



# Historical sound recordings in the Berlin Phonogramm-Archiv and the Lautarchiv

SUSANNE ZIEGLER

Originally published as “Die akustischen Sammlungen. Historische Tondokumente im Phonogramm-Archiv und im Lautarchiv”. *Katalog der Ausstellung “Theatrum naturae et artis” – Wunderkammern des Wissens. Essays*, edited by Horst Bredekamp, Jochen Brüning, and Cornelia Weber. Berlin: Henschel, 2000, 197–206.

Draft translation: Susanne Ziegler, translation of “Author’s note” and copy-editing: Philip Yaeger.

## Author’s note

The following essay was published in 2000, as part of the exhibition “Theatrum naturae et artis – Wunderkammern des Wissens” in the Martin Gropius Building in Berlin. 20 years have passed since then, and both archives have undergone significant changes: many sound recordings are now available digitally, various new publications have been released, and a number of collections have been exhibited. A combined presentation of the two archives is planned for the Humboldt Forum in central Berlin ([www.humboldtforum.org/de](http://www.humboldtforum.org/de)); the 2018 exhibition [www.smb.museum/en/exhibitions/detail/sound-listening-to-the-world](http://www.smb.museum/en/exhibitions/detail/sound-listening-to-the-world), organized by the Humboldt Forum Foundation in the Berlin Palace, offered prospective visitors a look at what is planned. On the present condition of the *Lautarchiv*, housed at the Humboldt University’s Hermann von Helmholtz-Zentrum für Kulturtechnik since 2014, see [www.lautarchiv.hu-berlin.de](http://www.lautarchiv.hu-berlin.de); the homepage includes details on the archive’s history, publications, and collections, as well as an online catalogue.

The *Phonogramm-Archiv*, part of the *Ethnologisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz* has no website of its own. Some information can be found on the homepage der *Staatlichen Museen zu Berlin*, [www.smb.museum.de](http://www.smb.museum.de), and at [https://de.wikipedia.org/wiki/Berliner\\_Phonogramm-Archiv](https://de.wikipedia.org/wiki/Berliner_Phonogramm-Archiv). Information on the archive’s collections, including brief audio samples, can be found at [www.smb-digital](http://www.smb-digital). The archive’s most important publications since 2000 are noted and identified as such in the bibliography.<sup>\*1</sup>

---

<sup>\*1</sup> [A catalogue of the wax cylinder collections has now been published (Ziegler 2006). It is marked with an asterisk (\*) in the bibliography. For a list of CDs published after the year 2000 see the appendix. S.Z.]

The original essay included no bibliography; bibliographical information was contained in the footnotes. For this publication, the information has now been collected in a bibliography for better readability. Many thanks for providing new scans of the figures go to Albrecht Wiedmann (Phonogramm-Archiv) and Christopher Li (Lautarchiv).

Suanne Ziegler, January 2021.

\*\*\*

## Introduction<sup>1</sup>

The sound collections of Berlin University are held today in two separate sound archives, the Berlin *Phonogramm-Archiv* and the *Lautarchiv*. The archives have often been (and still are) conflated or confused with one another. Today, the Phonogramm-Archiv is part of the Ethnological Museum (formerly the Museum of Ethnography [Museum für Völkerkunde]), Staatliche Museen zu Berlin, Preußischer Kulturbesitz. It was originally attached to Berlin University; phonographic recordings by the psychologist Carl Stumpf formed the core of its collection. Responsibility for the Lautarchiv, founded in 1920 as the “Sound Department” of the Prussian State Library [Lautabteilung der Preußischen Staatsbibliothek], was transferred to Berlin University in 1934. In the course of the move, it was renamed the Institute for Sound Research [Institut für Lautforschung], today, it is part of the Humboldt University Institute for Musicology.

Both archives have a colorful history, parts of which are difficult to reconstruct: both survived a long period of oblivion before finally being rediscovered in the early 1990s. They both possess specific holdings, unique in the entire world, the Phonogramm-Archiv recordings of traditional music, the Lautarchiv recordings of languages, dialects, and voice recordings. A comparison of their holdings shows that the collections existed independently and concurrently; they overlap in the music recordings made by the Phonographic Commission between 1915 and 1918.

The history of both collections, including their connections, their boundaries, their focus and their current holdings, are presented in the following article. The historical aspect naturally dominates, since both collections are not yet completely accessible to the public.

---

<sup>1</sup> For valuable information and many details of the recent history and present state of the Lautarchiv the author wishes to thank Jürgen Elsner, Dieter Mehnert and Jürgen Mahrenholz.

## Technical preconditions

The origin of the collections lies in two technical developments that revolutionized the scientific world in the late 19th century: the inventions of the phonograph, by Thomas A. Edison (1877), and the gramophone, by Emile Berliner (1887). These new media made it possible, for the first time, to record and reproduce sound, a phenomenon which, until that time, had remained transient and ephemeral.

With the help of the newly invented devices, it was now possible to record everything that seemed memorable or important on a wax cylinder or plate and save it for future generations – be it human utterances, such as speech or music, the voices of famous contemporaries or even animal sounds. It was possible to fix the recorded examples in place, to reproduce and analyze them again at any time; this bequeathed a completely new dimension to scientific disciplines such as linguistics, musicology, psychology, and anthropology. It is therefore not astonishing that these heterogeneous collections were hardly attached to a single discipline but were co-opted by many institutions during their almost hundred-year history. However, these collections were highly coveted by many institutions but kept only for a short time by their various holders, since the technical complexity was enormous and the expenses for their preservation exceeded the usual budget of an institution.

The first institution of this kind was the Vienna Phonogrammarchiv, which was founded in 1899 at the Austrian Academy of Sciences.<sup>2</sup> This archive collected music, language and voice portraits [Stimmporträts] in equal measure, serving as an example for many other sound archives. However, consideration of Carl Stumpf's career and publications reveals that he developed his ideas independently from Vienna, and that he had a different objective: his interest was primarily the musical utterances of foreign ethnic groups (Stumpf 1908).

The foundation of both Berlin sound archives is historical recording media: Edison wax cylinders and shellac records. Therein lies their special value, but the fact also presents a significant challenge. Since such media are not easily audible anymore, they must be made accessible again by means of sometimes complex technical procedures.<sup>3</sup>

Edison wax cylinders were recorded on a phonograph, developed by Thomas A. Edison in 1877 in the United States and in wide use from the late 1880s. In 1890, Jesse Walter Fewkes used the phonograph for the first time to record the Zuni, a Native American tribe; Walter Gilman transcribed and published the recordings. As early as 1892, Carl Stumpf wrote a related article, clearly

---

<sup>2</sup> In September 1999, the Vienna Phonogrammarchiv celebrated its 100th anniversary. Cf.: *Das Audiovisuelle Archiv*, ed. by the Arbeitsgemeinschaft audiovisueller Archive Österreichs (AGAVA), No. 45, September 1999, focusing on »100 Jahre Phonogrammarchiv«. For the foundation of the Vienna Phonogrammarchiv cf. Exner 1900.

<sup>3</sup> While a special record player with 78 RPM is sufficient for shellac records, a phonograph is necessary for the transfer of wax cylinders. A modern device that treats the cylinders with care was developed at the Vienna Phonogrammarchiv by engineer Franz Lechleitner and purchased for the Ethnological Museum's wax cylinder project. The first task, however, is the production of new cylinders from the copper "negatives".



Fig. 1: Portable Edison Gem phonograph, ca. 1905, from the collection of the Berlin Phonogramm-Archiv. Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Ethnologisches Museum. Bildarchiv Preußischer Kulturbesitz. Photo by Mr. Katz.

documenting his interest in the new technology; and revealing his own later phonographic recordings as a logical consequence (Stumpf 1892).

The Edison phonograph was easy to transport; it needed no electricity and was simple to use, even for untrained people. Its great advantage was that it was possible both to record and to reproduce sound without great effort, which was especially appreciated in musical field research.

In the Berlin Phonogramm-Archiv the phonograph was used until 1952, though in other places tape recorders had already been in use since the 1930s.<sup>4</sup>

Shellac records were recorded on the gramophone, invented by Emile Berliner in 1887. This technology did not use vertical recording like the Edison phonograph, but recorded laterally. In order to produce a shellac record, a whole team of technicians was necessary, making recording in record company studios preferable.

The recordings were made on wax plates, from which a template was produced and a master fabricated, allowing the desired number of copies to be produced and sold. It was neither possible to reproduce the recordings in the field nor to listen to them.

Nonetheless, the sound quality of shellac records was – and still is – far better than that of Edison wax cylinders; therefore, shellac records replaced Edison wax cylinders in the commercial sphere in the early 1920s. However, scientific field research kept to the phonographic technique, since its independence from an electric source allowed one to record anywhere in the world. Thus, despite their sometimes dubious quality, the wax cylinder recordings are especially valuable: they are unique, first-hand documents of the respective cultures. Additionally, only a few copies were produced, in order to avoid degradation. In contrast, scientific shellac records which were often manipulated (shortening items, changing order, etc.) were primarily produced for sale to the public. For practical purposes, listening was only possible after duplication; therefore, shellac records are hardly unique copies.

<sup>4</sup> The first musicologist to use a tape recorder in field research was Fritz Bose, in 1936 in Karelia. Cf. Reinhard 1977.

## The beginnings

One of the first scientists at Berlin University to recognize the significance of the new technical media was the psychologist Carl Stumpf. Interested in psychology as well as in acoustics, he had already transcribed the songs of the Bellakula Native Americans by ear in 1885, when they were on tour in Germany (Stumpf 1886). In his book *Tonpsychologie*, he points out the importance of his specific acoustic cabinet (Stumpf 1890: VII). In 1893 he was appointed professor of psychology at Berlin University, where he was able to continue his studies of the psychology of music; these finally resulted in the Phonogramm-Archiv in sound recordings, lectures and publications. In connection with the method of physical sound

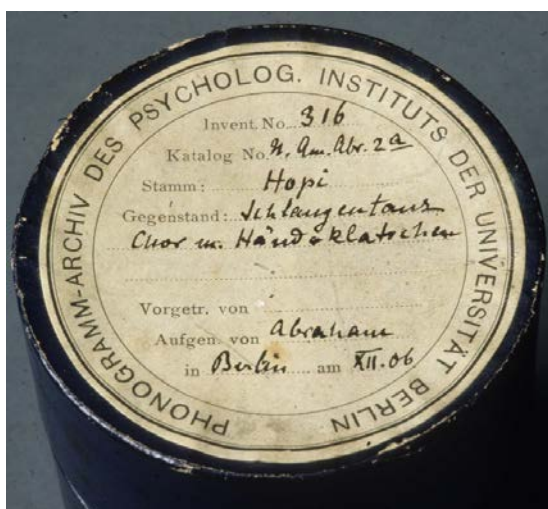


Fig. 2: Original label from a wax cylinder box from the collection "Archiv Hopi 1906", cylinder 2a, recorded by Otto Abraham for the Berlin Phonogramm-Archiv. Staatliche Museen zu Berlin - Preußischer Kulturbesitz, Ethnologisches Museum. Bildarchiv Preußischer Kulturbesitz.

measurement on musical instruments developed in 1885 by Alexander Ellis, a new discipline was established at the beginning of the 20<sup>th</sup> century: comparative musicology, the history of which is closely connected with the history of the Phonogramm-Archiv (Hornbostel 1905). The archive's first wax cylinders, later inventoried as No. 1-20, were recorded by Stumpf in September 1900, on the occasion of a guest performance of a Thai theatre troupe visiting Berlin; based on these recordings, he published his observations, pitch measurements and transcriptions in an article (Stumpf 1901). Together with Stumpf, the physician Otto Abraham and the Vienna chemist Erich Moritz von Hornbostel continued to make recordings and investigations in extra-European music from 1901 onwards, including Japanese musicians in 1901 and Indian musicians

in 1902. In the ensuing years, the new archive was highly active in recording and publication and enjoyed great prestige in the scientific world.

From the beginning, it was clear that the collections of the Phonogramm-Archiv should focus on music: "We resolved to collect the musical utterances of all the peoples of the Earth, which were swiftly succumbing to the universal leveling effects of civilization, and offer them up for the purpose of comparative studies in musicology, ethnology, anthropology, ethnopsychology, and aesthetics." (Hornbostel, 1933:41, translation P.Y.)<sup>5</sup>

<sup>5</sup> For more information on Hornbostel and the Berlin Phonogramm-Archiv see Ziegler 1998b.

As a psychologist and acoustician, Stumpf was above all interested in understanding the origins of music. In contrast to other colleagues, his interest was less in the evolutionary history of music than its psychological aspect. For this reason, experimental recordings were also made quite frequently in the early years. The question of the cultural context of the songs was less important at first, but it soon became clear that only musical field research could provide truly authentic material. Through close contacts with the Museum of Ethnography in Berlin and the Berlin Society of Ethnology, Anthropology and Prehistory, founded in 1869, Stumpf was able to recruit many collaborators. Felix von Luschan, the director of the Ethnographical Museum, had tried out the phonograph on his expedition to Turkey in 1902 during excavations in Sendschirli; he strongly recommended that his colleagues take a phonograph on their expeditions (Luschan 1904a). In close cooperation with Hornbostel, Luschan also dealt with the phonographic technique in his publication *Anleitung für ethnographische Beobachtungen und Sammlungen in Afrika und Ozeanien* [Instructions for Ethnographic Observations and Collections in Africa and Oceania].<sup>6</sup> The number of freelance researchers steadily increased: scholars from diverse fields of research, missionaries, colonial officials and explorers began making phonographic recordings in the field. The collectors sent their recorded wax cylinders to Berlin, where they were transcribed and analyzed by Hornbostel, who was appointed director of the Phonogramm-Archiv in 1905.

Among the first field recordings are the collections of Felix von Luschan (Turkey, 1902) and the linguist Carl Meinhof (East Africa (1902/03, consisting of 90 cylinders), the collections of Albanian and Tunisian music by Paul Träger (1903) and a collection from the South Seas by the naval surgeon Emil Stephan, made in 1904. Lieutenant Julius Smend, a member of the German colonial troops in Togo, made the earliest recordings of African polyphony and drum languages (1904-1906). The close connection between the Museum of Ethnography and the Phonogramm-Archiv suggested the incorporation of the Phonogramm-Archiv into the Museum, but the idea was not realized: the Museum staff feared noise pollution and a reduction in their budget (Simon 1972). Despite financial difficulties, the archive managed to survive, housed in a single room at the university. The Rudolf Virchow and von Samson Foundations made modest contributions, and Stumpf and Hornbostel also invested private money in some cases. Above all, the purchase of phonographs - which were lent to freelance researchers who were willing to travel and make recordings - was expensive, as was the subsequent conservation of the recordings.

By the beginning of the First World War, about a third of the Archive's inventory today had been recorded, mainly in the German colonies in Africa and the South Seas. A summary of the first recordings and an overview of Stumpf's intentions is offered in his book *Die Anfänge der Musik* [*The Origins of Music*] (Stumpf 1911). With the outbreak of the First World War and the loss of the

---

<sup>6</sup> Cf. Luschan 1904b. The importance of phonographic recordings is pointed out in this source for the first time. The correspondence between Hornbostel and Luschan clearly shows Hornbostel's co-authorship.

colonies, the period of naive collecting and comparison came was over, new perspectives had to be found.

## The Prussian Phonographic Commission [Preußische Phonographische Kommission]

The presence of foreign soldiers in German prisoner-of-war camps was used in the First World War – as in Austria – to launch a large-scale local collection campaign.<sup>7</sup>

The initiative for this came from the teacher Wilhelm Doegen, who in 1914 had submitted a proposal to the Ministry of Culture for the establishment of a phonographic sound archive, which should cover the following areas: “1. The languages of all peoples of the world; 2. All German dialects; 3. Music and singing of all peoples of the earth; 4. Voices of great personalities; 5. miscellaneous”. Doegen succeeded in convincing the ministerial director (and later minister of culture) Friedrich Schmidt-Ott of the importance of his project. At the end of 1915, the Prussian Ministry of Culture appointed the Royal Prussian Phonographic Commission to “systematically record the languages, music and sounds of all tribes in the German prisoner-of-war camps according to methodological principles on sound records, in connection with the corresponding texts” (Doegen 1923: 9).



Fig. 3 Carl Stumpf (right) und Georg Schünemann (middle) recording Tatar musicians with a phonograph. (This recording is archived in the Berlin Phonogramm-Archiv as Phon. Komm. 34, prison camp Frankfurt a. d. Oder, 1916). Photograph from Doegen 1925.



Fig. 4: Gramophone recordings in Wahn prison camp by Wilhelm Doegen and Anglicist Alois Brandl, October 1916. Humboldt-Universität zu Berlin, Musikwissenschaftliches Seminar, Lautarchiv [today: Lautarchiv, Humboldt-Universität zu Berlin], courtesy of Harro Brödler.

<sup>7</sup> Several publications deal with the Vienna Phonogrammarchiv sound recordings from Austro-Hungarian prisoner-of-war camps. See also Pösch 1916 and Lach 1926-1931. Little is known about the corresponding German recordings so far.

Phonogramm-Archiv der Staatl. Hochschule für Musik in Berlin			
Sammlung aus den Kriegsgefangenen-Lagern			
(Prof. Dr. G. Schünemann)			
<b>West- und Süd-Europa</b>	Waxen	<b>Kaukasus</b>	Waxen
Baskisch	33	Georgisch	9
Bretonisch	5	Mingrelisch	15
Vlämisch	2	Gruinisch	25
Französisch	6	Gurisch	10
Italienisch	7	Kathalanisch	2
Sardisch	3	Kachetisch	4
Sizilianisch	1	Adjanisch	1
Portugiesisch	1	Kalmückisch	2
		Lesgisch	1
<b>Ost-Europa</b>	58		69
Russisch	106	<b>Afrika</b>	
Ukrainisch	61	Nord-Afrika	
Kofakisch	2	Tunesisch	43
Polnisch	1	Algerisch	18
Deutschrussisch	38	Marokkanisch	19
Ethnisch	6	Kabylich	6
Litauisch	4	Berber	1
Jiddisch (u. hebräisch)	31	Beduinen	4
		Wolof	4
<b>Balkan</b>	249	West-Afrika	26
Rumänisch	56	Ost-Afrika	20
Bulgarisch	13		141
Serbisch	65		
Griechisch	70		
Türkisch	10		
Zigeunerisch	4		
	218		
		<b>Vorder-Asien</b>	Waxen
		Armenisch	31
		Perfisch	3
		Afferbeidshan	3
			37
		<b>Nord- und Zentral-Asien</b>	
		Sibirisch	2
		Kirgisch	2
		Syrienisch	5
		Baichkirisch	4
		Wotjakisch	12
		Mordwinisch	16
		Tschuwaschisch	11
		Tscheremissisch	9
		Tatarisch	61
		Ararisch	16
			138
		<b>Süd- und Ost-Asien</b>	
		Indisch	
		Gurkha	16
		Sikh	4
		Thakor	7
		Hinduftani	1
		Koreanisch	8
		Malayisch (Singapore)	5
			41
			951

Fig. 5: List of wax cylinder recordings of the Berlin Phonogramm-Archiv (G. Schünemann). Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Ethnologisches Museum. Bildarchiv Preussischer Kulturbesitz. Reproduction by Waltraud Schneider-Schütz.

The Commission consisted of renowned German scientists, linguists, musicologists, and anthropologists. Carl Stumpf, who also headed the music section, was appointed chairman, and Doegen was entrusted with the practical organization and execution of the recordings in the prison camps.<sup>8</sup> In addition to the gramophone recordings supervised by Doegen, Georg Schünemann, an expert in musicology who had been made a member of the Commission at Stumpf's request, made musical recordings with a phonograph for the Berlin Phonogramm-Archiv (Schünemann 1915-1919 and Schünemann 1936: 253).

In total, 1,651 sound plates and 1,020 wax cylinders from the Phonographic Commission exist. While the wax cylinders present exclusively music, the sound plates also contain recordings of various languages and dialects. In both cases, the recordings are supplemented by documentation, including notes on the proceedings, personal information (sometimes quite extensive), texts (in the original language, phonetic transcription and translation) and photographs. During the war, any public mention of the studies carried out in the prison camps was prohibited.

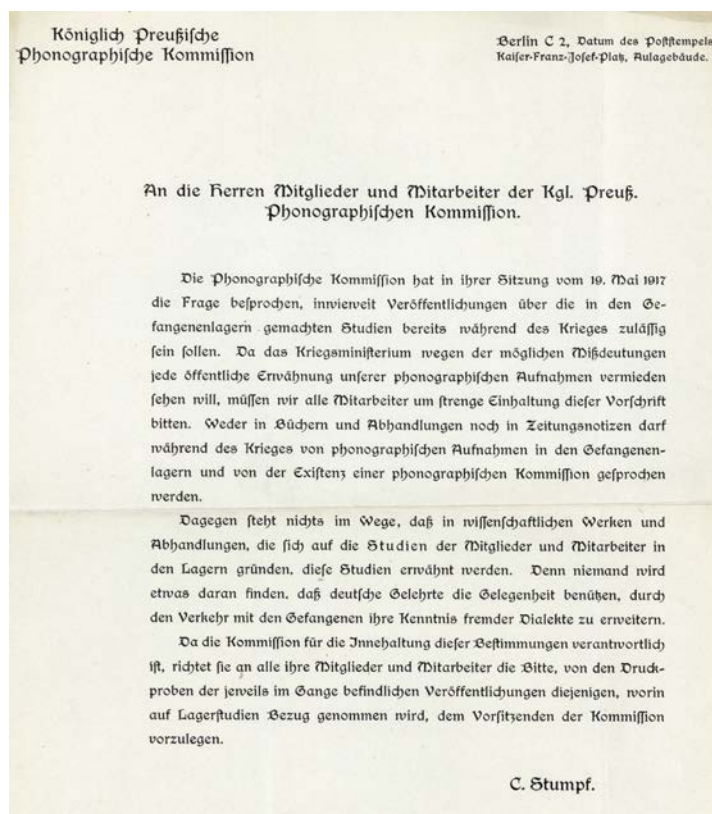
The minutes of the meetings of the Phonographic Commission reveal a plan to keep the collections of the Phonographic Commission – the plates, wax cylinders and associated documents – together after the end of the war, as the property of the Ministry of Culture; either the Prussian Academy of Sciences or the Prussian State Library was to be their final repository. In January 1919, however, on his own authority, Doegen had obtained, “from the Ministry of Culture, the temporary transfer of the administration of the collection of sound plates (*Lautplattensammlung*) to his person”.<sup>9</sup>

<sup>8</sup> There were different opinions about Doegen's position within the Commission. Doegen (cf. Doegen 1925: 9) describes himself as a commissioner and managing director, but according to Carl Stumpf he was merely a secretary. Cf. Stumpf 1915-1919.

<sup>9</sup> Minutes of the 18th meeting of the Royal Prussian Commission, 3 February 1919. Source: Carl Stumpf Estate in the Phonogramm-Archiv, Ethnological Museum Berlin.



Fig. 6: Letter from Carl Stumpf to the members of the Royal Prussian Phonographic Commission, 1917. Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Ethnologisches Museum.



In 1920, the collection was attached to the Prussian State Library, remaining under his directorship. Meanwhile, the wax cylinders recorded by Schünemann, with the corresponding documentation, were integrated into the Phonogramm-Archiv. The Phonographic Commission was officially dissolved in 1920. A Lautarchiv-Commission, similar to the Phonographic Commission in structure, was to advise Doegen in his work. From then on, the two archives existed side by side, neither willing to acknowledge the existence of the other.<sup>10</sup> Subsequently, therefore, the further development of the two institutions must be considered separately.

## The Phonogramm-Archiv

After Stumpf's retirement, the Phonogramm-Archiv was taken over by the Prussian state in 1922 and incorporated into the *Hochschule für Musik* remaining on the

<sup>10</sup> The minutes of the meetings of the Phonographic Commission, available in the Phonogramm-Archiv, show that Doegen had already caused the Phonographic Commission considerable difficulty. Cf. Stumpf's letter to Meinhof of 22 April 1919: "Wie schwer mit Herrn Doegen auszukommen ist, wie abstoßend seine banausische Auffassung und das fast pathologische Vordrängen der eigenen Person berührt, wissen Sie ja selbst" [You know yourself how difficult it is to get along with Mr. Doegen, how repulsive his uncultivated views and his almost pathological need to advance himself are. Transl. S.Z.]

premises of the Institute of Psychology. Although the archive's financial situation remained difficult, it became possible for the first time to attract musicologists who devoted themselves to the study of foreign music. Systematic field research produced extensive material, serving as the basis for independent ethnomusicological research. One significant contributor in this context was Robert Lachmann, in the form of works on Arab and Jewish music, and the wax cylinder collections from North Africa upon which they were based. Jaap Kunst donated a collection of music from Indonesia comprising more than 350 cylinders; the recordings of Icelandic polyphony made by the Icelandic composer Jon Leifs between 1926 and 1928, about which Hornbostel published (Hornbostel 1930), should also be mentioned.<sup>11</sup> At that time, close contact with anthropologists still existed: In 1922/23, for example, Martin Gusinde und Wilhelm Koppers provided unique sound documents of the now extinct indigenous people of Tierra del Fuego. Edward E. Evans-Pritchard recorded examples of the Zande musical culture on 80 wax cylinders in 1929.

In 1934, after Hornbostel's emigration to the United States, the Museum of Ethnography took over the archive and the collections were transferred to the museum's storage facility in Dahlem. The musicologist Marius Schneider was entrusted with their management; despite adverse circumstances he was able to continue the archive's collection strategy and further expand it. The archive was evacuated towards the end of World War II and taken to Leningrad. In the late 1950s the collections were handed over to GDR authorities. They were salvaged – due to the efforts of Erich Stockmann – and partially copied to tape in the Museum of Ethnography, as part of an exchange between East and West Berlin. Following the reunification in 1991, the entire evacuated collection was finally returned to Dahlem (Simon 1991).

After World War II, when only about ten percent of the original holdings of the Phonogramm-Archiv remained in Dahlem, Kurt Reinhard (who had become a professor of musicology at the Free University in Berlin in 1948) was entrusted with the administration of the remaining holdings of the Phonogramm-Archiv at the Museum of Ethnography. The name "Phonogramm-Archiv" was abandoned in 1963, since most of the recordings were believed to be lost and new recording technologies had replaced the phonographic technique. The collection, which still saw itself as the successor to the Berlin Phonogramm-Archiv, was renamed the "Ethnomusicological Department" [Musikethnologische Abteilung]. The Phonogramm-Archiv continued its tradition; beginning in the early 1950s, it added new recording media and began collecting musical instruments from throughout the world. Today, its collections from the postwar period are nearly as numerous as its wax cylinder collections – more than 150,000 sound recordings altogether, documenting music cultures from all over the world (Simon 2000).

The Berlin Phonogramm-Archiv is considered the most comprehensive sound archive in the world, and one of the most important. In summer 1999 it was

---

<sup>11</sup> A listing of all the works based on sound recordings of the Berlin Phonogramm-Archiv is offered in the reports of the archive directors. Cf. Stumpf 1911; Hornbostel 1933; Schneider 1938; Reinhard 1972; Simon 1972.

included in the “Memory of the World” register of UNESCO, designating it as a World Cultural Heritage Site.

The holdings of the Phonogramm-Archiv total about 16,700 original wax cylinder recordings; amounting to more than 30,000 objects including copies and matrices (Ziegler 1995).<sup>12</sup> In 340 different collections recorded between 1893 and 1943, almost all of the musical cultures extant at that time are represented – above all from the former German colonies in Africa and in the South Seas; this includes many cultures that no longer exist or have since changed considerably. A brief overview of the regional distribution shows that Africa is most strongly represented, with more than 4,600 cylinders in 112 collections (35.5%); Asia follows, with more than 3,100 cylinders in 81 collections (25.7%). There are 49 collections of European folk music on more than 2,400 cylinders (15.7%), including the collection of the Prussian Phonographic Commission on 985 cylinders, the archive’s most extensive collection. The Americas are represented with more than 2,800 cylinders in 37 collections (11.7%), the oldest of which date to 1890. The number of cylinders recorded in Australia and Oceania is also surprisingly large, consisting of more than 1,900 cylinders in 36 collections (11.4%); most were recorded before 1914. Classical music is only represented in a single collection, recordings of Wanda Landowska at the harpsichord made by Carl Stumpf in 1908.<sup>13</sup> Some missionaries who collected for the archive recorded the Christian hymns of their “mission children”. Although every collector was urged to concentrate on music, there are still several hundred cylinders with voice recordings, for example by Carl Meinhof, Paul Berger and Otto Dempwolff (all from East Africa). Among the earlier recordings are also more than 100 experimental recordings of children’s songs, acoustic experiments, pitch measurements, abnormal human expressions (e.g. a man without larynx) and animal sounds.<sup>14</sup>

The content of the wax cylinder recordings is documented in the recording journals that were required of each collector;<sup>15</sup> correspondence and other supplementary documents, such as texts, field reports, photographs, etc. provide further information about the collected material. In addition, numerous publications on the collections of the Phonogramm-Archiv are available, most written by Hornbostel himself.<sup>16</sup> The sound recordings in Berlin begin in 1900 with the so-called “archive recordings” (Ziegler 1998a). Later, cylinders recorded before 1900 were also given to the archive, for example the collections of Franz Boas (of the Kwakiutl in 1893 and the Thompson River tribe in 1897) and recordings from the British Torres Straits expedition (1898). Cylinders were

---

<sup>12</sup> The following data are based on this publication.

<sup>15</sup> According to Elste 2000, the cylinders, recorded in 1908 by Carl Stumpf at Berlin University, are the oldest recordings of a harpsichord. Some of the 1908 wax cylinder recordings are also contained on the CD accompanying Elste’s publication.

<sup>16</sup> Cf. the list of the corresponding recordings in the Phonogramm-Archiv. A transfer of the speech and experimental recordings to digital sound carriers is only planned at the end of the current project.

<sup>17</sup> The 1904 by Luschan and Hornbostel jointly compiled „journal“ (Luschan 1904b) served as example.

<sup>18</sup> A complete list of all publications by von Hornbostel can be found in Hornbostel 1976.

exchanged with institutions all over the world; a particularly active exchange existed with the phonogram archives in Vienna and St. Petersburg/Leningrad.

In comparison with other phonogram archives of the time, the Berlin Phonogramm-Archiv is distinguished above all by the fact that it had durable copper matrices, produced by galvanization from the precious wax originals. Copies from the matrices could then be cast at any time, primarily to transcribe the recorded music by ear. Copies of wax cylinders from the Berlin Phonogramm-Archiv can always be clearly identified: they are made from hard, black wax and bear an inscription on the upper side with the name of the collector, the region and the number of the cylinder. The wax cylinder negatives – which have survived numerous transports, evacuation, improper handling and storage surprisingly well – are today the starting point for the re-release of the historical source material.

## Lautarchiv

On April 1, 1920, the collection of sound recordings was attached to the Prussian State Library under the name *Lautabteilung* (Sound Department), and Wilhelm Doegen was appointed its director. He immediately set to work making matrixes and copies of the wax plates and writing articles. In addition, recording in Berlin continued, and journeys to other European countries (including Ireland, Italy, and Latvia) generated new recordings.<sup>17</sup>

After Doegen was dismissed from public service in 1934, the Lautabteilung was incorporated into the University as the *Institut für Lautforschung* (Institute for Sound Research), and was transformed into a teaching and research center for phonetics. The africanist and linguist Diedrich Westermann was appointed head of the department. He reorganized the institute, creating proper departments for linguistics and musicology, and established a phonetic laboratory, headed by Franz Wethlo. Fritz Bose, who had written his doctorate on wax cylinder recordings from South America (Bose 1934) under the guidance of Hornbostel and Stumpf, was appointed head of the music department. In 1935, he published a catalogue of all music plates available at the Institut für Lautforschung (Bose 1935). A review of this catalogue sparked a controversy among comparative musicologists working in Berlin at that time (among them Georg Schünemann and Marius Schneider), which conveys an idea of the situation both of the subject and of the state of the collections at the time. Fritz Bose suggested a delimitation of the content of the institutions: The Institut für Lautforschung was to devote itself primarily to European folk music research, while the Phonogramm-Archiv was to devote itself to non-European music.<sup>18</sup>

---

<sup>17</sup> On Doegen's partly controversial activities see the documents available in the Secret State Archives of the Prussian Cultural Heritage (*Geheimes Staatsarchiv der Stiftung Preußischer Kulturbesitz*) and in the Humboldt University archives.

<sup>18</sup> Cf. the respective articles of F. Bose, M. Schneider, W. Schünemann, all published in Volume 1 of the journal *Archiv für Musikforschung* (1936).

After its takeover by the university, the reputation of the Lautarchiv had improved again, and in the summer of 1933 a merger of the Phonogramm-Archiv – orphaned after Hornbostel’s emigration – with the Institut für Lautforschung was considered.<sup>19</sup> In the meantime, however, Marius Schneider, who had been appointed provisional director of the Phonogramm-Archiv beginning on July 1, 1933, had succeeded in joining this archive with the Museum of Ethnography, on January 1, 1934. The correspondence between Schneider and Westermann, preserved in the Phonogramm-Archiv, shows that there were good contacts during this period and that, on the whole, the separation between European folk music and non-European music was maintained. Recordings of languages and the voices of famous individuals of the time were still made in the Lautarchiv alone; for example, a sound plate of Carl Stumpf exists, recorded in 1935 (No. LA 1433). The inventory books kept until the end of 1944 show that recordings of music and speech were also made in prisoner-of-war camps during the Second World War.

During the second World War, all of the wax plate matrices were lost. However, the Institute itself survived, and was renamed *Institut für Vergleichende Phonetik* (Institute for Comparative Phonetics) in 1947. As part of various organizational and renaming measures, the Institute lost its independence in 1969 and was incorporated into the Rehabilitative Pedagogy and Communication Sciences Section [Sektion Rehabilitationspädagogik und Kommunikationswissenschaft] of the department for Phonetics and Speechology [Abteilung für Phonetik/Sprechwissenschaft] at Humboldt University. In the mid-1970s, on the initiative of ethnomusicologist Jürgen Elsner, the remaining holdings of the Lautarchiv were moved to the Institute for Musicology at Kupfergraben. In 1996, Dieter Mehnert presented an initial comprehensive report (Mehnert 1996). In 1997, the Lautarchiv was included in the Humboldt University collection project, and has since been funded by the Volkswagen Foundation.

The collections of the Lautarchiv include recordings of speech and music. The archive is based on plate recordings made between 1915 and 1918, as part of the Phonographic Commission, including recordings of 250 different languages and dialects (Mehnert 1996: 40f.). The Ludwig Darmstaedter collection, consisting of voice recordings of famous personalities – among them Emperor Wilhelm II, Paul Hindenburg, Friedrich Ebert and Sven Hedin – was integrated into the Lautarchiv (Doegen 1921). The collection of voice, speech and music recordings was continued until 1944. The collections of the Lautarchiv have a special value due to their complexity; they are of great importance not only to musicologists, but to linguists, phoneticians, Germanists and historians.

Not counting duplicates, the collection contains a total of about 4503 plates: 3778 language recordings and 725 music recordings (Mehnert 1996: 38). The signatures used indicate the time and type of recording: recordings marked “PK” (Phonographic Commission) were recorded between 1915 and 1925, those marked “LA” (Lautarchiv) between 1921 and 1944, and those marked “AUT” (Autophone) between 1914 and 1922. The recordings of the Lautarchiv, both of music and

---

<sup>19</sup> Letter from Carl Stumpf to Fritz Stein, deputy director of the Hochschule für Musik, dated July 11, 1933. Source: Berlin Phonogramm-Archiv.

language, have served as sources for numerous publications.<sup>20</sup> With the exception of the catalogue of music records published by Bose (1935), however, no other catalogue was ever published.

In contrast to the wax cylinders of the Phonogramm-Archiv, which were rarely lent to other archives, copies of the plates were first distributed commercially on Doegen's initiative and later at the instigation of the university; they can also be found today in other institutions in Germany and abroad. Although this reduces the uniqueness of the collection somewhat, it offers a chance to find copies of missing recordings in other places, and makes the complete reconstruction of the collection possible.

### Verkaufsbedingungen und Preise

Die Schallplattensammlung des Instituts für Lautforschung steht zur **Benutzung in den Räumen des Instituts** jedermann zur Verfügung. Eine **Ausleiher** von Schallplatten findet auf keinen Fall statt. Dagegen sind die in diesem Katalog verzeichneten Schallplatten käuflich erhältlich. Der **Verkauf** erfolgt nicht durch den Schallplattenhandel, sondern nur durch das Institut für Lautforschung. Die Abgabe der Platten erfolgt nur zu Forschungs- und Sammlungszwecken. Ein Weiterverkauf der Platten ist verboten, Die Verwendung der Platten zu gewerblichen Zwecken, ihre Vorführung in öffentlichen Vorträgen und im Rundfunk und die Veröffentlichung der von den Platten aufgezeichneten Melodien und Texte bedarf der Genehmigung durch das Institut für Lautforschung. Für jeden derartigen Fall ist ein schriftlicher Antrag zu stellen.

Die ausschließliche wie teilweise Benutzung der Schallplatten als Ausgangsmaterial zu wissenschaftlichen Untersuchungen ist erwünscht und wird seitens des Instituts gefördert.

Die Platten sind Pressungen nach Original-Wachsaufnahmenplatten in industrieüblicher Art. Zum Verkauf gelangen nur neue, ungespielte Pressungen. In der Regel sind die Platten doppelseitig gepreßt, so daß jeweils zwei Musikaufnahmen mit auf einanderfolgenden Nummern zu einer Doppelplatte gepreßt sind. Der Durchmesser der Platte ist gewöhnlich 30 cm, in wenigen Fällen auch 27 cm. Die Doppelplatte kostet 6.- RM, die Einzelplatte (einseitig bespielt) 4.- RM. Einige Platten, die einen, nicht mit der Musikaufnahme in Verbindung stehenden, Sprachtext enthalten, werden zu 4.- RM bzw. 3.- RM abgegeben.

Die Preise verstehen sich bei Abholung im Institut. Zusendung erfolgt auf Gefahr und Kosten des Bestellers. Versandkosten (Porto und Verpackung) werden zum Selbstkostenpreis berechnet.

Zu einer großen Zahl von Musikplatten sind auch **Sprachtexte** (phonetische Transkription und Uebersetzung) im Druck erschienen. Verzeichnis und Auskünfte durch das Institut für Lautforschung.

Fig. 7: Sales conditions and prices of the Institut für Lautforschung's record collection. Enclosed in: *Lieder der Völker - Die Musikplatten des Instituts für Lautforschung an der Universität Berlin*, Berlin 1935. Staatliche Museen zu Berlin - Preußischer Kulturbesitz, Ethnologisches Museum.

<sup>20</sup> A list of existing publications on language recordings can be found in the Lautarchiv. For music recordings see Nadel 1933, Schünemann 1919 and 1923, Wunsch 1937 and 1958, Ziehm 1939.

## Perspectives

After the rediscovery of the two Berlin sound archives in the beginning of the 1990s, the first task was to examine the existing material and compare it with the prewar holdings.

In the Phonogramm-Archiv, war losses are relatively small; about five percent fell victim to evacuation, transport and poor storage conditions. Since 1993, we have been working on the processing of the collection and the re-release of the audio documents; in the summer of 1998, the project "Rettung der größten Sammlung ältester Klangdokumente von traditioneller Musik aus aller Welt - Restaurierung, Überspielung und Publikation der berühmten Sammlungen von Walzen und Schellackplatten des Berliner Phonogramm-Archivs" [Rescue of the largest collection of oldest sound documents of traditional music from all over the world - Restoration, transfer and publication of the famous collections of wax cylinders and shellac records of the Berlin Phonogramm-Archiv was begun, with the support of the Prussian Heritage Foundation and the Lotto Foundation of Berlin. The technical processing is not always easy, and the transfer of the wax cylinders to digital storage media is a lengthy process. In the meantime, however, it has been possible to transfer numerous wax cylinder collections to digital audio tape or CD. A selection was presented on a "World Music Map" during the exhibition "Seven Hills. Images and Signs of the 21<sup>st</sup> Century" in the summer of 2000, organized by the Berliner Festspiele GmbH. The first publications in connection with the centenary of the Phonogramm-Archiv appeared in September 2000.<sup>21</sup>

A review of the holdings of the Lautarchiv is currently also underway: at the same time as the plates are recorded in a database, they are transferred to digital sound carriers. As part of the exhibition "Theatrum naturae et artis" at Humboldt University, a selection of the Lautarchiv collection will be presented to the public for the first time.

In view of the fact that part of the holdings in the Phonogramm-Archiv and the Lautarchiv were created at the same time and under the same conditions, it seems sensible to coordinate their processing and - despite all the controversies of the past - to agree on a common strategy.<sup>22</sup> In addition, interdisciplinary and international cooperation should be sought, particularly if a collection in one of the institutions cannot be assigned to a single subject area and may have supranational significance. There is no doubt that both sound archives possess extremely valuable historical sound documents. The Phonogramm-Archiv focuses on traditional music, the Lautarchiv on recordings of speech, voice portraits, and European folk music, which accounts for about a sixteenth of its recordings. Like other collections at Humboldt University, both archives are of international

---

<sup>21</sup> Cf. Simon and Wegner 2000. In this publication, the history of the Berlin Phonogramm-Archiv is traced using individual sound examples. The first CD is devoted to the wax cylinder recordings. A recently published anthology provides an overview on the history of the Phonogramm-Archiv from its beginnings to the present day. (Simon 2000).

<sup>22</sup> First treatises on historical sound documents in both archives are already available. Cf. Ulbrich 2001, Ziegler 1999a and Ziegler 1999b.

significance and are therefore of great international interest. The sound collections are not only valuable to Europeans; they are also unique documents of their cultural identity for the cultures whose voices are immortalized there and who have had no access to them until now. Both in size and importance, the Berlin collections of historical sound documents are deserving of worldwide recognition. They represent an unique cultural heritage that must be preserved without fail. For this reason, it is also vital that the collections be publicized, made accessible, and that they are then returned to their place of origin. Today, almost one hundred years since the first recordings were made, undreamed-of new technical possibilities have arisen to make the culturally and historically significant treasures of the Phonogramm-Archiv and the Lautarchiv accessible. This is undoubtedly a stroke of luck - as is the recovery of the sound documents of the Berlin sound archives.

## References

- Arbeitsgemeinschaft audiovisueller Archive Österreichs (AGAVA), ed. 1999. *Das Audiovisuelle Archiv*, 45.
- Bose, Fritz. 1934. "Musik der Uitoto." *Zeitschrift für Vergleichende Musikwissenschaft*, 2, I 1-14; II 25-50; Noten 5\*-23\*.
- Bose, Fritz. 1935. *Lieder der Völker. Die Musikplatten des Instituts für Lautforschung an der Universität Berlin. Katalog und Einführung*. Berlin: Institut für Lautforschung an der Universität Berlin.
- Bose, Fritz. 1936. "Musikwissenschaft im Institut für Lautforschung." *Archiv für Musikforschung*, 1: 487-490.
- Doegen, Wilhelm. 1921. "Die Lautabteilung." *Fünfzehn Jahre Königliche Staatsbibliothek - Dem scheidenden Generaldirektor Exz. A. von Harnack überreicht von den wissenschaftlichen Beamten der Preußischen Staatsbibliothek*, 253-259.
- Doegen, Wilhelm. 1925. *Unter fremden Völkern - Eine neue Völkerkunde*. Berlin.
- Elste, Martin. 2000. *Meilensteine der Bach-Interpretation 1750-2000. Eine Werkgeschichte im Wandel*. CD. Stuttgart and Weimar: Metzler/ Kassel: Bärenreiter.
- Exner, Sigmund. 1900. "Bericht über die Arbeiten der von der kaiserlichen Akademie der Wissenschaften eingesetzten Commission zur Gründung eines Phonogramm Archives." *Almanach der mathematisch-naturwissenschaftlichen Classe der kaiserlichen Akademie der Wissenschaften in Wien*, Beilage (1. Mitteilung der Phonogramm-Archivs-Kommission).
- Hornbostel, Erich Moritz von. 1905/1906. "Die Probleme der vergleichenden Musikwissenschaft." *Zeitschrift der Internationalen Musikgesellschaft*, 7(3): 85-97.
- Hornbostel, Erich Moritz von. 1930. "Phonographierte isländische Zwiegesänge." *Deutsche Islandforschung*. Walter Heinrich Vogt, ed., Breslau, 300-320.
- Hornbostel, Erich Moritz von. 1933. "Das Berliner Phonogrammarchiv." *Zeitschrift für vergleichende Musikwissenschaft*, 1: 40-45.
- Hornbostel, Erich Moritz von. 1976. *Opera Omnia*. Bibliographie. Klaus Wachsmann, Dieter Christensen, Hans-Peter Reinecke, eds., Den Haag.



- Lach, Robert. 1926-1931. *Gesänge russischer Kriegsgefangener* (Mitteilungen der Phonogramm-Archivs-Kommission), vol. 1-3, Wien.
- Luschan, Felix von. 1904a. "Einige türkische Volkslieder aus Nordsyrien und die Bedeutung phonographischer Aufnahmen für die Völkerkunde." *Zeitschrift für Ethnologie*, 36: 177-203.
- Luschan, Felix von. 1904b. *Anleitung für ethnographische Beobachtungen und Sammlungen in Afrika und Ozeanien*. Abschnitt L. Musik. 3. Auflage, Berlin: Königliches Museum für Völkerkunde.
- Mehnert, Dieter. 1996. "Historische Schallaufnahmen - Das Lautarchiv an der Humboldt-Universität zu Berlin." In: *Elektronische Sprachsignalverarbeitung - Siebente Konferenz Berlin. Studentexte zur Sprachkommunikation*, 13: 28-45.
- Nadel, Siegfried. 1933. *Georgische Gesänge*. Berlin/Lautabteilung. Leipzig: Harrassowitz.
- Pöch, Rudolf. 1916. *Phonographische Aufnahmen in den k.u.k. Kriegsgefangenenlagern* (41. Mitteilung der Phonogramm-Archivs-Kommission der Kaiserlichen Akademie der Wissenschaften in Wien), Wien.
- Reinhard, Kurt. 1972. "Zwanzig Jahre Wiederaufbau des Berliner Phonogramm-Archivs." *Jahrbuch für musikalische Volks- und Völkerkunde*, 6: 65-76.
- Reinhard, Kurt. 1977. "Nachruf auf Fritz Bose." *Jahrbuch für musikalische Volks- und Völkerkunde*, 8, 9-11.
- Schneider, Marius. 1936. "Theoretisches und Praktisches zur Katalogisierung der Phonogramm-Archive." *Archiv für Musikforschung*, 1: 490-492.
- Schneider, Marius. 1938. "Das Phonogramm-Archiv des Museums für Völkerkunde." *Archiv für Vergleichende Phonetik* 1: 41-47.
- Schünemann, Georg. 1919. "Kazantatarische Lieder." *Archiv für Musikwissenschaft*, 1: 499-515.
- Schünemann, Georg. 1923. *Das Lied der deutschen Kolonisten in Rußland* (Sammelbände für Vergleichende Musikwissenschaft, Bd. 3), München.
- Schünemann, Georg. 1936. "Zur Katalogisierung der Phonogramm-Archive." *Archiv für Musikforschung*, 1: 252-255 and 492-493.
- Schünemann, Georg. n.d. Protokolle und Texte zu den Walzenaufnahmen der Phonographischen Kommission 1915-1919. Nachlass Georg Schünemann, Phonogramm-Archiv, Ethnologisches Museum Berlin.
- Simon, Artur. 1972. "Musikethnologische Abteilung." Hundert Jahre Museum für Völkerkunde Berlin. *Baessler-Archiv* (Neue Folge), 21: 359-375.
- Simon, Artur. 1991. "Old Recordings of the Berlin Phonogramm-Archiv Returned Home." *The World of Music*, 33: 119.
- Simon, Artur, ed. 2000. *Das Berliner Phonogramm-Archiv 1900-2000. Sammlungen der traditionellen Musik der Welt*. The Berlin Phonogramm-Archiv 1900-2000. Collections of Traditional Music of the World. Berlin:
- Simon, Artur; Ulrich Wegner. eds. 2000. *MUSIC! 100 Recordings, 100 Years of the Berlin Phonogramm-Archiv*. 4 CDs with booklet, Mainz: WERGO (Museum Collection).
- Stumpf, Carl. 1890. *Tonpsychologie* II, Leipzig.
- Stumpf, Carl. 1886. "Lieder der Bellakula-Indianer." *Vierteljahresschrift für Musikwissenschaft*, 2. Reprint in: *Sammelbände für Vergleichende Musikwissenschaft*, 1, Carl Stumpf und Erich Moritz von Hornbostel, eds., München 1922, 87-103.

- Stumpf, Carl. 1892. "Phonographierte Indianermelodien." *Vierteljahresschrift für Musikwissenschaft*, 7. Reprint in: *Sammelbände für Vergleichende Musikwissenschaft*, 1. Carl Stumpf und Erich Moritz von Hornbostel, eds., München 1922, 115-126.
- Stumpf, Carl. 1901. "Tonsystem und Musik der Siamesen." *Beiträge zur Akustik und Musikwissenschaft*, 3. Carl Stumpf, ed. Reprint in: *Sammelbände für Vergleichende Musikwissenschaft*, 1, Carl Stumpf und Erich Moritz von Hornbostel, eds., München 1922, 129-177.
- Stumpf, Carl. 1908. "Das Berliner Phonogrammarchiv." *Internationale Wochenschrift für Wissenschaft, Kunst und Technik*, 22. Februar 1908, Sp. 226-246.
- Stumpf, Carl. 1911. *Die Anfänge der Musik*. Leipzig: Barth.
- Stumpf, Carl. 1915-1919. Unterlagen und Protokolle der Sitzungen der Königl. Preußischen Phonographischen Kommission im Fachreferat Musikethnologie des Ethnologischen Museums, Phonogramm-Archiv.
- Ulbrich, Thomas. 2001. "Historische Koreanische Lautaufnahmen." *Baessler-Archiv* 2001.
- Wünsch, Walter. 1937. *Heldensänger in Südosteuropa*. Arbeiten aus dem Institut für Lautforschung an der Universität Berlin. Leipzig.
- Wünsch, Walter. 1958. *Der Brautzug des Banović Michael - ein episches Fragment. Zum Vortrag des serbokroatischen Volksepos*. Stuttgart.
- Ziegler, Susanne. 1995. "Die Walzensammlungen des ehemaligen Berliner Phonogramm-Archivs - Erste Bestandsaufnahme nach der Rückkehr der Sammlungen 1991." *Baessler-Archiv* (Neue Folge), 43: 1-34.
- Ziegler, Susanne. 1998a. "Die historischen Tondokumente des Berliner Phonogramm-Archivs (introduction) und Liste der Archivaufnahmen des ehemaligen Berliner Phonogramm-Archivs." In: *Discographie der ethnischen Aufnahmen*, vol. 1. Rainer E. Lotz; Andreas Masel; Susanne Ziegler, eds. Serie 5 der Deutschen Nationaldiscographie, edited by Rainer E. Lotz, Bonn.
- Ziegler, Susanne. 1998b. "Erich M. von Hornbostel und das Berliner Phonogramm-Archiv." In: »Vom tönenden Wirbel menschlichen Tuns«. *Erich M. von Hornbostel als Gestaltpsychologe, Archivar und Musikwissenschaftler. Studien und Dokumente*. Sebastian Klotz, ed., Berlin: Schibri, 146-168.
- Ziegler, Susanne. 1999a. "Historische Tonaufnahmen keltischer Musik in Berliner Schallarchiven." In: *Die Deutsche Keltologie und ihre Berliner Gelehrten bis 1945*. Beiträge zur internationalen Fachtagung "Keltologie" an der Friedrich-Wilhelms-Universität vor und während des Nationalsozialismus« vom 27.-28. März 1998 an der Humboldt-Universität zu Berlin. Sabine Heinz; Karsten Braun, eds. (Berliner Beiträge zur Wissenschaftsgeschichte, vol. 2), Frankfurt am Main, 71-90.
- Ziegler, Susanne. 1999b. "Dokumentation balkanischer Musiktraditionen in Deutschland. Aus den historischen Schallaufnahmen der Preußischen Phonographischen Kommission 1915-1919." In: *Musik im Umbruch - Kulturelle Identität und gesellschaftlicher Wandel in Südosteuropa*. Bruno Reuer, ed., München, 378-393.
- \*Ziegler, Susanne. 2006. *Die Wachsylinder des Berliner Phonogramm-Archivs*. 512 S., zahlreiche Fotos und Notenbeispiele + CD-ROM mit 981 S. Textdokumentationen und 73 Klangbeispielen. Ethnologisches Museum, Staatliche Museen zu Berlin - Preußischer Kulturbesitz.

Ziehm, Elsa. 1939. *Rumänische Volksmusik dargestellt an den Schallaufnahmen des Instituts für Lautforschung an der Universität Berlin*, unter Leitung und Mitarbeit von Fritz Bose. Berlin.

## **Appendix: CDs and CD-ROMs published since 2000**

[not part of the original publication]

### **1) by Abteilung Musikethnologie, Medien-Technik und Berliner Phonogramm-Archiv of the Ethnologisches Museum, Staatliche Museen zu Berlin - Preußischer Kulturbesitz in the series Berliner Phonogramm-Archiv - Historische Klangdokumente**

- 2003 *Walzenaufnahmen japanischer Musik (1901-1913) / Wax Cylinder Recordings of Japanese Music (1901-1913)*. Kommentar: Ingrid Fritsch. Hg./Ed.: Artur Simon, Co-Editor: Susanne Ziegler. CD + 96 S. booklet (deutsch/englisch), Noten, Fotos. BPhA-WA 1. Preis der Deutschen Schallplattenkritik 3/2003
- 2003 *Walzenaufnahmen aus Peru 1910-1925/ Grabaciones en cilindro del Perú 1910-1925*. Kommentare: Virginia Yep, Bernd Schmelz. Hg./Ed.: Susanne Ziegler. CD + 80 S. booklet (deutsch/spanisch), Noten, Fotos. BPhA-WA 2
- 2006 *Theodor Koch-Grünberg - Walzenaufnahmen aus Brasilien 1911-1913. Gravações em cilindros do Brasil 1911-1913*. Kommentare: Michael Kraus u. Julio Mendivil. Hg./Ed. Lars-Christian Koch & Susanne Ziegler CD + 104 S. booklet (deutsch/portugies.), Noten, Fotos. BPhA-WA 3
- 2009 *Robert Lehmann-Nitsche - Walzenaufnahmen aus Argentinien 1905-1909*. Kommentar: Miguel A. Garcia. Hg./Ed. Lars-Christian Koch, Susanne Ziegler und Barbara Göbel. 2 CD + 108 p. booklet (deutsch/spanisch), Noten, Fotos. BPhA-WA 4/5
- 2011 *Walzenaufnahmen aus Palau, Mikronesien, 1909 • 1936*. Kommentar: Birgit Abels. Hg./Ed. Lars-Christian Koch & Susanne Ziegler. CD + 100 S. booklet (deutsch/englisch/palauan.). Fotos. BPhA-WA 6
- 2011 *Walzenaufnahmen aus Südosteuropa: G. Küppers-Sonnenberg 1935-39*. Kommentare: Susanne Ziegler, Lujza Tari, Jaksha Primorac, Ivona Tatarchevska u.a. Hrg./Ed. Lars-Christian Koch & Susanne Ziegler. CD + 104 S. booklet (deutsch/englisch), zahlreiche Fotos. BPhA-WA 7
- 2013 *Erich Heinrich Snethlage 1934. Walzenaufnahmen aus Brasilien*. Kommentare von Ricardo Pamfilio de Sousa, Angela Lühning und Gleice Mere. Hrg./Ed. Lars-Christian Koch & Susanne Ziegler. CD + 96 S. booklet (deutsch/portugies.), zahlreiche Fotos. BPhA-WA 8
- 2013 *Konrad Theodor Preuss. Walzenaufnahmen der Cora und Huichol aus Mexico 1905-1907*. Kommentare von Margarita Valdovinos, Regina Lira Larios und Fernando Nava López. Hrg./Ed. Lars-Christian Koch, Susanne Ziegler & Barbara Göbel. CD + 102 S. booklet (deutsch/span.), zahlreiche Fotos. BPhA-WA 9

- 2014 *Echoes from the Past: Georgian prisoners' songs: recorded on wax cylinders in Germany 1916-1918, historical recordings of the Berlin Phonogramm-Archiv.* Hg./Ed. Lars-Christian Koch & Ricarda Kopal, Rusudan Tsurtsunia & Susanne Ziegler. 2 CD + 107 S. booklet (englisch/georgisch), Tbilisi: BPhA-WA 10/11
- 2017 *Charles W. Furlong, Wilhelm Koppers, Martin Gusinde - Walzenaufnahmen der Selk'nam, Yámana und Kawésqar aus Feuerland (1907-1923).* Kommentare von Miguel A. Garcia, Richard Haas. Hg./Ed. Lars-Christian Koch & Ricarda Kopal. 2 CD 112 S. booklet (deutsch/spanisch), Fotos. BPhA-WA 12/13
- 2017 *Franz Rietzsch - Walzenaufnahmen aus Ostafrika 1931-1936.* Kommentar von Anna Maria Busse Berger. Hrg./Ed. Lars-Christian Koch & Ricarda Kopal. CD + 84 S. booklet (deutsch/englisch), Fotos. BPhA-WA 14
- 2019 *1916-1918: Voice Imprints. Recordings of Russian Armenian POWs in German Camps.* Kommentare von Ricarda Kopal. Britta Lange und Melissa Bilal. Hrg./Ed. Lars-Christian Koch & Ricarda Kopal (Series Editors), Albrecht Wiedmann & Melissa Bilal (Volume Editors). CD + 116 S. booklet (englisch/armenisch), Abbildungen, BPhA-WA 15

## 2) Other CDs and CD-ROMs

- 2011 *Eduardo Volerio Lietuvoje Įrašyti Voleliai (1908-1909), Saugomi Berlyno Fonogramų Archyve / Eduard Wolter's Cylinders Recorded in Lithuania (1908-1909), held in the Berlin Phonogramm-Archiv.* Austė Nakienė and Rūta Žarskienė (Eds.), Susanne Ziegler (co-ed.). CD + 176 S. booklet, musical notes, photos. Institute of Lithuanian Literature and Folklore, Vilnius.
- 2014 *Lieder der Sehnsucht, Koreanische Stimmen aus Berlin vom Anfang des 20. Jahrhunderts.* 2 CD + 216 S. booklet, musical notes, photos. Hg./Ed. National Gugak Center, Ethnologisches Museum/Staatliche Museen zu Berlin, Humboldt-Universität zu Berlin, Seoul.
- 2014 *Our Trip Around the World, Beka Recording Expeditions into Asia 1905-1914.* Hg./Ed. Lars-Christian Koch, Ricarda Kopal, Pekka Gronow u.a. CD. Ethnologisches Museum/Staatliche Museen zu Berlin.
- 2017/18 *Polskie pieśni ludowe na Śląsku Opolskim przez Paula Schmidta w 1913 r. na fonograf zebrane, Pierwsze nagrania muzyki tradycyjnej dokonane na Śląsku Opolskim ze Zbiorów Archiwum Fonograficznego w Berlinie (Berliner Phonogramm-Archiv), The Oldest Sounds Documents of Polish Traditional Music vol. 2., Polska Akademia Nauk, Instytut Sztuki/Liber Pro Arte, CD Edition 2017, 2018. ISBN 978-83-65631-13-8, ISBN 978-83-65630-57-5*
- 2007 CD-ROM *MusikWeltKarte. Der Edison Phonograph und die musikalische Kartographie der Erde / The World Map of Music. The Edison Phonograph and the Musical Cartography of the Earth.* Autor: Ulrich Wegner. Museum Collection Berlin Audiovisuell MC AV 1. Ethnologisches Museum/Staatliche Museen zu Berlin.