

STAATLICHES INSTITUT FÜR MUSIKFORSCHUNG PREUSSISCHER KULTURBESITZ

The *Staatliches Institut für Musikforschung* (SIM) is a musicological research institute with wide-ranging activities. With its building at the Berlin *Kulturforum*, designed by Hans Scharoun, realised by Edgar Wisniewski and situated directly next to the Berlin Philharmonie, it is just as much a venue for science in historical-theoretical reflection, as the vivid communication of this to a wide public interested in music. The institute has an ideal forum for this purpose with its prestigious *Musikinstrumenten-Museum*, which is used for diverse events ranging from scientific symposia via Concert Conversations with Early music on period instruments from the collection up to interactive sound installations.

Department I

Musikinstrumenten-Museum

The *Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung* was founded in 1888 as the *Königliche Sammlung alter Musikinstrumente* (Royal Collection of Old Musical Instruments) at the Royal Academy of Music in Berlin by Joseph Joachim and Philipp Spitta, in the style of similar collections already existing in Paris and Brussels. It has been a part of the *Institut für Musikforschung* since 1935. With instruments from the Brandenburg-Prussian Art Chamber and the Royal Library, from various famous donations, from the purchase of two larger collections by Paul de Wit from Leipzig in 1888 and 1890 as well as the acquisition of the private collection of César Snoeck from Ghent in 1902, the Berlin *Musikinstrumenten-Museum* constituted the largest collection of its kind worldwide up to the beginning of the Second World War. Despite massive losses suffered during the war (around two thirds of the original collection are still missing), the *Musikinstrumenten-Museum* could be built up again after 1945 as part of the *Staatliches Institut für Musikforschung* with a core of the most valuable and unique musical instruments.

Today, around 900 musical instruments from more than 3,500 can be seen in the new building, flooded with light, which opened in 1984 and which gained a new entrance

in 2006 leading towards Potsdamer Platz on Ben-Gurion-Straße opposite the *Sony Center* at the *Kulturforum*. These instruments can be heard in numerous tours and concerts of the series *Alte Musik live* (Early Music live). With its widely based collection of European musical instruments of art music from the Middle Ages onwards via the 17th, 18th, 19th and 20th centuries up to the present day, the *Musikinstrumenten-Museum* is the only one in Germany which fully takes into account all aspects of European instrument-making, instrumental performance and instrumental music, and which provides visitors with an attractive offer for active use. A restoration workshop with state-of-the-art technical facilities is exclusively responsible for the conservational care of the instruments and supports the in-house scientific research.

The *Musikinstrumenten-Museum* is closely connected with the research and publication activities of the other departments of the *Staatliches Institut für Musikforschung* as well as with the other art museums and archaeological and ethnological collections of the *Stiftung Preussischer Kulturbesitz* (Prussian Cultural Heritage Foundation).

Department II

Music theory and music history

Research on the history of music theory has long been a core theme in the institute's historical department and this is shown in several relevant publication series. In recent times, however, this competence has been increasingly used for integrative projects, in which the issues of the performance and interpretation of music have become the key focus; music-theoretical and music-historical expertise are linked to specific investigation possibilities which are provided by the institute's large holdings of historic musical instruments. On the other hand, the incorporation of historical background knowledge is an essential element of the *Musikinstrumenten-Museum's* exhibition concept.

In this way research on matters relating to instruments and historical theory is linked in a problem-historical approach, which publishes the results in the central pu-



blication series *Klang und Begriff* (Sound and Concept). At the moment the SIM, advised by an international scientific advisory committee, is compiling a comprehensive *History of Musical Interpretation in the 19th and 20th centuries*. To do justice to the multi-faceted, pluralistic subject of musical interpretation and to avoid concentrating on a handful of great names, the project has been set up multi-dimensionally. It consists of four parts which approach the subject from different angles and in different ways:

- I. Aesthetics, history of ideas
- II. Institutions, media
- III. Persons, styles, concepts
- IV. Parameters, aspects.

The project combines the core competencies of all the institute's departments.

The section *Musikwissenschaftliche Dokumentation* (Musicological Documentation) is the centre of the institute's services. The *Bibliographie des Musikschritums* (Bibliography of Music Literature) is the international, interactive and worldwide freely usable bibliography for musicology; the database BMS-online provides comprehensive information on research literature on music. At the same time the SIM, via BMS-online, makes a substantial contribution to the international subject bibliography RILM in New York. The project *Archiv des Konzertlebens* (Archives of Concert Life) is devoted to the preservation, digitisation and analytical recording of documentation referring to concert life, such as concert programmes, reviews and relevant sound recordings. It is the objective of the project to preserve these documents with the appropriate conservational care and to make them visible and usable to the public via a database as digital reproductions, for research purposes and likewise for the interested public. In a further project an interactive map with the topography of Berlin concert life 1880–1945 was realised. This records around 250 historical geographical places, such as ministries, educational institutions, music publishing houses, musi-

cal instrument makers, concert halls and the residences of performers and composers.

Department III

Acoustics and music technology

Department III of the SIM is responsible for information technology and audio transmission at inter-institutional level as well as for research into the area of systematic musicology. The tasks in the audio sector range from the technical staging of events and concert recordings via documentary footage of instruments and the re-recordings of historical recording equipment up to artistically ambitious music productions for CDs, audio guides and scientific purposes. This is possible due to the availability of both historical and modern technical equipment, masterly sound competencies and the technical-historical expertise in matters relating to instruments in the departments I and II.

The research interest deals with the overall question of how music is produced, transmitted and received. This includes instrument acoustic, interpretive and room acoustic as well as electroacoustic, media-aesthetic and audio-psychological issues. Since human perception is the ultimate criterion for musical content and the manners of performance, the department's research combines technical procedures with experimental-psychological and social-scientific methods. Thus, a research tool was developed with the virtual concert hall, which enables new kinds of experiments regarding the interplay of hearing and seeing during music perception.

Staatliches Institut für Musikforschung Preußischer Kulturbesitz

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Museum opening times:

Tues–Fri 9 am–5 pm | Thurs 9 am–8 pm | Sat–Sun 10 am–5 pm | closed on Mondays

Telefon: +49 (0)30.254 81-178

Library opening times:

Tues–Thurs 10 am–5 pm | Fri 10 am–12 pm | closed on Mondays

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The image archive can be used with advanced notification in writing: bildarchiv@sim.spk-berlin.de