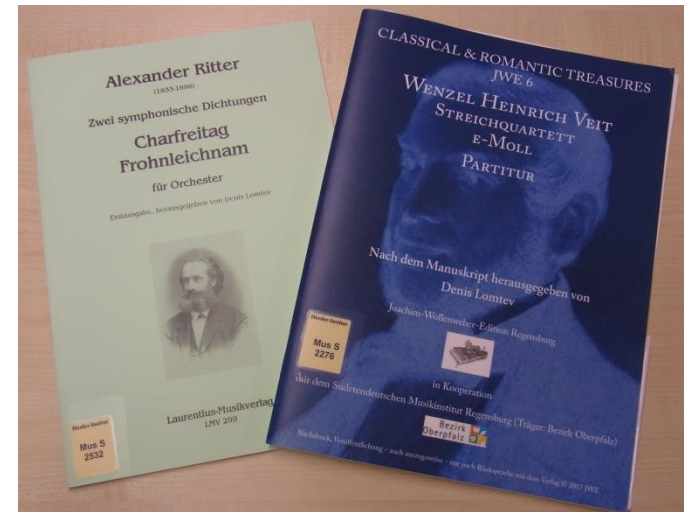
FOLDERS IN THE MAGAZINE



The 71 composers are represented to varying degrees across the 222 folders, ranging from Ella Adaiewsky (with 45 folders), Emil Kühnel (with 14 folders) and Wilhelm Wapenhensch (with 13), to those with a single folder each (this is the case for 45 of the 71 composers). Originally, the manuscripts and documents were probably stored, partially unsorted, in cardboard boxes. The musicologist Dr. Denis Lomtev from Moscow spent several fellowships dealing exclusively with this collection, sifting through and organizing it and filing the materials in meticulously labelled folders.

It was also he who transferred selected copyright-free musical works from handwritten form to printed notation, expertly edited them and published them in 15 editions through various publishers.

PRINTED MUSIC



Sixteen of the 71 composers have been deceased for over 70 years, which means that their works may be (re)printed free of copyright. Two of the 71 composers are still alive and for one there is no date of death or up-to-date information available.

In preparing for this lecture, I went through every folder by hand and unfortunately discovered that there are original manuscripts for only 43 of the 71 composers. The works of others exist mainly in the form of manuscript copies or transcripts.

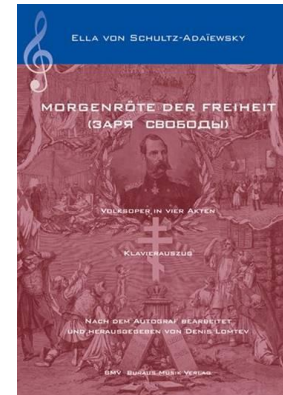
ORIGINAL MANUSCRIPTS

- Adaiewsky, Ella
- Ballke, Jürgen
- Bammer, Johannes
- Blaschke, Julius
- Blaschke, Paul
- Bohn, Emil
- Buchal, Hermann
- Burghardt, Hans-Georg
- Durra, Hermann
- Feix, Otto
- Finke, Fidelio F.
- Frese, Bernhard
- Hoesslin, Franz von
- Kannenberg, Elfriede
- Kieslich, Leo
- Kirschfeld, Alfred
- Kirschfeld, Johannes
- Kirscht, Godehard
- Kluß, Georg
- Koenenkamp, Reinhold
- Koringe, Franz
- Koschinsky, Fritz
- Kühnel, Emil
- Ludwig, Franz
- Marcus, Hellmut
- Marschner, Franz
- Mihalovich, Ödön
- Möhring, Adalbert
- Nowowiejski, Feliks
- Ritter, Alexander
- Schliepe, Ernst H.
- Schlüter-Ungar, Hanns
- Schoetschel, Friedrich K.
- Seidel, Fritz
- Simbriger, Heinrich
- Strecke, Gerhard
- Toepler, Alfred
- Veit, Wenzel Heinrich
- Voelkel, Ernst August
- Wapenhensch, Wilhelm
- Westerman, Gerhart von
- Wolff, Traugott
- Woytowicz, Boleslaw

FREE FROM COPYRIGHT

- Ella Adaiewsky
- Franz Marschner
- Alexander Ritter
- Wenzel Heinrich Veit
- Emil Bohn
- Bernhard Frese
- Franz von Hoesslin
- Alfred Kirschfeld
- Ödön Mihalovich
- Feliks Nowowiejski

(Selected) Works are already edited by Dr. Denis Lomtev and published in a print version



Copyright-free, original manuscripts are available by Ella Adaiewsky, Franz Marschner, Alexander Ritter and Wenzel Heinrich Veit (all, or at least a large number of which, were published in print by Dr. Lomtev), as well as by Emil Bohn, Bernhard Frese, Franz von Hoesslin, Alfred Kirschfeld, Ödön Mihalovich and Feliks Nowowiejski.

There are also folders including photographs, personal documents and correspondence.

Because the list of composers represented with documents in the manuscript collection contains almost no prominent names, finding out biographical information about the various individuals was like carrying out elaborate detective work. In addition to the usual reference works, the following publications were very useful for this:

REFERENCE BOOKS

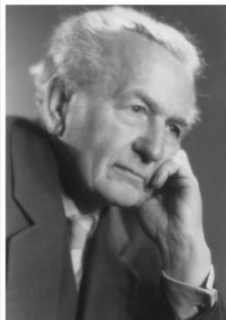
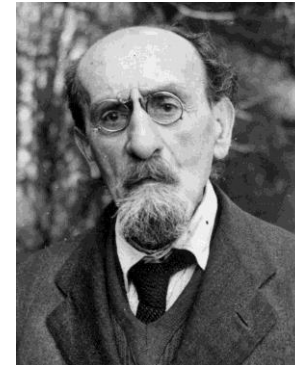
- Simbriger, Heinrich: Werkkatalog zeitgenössischer Komponisten aus den deutschen Ostgebieten (catalog of works by contemporary composers from the German eastern territories), several volumes, published between 1955 and 1977 (self-published)
- Lexikon zur deutschen Musikkultur : Böhmen, Mähren, Sudetenschlesien (encyclopedia of German music culture : Bohemia, Moravia, Sudeten Silesia), München, 2000
- Schlesisches Musiklexikon (Silesian music encyclopedia), Augsburg, 2001
- Scheunchen, Helmut: Lexikon deutschbaltischer Musik (encyclopedia of German-Baltic music), Wedemark-Elze, 2002
- Koch, Klaus-Peter: Deutsche Musiker in den baltischen Ländern (German musicians in the Baltic states), in: Musikgeschichte in Mittel- und Osteuropa, Issue 15 (2015), Online resource (<https://www.gko.uni-leipzig.de/musikwissenschaft/forschung/arbeitsgemeinschaft-fuer-die-musikgeschichte-in-mittel-und-osteuropa/mitteilungen/heft-15.html>)

The Herder Institute library contains printed works (among them detailed biographies) on some of the composers as well as printed sheet music and recordings on various sound storage media. For 15 of the 71 composers, however, the only supporting documents we have are the materials in the manuscript folders.

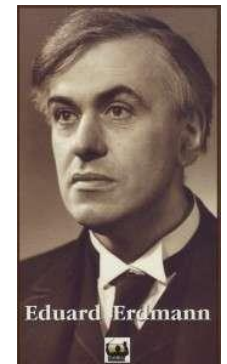
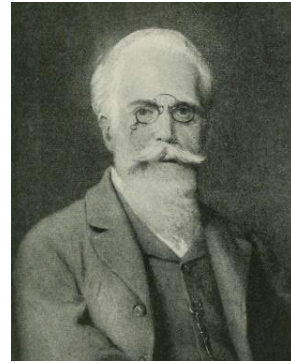
Therefore, if there is anyone present who could provide additional information about one or more of the composers listed or who may even just know where we can find works by the composers – like manuscripts or estates, please do get in touch with me. I would be very grateful for any information.



Hans Georg Burghardt



www.Bildarchiv-Online.de 0004627 - R. 2001, 28
Hans Georg Burghardt, 1871-1948
Wilhelmstraße 6-8, Hamburg-Altenstedt-Schule, Musikdirektor A. J. (1930-1948), ©



Eduard Erdmann

COMPOSERS IN THE MANUSCRIPT HOLDINGS OF THE MUSIC COLLECTION AT THE HERDER-INSTITUTE MARBURG (GERMANY):

Adaiewsky, Ella (1846-1926)
Ballke, Jürgen (1930-2011)
Bammer, Johannes (1888-1988)
Besch, Otto (1885-1966)
Bialas, Günther (1907-1995)
Blaschke, Julius (1889-1974)
Blaschke, Paul (1885-1969)
Bohn, Emil (1839-1909)
Bojanovsky, Rudolf (1901-1968)
Buchal, Hermann (1884-1961)
Burghardt, Hans-Georg (1909-1993)
Drischner, Max (1891-1971)
Durra, Hermann (1871-1954)

Ecklebe, Alexander (1904-1983)
Enders, Anton (1923-2019)
Enge, Friedrich (1905-1978)
Engel, Rudolf (1883-1946)
Erdmann, Eduard (1896-1958)
Feix, Otto (1890-1980)
Finke, Fidelio F. (1891-1968)
Frese, Bernhard (1907-1945)
Glassl, Nikolaus R. (1920-?)
Gloger, Julius (1872-1931)
Gottschick, Friedemann (1928-)
Hahn, Bernhard (1780-1852)
Halaczinsky, Rudolf (1920-1999)
Hoesslin, Franz von (1885-1946)

COMPOSERS IN THE MANUSCRIPT HOLDINGS OF THE MUSIC COLLECTION AT THE HERDER-INSTITUTE MARBURG (GERMANY):

Kannenberg, Elfriede (1888-1979)
Kieslich, Leo (1882-1956)
Kirschfeld, Alfred (1874-1935)
Kirschfeld, Johannes (1884-1961)
Kirscht, Godehard (1918-2001)
Kleist, Friedrich (1900-1993)
Kluß, Georg (1892-1974)
Koenenkamp, Reinhold (1883-1962)
Koringer, Franz (1921-1969)
Koschinsky, Fritz (1903-1969)
Krause, Franz (1889-1984)
Kühnel, Emil (1881-1971)
Ludwig, Franz (1889-1955)

Mach, Konstantin (1915-1996)
Marcus, Hellmut (1906-1987)
Marschner, Franz (1855-1932)
Mihalovich, Ödön (1842-1929)
Möhring, Adalbert (1890-1968)
Naprstek, Gerhard (1938-2009)
Nowowiejski, Feliks (1877-1946)
Oettingen, Elsa von (1888-1973)
Rassmann, Richard (1893-1961)
Ridil, Christian (1943-)
Rietz, Johannes (1905-1976)
Ritter, Alexander (1833-1896)
Rudnick, Wilhelm (1850-1927)
Rund, Zdenko Karol (1889-1962)

COMPOSERS IN THE MANUSCRIPT HOLDINGS OF THE MUSIC COLLECTION AT THE HERDER-INSTITUTE MARBURG (GERMANY):

Schliepe, Ernst Heinrich (1893-1961)
Schlüter-Ungar, Hanns (1896-1974)
Schoetschel, Friedrich Karl (1893-1953)
Seidel, Fritz (1890-1972)
Sigmund, Oskar (1919-2008)
Simbriger, Heinrich (1903-1976)
Strecke, Gerhard (1890-1968)
Stuiber, Paul (1887-1967)
Toepler, Alfred (1888-1969)
Veit, Wenzel Heinrich (1806-1864)
Voelkel, Ernst August (1886-1960)
Wapenhensch, Wilhelm (1899-1964)

Westerman, Gerhart von (1894-1963)
Wirbach, Martin (1720-1776)
Wolff, Traugott (1869-1950)
Woyrsch, Felix (1860-1944)
Woytowicz, Boleslaw (1899-1980)

**If you know more about this
composers or the deposit of
their works or manuscripts,
please contact me.**

So, let us now return to the title of this presentation:
I would like to introduce Ella Adaiewsky, Franz Marschner and Traugott Wolff in more detail as they are examples of composers who are represented in the manuscript collection with original handwritten manuscripts.

ELLA ADAIEWSKY (1846-1926)



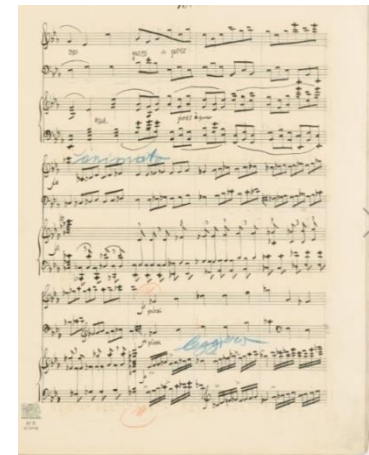
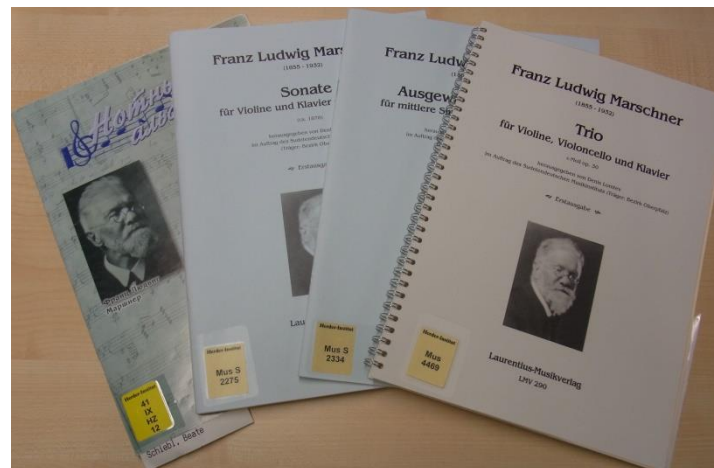
So, ladies first, let us begin with Ella Adaiewsky: she was born as Elisabeth Schultz on the 10th of February 1846 in St. Petersburg, the eldest of five children of the Baltic-born physician Dr. Georg Julius Schultz (from 1856 “von” Schultz), who wrote and published prose and poetry under the pseudonym “Dr. Bertram”, and his wife Theodora, who came from northern Germany and gave piano lessons at a girls’ institute. From the age of six, Ella received piano lessons from Adolph von Henselt, the piano virtuoso known throughout Russia. Having shown great musical talent early on, she was trained specifically as a virtuoso pianist and successfully performed Beethoven’s 5th piano concerto in front of a large audience in St. Petersburg at the age of fifteen.

This was followed by concerts in Russia, Poland, France, England, the Netherlands, and Germany. In 1864, she began studying with the help of a scholarship at the newly established St. Petersburg Conservatorium. She completed her studies in 1869, gaining the qualification known as the diploma of the “free artist”. It was already during her studies that Elisabeth von Schultz turned more and more to composition, but her attempts to build a career as a composer were in vain. Because a woman of German origin and Protestant faith could not be successful in Russian society at that time, she chose the male Russian pseudonym of E. Adaiewsky. Despite this, her compositions failed to attract an audience in Tsarist Russia and many of her works, including two operas, were never performed due to intrigues and political censorship.

In 1882, she moved to Venice where she gave concerts in front of small audiences and focused her energies on musicological work. In particular, she directed her attention to the music of the ancient Greeks and folk music research, which was also reflected in her compositions. In Venice, Ella Adaiewsky (as she now called herself) met the baroness Franziska von Loe and her daughter Margarethe. At their invitation, she moved to Schloss Segenhaus in Neuwied near Bonn in Rhineland-Palatinate. Margarethe von Loe became her close friend and supported her by funding public and private concerts and by initiating and financing publication of her musical works as printed editions. During her time in Neuwied and Bonn, Ella Adaiewsky mainly composed songs, piano pieces and chamber music.

During the First World War, she temporarily had to go by the name Elisabeth von Schultz again so as not to be suspected of being a Russian spy. She spent the final years of her life mainly in Bonn, where she died shortly after her 80th birthday on the 29th of July 1926. An extensive part of her estate can be found in the 45 folders of the manuscript collection. Unfortunately, it is not possible to find out how these works found their way to the music collection or where the rest of the estate is located. Dr. Denis Lomtev published 9 print editions from the sources available at the Herder Institute, including two in Russia and seven at the Buraus music publishing house in Lage / Westphalia. The musicologist Dr. Renate Hüsken published her dissertation on Ella Adaiewsky as a book in 2005. Though Ella Adaiewsky never lived in the Baltic region, she is now considered a German-Baltic pianist and composer.

FRANZ MARSCHNER (1855-1932)



Bohemian-born Franz Ludwig Marschner, on the other hand, is considered to be an Austrian composer. He was born in Leitmeritz in the Sudetenland on the 26th of March 1855 and died in Weißphyr in Lower Austria on the 22nd of August 1932. He distinguished himself as a composer, music theorist, music teacher, pianist and organist. Originally, however, he had studied history and geography in Prague and Vienna; he also received a musical education at the Zofínské Academy / Sophienakademie in Prague and at the organ school there. In Prague he met Antonin Dvorak. Marschner worked as a secondary school teacher in Prague and, from 1882, at the teacher training institute in Vienna, where he taught German, history and music.

In 1882, through the intercession of Johannes Brahms, Karl Goldmark and Eduard Hanslick, he was awarded a scholarship at the Vienna Konservatorium, where he studied under Anton Bruckner, among others. The manuscript collection at the Herder Institute contains four folders with sources and documents on Franz Marschner, mainly songs, a piano work and two chamber music pieces as well as numerous writings on music theory, philosophy and aesthetics. From the sources available at the Herder Institute, Dr. Denis Lomtev published one volume in Russia and three volumes through the Laurentius music publishing house in Frankfurt am Main, containing selected songs, the violin sonata op. 3, and the trio for violin, violoncello and piano op. 30, respectively. It should be noted that Franz Ludwig Marschner is in no way related to the better-known composer Heinrich August Marschner.

TRAUGOTT WOLFF (1869-1950)



Opus 19:

(komponiert um 1919)

Hab Sonne im Herzen César Fleischlen
Chor für drei Frauenstimmen

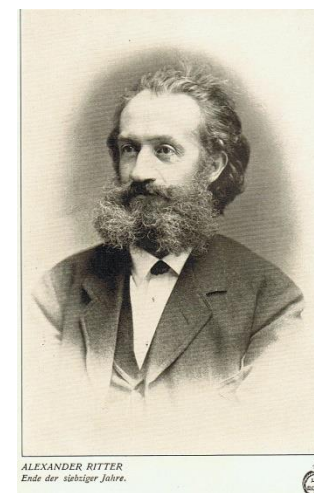
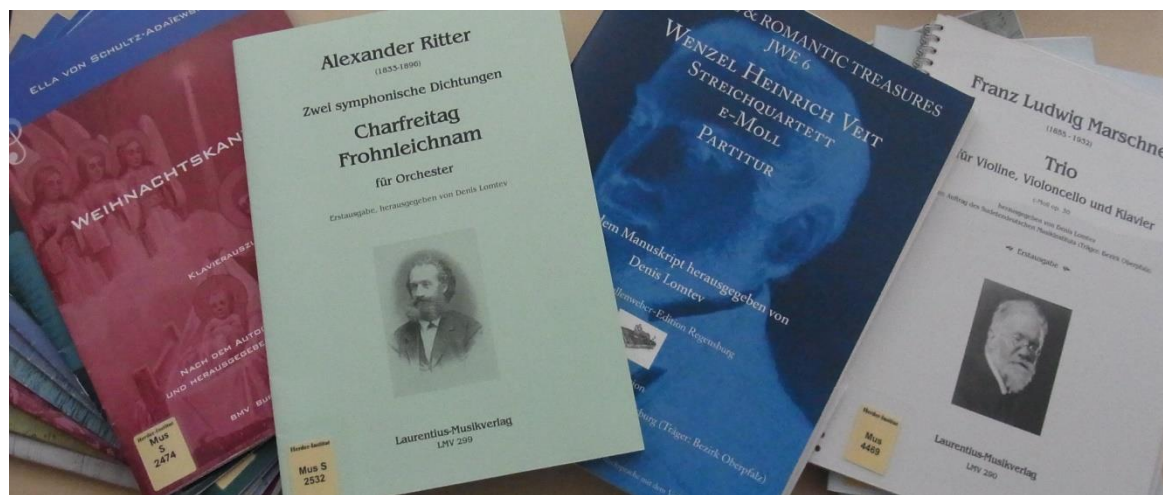


Traugott Wolff also deserves to be introduced here even though, partly due to copyright restrictions, no new prints of his work are available or have been planned. On the one hand, he is significant for this presentation as he represents the large number of Silesian composers in the manuscript collection. On the other hand, he should be included also because he was the topic of an enriching correspondence and exchange between myself and a Berlin-based music researcher by the name of Dr. Olaf Robinson. Dr. Robinson provided me with biographical information on Traugott Wolff that could not be found anywhere else. Carl Traugott Wolff was born in Langenbielau, Silesia, on the 6th of August 1869 as the son of a wealthy yarn wholesaler and his music-loving wife. Already in his teenage years he began composing pieces for the piano.

When it turned out that his older brothers had neither talent nor interest in taking over their father's business, Traugott was sent at the age of 17 to the "Königliche Höhere Gewerbeschule" (the royal vocational school) in Chemnitz, which was at that time a textile metropolis. He was forbidden to study music. In 1889, Traugott began studying at the Technical University in Dresden, but devoted himself in secret to music, particularly to composition, and especially to writing songs. From 1892 to 1894, he completed his doctorate in chemistry at the University of Rostock and also published some of his songs during these years. In Rostock he also met his future wife, Sigrid, who was Swedish. From 1894, Traugott Wolff worked in his father's business in Langenbielau and intensified business relations with Sweden, where he married Sigrid in 1905.

During the First World War, his wife and children mainly stayed in Sweden while he himself had to take care of the business in Langenbielau. With the outbreak of the world financial crisis, the yarn wholesale business was forced to close, but Traugott succeeded in re-establishing it with the help of Swedish investors. As a respected citizen of Langenbielau, his dismissive attitude towards the National Socialists had no negative consequences. His only son was conscripted for military service and died in Russia in 1943. Traugott hardly ever composed after that. In 1945, he and his family had to flee Silesia, first to Saxony, then on foot to Bavaria, and from there to Sweden. In 1948, at the age of 78, Traugott Wolff settled with his wife in Borghorst, Westphalia, where two of his daughters were already living with their families.

With the help of some Swedish capital as a basis and old contacts to suppliers and customers, he built up a flourishing new wholesale business there. Shortly after his 80th birthday, he fell seriously ill and died on the 18th of March 1950 of cancer. Only around half of Traugott's compositions have survived. Many of the printed works are also housed in other libraries in Germany. The Herder Institute's music manuscript collection contains five folders with a number of manuscripts of songs and choral works.

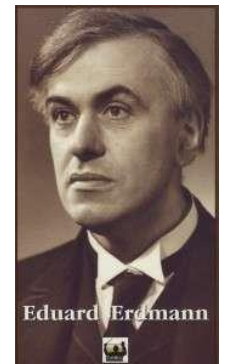
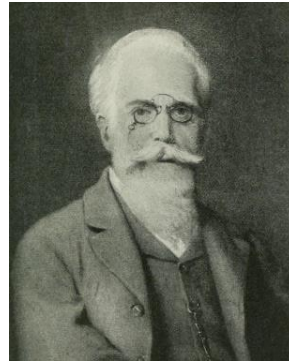
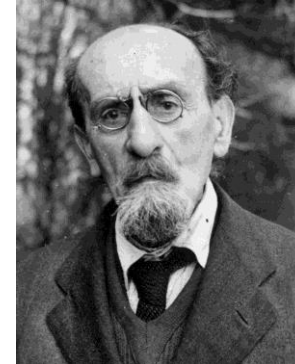


What has happened over the years to these materials from Ella, Franz, Traugott and the 68 other composers that have found their way to the Herder Institute? The musicologist Dr. Denis Lomtev sifted through them, organized them and filed them in carefully labeled folders. Fifteen music volumes were produced from these sources and published in print. The folders are sorted by name and are held in a temperature-controlled storeroom. There is now a data set available for each composer – some impressively detailed – on the GND (“integrated authority file”, managed by the German National Library, so you can also find it in VIAF) and the composers are listed on the Institute’s homepage.

However, the individual compositions and other documents have not yet been catalogued or recorded in a database and made searchable. I am unfortunately only a music librarian, not a musicologist, and therefore I am not experienced or trained in handling such documents. The elements in the cataloging scheme currently available on the HeBIS (PICA) database, where all works released by publishing houses or officially published printed music, sound carriers, journals and books are recorded, are not suitable for cataloging these manuscripts.



Hans Georg Burghardt



Not even among the established database models that specialize in archive material has any provision been made for the recording of sheet music. Our plan is, therefore, to record and verify the music manuscripts in RISM/Muscat by means of a third-party funded project and also to store them digitally as scans.

I would be very grateful for any further information or leads of any kind relating to the composers mentioned and listed here or to their original works (information on archival institutions or private individuals/heirs, for example) and I hope that I have aroused your interest in this unique and valuable collection. Thank you!

Thank You!

Contact:

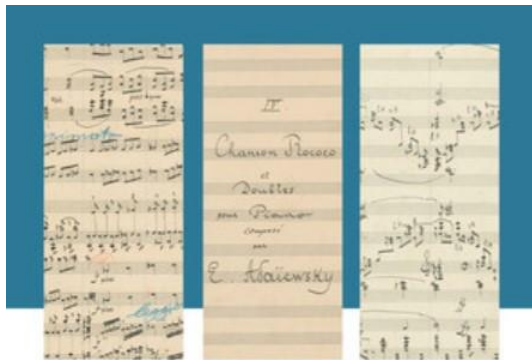
Beate Schiebl

Forschungsbibliothek – Musiksammlung

Gisonenweg 5-7

35037 Marburg / Lahn (Germany)

beate.schiebl@herder-institut.de



HERDER INSTITUTE

for Historical Research on East Central Europe
INSTITUTE OF THE LEIBNIZ ASSOCIATION

Member of the
Leibniz
Leibniz Association