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THE BERLINER PHONOGRAMM-ARCHIV IN LENINGRAD IN 1948—1958

The Second World War led to a mass relocation of the items of cultural value. First it was Germany's preoccupation, later — the victors. Today it is not a secret for anyone that in 1944—45 significant collections of objects of art from German museums, archives, libraries, etc. showed up in the Soviet Union. In many cases the history of their relocation into the USSR was hid in the shadows. But we should also remember that the major part of these collections was later returned to the German Democratic Republic, as was, for instance Old Masters Picture Gallery of Dresden. The same happened with the part of the Berliner Phonogramm-Archiv, which was present in Leningrad from 1945 to 1958, in the Institute of Ethnography of the Academy of Sciences of the USSR.

The Berliner Phonogramm-Archiv was created in 1906 by Carl Stumpf, psychologist Otto Abraham and Austrian musicologist, ethnographer and psychologist Eric Moritz von Hornbostel in the Institute of Psychology under the Berlin University. The latter headed the Phonogramm-Archiv until 1933 when he was forced to emigrate to the USA after Hitler came to power. Hornbostel was one of the first creators of the so-called comparative musicology. He was first to substantiate the necessity of studying the music of nations by means of juxtaposing such characteristics as tonal system, melodic, metrorhythmics, instrumentality, etc. Thanks to Hornbostel an approach was consolidated in the comparative musicology, which assumes obligatory bringing in of the cultural-historical data for the purpose of interpreting musical phenomena. Hornbostel was first to use the methods and data of ethnography, psychology, acoustics and instrumentology in musicological researches. Since 1906 Hornbostel participated in many ethnographic expeditions on all continents, wherefrom he brought musical sound-records of many nations. His numerous researches (exceeding 100), first implemented on the basis of sound-record analysis of Japanese, Chinese, Arabic, African music, etc., remain exemplary until now. Hornbostel also created a complete and accurate classification system of musical instruments, which subsequently was universally

adopted. Under his leadership mass sound-recordings of folklore were put into effect among the prisoners of war of the Russian Army during the years of the First World War.

The history of the appearance of the Berliner Phonogramm-Archiv in the Soviet Union is unclear. Judging by the materials of the archive of Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) of the RAS, which is the legitimate successor of the Leningrad department of the Institute of Ethnography of the Academy of Sciences of the USSR, the Phonogramm-Archiv happened to be in the coverage of the Red Army in the late 1944 — early 1945. It is still unclear, though, where had it been located until its reappearance in Leningrad in 1948. At any rate, it is known that 49 boxes of those goods arrived to Leningrad from Moscow, from the Moscow department of the Institute of Ethnography of the Academy of Sciences, on 02.02.1948. It is also unknown who initiated that transportation to Leningrad. In the late June — early July of 1949 a special committee under the leadership of the most prominent Soviet ethnomusicologist, professor E. V. Hippus opened and analyzed the boxes arrived. According to the committee's statement they contained 2273 wax phonoplatens, 5006 plastic phonoplatens and 7199 matrices. Besides, the committee also noted that 47 wax and 241 plastic platens were broken because of poor packing. Thus, Leningrad had 14 478 articles of the Berliner Phonogramm-Archiv in its possession. In great detail and with diligence the committee took an inventory of the package of the materials, the conditions of the platens, their prior cleansing of dirt and mold. They put together a 133-page draft inventory of all the material that arrived to Leningrad (currently it is kept in the MAE) (figs. 1—2). It contains information on the collector (researcher), the region of the recording and, most importantly, the physical condition of each platen. As the statement indicates for a certain time the intact boxes were in Moscow, in the Museum of the Peoples of the USSR. The statement also indicates the German numbers which allows us to speculate that they had been