

PHILHARMONIE DE PARIS

SEASON 2021-22

SYMPOSIUM

# The spoliation of musical instruments in Europe. 1933-1945

*7, 8 & 9 April 2022*  
*9:30am - 6pm*

SALLE DE CONFÉRENCE – PHILHARMONIE DE PARIS  
BROADCAST LIVE ON PHILHARMONIE À LA DEMANDE

Fondation  
pour la  
Mémoire  
de la  
Shoah



CITÉ DE LA MUSIQUE  
PHILHARMONIE DE PARIS

# PROGRAMME

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This conference can be seen as part of the ongoing studies of despoiled cultural property (by way of seizures, looting, forced sales, etc.). A great deal of work has been carried out in various institutions, including museums, on despoiled works of art, and more recently on despoiled books. The Philharmonie de Paris and more particularly the Musée de la musique and its Conservation & Research team, wish to play their part in research on looting in the musical field: provenance research, market and circulation of musical instruments, stakeholders and their networks, etc.

The history of music during the Nazi period in France and Europe has been the subject of many studies and works over the last decade. For example, the conference "La musique à Paris sous l'Occupation" (Music in Paris under the Occupation) (Cité de la musique, 13-14 May 2013, Fayard, 2013) focused on the activity of composers and musicians during this period. The study day "La musique spoliée" (Despoiled music) (Sciences Po, January 2020) set out the various aspects of the subject (history of the spoliation of instruments, music books and scores, memorial approach). This international conference is dedicated specifically to the musical instrument as a heritage and cultural asset.

*Langues : français et anglais (traduction simultanée)*

**This symposium has received support from the Fondation pour la Mémoire de la Shoah and the Goethe-Institut.**

WATCH THE SYMPOSIUM LIVE AND FIND THE RECORDINGS AND A BIBLIOGRAPHICAL SELECTION RELATED TO THE SYMPOSIUM ON  
PHILHARMONIE À LA DEMANDE.



## SCIENTIFIC COMMITTEE

**Claire Andrieu** (University Professor, Sciences Po)

**Karine le Bail** (Research Fellow, CNRS)

**Frank P. Bär** (Head of Instrumental Collection and Research Services, Germanisches Nationalmuseum, Nuremberg; President of the International Committee for Museums and Collections of Instruments and Music, ICOM-CIMCIM)

**Pascale Bernheim** (Co-Founder of the association Musique et Spoliations)

**Myriam Chimènes** (Emeritus Research Director, CNRS)

**Jean-Marc Dreyfus** (University of Manchester; Associated Researcher, Centre d'histoire de Sciences Po)

**Jean-Philippe Échard** (Curator in charge of string instruments, Musée de la musique)

**Corinne Hershkovitch** (Lawyer, Co-Founder of Musique et Spoliations)

**Emmanuel Hondré** (Director of the concerts and performances department (2015 – January 2022), Cité de la musique – Philharmonie de Paris)

**Christine Laloue** (Curator in charge of private archives, harpsichords and artworks, Musée de la musique)

**Monika Löscher** (Provenance Research Commission, Kunsthistorisches Museum Wien)

**Jonathan Marolle** (Partner of the Atelier Vatelot-Rampal, Expert violin maker for the Paris Court of Appeal)

**Marie-Pauline Martin** (Director, Musée de la Musique, Cité de la Musique – Philharmonie de Paris)

**France Nerlich** (University professor; Director, Department of studies and research, Institut national d'histoire de l'art)

**Emmanuelle Polack** (Project Manager, Musée du Louvre)

**Jean-Jacques Rampal** (Chairman and Managing Director of the Atelier Vatelot-Rampal, Expert violin maker at the Paris Court of Appeal)

**Inès Rotermund-Reynard** (Project manager of the "Répertoire des acteurs du marché de l'art en France sous l'Occupation", Institut national d'histoire de l'art; Member of the CIVS)

**Yannick Simon** (University Professor, Toulouse – Jean Jaurès University)

**David Zivie** (Director of the Mission for the Research and Restitution of Cultural Property Looted between 1933 and 1945, Ministry of Culture)

# THURSDAY 7 APRIL 2022

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9:30AM

## GREETINGS AND INTRODUCTION

**Olivier Mantei** (General Manager, Cité de la musique – Philharmonie de Paris)

**Marie-Pauline Martin** (Director, Musée de la musique, Cité de la musique – Philharmonie de Paris)

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10AM

## KEYNOTE – Carla Shapreau

“Nazi-Era Looting of Musical Instruments – Taking Stock”

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11AM

Break

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## SESSION 1

History of the spoliation of musical instruments between 1933 and 1945

Session chair: **Claire Andrieu**

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11:30AM

**Patricia Kennedy Grimsted**

“Archival Trails for Displaced Musicalia”

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12PM

**Boris von Haken**

“The Reichsministerium für Volksaufklärung und Propaganda and the Spoliation of Cultural Property in Western-Europe”

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12:30PM  
2:30PM

Lunch Break

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## SESSION 2

Sources to use when investigating spoliations?

Session chair: **Myriam Chimènes**

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2:30PM

**Kathrin Kleibl**

“Auctioned musical instruments from the belongings of Jewish emigrants in Hamburg”

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3PM

Christine Laloue  
"The private archives of the Musée de la musique"

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3:30PM

Élise Petit  
"New sources for the identification of instruments despoiled in Nazi concentration camps"

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4PM

Break

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4:30PM

Déborah Livet and Emanuele Marconi  
"1940-1944, the Occupation at La Couture-Boussey: museum and workshops"

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4:45PM

Pauline Hanson  
"*Er vermutet den Vater, ich den Sohn* – a cello with no name or trace"

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5PM

ROUNDTABLE 1  
"Sources to use when researching provenance?"  
Moderator: Isabelle Rouge-Ducos  
With:  
• Sébastien Chauffour  
• Vincent Tuchais  
• Lucile Chartain  
• Carla Shapreau  
• Monika Löscher

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6:15PM

Break

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6:30PM

SCREENING  
*Looted music, the secret treasure of the Nazis*. Documentary directed by Isabelle Gendre (Thematics Prod – 2021)

## FRIDAY 8 APRIL 2022

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### SESSION 3

#### Provenance research in museums (I)

Session chair: **Monika Löscher**

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9:30AM

Pascale Vandervellen and Claire Chantrenne  
"On the origins of the collections at the MIM"

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10AM

Mathilde Caër and Fabienne Gaudin  
"Provenance research on the acquisitions of the Musée de la musique since 1933: state of work and initial results"

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10:30AM

Constance Gaudin  
"Searching for the provenance of an OAR-listed musical instrument"

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10:45AM

Thierry Maniguet  
"The MNR Erard harp in the Musée de la musique, a case study in provenance research"

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11:30AM

Visit of the Musée de la musique

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12:30PM  
2:30PM

Lunch Break

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### SESSION 4

#### Sources of the musical instrument trade

Session chair: **Ines Rotermund-Reynard**

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2:30PM

Jean-Philippe Échard  
"Used violin trade and appraisal records: essential sources for provenance research"

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3PM

Jheresa Sepp and Birgit Jooss  
"What can Munich art trade sources contribute to provenance research on musical instruments? Annotated Hand Catalogs of the Auction House Hugo Helbing (1887-1937) and the Card Index System of the Art Dealership Julius Böhrer (founded 1880)"

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3:30PM

Laurence Libin  
"Recovering a Tielke Cithrinchen"

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3:45PM

Break

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## SESSION 5

The art market and spoliations  
Session chair: Jean-Philippe Échard

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4:15PM

Benjamin Hebbert  
"Spoliation and the violin trade: A 21st Century Dealer's View"

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4:45PM

Jean-Jacques Rampal and Jonathan Marolle  
"On the importance of searching for the provenance of string quartet instruments as part of international trade"

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5PM

ROUNDTABLE 2  
"Stakeholders in the instrument market and the issue of spoliation"

Moderator: Emmanuelle Polack

With:

- Étienne Laurent
- Jean-Jacques Rampal
- Jonathan Marolle
- Olivier Krieger
- Dominique Ribeyre

# SATURDAY 9 APRIL 2022

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## SESSION 6

Provenance research in museums (II)  
Session chair: Frank P. Bär

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9:30AM            Monika Löscher  
"Provenance research in the Collection of Historic Musical Instruments in the  
Kunsthistorisches Museum Wien"

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10AM              Heike Marianne Fricke  
"Paul Kaiser-Reka's collection of musical instruments in the  
Musikinstrumentenmuseum der Universität Leipzig (MIMUL)"

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10:30AM          Christian Klösch  
"Provenance Research of the Musical Instrument Collection at the Technisches  
Museum Wien (TMW)"

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10:45AM          Break

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## SESSION 7

Collection histories (I)  
Session chair: Yannick Simon

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11:15AM          Stephan Turmalin  
"The collection of instruments of the private association of the Gesellschaft  
der Musikfreunde"

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11:45AM          Dominik von Roth  
"Provenance Research at the Base – The Rück Project – Challenges  
and perspectives"

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12:15PM          Miriam Noa and Regina Prinz  
"A music museum for the 'Capital of the Movement'? Georg Neuner and the  
foundation of Munich City Museum's music collection"

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12:30PM          Lunch Break  
2:30PM



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## SESSION 8

### Collection histories (II)

Session chair: **Jean-Marc Dreyfus**

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2:45PM

**Bret Werb**

“Music Collections and Musical Instrument Curation at the United States Holocaust Memorial Museum”

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3:15PM

**Jennifer Verson**

“Musical Scores in the archives of the Jewish Museum of Prague”

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3:30PM

**Florence Gétreau**

“The Musée instrumental du Conservatoire de Paris from 1933 to 1945: its collections, the ‘Chantier intellectuel 1969’, its mission, leaders and results”

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4PM

**Break**

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4:30PM

**ROUNDTABLE 3**

“Civil society and public policies”

Moderator: **Claire Bommelaer**

With:

- **Pascale Bernheim**
- **Corinne Hershkovitch**
- **David Zivie**
- **Sonia Wieder-Atherton**
- **Claire Chastanier**

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5:45PM

**Conclusions**

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THURSDAY 7 APRIL 2022

## KEYNOTE

10AM – 11AM

**Carla Shapreau** (Senior Fellow, Institute of European Studies; Curator, Ansley K. Salz Collection of Stringed Instruments, Department of Music; Lecturer, School of Law · University of California, Berkeley)

### **“Nazi-Era Looting of Musical Instruments – Taking Stock”**

Provenance evidence is a portal to the biography of musical instruments and the lives connected to them. During the Nazi era, instruments were confiscated, stolen, lost, and displaced in significant numbers, as well as bought and sold under circumstances of duress. Yet progress regarding the investigation of Nazi-era musical material culture losses has lagged behind research pertaining to looted art and its restitution. This conference provides an opportunity to ask and perhaps answer the questions: what progress has been made since the end of World War II regarding the investigation of musical instrument losses and recoveries, what can we accomplish in the 21st century, what are the challenges to progress, and what future measures will facilitate effective research?

A sharpened focus on the granular evidence is required in order to determine precisely what was looted, in what countries, from whom, as well as who was involved in the networks of dispossession, channels of trade, and the details of transfer. So-called “heirless” musical instruments found after World War II are also part of this unresolved history. Essential to such research is analysis of authenticity of the objects under investigation, as well as tracing their history of ownership and possession between musicians, collectors, dealers, and others. This analysis requires interdisciplinary expertise regarding the objects, the musical and trade milieus, and other fields.

Access to historical records that shed light on this history, scattered in various nations, is essential to successful research. International research has benefited in this century from significant advancements in the proliferation of databases and the digitization of archival records in several important archives. Yet many archival holdings are not digitized and require onsite investigation; legal and procedural barriers may complicate access. In addition, there exists an information asymmetry between the public’s need for transparency in key privately owned record collections versus private and commercial interests that may prefer to monopolize such records. In other instances, pertinent record collections have not been preserved or prioritized for acquisition and preservation by collecting institutions.

Despite the challenges, the contributions to this conference confirm that new and important research is being conducted on this topic, and with it much needed historical reconstruction.

As musical instruments are contextualized in their political, social, and cultural histories, they enrich the public's understanding of these instruments, the lives tethered to them, and their place in history.

**Carla Shapreau** (*Juris Doctor*) is a Senior Fellow in the Institute of European Studies at the University of California, Berkeley, where she conducts cultural property research. She leads "The Lost Music Project", which seeks to reconstruct the history of Nazi-era musical material cultural losses and the aftermath. She is also the curator of the Ansley K. Salz Collection of Stringed Instruments, Department of Music. Carla Shapreau, an intellectual property and art law attorney, teaches art and cultural property law at the University of California, Berkeley, School of Law. A recipient of the U.S. National Endowment for the Humanities Fellowship in connection with her cultural property research and the American Musicological Society Palisca Award for her contribution to Nazi-era provenance research on *The Ferrell-Vogüé Machaut Manuscript Facsimile, Introductory Study* (Oxford: DIAMM Publications, 2014), she has written and lectured broadly on the topic of cultural property.

## SESSION 1

### HISTORY OF THE SPOILIATION OF MUSICAL INSTRUMENTS BETWEEN 1933 AND 1945

Session chair: Claire Andrieu

11:30AM

**Patricia Kennedy Grimsted** (Senior Research Associate, Ukrainian Research Institute; Associate, Davis Center for Russian and Eurasian Studies · Harvard University)  
“Archival Trails for Displaced Musicalia”

The recently updated French and German chapters for Patricia Kennedy Grimsted's *ERR Archival Guide* (<https://www.errproject.org/guide.php>) were expanded with this symposium in mind, with heightened attention to sources with more potential clues to seizure and displacement of musicalia during World War II. Because many clues are hidden among extensive documentation on NS-cultural spoliation and retrieval, a guide specifically focused on musicalia is badly needed. While extracting clues already covered, such an effort should extend to other sources considered here. Examples from her research in the former Soviet Bloc highlight further complexity in pan-European dispersal of musicalia and a “Continental Divide” in restitution policies. Identification of displaced musicalia in Eastern Europe is often also hampered by inadequate archival access and reference description of basic sources. The current Russian-Ukrainian crisis now further aggravates that situation.

Based at Harvard University's Ukrainian Research Institute and Center for Russian Studies since 1974, with extensive research experience in the USSR, **Patricia Kennedy Grimsted** compiled a series of Soviet archival directories, with grants from the National Endowment from the Humanities, IREX, ACLS, and other sources. During the 1990s in Moscow, she collaborated with Russian archivists on a computerized *Directory and Bibliographic Guide to Russian Archives*, published in Russian and English. The English Internet sequel, ArchoBiblioBase, is now on the website of East View Information Services. More recently<sup>1</sup>, as a major authority on World War II displaced cultural valuables, she presents seminars and publishes widely.<sup>2</sup>

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1 Currently a consultant for the Jewish Claims Conference, she updates her online *ERR Archival Guide* and website on NS-Looted Libraries.

2 including a monograph *Trophies of War and Empire*, on the Ukrainian archival legacy, and *Returned from Russia, on Nazi Plunder of Western European Archives and Restitution Issues*.

12PM

**Boris von Haken** (Lecturer, Universität des Saarlandes)

**“The Reichsministerium für Volksaufklärung und Propaganda and the Spoliation of Cultural Property in Western-Europe”**

Various agencies were involved in the spoliation of cultural property. While the role of the Amt Rosenberg is well known, the involvement of the Propaganda Ministry has been ignored. In fact, this ministry, in the case, the music department headed by Heinz Drewes and Hans-Joachim Moser, also played an important role in the robbery of cultural assets. With the *M-Aktion*, beginning in January 1942, the Propaganda Ministry was involved in the spoliation of musical instruments for the first time. The “Sonderstab Musik” took on the task of selecting the particularly valuable and historical pieces from the stolen musical instruments. In a first delivery, forty pianos or grand pianos were delivered directly to the Propaganda Ministry. Shortly after the “Aktion Meistergeige” started, planed by Hans-Joachim Moser to whom Goebbels had given this essential task.

## SESSION 2

### SOURCES TO USE WHEN INVESTIGATING SPOILIATIONS?

Session chair: Myriam Chimènes

2:30PM

**Kathrin Kleibl** (Provenance researcher and Project manager “Auctions of Jewish Emigrants” removal goods in Bremen and Hamburg after 1939/LostLift-Database”, German Maritime Museum – Leibniz Institute for Maritime History)

**“Auctioned musical instruments from the belongings of Jewish emigrants in Hamburg”**

Due to the halt in commercial shipping on 1 September 1939, over 3-4,000 shipments of removal goods of Jewish emigrants remained in ports and forwarding warehouses in Hamburg. From 1940 onwards, the Gestapo confiscated these goods. All items were publicly auctioned off on behalf of the Chief Finance President. Among the auctioned objects were also musical instruments, accessories and sheet music. In this lecture the question of who the owners of the auctioned musical instruments were will be pursued, when and by whom they were auctioned and who the buyers were. Examples of the numerous auctions will be given from unpublished documents preserved in the Hamburg State Archives. These cases illustrate the exploitative mechanisms of the robbery of Jewish emigrants by the Nazi regime and numerous German participants.

**Kathrin Kleibl** studied classical and Christian archaeology, art history, German history, history of natural sciences at the University of Hamburg. She received her doctorate in classical archaeology in 2007. In 2016, she began working at the German Maritime Museum, where she works as a provenance researcher and examines the collection holdings for cultural objects seized as a result of Nazi persecution. Her current focus is on the handling of the belongings of Jewish emigrants in Hamburg and Bremen after 1939. She is a founding member of the European LostLift Provenance Research Network.

3PM

**Christine Laloue** (Curator, Musée de la musique, Cité de la musique – Philharmonie de Paris)  
**“The actions of the Musée de la musique for the conservation and communication of archives on instrument-making”**

The Musée de la musique houses archives from instrument makers. These rare and unique sources are indispensable to study the circulation of instruments, search for their provenance and determined if they were despoiled. Aware of their importance, the museum, in collaboration

with the resource centre, is pursuing a policy of conservation, digitization and online publication of these documents, particularly for the period 1933-1945. These archives, disparate and incomplete, remain difficult to understand, read and interpret, and thus, it is fitting that they undergo critical analysis, be compared and contrasted with other sources, and be put into a proper context. The paper presents these collections, actions undertaken by the museum, as well as the collaborations required to promote further investigation.

**Christine Laloue** is chief curator at the Musée de la musique in Paris, where she is in charge of Private Archives, Harpsichords and Fine Arts. Her work concerns Musée de la musique archives about instrument-making, reconciling these archives with actual instruments extant, and their accessibility. Her research focuses mainly on 17th and 18th centuries harpsichords and the correspondence between music and the visual arts.

3:30PM

**Élise Petit** (Director of the Musicology Department, Université Grenoble Alpes)

**“New sources for the identification of instruments despoiled in Nazi concentration camps”**

The question of the place of music in the camps has been a source of growing interest in recent years and is regularly studied. Although addressed in a few works, the question of the provenance of instruments and their spoliation in the concentration camp system is rarely studied in detail, mostly due to a lack of reliable sources. The aim of this presentation is to provide precise methodological tools for provenance research in the archives concerning instruments used and looted in the camps. It will document all the means available to the prisoners to get their hands on musical instruments, some of which followed them from one camp to another as they were transferred or deported.

**Élise Petit** is a lecturer in music history, director of the musicology department at Université Grenoble Alpes and member of the LUHCE laboratory. She is the author of several books including *“Entartete Musik”*. *Musiques interdites sous le III<sup>e</sup> Reich* (2015) and *Musique et politique en Allemagne, du III<sup>e</sup> Reich à l’aube de la guerre froide* (2018). She has written numerous articles on the study of music under the Third Reich and on the Cold War in music. She is currently pursuing her research project on the uses of music in Nazi camps.

4:30PM

**Déborah Livet** (Lecturer in Musicology, Université de Rouen; Associate researcher, HISTEMÉ)  
**Emanuele Marconi** (Director, Wind Instruments Museum, La Couture-Boussey)  
“1940-1944, the Occupation at La Couture-Boussey: museum and workshops”

Going all the way back to the 17th century, La Couture-Boussey in Normandy has been the cradle for the manufacturing of wooden wind instruments. In 1888, the workers of the village created a wind instrument Museum, which today has a collection of more than 300 instruments, tools, machines, a library and archives. Occupied by German troops between 9 June 1940 and 21 August 1944, a period during which many workers left for the front, the village was home to some twenty workshops. This paper presents the state of research on the German occupation of La Couture-Boussey between 1940 and 1944 and the possible spoliation of instruments in the wind instrument museum or in the neighboring workshops, a chapter currently unknown in local history.

**Déborah Livet** has a doctorate in music history and musicology from Sorbonne Université. She is a lecturer at the Université de Rouen-Normandie and has been working for the Orchestre Régional de Normandie for ten years. Her research focuses on European music between 1870 and 1950, the character of Salome in music, female composers of the 20th century and musicians who joined the French Resistance during the Second World War. She is associate researcher at the HISTEMÉ laboratory, Université de Caen-Normandie.

**Emanuele Marconi** is an organologist and curator. After graduating as a restorer, he obtained a master's degree in conservation-restoration of cultural property at Université Paris 1 Panthéon-Sorbonne. He has worked in Italy, Switzerland, France and the United States. He is currently the director of the Musée des instruments à vent in La Couture-Boussey and a member of the ICOM CIMCIM Advisory Committee. His research focuses on the history of restoration and the analysis of myths and symbolism related to musical instruments.

4:45PM

**Pauline Hanson** (Provenance researcher, Technische Universität Berlin)  
“*Er vermutet den Vater, ich den Sohn – a cello with no name or trace*”

In 2019 research into the lost art collection of the Berlin banker Ludwig Ginsberg (1873-1939) and his persecution under the National Socialist regime unearthed a correspondence between the collector and his friend, the violinist Bronisław Huberman (1882 – 1947). While offering few clues to the sale of art works, two of the letters mention a cello that Ginsberg went on to sell in the mid-1930s. The letters provided some vital details on the sale and an intriguing snippet of information concerning the instrument's origin, yet initial research into its identity was hindered



by a lack of readily accessible sources. This lack of reference materials concerning instrument dealers, historical sales and reference prices highlights the current necessity for sufficient funding, as well as the need to establish a transparent, digitized research infrastructure.

**Pauline Hanson** holds a master's degree of literature and is a Berlin-based provenance researcher. She studied visual communication at Leeds College of Art and History of Art at the University of Glasgow. From 2016 to 2018 she was part of the provenance research team at the Prussian Palaces and Gardens Foundation Berlin-Brandenburg looking into post-war acquisitions of paintings. Since 2019 she has been leading the research project "The Adolf Menzel Collection of Ludwig Ginsberg" at the Technische Universität Berlin with funding from the German Lost Art Foundation.

## ROUNDTABLE 1

### “SOURCES TO USE WHEN RESEARCHING PROVENANCE?”

Moderator: Isabelle Rouge-Ducos

5PM

Gaining access to, and being able to analyze, salient sources is essential for provenance research. The speakers at this roundtable will present the organization of the collections and the research tools required to proceed to a proper appraisal of these collections. They will also address the difficulty of accessing and interpreting these archives as well as their complementarity.

With:

**Sébastien Chauffour** (Chief Curator of Heritage and in charge of the Archives for Artistic Recovery/ZFO Germany-Austria 1945-1955, French Ministry of Europe and Foreign Affairs)

**Vincent Tuchais** (Responsible for documentary studies, Archives de Paris)

**Lucile Chartain** (Documentary research officer, Archives nationales)

**Carla Shapreau** (Senior Fellow, Institute of European Studies; Curator, Ansley K. Salz Collection of Stringed Instruments, Department of Music; Lecturer, School of Law · University of California, Berkeley)

**Monika Löscher** (Provenance researcher, Kunsthistorisches Museum Wien)

**Sébastien Chauffour** is an archivist-paleographer, chief curator of heritage and in charge of the Archives for Artistic Recovery (French Ministry of Europe and Foreign Affairs).

**Vincent Tuchais** is a trained archivist and has been with the Archives de Paris since 2003, where he is responsible for documentary studies and firstly headed up the unit in charge of conservation and management of archives storage, and then the User Relations department, before moving on to his current position in charge of Technical Services documentation (city planning, architecture, etc.).

After a thesis in sociology on contemporary German cinema since 1990 and a master's degree in Germanic studies at Sorbonne Université, **Lucile Chartain** worked at the CNRS on a research programme devoted to the memory of the deportation. At the World Wars Division of the Archives nationales de France, as Patricia Gillet's assistant, she is in charge of the archives of the General Commissariat for Jewish Matters, entrusted with questions related to the spoliation of Jewish property (sub-series AJ/38), the German archives of the Occupation (sub-series AJ/40) and the digital copy of the Arolsen archives.

**Carla Shapreau** (*Juris Doctor*) is a Senior Fellow in the Institute of European Studies at the University of California, Berkeley, where she conducts cultural property research. She leads “The Lost Music Project”, which seeks to reconstruct the history of Nazi-era musical material cultural losses and the aftermath. She has written and lectured broadly on the topic of cultural property.

**Monika Löscher** studied history and Romance studies at the University of Vienna. From 1998-2000 she was a freelancer at the Commission for Provenance Research at the Museum of Ethnology in Vienna. From 1999 to 2002 she was a consultant at the National Fund of the Republic of Austria for Victims of National Socialism. After several different research projects, she has been a provenance researcher at the Kunsthistorisches Museum in Vienna since 2009 on behalf of the Commission. She is a founding member of the Arbeitskreis Provenienzforschung e.V.

**Isabelle Rouge-Ducos** is an archivist and palaeographer, holds a doctorate in art history from the École pratique des hautes études and is head curator of the French National Heritage. Her research focuses on the history of sculpture (*L'Arc de triomphe de l'Étoile*, Faton, 2008) and on the history of the art market (*Histoire des commissaires-priseurs de Paris et des ventes publiques aux XIX<sup>e</sup> et XX<sup>e</sup> siècles*, Belin, 2013). After working as a curator at the Musée Picasso in Paris, she is currently a researcher at the special task unit on provenance research and the return of works of art despoiled between 1933 and 1945, as well as a teacher at the École du Louvre.

FRIDAY 8 APRIL 2022

## SESSION 3

### PROVENANCE RESEARCH IN MUSEUMS (I)

Session chair: Monika Löscher

9:30AM

**Pascale Vandervellen** (Curator of keyboard instruments, Musée des Instruments de Musique, Brussels)

**Claire Chantrenne** (Librarian, archivist, in charge of Instruments from the Far East, Musée des Instruments de Musique, Brussels)

**“On the origins of the collections at the MIM”**

Among the MIM’s instruments, the virginal crafted by Andreas Ruckers in 1633 is one of those with the most eventful history. Acquired by Wanda Landowska in 1925 “from the museum caretaker”, confiscated by the Nazis in 1941, it began a long journey before being returned by the Americans to its owner. In accordance with her wishes, it was returned to its place of origin twenty-five years later... While the journey of this prestigious virginal is relatively well documented, that of many MIM instruments is much less so. The information transcribed in the inventories is mostly laconic, but other sources may well give us more insight. This presentation proposes to identify them in order to shed light on the history of the collections and to outline a possible methodology for provenance research.

**Pascale Vandervellen** holds a doctorate in art history and archaeology (Université Paris IV and Université Libre de Bruxelles) and has been working at the Musée des Instruments de Musique (MIM) in Brussels since 1995, where she is currently in charge of keyboard Instruments. Since 2019, she has worked as a scientific collaborator at the Musicology Laboratory at the Université Libre de Bruxelles. Pascale Vandervellen has published a number of research papers related to musical instruments. Her latest book *The Golden Age of Flemish Harpsichord Making. A Study of the MIM’s Ruckers Instruments* received critical acclaim.

**Claire Chantrenne** holds a master’s degree in history and musicology from the Université Libre de Bruxelles. After working at the National Centre for the History of Science within the Royal Library of Belgium, she joined the MIM in Brussels in 1999 where she works in the Library and is also Head of the Far Eastern Instruments Department.

10AM

**Mathilde Caër** (Provenance researcher, Musée de la musique, Cité de la musique – Philharmonie de Paris)

**Fabienne Gaudin** (Head of Documentation, Musée de la musique, Cité de la musique – Philharmonie de Paris)

**“Provenance research on the acquisitions of the Musée de la musique since 1933: state of work and initial results”**

The Musée de la musique has begun provenance research on instruments in its own collection. This paper presents the method developed to document the chain of ownership of European musical instruments and bows made before 1945 and acquired by the museum after 1933. This method makes it possible to distinguish between objects whose provenance is known since 1933 or earlier (and therefore not despoiled) and those whose provenance is only partially reconstructed since that period. A particularly interesting example is the collection of Geneviève Thibault de Chambure, the source of some 800 items currently owned by the Museum. Madame de Chambure was a key figure in the acquisition of early instruments from the 1920s until her death in 1975. This first phase of work allows us to identify future steps and methodological perspectives.

**Mathilde Caër** is a provenance researcher at the Musée de la musique, Cité de la musique – Philharmonie de Paris since October 2021. After a doctorate in English literature, she turned to provenance research. She carried out a biographical research mission at the Musée du quai Branly – Jacques Chirac in 2021.

After studying history at Sorbonne Université, **Fabienne Gaudin** became a professional musician and actress before turning to the world of librarians. She was firstly a librarian at the Paris Conservatoire and then at the Musée de la musique where she became head of the Documentation Unit. She is a member of the Board of Directors of the French chapter of YAML (International Association of Music Libraries, Archives and Documentation Centres).

10:30AM

**Constance Gaudin** (Graduate, specialist in Law and Taxation in the Art Market, Université Jean Moulin Lyon 3)

**“Searching for the provenance of an OAR-listed musical instrument”**

As part of her Art Law and Taxation degree course, Constance Gaudin participated in a provenance research seminar on MNR-listed works of art held in museums in Lyon. Her working group was assigned OAR 284, which is held by the Gadagne museums. According to the Rose Valland database of all MNR entries, it was a French-made music box from the end of the 19th

century, with no other indication of the origin of the object before 1940. Their investigation consisted of documentary research and questioning of museum institutions, musical instrument experts, and departmental archives. In the end, while the group was unable to locate the rightful owners, they were able to clarify the nature of the object, which was in fact a small reed dance organ, and the identity of the maker.

After a double degree in law and art history at the Sorbonne (Paris 1), **Constance Gaudin** graduated with an Art Law and Taxation degree from the Université Jean Moulin Lyon 3. During this year, she attended a seminar on provenance research of despoiled works. Since her working group received First Prize from the jury, she had the opportunity to present her masters at a workshop on despoiled art, organized in September 2020 by the French Institute in Bonn. In parallel to her studies, she has carried out several internships with private and public actors of the art world.

10:45AM

**Thierry Maniguet** (Curator, Musée de la musique, Cité de la musique – Philharmonie de Paris)  
**“The MNR Erard harp in the Musée de la musique, a case study in provenance research”**

One of the two “Musées Nationaux Récupération” works held by the Musée de la musique is an Erard harp in the Louis XVI style dated 1873. Presumably acquired in Paris between autumn 1940 and autumn 1941 by Friedrich Welz, an Austrian art dealer who prospered under the Nazi regime, the harp was retrieved at the end of the war, and was transferred to the Office des Biens et des Intérêts Privés (OBIP) by the American High Commission before being repatriated to France on 21 November 1947. This presentation will report on the research work that has been undertaken in an attempt to reconstruct the chain of ownership of this harp between the date of its manufacture and the early 1940s.

After studying science, musicology and musical acoustics, **Thierry Maniguet** specialized in instrumental heritage. Curator at the Musée de la musique since 2000, he has designed the presentation of the 19th and 20th century spaces and has ensured the scientific supervision of the space devoted to the Pierre Henry Studio. He is also curator of the exhibition *Révolutions Xenakis*, currently on view at the Philharmonie de Paris, teacher at the Conservatoire national supérieur de musique de Paris and lecturer at the École nationale supérieure des mines de Paris.

11:30AM

**Visit at the Musée de la musique in presence of the Conservation & Research team.**

A national institution created in 1997, the **Musée de la musique** is part of the daily life of the Philharmonie de Paris, whose heritage it supports. It houses one of the most prestigious collections of instruments in the world, as well as a rich programme of temporary exhibitions. The Museum's collection counts over 8,000 instruments and works of art, from the 16th century to the present day, tracing almost 400 years of Western history and offering a journey through the cultures of the world. The Museum also draws on the expertise of its curators and its laboratory who carry out the tasks of conserving the works, conducting research and disseminating their knowledge to the public.

## SESSION 4

### SOURCES OF THE MUSICAL INSTRUMENT TRADE

Session chair: Ines Rotermund-Reynard

2:30PM

**Jean-Philippe Échard** (Curator, Musée de la musique, Cité de la musique – Philharmonie de Paris)

**“Used violin trade and appraisal records: essential sources for provenance research”**

The study of the practices and modalities of the trade in used violins since the beginning of the 20th century is essential to identify those violins that were despoiled, or possibly so, during the Nazi period. This socio-historical approach allows us to distinguish the unavoidable figure of the violin maker, the activities of which are similar to those of the art market, such as the expert on the one hand, and the gallery owner or specialist antique dealer on the other. The analysis of the archives (circa 1840 to circa 1950) of the workshop founded by Nicolas Lupot in Paris serves as an example to illustrate the exceptional potential for information of these types of documents produced by expert dealers in used violins. Lastly, we highlight the prospects offered by this approach, which nevertheless requires widespread access to these documents for provenance research.

**Jean-Philippe Échard** has been curator at the Musée de la musique since 2014, in charge of violin making (bowed and plucked strings), and a member of the CIMCIM Bureau. Engineer (ENSCP, 1998) and PhD (MNHN, 2010), his current research, focused on the history and historiography of violins of the past, is in the fields of cultural, social, economic and technical history. Author of numerous papers and publications, he recently penned *Le violon Sarasate: stradivarius des virtuoses* (2018) and *Stradivarius et la lutherie de Crémone* (2022) published by Éditions de la Philharmonie.



**Theresa Sepp** (Project Manager “Unique Source Material on the German Art Trade: Digitization and Indexing of the Hand Copies of the Catalogs of the Munich Auction House Hugo Helbing (1887 to 1937)”, Zentralinstitut für Kunstgeschichte)

**Birgit Jooss** (Project Manager “Dealers, Collectors and Museums: The Julius Böhler Art Gallery in Munich, Lucerne, Berlin and New York”, Zentralinstitut für Kunstgeschichte)

**“What can Munich art trade sources contribute to provenance research on musical instruments? Annotated Hand Catalogs of the Auction House Hugo Helbing (1887-1937) and the Card Index System of the Art Dealership Julius Böhler (founded 1880)”**

The Zentralinstitut für Kunstgeschichte in Munich holds art trade sources essential for provenance research, which have been explored in several projects. About 650 hand copies of the auction catalogs of the Helbing Gallery as well as the large card index system of the Munich art dealer Julius Böhler with about 30,000 object cards, 8,000 photographs and 4,000 customer cards are two central collections for provenance research. They exemplify how cultural objects in general and musical instruments in particular were traded on the open market in Germany. This paper presents both source collections, using selected case studies of individual musical instruments auctioned by Helbing or traded by Böhler. We will demonstrate how art trade sources can be made fruitful for provenance research on object genres outside the fine arts, and discuss methodological challenges.

**Theresa Sepp** is an art historian. She completed her doctorate in 2020 and has worked as a provenance researcher on various projects. From March 2021 to February 2022, she has been in charge of the project “Digitization and Indexing of the Hand Copies of the Catalogs of the Munich Auction House Hugo Helbing (1887 to 1937)” and is currently in charge of the project “Kunsthandlung Böhler online”, both at the Zentralinstitut für Kunstgeschichte in Munich. See also <https://www.zikg.eu/personen/tsepp>

**Birgit Jooss** is an art historian and archivist. She has worked for various museums, universities and archives since 1992. As head of the Deutsches Kunstarchiv at the Germanisches Nationalmuseum, she was responsible for indexing the business records of the Heinemann Gallery (2010). Until recently, she was in charge of the project “Kunsthandlung Böhler online” at the Zentralinstitut für Kunstgeschichte in Munich (2020/02-2022/01). See also: <https://www.zikg.eu/personen/bjooss>

3:30PM

**Laurence Libin** (Emeritus Curator of musical instruments, The Metropolitan Museum of Art)  
“**Recovering a Tielke Cithrinchen**”

A Tielke cithrinchen that was apparently looted from Hamburg’s Museum für Kunst und Gewerbe during the war was offered for sale to the Metropolitan Museum of Art in 1973, but luckily was recognized and returned to Hamburg. The seller could not be proven guilty of looting, and under German law was entitled to compensation. This recovery illustrates the importance of detailed documentation and swift sharing of information, and cooperation among law enforcement agencies in different jurisdictions.

**Laurence Libin** became curator of musical instruments at the Metropolitan Museum of Art in 1973. Following retirement in 2006, he became president of the Organ Historical Society and editor-in-chief of the *Grove Dictionary of Musical Instruments*. Also honorary curator of Steinway & Sons, he is active internationally as an advocate for historic preservation, especially of keyboard instruments.

## SESSION 5

### THE ART MARKET AND SPOILIATIONS

Session chair: Jean-Philippe Échard

4:15PM

**Benjamin Hebbert** (Specialist consultant, expert and dealer in fine violins, violas, cellos and bows)

**“Spoliation and the violin trade: A 21st Century Dealer’s View”**

In the issue of ownership and trade of old violin-family instruments, the legacy of despoliation by the Nazi regime is a matter of reality and fact. The superficial similarities between the art-world and that of dealing in old violins, suggest a similar narrative should emerge when examining the ownership of violins in the aftermath of this period. However, cases for restitution of a violin family instrument have rarely succeeded in court (one successful case, the Heirs of Felix Hildelsheimer vs. Hagemann Foundation, 2016). It is helpful to understand how the violin market changed after the Second World War, so that instruments that seem to be priceless now, were merely expensive in their time. It is important to understand how these elements contribute to the way that they have been documented over the twentieth century, and the problems that this creates in any effort to assert any restitution claim.

**Benjamin Hebbert** has worked as a Curatorial Fellow at the Metropolitan Museum of Art, as European Specialist Head of Sale for musical instruments at Christie’s and is a dealer and consultant for violin-family instruments based in Oxford, UK. He was Chairman of the British Violin Making Association from 2016 to 2019.

4:45PM

**Jean-Jacques Rampal and Jonathan Marolle** (Luthiers, Atelier Vatelot-Rampal)

**“On the importance of searching for the provenance of string quartet instruments as part of international trade”**

Atelier Vatelot-Rampal, which is more than one hundred years old, keeps extensive archives about the instruments that have passed through its workshop. This documentation is essential to be able to carry out the genealogy and history of an instrument in the most exhaustive and factual way possible. The conservation and archiving of all types of documents relating to musical instruments (invoices, photos, letters, certificates, etc.) allows these objects to be handled in a long time-frame, even as exchanges are accelerating. Instruments do not only represent a tradition, the transmission of a culture or a know-how; they are also real and concrete testimonies

that shed light on the historical facts of which they were, for the most part, silent witnesses at the time.

**Jean-Jacques Rampal** was apprenticed from 1977 to 1980 to Jean-Jacques Pages, a master violin maker in Mirecourt. In 1983 he returned to Paris to work in the workshop of the famous instrument maker Étienne Vatelot and for fifteen years he deepened his knowledge of restoration and expertise and tuned and restored the instruments of the greatest international soloists. In 1998 he succeeded Étienne Vatelot.

A graduate of the École nationale de lutherie in Mirecourt, **Jonathan Marolle** began working for Vatelot-Rampal in 2005. Appointed expert to the Paris Court of Appeal in 2019, he regularly collaborates with the magazine *The Strad*.

## ROUNDTABLE 2

### “STAKEHOLDERS IN THE INSTRUMENT MARKET AND THE ISSUE OF SPOLIATION”

Moderator: Emmanuelle Polack

5PM

The looting and spoliation of art collections belonging mainly to Jewish families during the Nazi period, a corollary of the policy of persecution established by the orders of the Occupation authorities and the laws of the Vichy government, are part of one of the tragic episodes of French history and of our recent history. And whilst plenty of actions have been undertaken to trace the fate of seized works on the art market, the presence of looted musical instruments in public auction houses is still shrouded in uncertainty. The round table will shed light on the market for musical instruments and the question of their provenance between 1933 and 1945. Experts in the instrument trade will be asked about the difficulties they encounter in dealing with this issue.

With:

**Étienne Laurent** (Auctioneer, Vichy-Enchères)

**Jean-Jacques Rampal** (Chairman and Managing Director of Atelier Vatelot-Rampal, Expert violin maker at the Paris Court of Appeal)

**Jonathan Marolle** (Partner of the Atelier Vatelot-Rampal, Expert violin maker for the Paris Court of Appeal)

**Olivier Krieger** (Codirector, École de lutherie de Brienz)

**Dominique Ribeyre** (Auctioneer, Member of the CIVS)

**Étienne Laurent** is a voluntary and judicial auctioneer. After a university degree in economics/management and art history, he graduated from the École du Louvre, and then undertook further training courses to qualify as an auctioneer. At Vichy Enchères, he developed new tools such as online sales just as new technologies and globalization made auctions more accessible to all. He also broadened the content of online instrument sales to include other aspects of music such as mechanical music, books, scores and manuscripts and more recent instruments.

**Jean-Jacques Rampal** was apprenticed from 1977 to 1980 to Jean-Jacques Pagès, a master violin maker in Mirecourt. In 1983 he returned to Paris to work in the workshop of the famous instrument maker Étienne Vatelot and for fifteen years he deepened his knowledge of restoration and expertise and tuned and restored the instruments of the greatest international soloists. In 1998 he succeeded Étienne Vatelot.

A graduate of the École nationale de lutherie in Mirecourt, **Jonathan Marolle** began working for Vatelot-Rampal in 2005. Appointed expert to the Paris Court of Appeal in 2019, he regularly collaborates with the magazine *The Strad*.

Violist with the Bern Symphony Orchestra until 2014, **Olivier Krieger** graduated from the Swiss Violin Making School in Brienz and founded the Krieger Violinmaking Workshop in Bern in 2005 renamed the Schutter Widmer Krieger Geigenbau GmbH in 2019. Co-organizer of several exhibitions on Swiss violin-making, he has, since 2019, also been a co-director of the Swiss Violin Making School in Brienz and a member of the Swiss Violin and Bow Makers Association (ASLA). He is the organizer of the symposium *Provenance research in the field of string instruments and the role of Switzerland in the instrument trade since the 1930s* (4 and 5 April 2022, Geigenbauschule Brienz) <https://www.hkb-interpretation.ch/raubgut-fluchtgut>.

**Dominique Ribeyre** has been an auctioneer for over forty years. After studying law and art history, he was appointed auctioneer for the city of Paris in 1975. Unanimously elected Honorary President of the French auctioneers in 2004, he is a member of the Sales Council and of the Advisory Commission for National Treasures. In 2019 he also became a member of the Commission for the Compensation of Victims of Spoliation due to the anti-Semitic legislation in force under the Occupation (CIVS).

**Emmanuelle Polack** has a doctorate in art history from Université Paris 1 Panthéon-Sorbonne. She is in charge of the Research and Collections Department of the Musée du Louvre. In 2011, she co-authored *Les Carnets de Rose Valland* with Philippe Dagen. From 2012 to 2017, she was a researcher at the Institut national d'histoire de l'art and French expert associated with the Schwabinger Kunstfund Taskforce. In 2019, she curated the exhibition *Le marché de l'art sous l'Occupation* at the Shoah Memorial in Paris.

SATURDAY 9 APRIL 2022

## SESSION 6

### PROVENANCE RESEARCH IN MUSEUMS (II)

Session chair: Frank P. Bär

9:30AM

**Monika Löscher** (Provenance researcher, Kunsthistorisches Museum Wien)

**“Provenance research in the Collection of Historic Musical Instruments in the Kunsthistorisches Museum Wien”**

Provenance research has been going on since 1998 in all collections of the Kunsthistorisches Museum, including the Collection of Historic Musical Instruments. The collection received important acquisitions during the Nazi period like significant additions from the “Central Depot for Seized Collections”, which included the Rothschild collection. Today the Collection consists of around 1,400 instruments, of which about 1,000 have been acquired since 1938. Since the entry into force of the Art Restitution Act in 1998, eleven dossiers from the Collection of Historic Musical Instruments have been submitted to the Art Restitution Advisory Board. Fourteen musical instruments have been returned to their rightful owners or their legal successors.

**Monika Löscher** studied history and Romance studies at the University of Vienna. From 1998-2000 she was a freelancer at the Commission for Provenance Research at the Museum of Ethnology in Vienna. From 1999 to 2002 she was a consultant at the National Fund of the Republic of Austria for Victims of National Socialism. After several different research projects, she has been a provenance researcher at the Kunsthistorisches Museum in Vienna since 2009 on behalf of the Commission. She is a founding member of the Arbeitskreis Provenienzforschung e.V.

10AM

**Heike Marianne Fricke** (Provenance researcher and Project manager, Musikinstrumentenmuseum der Universität Leipzig)

**“Paul Kaiser-Reka’s collection of musical instruments in the Musikinstrumentenmuseum der Universität Leipzig (MIMUL)”**

Funded by the Deutsches Zentrum für Kulturgutverluste the Forschungsstelle Digital Organology in the MIMUL currently researches the provenance and origin of 300 musical instruments collected by the musician Paul Kaiser-Reka (1881–1963). Kaiser-Reka performed as a traveling variety entertainer and presented his objects in a vaudeville act. To compensate for the loss of a

significant part of the object collection (of over 1,100 musical instruments) and the complete archive in 1943 of the Musikinstrumentenmuseum der Universität Leipzig, the Kaiser-Reka collection was removed from the Heimatmuseum Brandenburg/Havel. The exact circumstances of this transaction have been carefully investigated in this provenance research project.

**Heike Fricke** works and teaches at the Forschungsstelle Digital Organology at Musikinstrumentenmuseum der Universität Leipzig, where she is conducting the research projects "Tasten" and "Diskos". She studied musicology and journalism at the Freie Universität Berlin and holds a doctorate in musicology. She worked with the musical instrument museums in Berlin and Edinburgh and was awarded an Andrew W. Mellon fellowship in art history by the Metropolitan Museum of Art in New York. Heike Fricke published articles in *MGG*, *New Grove*, *Lexikon der Holzblasinstrumente* and wrote several books.

10:30AM

**Christian Klösch** (Historian and provenance researcher, Technisches Museum Wien)  
**"Provenance Research of the Musical Instrument Collection at the Technisches Museum Wien (TMW)"**

The Technical Museum has the second largest collection of musical instruments in Austria. The collection is specialized in self-playing and electronic musical instruments. Since 2005, the provenances of all acquisitions of the Museum since 1933 have been systematically searched for Nazi looted property. So far, sixteen musical instruments, including violins, a trumpet, a viola, an oboe, and a mandolin have been returned to the heir of the Viennese music dealer Theodor Sternberg (1892-1979). Several more suspected cases of musical instruments stolen during the Nazi era have been discovered. These cases are in various stages of the research and restitution process.

**Christian Klösch** studied history and philosophy in Graz and Vienna. Since April 2005 he is historian, provenance researcher and custodian at the Technisches Museum Wien mit Österreichischer Mediathek. He has curated several exhibitions on Austrian exile and provenance research among them *Inventory number 1938* on provenance research at TMW. From 1999 to 2004 he was research associate at the Historical Commission of the Republic of Austria, research associate and curator at the Austrian Exile Library Vienna (1997-2002) and intern and research associate at the Leo Baeck Institute, New York in 1996/1997.



## SESSION 7

### COLLECTION HISTORIES (I)

Session chair: Yannick Simon

11:15AM

**Stephan Turmalin** (Fellow, Doctoral School of Historical and Cultural Studies, University of Vienna)

**“The collection of instruments of the private association of the Gesellschaft der Musikfreunde”**

The collection of instruments of the private association of the Gesellschaft der Musikfreunde (GdM) had been kept and exhibited at its premises in the Viennese Music Association (Wiener Musikverein) until 1938. After the “Anschluss” of Austria to the Third Reich, the GdM was liquidated and thenceforth stood under the control of the Nazi regime. In September 1938 the director of the Kunsthistorische Museum (KHM) visited the Musikverein. Soon after this visit the staff received an internal instruction to hand over the collection to the KHM. This transfer of more than 500 instruments was deeply connected with the KHM’s intentions to rearrange its own collection of old music instruments. After the end of the Nazi-Regime multiple factors prevented the GdM to succeed in their attempts of having the instruments returned. This situation repetitively led to disagreements until the early 1990s.

**Stephan Turmalin** is a historian who finished his master’s thesis about the Sammlung alter Musikinstrumente (Collection of Old Music instruments) in Vienna during the Nazi-regime in 2017 at the University of Vienna. His thesis was published the year after by the Mandelbaum publishing house. He is a fellow of the Doctoral School of historical and cultural studies in Vienna and is presently writing his dissertation about museum politics at the public museums in Vienna between the 1930s and 1950s under the supervision of Oliver Rathkolb.

11:45AM

**Dominik von Roth** (GNM coordinator of the action plan, Leibniz Research Museums)

**“Provenance Research at the Base – The Rück Project – Challenges and perspectives”**

The Rück collection of musical instruments is outstanding not only because of its core holdings of about 1,500 objects. The related acquisition correspondence contains more than 17,000 documents and letters. To explore all these information a virtual research environment (WissKI) has been created. The primary goal was to provide objective structured data about collection history to prepare the ground for future provenance research. Rück’s unique correspondence on acquisition and sales negotiations provides a highly detailed insight into pricing and economics of historical

musical instruments for the time before, during, and after the World War II – and thus, also aiming spoliation. By two selected acquisition examples, the paper will give insights into crucial questions that challenge provenance research: questions somewhere between guilt and innocence.

**Dominik von Roth** studied musicology, history of art and cultural management (University of Music Franz Liszt Weimar, Friedrich-Schiller-University Jena, Università degli Studi di Perugia). From 2012 to 2014 he was research assistant in the DFG project “Die Neudeutsche Schule”, and has been editor in chief since 2018. From 2016 to 2018, he was coordinator of the DFG project “Collecting Musical Instruments – the Rück Example” (Germanisches Nationalmuseum, Nuremberg). Since 2018 GNM coordination of the action plan is led within the Leibniz Research Museums.

12:15PM

**Miriam Noa** (Head of Collection of the Music Department, Münchner Stadtmuseum)

**Regina Prinz** (Responsible for the provenance research, Münchner Stadtmuseum)

**“A music museum for the ‘Capital of the Movement’? Georg Neuner and the foundation of Munich City Museum’s music collection”**

With more than 6,000 musical instruments from every region of the world, the Münchner Stadtmuseum, Germany’s largest municipal museum, holds an extremely diverse collection. The main part consists of the acquisitions of Georg Neuner (1904–1962), who, funded with unimaginable sums by Nazi authorities, assembled almost 2,500 objects in the years 1933-45 alone and made extensive new acquisitions through intermediaries in occupied territories. Cultural assets confiscated by the Nazi regime and those seized under colonialism are therefore closely linked. In 2018, the Münchner Stadtmuseum established a permanent position for provenance research, and the new head of the music department has also dedicated herself to this issue. First questions raised through these recently resumed investigations will be presented and international links, for example to dealer networks, will be pointed out.

**Miriam Noa** is the head of collection of the Music Department at Münchner Stadtmuseum. She holds an M.A. in musicology, history and German philology at Humboldt and TU Berlin, a M.Ed. in music and history at the University of Potsdam and a doctorate in sociology and social history of music from the Humboldt – Universität zu Berlin. From 2013 to 2017 she was curatorial assistant at Germanisches Nationalmuseum and Hochschule für Musik, Nuremberg and has been research associate at the Deutsches Museum, Munich from 2017 to 2020.

**Regina Prinz** is an art historian. She has been responsible for provenance research and archives at the Münchner Stadtmuseum since 2018. She is a scientific researcher, curator, author and editor in different projects. She was scientific assistant at the Technical University Braunschweig. She completed a doctoral thesis at the Technical University Munich after a master's at the LMU Munich.

## SESSION 8

### COLLECTION HISTORIES (II)

Session chair: Jean-Marc Dreyfus

2:45PM

**Bret Werb** (Curator, US Holocaust Memorial Museum)

**Stella Smith** (Acquisitions Department, Library of Congress)

**“Music Collections and Musical Instrument Curation at the United States Holocaust Memorial Museum”**

Envisioned by its founders as a research facility and collecting institution as well as a public-facing exhibition space, the US Holocaust Memorial Museum in Washington D.C. is the repository of a significant archive of music from the Nazi ghettos and camps. It is also the storehouse of a collection of musical instruments that document the cultural agendas of persecutees, POWs, Displaced Persons, and survivors of the Shoah. Highlighting these complementary objectives, this joint presentation will 1) draw attention to findings from a recent comprehensive survey of the Museum’s musical instrument collection; and 2) offer an overview of the Museum’s music-related collections, in particular the large archive of the Polish camp survivor and song collector Aleksander Kulisiewicz.

The long-serving musicologist and recorded sound curator at the US Holocaust Memorial Museum, **Bret Werb** has contributed to scholarly books and periodicals, produced four CDs of ghetto, camp and resistance songs, and collaborated on numerous theater, film, recording, and concert projects. He holds a doctorate in ethnomusicology from UCLA.

**Stella Smith** is a musicologist and emerging museum professional from Washington, DC. She holds an M.A. in museum studies from George Washington University (2021) and a postgraduate certificate in Nazi-era art provenance research from the University of Denver’s Center for Art Collection Ethics (2021). Her curatorial research internships include the Musikmuseum in Basel, Switzerland and the United States Holocaust Memorial Museum in Washington, D.C. She currently supports acquisitions processing at the Library of Congress.

3:15PM

**Jennifer Verson** (Research Fellow, School of Creative Arts, Performance and Visual Cultures, University of Warwick)

**“Musical Scores in the archives of the Jewish Museum of Prague”**

This presentation addresses the origin and fate of the musical scores in the archives of the Jewish Museum in Prague. It will cover the process of spoliation of those music scores and explain why those scores are still in Prague and were not returned to the original synagogues. The presentation includes an overall analysis of those scores and how they are seminal to document the musical and religious life of Bohemian Jews before the Holocaust. The discussion of the musical scores calls attention to the diversity of the musical materials in the collection, which is crucial in illuminating global interconnections of the Jewish World before the Shoah and is an important aspect of understanding restitution and return of looted musical materials.

**Jennifer Verson** is a Research Fellow in the School of Creative Arts and Performance and Visual Cultures, University of Warwick. She recently completed her doctorate at Centre for Trust, Peace, and Social Relations at Coventry University. Her dissertation *Performing Peace: Applied Performance and Scriptural Reasoning as a Peacebuilding Process* considered pre Holocaust Jewish cultural heritage from Czechia as a site for religious peacebuilding in Europe. Her research builds understanding of the potential of performance for social repair in the long aftermaths of genocide, slavery, and colonialism.

3:30PM

**Florence Gétreau** (Director Emeritus of research at the CNRS, Institut de recherche en musicologie (IReMus-UMR 8223))

**“The Musée instrumental du Conservatoire de Paris from 1933 to 1945: its collections, the ‘Chantier intellectuel 1969’, its mission, leaders and results”**

In 1924, the Musée instrumental du Conservatoire de Paris entered a dark phase in its history as the position of curator was discontinued and so remained until October 1946. In 1938, a working group of volunteers was set up to restore the collections, and in August 1939, thirty-nine boxes of instruments were transferred to the Château de Bellenave in the Allier region. In 1942, the “Chantier intellectuel 1969” initiated a retrospective inventory with a view to cataloguing the entire collection. The museum’s first “historical concert” was conducted by Charles Munch in 1943 and recorded by Radio Paris. The contrasting results of these years of Occupation with the state of disappearances – spoliations of collections – will be presented on the basis of material traces (archive documents; analysis of interventions on certain instruments; visual and sound sources).

**Florence Gétreau** is director emeritus of research at the CNRS (Paris, Institut de recherche en musicologie). Her work focuses on organology, musical iconography, the history of collections and the social history of music. A heritage curator until 2005 and project manager of the Musée de la musique (1987-1992), she directed the *Institut de recherche sur le patrimoine musical en France* (2004-2013). She has received the Anthony Baines Memorial Prize, the Curt Sachs Award and the Claire Brook Award. She is a member of the Directorium of the International Musicological Society.

## ROUNDTABLE 3

### “CIVIL SOCIETY AND PUBLIC POLICIES”

Moderator: Claire Bommelaer

4:30PM

Coming to terms with the issue of spoliations and setting out an efficient restitution policy must be based on a legal arsenal, but also on a global awareness of all the stakeholders, museums or holders of instruments. Which public policies should be put in place? How might we get museums in France to vigorously address the issue of provenance? How can we raise awareness among musicians who own or are entrusted with instruments by foundations and patrons?

With:

**Pascale Bernheim** (Co-Founder of the association Musique et Spoliations)

**Corinne Hershkovitch** (Lawyer, Co-Founder of the association Musique et Spoliations)

**David Zivie** (Director of the Mission for the Research and Restitution of Cultural Property Looted between 1933 and 1945, Ministry of Culture)

**Sonia Wieder-Atherton** (Cellist)

**Claire Chastanier** (Assistant to the Deputy Director of Collections, Service des musées de France, Direction des collections, Ministère de la Culture)

**Pascale Bernheim** works mainly in the cultural sector. Initially an artistic agent specializing in classical music, and then responsible for dissemination with an instrumental and vocal ensemble, she extended her field of intervention to production and communication. In 2016, she decided to devote herself exclusively to the search for despoiled musical instruments, and in 2017, together with Corinne Hershkovitch, she created the association Musique et Spoliations.

**Corinne Hershkovitch** is a lawyer, member of the Paris Bar. She practices in the field of litigation and advice in art law and deals in particular with cases of restitution, provenance, authenticity, problems relating to the export of works of art and cultural heritage and the drafting of contracts relating to art law. She is a lecturer at the Université de Paris 2 Panthéon-Assas, the Université de Nanterre and the Université de Saint-Étienne and gives lectures on subjects related to her field of practice.

**David Zivie** is the head of the Mission for the research and restitution of cultural property looted between 1933 and 1945 of the French Ministry of Culture since its creation in 2019. A civil administrator at the Ministry of Culture since 2007, he was Deputy Director General of the First World War Centenary Mission, responsible for organizing the commemorations (2012-2015),

and adviser in charge of heritage and architecture in the cabinet of the Ministers of Culture Fleur Pellerin and Audrey Azoulay (2015-2017).

**Sonia Wieder-Atherton** grew up in New York and then in Paris where she entered the Conservatoire national supérieur in the class of Maurice Gendron. At the age of 19 she moved to Moscow to study with Natalia Shakhovskaya. A rare, unclassifiable and free performer, she makes music an open language to the world and conceives and directs numerous projects, including *Jewish songs* and *Songs of Slavic Lands*. She has also prefaced the French translation of *Commando Musik: how the Nazis looted musical Europe*, written by Willem De Vries.

**Claire Chastanier** is assistant to the deputy director of collections at the Musées de France Department, General Directorate of Heritage, French Ministry of Culture.

**Claire Bommelaer** is a senior culture reporter at Le Figaro and figaro.fr. She is in charge of investigations, heritage and cultural policy and, in this capacity, she has been following the issue of Jewish spoliations for the past ten years.



## BIOGRAPHIES

### SESSION CHAIRS

**Claire Andrieu** is Professor Emeritus at Sciences Po (Paris). She specializes in the political and social history of contemporary France, with a particular interest in the Occupation period.

**Frank P. Bär** studied musicology and German linguistics at the University of Tübingen, where he received his doctorate in 1995, going on to become head of the musical instruments collection in 1997. He is also head of department for Research services since 2016, and of Photographic services since 2013. In 2019 he was elected president of the International Committee of Museums and Collections of Instruments and Music (ICOM-CIMCIM).

**Myriam Chimènes** is a musicologist and research director at the CNRS (IReMus, Paris). She specializes in the social history of music. Her research focuses on the functioning of musical life (public policies, patronage, music and society, music and politics) in France between 1870 and 1970. In the wake of research initiated on cultural life under Vichy, she initiated and directed the first works devoted to music and organized two symposiums *La Vie musicale en France pendant la Seconde Guerre mondiale* (1999) and *La musique à Paris sous l'Occupation* (2013).

**Jean-Marc Dreyfus** is a historian, reader at the University of Manchester, associate researcher at the Centre d'histoire de Sciences Po (Paris) and co-editor of the *Revue d'histoire de la Shoah*. A specialist in the Shoah and genocides, he has worked on the economic aspects of the Shoah – spoliations and restitutions. His habilitation to supervise research was published in January 2015 under the title: *L'impossible réparation : déportés, biens spoliés, or nazi, comptes bloqués, criminels de guerre* (Flammarion).

**Jean-Philippe Échard** has been curator at the Musée de la musique since 2014, in charge of violin making (bowed and plucked strings), and a member of the CIMCIM Bureau. Engineer (ENSCP, 1998) and PhD (MNHN, 2010), his current research, focused on the history and historiography of violins of the past, is in the fields of cultural, social, economic and technical history. Author of numerous papers and publications, he recently penned *Le violon Sarasate: stradivarius des virtuoses* (2018) and *Stradivarius et la lutherie de Crémone* (2022) published by Éditions de la Philharmonie.

**Monika Löscher** studied history and Romance studies at the University of Vienna. From 1998-2000 she was a freelancer at the Commission for Provenance Research at the Museum of Ethnology in Vienna. From 1999 to 2002 she was a consultant at the National Fund of the Republic of Austria for Victims of National Socialism. After several different research projects, she has been a provenance researcher at the Kunsthistorisches Museum in Vienna since 2009 on behalf of the Commission. She is a founding member of the Arbeitskreis Provenienzforschung e.V.

**Marie-Pauline Martin** has a doctorate in art history and a degree in musicology and philosophy. Since 2017, she has been the director of the Musée de la musique at the Philharmonie de Paris, where she curated the exhibition *Ludwig van : Le mythe Beethoven*. A former resident of the Institut national d'histoire de l'art, and then scientific collaborator at the Deutsches Forum für Kunstgeschichte in Paris, she has been a lecturer in art history at Université d'Aix-Marseille since 2011. She is a specialist in 18th century art history and has published several works on the imaginary in music in the arts of the Enlightenment.

**Ines Rotermund-Reynard** joined the Institut national d'histoire de l'art in January 2018 as head of the project "Répertoire des acteurs du marché de l'art en France sous l'Occupation". She is an art historian and Germanist with a dual background in higher education in Germany and France. Her doctoral thesis dealt with the exile of the German Jewish art critic Paul Westheim. She specialized in the period 1933-1945, and in particular on the cultural activities of exiles fleeing Nazi Germany and on questions of provenance of works of art. Since 2019 she is a member of the CIVS (Commission for the Compensation of Victims of Spoliation).

Professor of musicology at the Université de Toulouse – Jean Jaurès, **Yannick Simon** works on musical life in France during the Third Republic and the Occupation. He is the author of *La Sacem et les droits des auteurs et compositeurs juifs sous l'Occupation* and *Composer sous Vichy*. With Myriam Chimènes, he directed the publication of *La musique à Paris sous l'Occupation*. At the same time, he conducts research on the dissemination of music in France. He is one of the three founders and administrators of the Dezède website.

**Interpreters:** Xavier Combes, Karine Sachs, Paul Belles.

**Organisation:** Mathilde Thomas, Julia Ténier.

LE VIOLONCELLE  
NEYEN ET PLICQUE  
MÉMOIRE D'UN POILU  
CHARLES D'HÉROUVILLE

Avec la collaboration d'Emmanuelle Bertrand

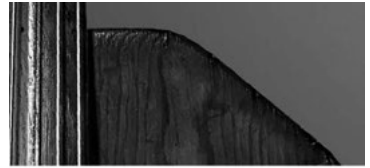
De tous les instruments de musique fabriqués par les soldats lors de la Grande Guerre, beaucoup ont disparu dans les tranchées. Le violoncelle de campagne dit le « Poilu » a été réalisé par deux soldats avec des planches de récupération dans un atelier improvisé, il n'a pas été conçu pour durer. Il a pourtant survécu à la guerre grâce à son propriétaire, le violoncelliste Maurice Maréchal, conscient d'emblée du caractère remarquable de l'instrument. Le « Poilu », emblème de la lutherie de fortune de la Première Guerre mondiale, continue d'émuouvoir, en raison de sa facture, de son timbre unique et de sa portée mémorielle. Pourtant, l'histoire de ce violoncelle et de ses deux luthiers, Antoine Neyen et Albert Plicque, n'avait encore jamais été écrite.

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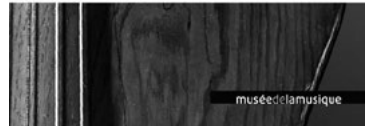
Novembre 2021



CHARLES D'HÉROUVILLE

LE VIOLONCELLE  
NEYEN  
ET PLICQUE

MÉMOIRE  
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