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Historical Sources of Turkish Music in Berlin: The Kurt Reinhard Collections in the Berlin Phonogramm-Archiv

ABSTRACT

In the focus of this paper are historical sources of Turkish music kept in institutions and archives in Berlin. They are, first and foremost, due to the work of Kurt Reinhard (1914–1979), professor at the Free University in Berlin (1948–1977) and director of the Berlin Phonogramm-Archiv (1952–1968). From 1955 onwards, he intensively did fieldwork in Turkey, often together with his wife Ursula, and published and lectured on Turkish music.

Today Reinhard's sound recordings are preserved in the Phonogramm-Archiv in the Ethnological Museum in Berlin, together with ample documentation, photos, writings, correspondence, and personal documents. Additional materials, including recordings and publications of his students and colleagues, preserved in the Institute for Comparative Musicology of the Free University, have also been given to the Phonogramm-Archiv.

These historical documents form a unique collection of cultural heritage of Turkish music, which includes examples of music and dance from the late 1950's through the end of the 20th century.

In my article I shall briefly introduce the different Berlin institutions and provide information on the sound collections of Turkish music recorded in Turkey by Reinhard, his wife, his students, and colleagues from 1955 onwards.

KEYWORDS

Historical sound recordings

Berlin Phonogramm-Archiv

Kurt Reinhard

Cultural heritage

Introduction

In Berlin, the study of Turkish music has a long history, thanks to Kurt Reinhard, professor at the Institute for Comparative Musicology at the Free University in Berlin from 1948–1976, and from 1952–1968, Director of the *Berlin Phonogramm-Archiv* in the *Ethnologisches Museum* [until 1998: *Museum für Völkerkunde*]. The many publications and expeditions from these years document Reinhard's interest and research in Turkish music. Whereas his publications are widely known, the great number of his sound recordings, often made during his expeditions in Turkey together with his wife Ursula, as well as with students, are less known for technical reasons. Only a few sound recordings have been published so far.¹ For all ethnomusicologists interested in Turkish music, the historical sound documents recorded by Reinhard, his wife Ursula, and his students between 1955 and 1995 form a most valuable collection.

The following study presents an overview of historical collections of Turkish music, which have been collected by Kurt and Ursula Reinhard, as well as by other scholars; they were formerly preserved in different ethnomusicological institutions in Berlin, but today they can all be found in the *Berlin Phonogramm-Archiv* of the *Ethnologisches Museum* in Berlin. The aim of this article is to give an overview of the sound collections of Turkish music with a special focus on Kurt Reinhard. It starts with a short biography of Kurt Reinhard and a short history of the different ethnomusicological institutions in Berlin in Reinhard's time.

Biography of Kurt Reinhard²

Kurt Reinhard was born in 1914 in Gießen, Germany. He studied music history, art history, ethnology, and composition, first at the university of Cologne, later in Leipzig and, finally, in Munich. In Munich he completed his study in 1938 with a dissertation on 'The music of Birma' (today Myanmar), in which he transcribed and analysed the wax cylinder collection of Lucian Scherman, an ethnologist who made recordings of Burmese music in 1911 on wax cylinders (Reinhard, 1939). Afterwards, Reinhard went to Berlin and took a position in the Institute for Music Research in the musical instruments' collections. In September 1939 he was conscripted to the army, and at the end of World War II taken as prisoner of war in Russia. Upon returning to Berlin in 1946 he worked at

¹ A list of Reinhard's publications is to be found in Ahrens (1984: 219ff.). A discography is to be found in the end of this paper.

² For more detailed information see Kuckertz, 1984. Cf. also Baumann, 1979; Christensen, 1980; Eggebrecht, 2001; Schumacher, 2005.

the newly founded Free University in West Berlin and in the *Museum für Völkerkunde* [today *Ethnologisches Museum*], where he ultimately became the director of the *Berlin Phonogramm-Archiv* in 1952. Since most of the Archive's pre-war collections were allegedly lost, he started new collections, one with musical instruments and another with tape recordings, based on fieldwork. He successfully organized the study of ethnomusicology in Berlin, combining the possibilities, which offered museum work together with educating students at the university. Until 1970, when a separate institute of comparative musicology was established, all lectures, seminars, etc. were held by Reinhard in the museum. From 1955 onward, he organized several recording expeditions to Turkey, often together with his wife Ursula and his students.

Ursula Reinhard had been working as a music teacher, but later studied the Turkish language in order to accompany her husband on fieldtrips and to be able to speak with local musicians and translate the texts. In 1968 Reinhard resigned from his position in the museum in order to devote all of his time to the University, and his former student, Dieter Christensen, took over the position in the *Berlin Phonogramm-Archiv*. Reinhard retired from the university in 1977; he died shortly thereafter (1979) in Wetzlar, Germany. After her husband's death Ursula Reinhard moved to Berlin. On the basis of her husband's and her own former studies she successfully continued to conduct research on Turkish music, made several expeditions and publications. She died in 2005.

Ethnomusicological institutions in Berlin

Reinhard was involved in three ethnomusicological institutions in Berlin: the *Berlin Phonogramm-Archiv* at the *Ethnologisches Museum* (until 1998 *Museum für Völkerkunde*), the Institute for Comparative Musicology at the Free University, and the International Institute for Traditional Music (formerly the International Institute for Comparative Music Studies and Documentation). Therefore, all Reinhard collections were spread in these institutions.

The *Phonogramm-Archiv* is the oldest institution and successor of the *Berlin Phonogramm-Archiv*, founded in 1900 at the Institute of Psychology at Berlin University. In 1934 the *Phonogramm-Archiv* was incorporated into the *Museum für Völkerkunde*, but after World War II almost all of the holdings of wax cylinder recordings and shellac discs were taken by the Soviet army to Russia. Kurt Reinhard became the director of the *Phonogramm-Archiv* in 1952 and successfully started an initiative to rebuild the

Phonogramm-Archiv and to collect new material, musical instruments, and tape recordings. Recordings on tape were first made in Berlin, and later in the field, from 1955 onwards, especially in Turkey. In 1963 the name of the institution '*Phonogramm-Archiv*' was changed to 'Department of Ethnomusicology', since the phonographic technique was not in use any more, and the holdings of the former *Phonogramm-Archiv* were not accessible at that time. However, the collections of the former Archive were given to the authorities in East Berlin in 1960/1961, and after the unification in 1991, were returned to the museum.³

Today, the ethnomusicological department in the *Ethnologisches Museum* comprises four huge collections:

- the pre-war collections of wax cylinders and shellac discs,
- the so-called 'original collections' (non-commercial) recorded since 1952, first on tape, later on analog and digital cassettes, on CDs, and currently on hard discs,
- the collections of commercial LPs, cassettes, and CDs,
- the collection of musical instruments, which started in the early 1950s, and continues until today.⁴

The Institute for Comparative Musicology at the Free University [*Institut für Vergleichende Musikwissenschaft der Freien Universität Berlin*] was founded after World War II at the American-supported 'Free University'; the former 'Berlin University' was in the eastern part of Berlin. In 1948 Kurt Reinhard started to hold lectures in ethnomusicology, first in the Institute of Musicology [*Institut für Musikwissenschaft*]. A separate institute of comparative musicology was made possible thanks to Kurt Reinhard, in 1970. The institute offered lectures on different music cultures in the world, seminars, and courses on organology, acoustics, analysis, and transcription, following the old Berlin school of comparative musicology. Reinhard's main area of research was Turkey, and therefore several of his students became interested in this region, for example, Dieter Christensen, Christian Ahrens, Jens Peter Reiche, Dorit Klebe and others. Reinhard undertook several expeditions together with his wife and his students, and

³ Reinhard published several times on the *Berlin Phonogramm-Archiv*, see f. e. Reinhard 1961, 1972. A detailed history of the *Berlin Phonogramm-Archiv* can be found in Simon (2000) and Ziegler (2006).

⁴ The institution changed its name several times, the current designation is: '*Abt. Medien – Berliner Phonogramm-Archiv / Musikethnologie / Visuelle Anthropologie*' in the *Ethnologisches Museum* Berlin. A survey of the department is given in Koch/Wiedmann/Ziegler 2004.

different kinds of music in Turkey were recorded and documented: Art music [*Kunstmusik*], as well as traditional folk music, but also music of the Kurds, Christian communities, refugees, etc. Most of the recordings were archived in the sound archive of the museum, others – especially those collected with and by the students – in the sound archive of the university institute. When Reinhard retired and left Berlin, the tradition of studying Turkish music continued with Max Peter Baumann and Rudolf Brandl, the latter a specialist in Balkan folk music, especially in Greek music. With the growing amount of Turkish guest workers in Germany, Turkish music in Berlin came into the focus of the institute (see Baumann, 1985). In 1980 Josef Kuckertz became a professor at the institute, but his priority was Asian music, especially Indian classical music. When I took the position as an assistant in the institute in 1983, I followed the Turkish tradition. Together with Ursula Reinhard and six students we made an expedition to Southern Turkey in 1985. However, in the 1990s and later, the interest of the Institute's members shifted from Turkey to other regions of the world.

Due to changes in the scientific landscape in Berlin, the Institute lost its independence and was finally dissolved in 2014. Fortunately, all sound collections and musical instruments were given to *Ethnologisches Museum* in 2015, and the library, especially rich in Turkish music, was incorporated into the library of the Free University.

The third institution in Berlin at Reinhard's times, the International Institute for Comparative Music Studies and Documentation [*Internationales Institut für Vergleichende Musikstudien und Dokumentation*], since 1991 the International Institute for Traditional Music [*Internationales Institut für Traditionelle Musik*], was founded in 1963 by means of the Ford Foundation and financially supported by the City of Berlin. The Institute's aims were "to research and promote music from other cultures and to disseminate knowledge concerning those cultures, as well as to work towards the exchange of musicians, ensembles and scholars" (Baumann, 1993: 44). During the first 20 years its main obligations were the organization of festivals (since 1977) of traditional music, and the publication of LPs (the famous UNESCO record collection), and books. Kurt Reinhard was a member of the scientific board, and from 1964 until 1969, director of the Turkish department in this institution. Reinhard's first book on Turkish music (Reinhard 1969, in French), as well as other publications by Reinhard and his wife (Reinhard, Kurt and Ursula 1984, Reinhard Ursula 1993) were published by this

institute. However, the institute was dissolved by Berlin cultural politicians in 1996, and all its holdings were handed over to the Ethnomusicological Department in the *Ethnologisches Museum* in 2008.⁵

Today, the 'Abt. Medien – Berliner Phonogramm-Archiv / Musikethnologie / Visuelle Anthropologie' in the *Ethnologisches Museum* Berlin, with the collections of sound recordings and musical instruments, is the only institution that has survived and continues to conduct research and publish. Luckily, all collections of Kurt and Ursula Reinhard in Turkey are to be found in this institution, though the material is not yet accessible in its entirety.

Historical collections of Turkish music

Numerous non-commercial collections of Turkish music are preserved in the *Ethnologisches Museum* in Berlin; hardly any other place outside of Turkey possesses such a great number of historical sound recordings of Turkish music. Four different corpuses can be distinguished:

- a) Early collections on wax cylinders of the *Berlin Phonogramm-Archiv* (1900–1945)
- b) Tape collections recorded by Kurt Reinhard (1955–1975)
- c) Recordings made by Ursula Reinhard after Kurt Reinhard's death (1981–1995)
- d) Collections made by other persons (colleagues, students etc.)

a) The early collections of wax cylinders of the *Berlin Phonogramm-Archiv* (1900–1945) include only a few where Turkish music is represented (cf. Ziegler 2006). Of course, the first collection of Turkish music, made by Felix von Luschan during the excavations in Zincirli in 1902, on wax cylinders, is a most important historical source. Recordings of Turkish music were also made by Robert Lachmann in 1923,⁶ and during WW I in German prison camps by Georg Schünemann.⁷

b) The tape collections recorded by Kurt Reinhard between 1955 and 1975 nowadays have to be regarded as 'historical' collections as well; compared with the early collections made in the beginning of the 19th century, the Reinhard collections are

⁵For more information see Baumann 1993.

⁶This collection includes eight wax cylinders with Turkish art music performed by Mesut Djemil on *tanbur* and *kemandzeh*, recorded by Robert Lachmann in Berlin 1923 (cf. Ziegler, 2006: 193f. and on CD-ROM: 456).

⁷ See Akat, 2015.

equally important, but in addition, they are more comprehensive and more diverse, when it comes to the genres of Turkish Music and regional distribution of collected material. Except for the first expedition in 1955, Reinhard undertook all later expeditions together with his wife, Ursula, and several with his students as well. Reinhard tried to record all kinds of Turkish music: art music (instrumental and vocal), military music (*mehter*), the whirling dervishes in Konya, folk music in many regions in Turkey, songs, musical instruments, and dances. The collections are provided with detailed documentation, expedition diaries, photographs, correspondence, partial musical transcriptions, and texts. Ursula Reinhard was able to speak Turkish and translated all Turkish song texts into German with the help of the Turkish attendant who always accompanied the German researchers.

Year	Collector(s)	Name, area, ethnic groups, topic	Amount of tapes	Museum	FU	Remarks
1955	Reinhard, Kurt and Dieter Christensen	Türkei I Prov. Adana	25	O	K	Ident.Nr. OA 0004
1956	Reinhard, Kurt and Ursula	Türkei II Prov. Adana, Gaziantep, Hatay	12	O	K	Ident.Nr. OA 0011
1963	Reinhard, Kurt and Ursula	Türkei III South provinces, Central Anatolia, Eastern Black Sea region	119	O	K	Ident.Nr. OA 0026
1964	Reinhard, Kurt and Ursula	Türkei IV Istanbul, Konya, Ankara	10	O	K	Ident.Nr. OA 0045
1966	Reinhard, Kurt and Ursula	Türkei V Istanbul, Bursa	2	O	K	Ident.Nr. OA 0174
1967	Reinhard, Kurt and Ursula	Türkei VI Konya (Mevlevi)	31	O	K	Ident.Nr. OA 0076
1968/69	Reinhard, Kurt and Ursula	Türkei VII Prov. Sivas, Artvin, Muğla	58	O	K	Ident.Nr. OA 0235
1970	Reinhard, Kurt and Ursula, with students	Türkei VIII Prov. Malatya, Gaziantep, Kütahya, Balıkesir	40	K	O	Ident.Nr. OA 0237
1971	Reinhard, Kurt and Ursula, with students	Konya, Kars	21		O	[B VV 352-370]
1972	Reinhard, Kurt, Ursula and Volker	Türkei IX Prov. Adana, Gaziantep, Thrace, Western Black Sea region	59	O	K	Ident.Nr. OA 0236
1973	Reinhard, Kurt and Ursula, with students	Ankara, Konya, Silifke	35		O	[B VV 423-457]
1975	Reinhard, Kurt		2		O	[B VV 468-469]

Table 1. Collections of Turkish music in Berlin (Reinhard)⁸

⁸ The list is based on several sources: Simon 2000: 238 ff., the museum database MuseumPlus, the inventory list of the former Institute for Comparative Musicology of Free University (FU, kindly provided by Albrecht Wiedmann), and the Internet (www.smb-digital.de). The list is probably not complete but gives an impression of the amount and origin of the recordings.

O = original recordings, K = copies. All recordings, including the ones formerly held in the Institute for Comparative musicology of the Free University (FU) are today in the Ethnomusicological department of

Within the scope of this article I will remark shortly on Reinhard's first, and most important and most comprehensive expeditions of 1955, 1956, and 1963. The first expedition in 1955, together with his student Dieter Christensen, lasted two months; recordings were made first in Adana province, and later in Istanbul. The collection consists of 359 recordings on 25 tapes, with a detailed catalogue by Christensen (1970: 20–79). During this expedition, as well as the following ones, a Turkish companion helped make contacts with the locals and translate the interviews and song texts.

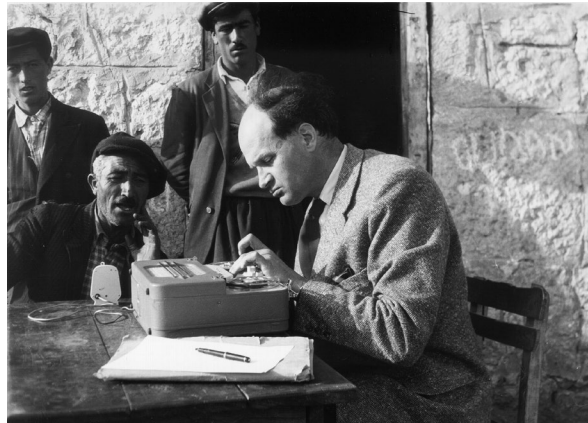


Photo. 1. Kurt Reinhard recording with Butoba tape recorder in Turkey 1955.
Photo by Dieter Christensen. © Ethnologisches Museum Berlin.

The second expedition of Reinhard, together with his wife, was in March and April 1956; again, the focus was on the southern part of Turkey, namely the provinces Adana, Gaziantep and Hatay. Twelve tapes with 244 recordings were archived in the Museum. The details given in Christensen (1970: 233–279) confirm a great variety of recorded pieces. On this expedition as well as on the first one, Kir İsmail, one of the last singers of epic songs, was recorded. He had also been recorded by Béla Bartók in 1936, and Wolfram Eberhard in 1951.

the *Ethnologisches Museum*. The last column indicates the present identity number of the collection, the number in brackets [B VV ...] refers to the former identity number of the tapes in the university institute. Unfortunately, not all collections have been inventoried yet.



Photo 2. İsmail Güngör 'Kır İsmail', singer of epic songs with *cura saz*, 1956.
Photographer not known. © Ethnologisches Museum Berlin.

The expedition of 1963, which included Reinhard, his wife, and a student, is especially remarkable, because the music of the eastern Black Sea coast was recorded in all of its complexity. “The focus of the expedition was the music of the eastern Black Sea coast, and especially the music of the Laz, which has a particular style and is characterized by the use of the bagpipe and narrow Caucasian violin” [... *das Hauptaugenmerk der Expedition galt der östlichen Schwarzmeerküste und dort vor allem der Musik der Lasen, die einen ganz eigenen Stil hat und instrumental durch den Dudelsack und die schmale kaukasische Geige getragen wird*] (Reinhard, 1963: 416). A total of 119 tapes with 792 recordings, hundreds of photos, and a film are the result of this five-month expedition. In 1966 Reinhard published the first results of this expedition in an extensive article, *Musik am Schwarzen Meer* [Music in the Black Sea area], with detailed analyses, transcriptions, texts in Laz, Turkish, and German, and five sound examples on a single record (Reinhard, 1966). The documentation is available in the museum database (www.smb-digital.de) and also in the database of the Black Sea music archive (KARMA).⁹

⁹ KARMA (Karadeniz Music Archive) is one of the first traditional music archives of Turkey, was founded in 2011, in Karadeniz Technical University - Trabzon by Abdullah Akat. It includes important audio-visual materials from the all countries of Black Sea basin, and it is one of the major international reference sources in the related field.

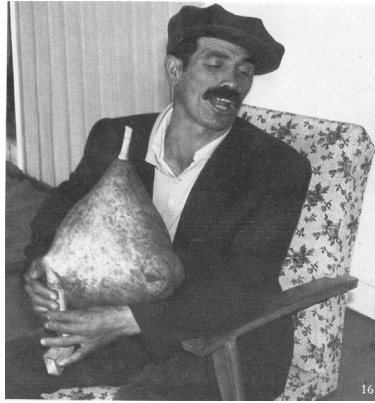


Photo 3. *Tulum*-player Mustafa Tezcan in Pazar (Rize, Eastern Black Sea). 15.05.1963.
Photographer not known. © Ethnologisches Museum Berlin.

Looking at the list of recordings, it is interesting to note that most of the recordings were archived in the museum, since a technician was at disposal only there. The expeditions undertaken together with students (1971 and 1973) were inventoried at the Institute for Comparative Musicology in order to be easily accessible to the students, but meanwhile they are also in the museum.

More detailed information on the collected material can be found in publications and catalogues: 'Reinhard 1962' is a catalogue of recordings available at that time which includes not only Reinhard's recordings of 1955 and 1956, but also recordings of Turkish music recorded by other persons/institutions (Reinhard 1962); a more comprehensive catalogue of all collections housed in the Ethnomusicology department was compiled by Dieter Christensen in 1970. It includes information on Reinhard's expeditions to Turkey in 1955 and 1956, as well as on Christensen's recordings in Turkey in 1958 (Christensen 1970). Two other publications (Reinhard U., 1965; Reinhard, K. and U., 1968) provide the texts of many of the recordings. The many articles and books on Turkish music, written by Kurt Reinhard are listed in Ahrens (1984: 220ff.).

In contrast to extensive transcriptions and texts published in books and articles, the recorded sounds were never published completely, but selected recordings only. In 1969 a LP entitled *Klassische türkische Musik* [Classical Turkish Music] came out, followed by the LP *The Music of the Whirling Dervishes* in 1971. Other recordings were only published after Kurt Reinhard's death.¹⁰

¹⁰ See discography.

c) Recordings made by Ursula Reinhard, mostly together with her son Volker, or other ethnomusicologists after Kurt Reinhard's death (1981–1995) are documented in the following list:

Year	Collector(s)	Name, area, ethnic groups, topic	References
1981	U. Reinhard with Volker Reinhard	Kayseri (<i>Âşık</i>)	
1981	U. Reinhard with Eberhard Dietrich	Istanbul	
1981–1985	U. Reinhard	Berlin, <i>Âşık</i> (Şah Turna, and other musicians)	Ident.Nr. VII OA 0885
1983	U. Reinhard with Volker Reinhard	Van, Kars, Istanbul (<i>Âşık</i>)	Ident.Nr. VII OA 0458
1986	U. Reinhard with Hans Kroier	Istanbul, Muğla, südwestliches Gebiet	Ident.Nr. VII OA 0884
1988	U. Reinhard with Volker	Türkei (<i>Âşık</i>)	Ident.Nr. VII OA 0344
1990	U. Reinhard with Volker	Kars, Istanbul (<i>Âşık</i>)	Ident.Nr. VII OA 0886
1992	U. Reinhard	<i>Âşık</i> in Berlin	Ident.Nr. VII OA 0887
1993	U. Reinhard with Volker	Antalya, Korkuteli, Elmalı	Ident.Nr. VII OA 0893
1995	U. Reinhard with Ralf Jäger	Istanbul	Ident.Nr. VII OA 0892

Table 2: Collections of Turkish music in Berlin (Ursula Reinhard)¹¹

After her husband's death in 1979 Ursula Reinhard continued studies on Turkish music, often together with her son Volker, and with colleagues or students. In addition to studies on Turkish carpets, her focus was the music of the *âşık*, not only in Turkey, but in Berlin as well. Later she published a book (U. Reinhard 1989) and a CD (U. Reinhard 1993) on this topic. Except two collections (1983, 1988), which were given to the museum before she died, all other collections were sold to the museum after her death, together with the bulk of official and private papers, folders, handwritten notes, texts, and photographs. The Reinhard bequest in the *Ethnologisches Museum [Nachlass Reinhard]* refers to both Reinhards and has only been roughly inventoried and documented.

¹¹ The list is based on a preliminary registration of the material given to the museum in 2007. The information is sometimes confusing and has to be revised after careful checking.

d) Kurt Reinhard was interested in obtaining recordings of Turkish music that have been made by other persons as well, in order to provide an overall survey. Especially worth mentioning are the tape copies of the collections recorded in Turkey before 1955, namely the collections of Béla Bartók recorded in 1936, and of the German ethnologist Wolfram Eberhard, who recorded mainly epic songs in 1951.¹² Both collections were available at the university institute, as well as at the museum. Upon request, Reinhard also received copies of recordings from Turkish radio stations. Some of Reinhard's students also specialized in Turkish music: Dieter Christensen became an expert in the music of the Kurds; Christian Ahrens wrote his dissertation on instrumental music in the eastern Black Sea coast (Ahrens, 1970) and later specialized in the music of Pontic Greeks; Jens Peter Reiche wrote his dissertation on *davul-zurna* music in Southern Turkey (Reiche, 1968). At the end of 1979, when more Turkish '*Gastarbeiter*' came to Germany, their music became a topic in the Institute for Comparative musicology, too (see collections of Max Peter Baumann, Wulf Köpke, Ulrich Wegner, and others). Nonetheless, the stock of Reinhard's recordings formed the basis for lectures and seminars on Turkish music.

A 1985 expedition to southern Turkey by the Institute of Comparative Musicology together with Ursula Reinhard, myself, and six students proved that it was still possible to make recordings of Turkish songs and musical instruments, and sometimes to find unique and rare examples, which had already been documented by Reinhard 20 years before.

¹² Cf. Reinhard 1962: 8ff.

Year	Collector(s)	Name, area, ethnic groups, topic	Museum	FU	Remarks
1936	Bartók, Béla	South Turkey	K	K	Originals in Budapest (cf. Bartók 1976) [B VV 251–253]
1951	Eberhard, Wolfram	Southeast Turkey (Epic songs)	O (?)	K	Ident.Nr. OA 0642 [B VV 254–259] Cf. Eberhard 1955
1958	Christensen, Dieter	Kurds, Siirt, Hakkari	O		Ident.Nr. OA 0014 Christensen 1970
1963	Radyo Adana			K	[B VV 330–333]
1964	Radyo Istanbul			K	[B VV 334–338]
1965	Christensen, Dieter	Kurds	O		Ident.nr. OA 0046
1967	Radyo Istanbul	Janitscharen - <i>Yeniçeri</i> (Janizary)	K	K	Ident.Nr. OA 0074 [B VV 339]
1968	Dietrich, Wolf	Southern Turkey		K	[B VV 240–249]
1970	Christensen, Dieter	Kurds	O		Ident.Nr. OA 0265
1970	Tewari, Laxmi G. ¹³	Sivas vilayet	O (?)		Ident.Nr. OA 0385
1970	Wesleyan University ¹⁴		O (?)		Ident.Nr. OA 0656
1972	Klebe, Dorit			O	[B VV 382–411]
1975	Köpke, Wulf			O	[B VV 458–466]
1976	Wegner, Ulrich	[Fieldwork in Berlin]		O	[B VV 4744–78]
1981/2	Baumann, Max Peter with students	[Fieldwork in Berlin]		O	
1985	Ziegler, Susanne with Ursula Reinhard and students	Fethiye, Antalya		O	

Table 3. Collections of Turkish music in Berlin (except Reinhard)¹⁵

¹³ Acc. to Tewari (1972: 10) several students of Wesleyan University took part in a summer field school in Turkey under the directorship of Dieter Christensen. At that time Christensen was director of the *Berlin Phonogramm-Archiv*, therefore all recordings were given to this institution.

¹⁴ Other tape recordings by members of the summer field school mentioned in footnote 12.

¹⁵ The list is based on several sources: Simon 2000: 238 ff., the museum database MuseumPlus, the inventory list of the former Institute for Comparative Musicology of Free University (FU, kindly provided by Albrecht Wiedmann), and the Internet (www.smb-digital.de). However, information is sometimes confusing, therefore the list is not complete and mentions the most important and most comprehensive collections only.

Conclusion

All collections of Turkish music collected by Kurt Reinhard himself, his wife, colleagues and students, and other persons are preserved today in the *Ethnologisches Museum* in Berlin. The present state of the collections is difficult to judge. Only a small part of the Reinhard collections has been digitized, since priority in digitizing has been given to the wax cylinder collections.¹⁶

At present, the Museum faces great changes. The Department of Ethnomusicology will be moved to the Humboldt-Forum in the centre of Berlin at the end of 2019, and this requires devoting all efforts to this enormous task. Until all Reinhard material (recordings, photographs, written documents) have been digitized, information on the Reinhard collections is available in his and his wife's many publications, books, articles, and records, though unfortunately the majority is only available in German.¹⁷ Basic information can also be found on the Internet (www.smb-digital.de), but so far, without a detailed description and sound.

The recordings collected by Kurt and Ursula Reinhard and others and preserved in the *Berlin Phonogramm-Archiv* are most valuable for researchers of Turkish music and musicians today, if they want to learn how a specific song or a musical instrument sounded. Historical sources are not just examples of the music of the past; they can also serve as good examples for those persons interested in restoration, innovation, and revitalization. This has already been proven many times, when researchers from Turkey and elsewhere came to the Museum in Berlin in order to study the material, as, for example Abdullah Akat from Trabzon, who started to research the Reinhard material extensively in 2013, has done.¹⁸ It is good to know that in Turkey there is great interest in Kurt Reinhard and his studies, especially in Trabzon, in the music of the Black Sea coast. There is hope that a new generation of Turkish scholars will follow the tradition, for which Kurt Reinhard laid the foundation 55 years ago.

O = original recordings, K = copies. All recordings, including the ones formerly held in the Institute for Comparative musicology of the Free University (FU) are today in the Ethnomusicological department of the *Ethnologisches Museum*. The last column indicates the present identity number of the collection, the number in brackets [B VV ...] refers to the former identity number of the tapes in the university institute. Unfortunately, not all collections have been inventoried yet.

¹⁶ At present there is only one technician. According to Albrecht Wiedmann only ca. 20 % of the Reinhard sound recordings are meanwhile available in digital format.

¹⁷ A survey is given in Ahrens (1984: 219ff.).

¹⁸ See Akat, 2013.

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