

# CRAFT AND INDUSTRY EXHIBITIONS IN BRESLAU (WROCŁAW) IN 1852 AND 1857 AS A REFLECTION OF THE DEVELOPMENT OF MUSICAL INSTRUMENT MAKING IN THE REGION<sup>1</sup>

JOANNA GUL

*Mgr. Joanna Gul; Associate of the Institute of Musicology of the University of Wrocław, Szewska 50/51, 50-139 Wrocław, Poland; e-mail: joanna.gul@uwr.edu.pl*

ORCID: <https://orcid.org/0000-0001-5045-8640>

## ABSTRACT

Crafts and industry exhibitions have been of profound significance to economic and cultural history globally. As they included musical instruments, especially pianos, they had a significant impact on the development of musical instrument making, creatively stimulating instrument makers and giving them the opportunity to compare different products and introduce innovations. In addition, the exhibitions had an important impact on musical life. The focus of the author's interest is on musical instruments presented at important industry exhibitions held in Breslau, Silesia (now Wrocław, Poland) in 1852 and 1857.

**Keywords:** craft and industry exhibitions, musical instruments, instrument makers, piano makers, luthiers

The world economy underwent sweeping changes in the 19<sup>th</sup> century. The rapid rise of industry led to widespread economic, social and cultural shifts. The development of cities, regions and countries was reflected in craft and industry exhibitions. To date, research-

<sup>1</sup> This article was prepared for the International Musicological Conference Musicologica Historica IV: "Topography of Music in Slovakia and Central Europe over the Centuries" = "Hudobná topografia na Slovensku a v strednej Európe v premenách storočí", organized by the Institute of Musicology, Slovak Academy of Sciences, Bratislava, Svätý Jur, 17–18 September 2020.

ers have mostly focused on world fairs and large national or regional exhibitions held in the second half of the 19<sup>th</sup> century, which were influenced by the Great Exhibition of the Works of Industry of All Nations, staged in 1851 in London.<sup>2</sup> Local and regional exhibitions held from the beginning to mid-19<sup>th</sup> century have been less well researched due to their lesser importance and more limited availability of sources, but it is these smaller exhibitions that provided a broad blueprint for later, larger ones and they also contributed significantly to regional and national development in numerous key economic areas.

The key to understanding the significance of exhibitions in 19<sup>th</sup>-century culture is the underlying idea of supporting social development via the exchange of experiences in technology, science and culture, support for and dissemination of best practices and ideas, the shaping of tastes, and improvements to the quality of craft and industrial production, as well as improving the conditions and organization of work and the quality of life. A system for assessing exhibits was in place to promote the best solutions and companies. The exhibitions were open to the public and attracted great interest, which meant products presented there received widespread attention. The idea behind exhibitions (*Ausstellung*) differed significantly from that of trade fairs (*Messe*), which were largely of a commercial nature.<sup>3</sup>

Crafts and industry exhibitions had a broader impact on general cultural, social and regional trends as regards musical culture. Nineteenth-century exhibitions are of interest to musicologists for a number of reasons, including the concerts held during these events, their soundscape and the music composed specifically for the exhibitions. This paper focuses on the musical instruments of the period showcased during the exhibitions.

## The first exhibitions in Europe

According to researchers, 19<sup>th</sup>-century exhibitions were prefigured by several craft shows held in the 18<sup>th</sup> century, such as those held in 1754 in Vienna, 1756 in London, and 1790 in Paris.<sup>4</sup> The first exhibition in Central Europe took place in 1791 at the Clementinum in Prague as part of the celebration of the coronation of Leopold II.<sup>5</sup> Entitled 'The Cabinet of Goods', the exhibition presented the current state of the Czech economy. The idea of exhibitions began to gain traction, especially in France, and soon

<sup>2</sup> OSTERHAMMEL, Jürgen: *Die Verwandlung der Welt: eine Geschichte des 19. Jahrhunderts*. München : C.H. Beck, 2011.

<sup>3</sup> DREXLEROWA, Anna M.: *Wystawy wytwórczości Królestwa Polskiego*. Warszawa : Oficyna Naukowa, 1999, pp. 13-35.

<sup>4</sup> HEYDE, Herbert: *Musikinstrumentenbau in Preussen*. Tutzing : Hans Schneider, 1994, p. 206; CARPENTER, Kenneth E.: European Industrial Exhibitions before 1851 and Their Publications. In: *Technology and Culture*, Vol. 13, 1972, No. 3, p. 466 (Accessible on the internet: JSTOR). According to H. Heyde the first crafts shows were staged in 1756 in London and in 1790 in Paris. Kenneth E. Carpenter regards a 1754 Vienna show as the first industrial exhibition. He also mentions an exhibition of inventions hosted in 1683 in Paris.

<sup>5</sup> *Hundert Jahre Arbeit. Bericht über die Allgemeine Landesausstellung in Prag 1891, zur Jubiläumsfeier der Ersten Gewerbeausstellung des Jahres 1791 in Prag*. Prag : Im Verlage des Actionscomites der Allgem. Landes-Jubiläums-Ausstellung 1891 in Prag, 1892, pp. 3 f.

spread across Europe. Musical instruments, which combined crafts and art, and later also crafts and industry, were always featured in these exhibitions.

Similar intellectual movements developed throughout Europe, and the same can be said about exhibitions in Central Europe – they developed in a similar way in the same period. In general, the first exhibitions were held between the late 1790s and the 1820s, and initially showcased fine arts and crafts. It was not until the 1830s that crafts and industry shows began to be organized. Breslau (now Wrocław) was under the influence of Berlin, while the Kingdom of Poland followed the French model. The timing of the first exhibitions in both Breslau and Warsaw was similar – the first exhibition in the Kingdom of Poland was held in 1821 in Warsaw and, as was the case in other cities, it included musical instruments.<sup>6</sup>

The German state has as a rule been considered a part of Western Europe, and Silesia was officially incorporated into Prussia in 1745. The region has always been a melting pot of influences, and as Herbert Heyde stated, the traditions of instrument making in Silesia developed through mutual contacts with Bohemia, Moravia, Austria, Saxony and Southern Germany, separately from Brandenburg and Eastern Prussia.<sup>7</sup> In light of these mutual influences, I will consider the exhibitions in Breslau as linked to Central Europe.

## Exhibitions series in Breslau

Several exhibition series were held in Breslau. The first series consisted of art exhibitions (*Kunstausstellungen*) held from 1818 by the Silesian Society for Patriotic Culture (*Schle-sische Gesellschaft für vaterländische Kultur*) in Breslau's Old Stock Exchange (*Alte Börse*). These events were fairly modest, with a relatively small number of exhibits, mostly works of art, in addition to craft products, including musical instruments. The exhibitions bore many similarities to events staged at Berlin's Prussian Academy of Arts and Mechanical Sciences (*Akademie der Künste und mechanischen Wissenschaften*), where musical instruments were showcased from 1794,<sup>8</sup> and were most likely inspired by them. The Breslau events must also have been influenced by a number of German exhibitions, such as the first show in Prussia, *Ausstellung der Erzeugnisse vaterländischen Gewerbefleißes*, held in 1822 in Berlin, which featured three instrument makers.<sup>9</sup>

After the art exhibition held in 1845 in Breslau, products other than works of arts, including musical instruments, were no longer displayed, as local crafts and industry products were showcased at other shows. The second series comprised 10 exhibitions

<sup>6</sup> DREXLEROWA, Ref. 3, pp. 187-200.

<sup>7</sup> HEYDE, Ref. 4, p. 399.

<sup>8</sup> HEYDE, Ref. 4, pp. 205-206; SACHS, Curt: *Der Berliner Instrumentenbau auf den Ausstellungen der Kgl. Preuss. Akademie der Künste 1794-1844*. Leipzig: Verlag von Paul de Wit, 1912, passim.

<sup>9</sup> On musical instruments at arts, crafts and industry exhibitions in 1818-1850 in Breslau, see GUL, Joanna: Instrumenty muzyczne na pierwszych wystawach sztuki, rzemiosła i przemysłu w dziewiętnastowiecznym Wrocławiu. In: *Muzyka*, vol. 56, 2011, No. 3, pp. 105-122; GUL, Joanna: Instrumenty muzyczne prezentowane na wrocławskich wystawach rzemieślniczo-przemysłowych w latach 1838-1850. In: ROTTERMUND, Krzysztof (ed.): *Muzykolog wobec instrumentu muzycznego. Profesorowi Beniaminowi Vogłowi w 75. rocznicę urodzin* (=Studia Musicologica Calisiensia II). Poznań: Wydawnictwo Naukowe UAM, 2020, pp. 91-112.

organized in 1832–1850 by the Breslau Crafts Association (*Gewerbe-Verein*) as *Ausstellung von Erzeugnissen des vaterländischen Kunstfleisses*. These exhibitions were held alternately with art exhibitions, initially in the same building of the Old Stock Exchange (*Alte Börse*).<sup>10</sup> The presence of instrument makers was increasing, but most of them were still from Breslau, and less frequently from other locations in the region and sporadically from outside of Silesia.<sup>11</sup>

The third series started with the Silesian Industry Exhibition (*Schlesische Industrie-Ausstellung*) in 1852, known as the First Silesian Industry Exhibition, and was followed by two other shows (the second in 1857, and the third in 1870), which were modelled on world fairs, especially the Great Exhibition of the Works of Industry of All Nations held in 1851 in London. The music section mostly showcased exponents of the Silesian music industry.

The focus of this paper is on two industry exhibitions held in Breslau as part of the third series, in the mid-19<sup>th</sup> century, between 1852 and 1857. My research looked at sources from the Wrocław University Library, in the holdings of the Silesian-Lusatian Collection (former Silesian-Lusatian Cabinet).

## Exhibitions in 1852 and 1857

The exhibitions held in Breslau in 1852 and 1857 coincided with a very interesting period in the history of the city and instrument building. The first in this series of industry exhibitions, the Silesian Industry Exhibition (*Schlesische Industrie-Ausstellung*), held on a grand scale in Breslau in 1852, acted as a strong stimulus to the city's development. It was clearly inspired by the first world exhibition held in London in the previous year. The mid-19<sup>th</sup> century also saw significant changes as regards the construction of numerous instruments, particularly as regards pianos. Vertical pianos ('giraffes', 'pyramids', 'lyres') and square pianos were gradually being displaced by upright pianos. Wooden piano frames reinforced with metal bars and other metal elements would soon be replaced by a cast-iron frame and cross-stringing. The innovations, patented and then disseminated via world exhibitions by Steinway & Sons in the 1850s and 1860s, would soon permanently change piano construction worldwide. These changes were not seen in the Breslau exhibitions in the 1850s, but the catalogues of the shows map out trends in the region's production immediately prior to the introduction of the innovations promoted by Steinway. The construction of wind instruments also changed significantly in the first half of the 19<sup>th</sup> century. Examples include Theobald Boehm's reform of woodwinds and the addition of valves to brass instruments. The exception was the construction of string instruments, which remained broadly unchanged, following century-old methods.

<sup>10</sup> ZWIERZ, Maria: Dziewiętnastowieczne wystawy rzemiosła i przemysłu we Wrocławiu. In: IL-KOSZ, Jerzy – STÖRTKUHL, Beate (ed.): *Hans Poelzig we Wrocławiu: architektura i sztuka 1900-1916*. Wrocław : Muzeum Architektury, 2000, passim.

<sup>11</sup> GUL, *Instrumenty muzyczne na pierwszych...*, Ref. 9; GUL, *Instrumenty muzyczne prezentowane...*, Ref. 9.

## Schlesische Industrie-Ausstellung 1852

In the preface to the Guide to the Silesian Industry Exhibition (*Schlesische Industrie-Ausstellung*) held in Breslau in 1852, the event organizers state that ‘The aim of the exhibition is not only to present new and unusual products, but also to fully reflect the current state of Silesian industry.’<sup>12</sup> The building referenced the Crystal Palace, which was built for the first world exhibition in London. With respect to instrument makers, it was not a ‘full reflection’ of the current state of Silesian industry, but there were many more exhibitors as regards instrument makers than in the previous exhibition series hosted in Breslau.<sup>13</sup>

Seven piano makers exhibited, six from Breslau and one from Neusalz an der Oder (now Nowa Sól):

- **Heinrich Philipp Bessalié** (Breslau): a grand piano with English action (exhibit or catalogue position number 974);<sup>14</sup>
- **Carl Beyer** (Breslau): a rosewood grand piano with English action (No. 1484);<sup>15</sup>
- **Brettschneider** (Breslau): a concert grand piano with German action (No. 888);<sup>16</sup>
- **Friedrich Wilhelm Brieger** (Neusalz an der Oder): a grand piano (No. 1482);<sup>17</sup>
- **Michael Schnabel**, a concert piano (No. 964);<sup>18</sup>
- **Theodor Raymond** (Breslau): a mahogany concert grand piano and an upright piano (No. 1553 and No. 1704);<sup>19</sup>
- **Franz Welck** (Welck, Breslau): a grand piano with English action, veneered with American maple (No. 1406).<sup>20</sup>

Carl Beyer also placed a text-only advertisement indicating that his instruments included grand and square pianos with both English and German (Viennese) actions,

<sup>12</sup> *Führer und Plan für die Schlesische Industrie-Ausstellung, Breslau 1852*. Breslau : n. p., 1852: “Der Zweck der Ausstellung soll nicht allein das Vorführen neuer und eigenthümlicher Erzeugnisse sein, sondern sie soll im Allgemeinen den ganzen Stand der Schlesischen Industrie versinnbildlichen, und wir erlauben uns, hierauf besonders hinzuweisen.”

<sup>13</sup> As a rule, the catalogues did not give the exhibitors’ full names, only the initials. I have completed names only where they are certain. Where instrument descriptions are long or complex, they are quoted in the footnotes from the original.

<sup>14</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen Industrie-Ausstellung : 1852*. Breslau : Druck, Verlag und Papier von Wilh. Gottl. Korn, Breslau, n. d., [1852], p. 30: “Hof-Instrumentenmacher Bessalie in Breslau, ein engl. Flügelinstrument”.

<sup>15</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 46: “Instrumentenbauer Beyer in Breslau, einen eng. Flügel von Polysander”. It is not clear from the descriptions of the pianos whether the case was of solid wood or veneered (veneer is more likely).

<sup>16</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 28: “Instrumentenbauer Brettschneider in Breslau, einen deutschen Concert-Flügel”. We know only the first name initials of a few Brettschneiders from this family. See ROTTERMUND, Krzysztof: *Budownictwo fortepianów na Śląsku do 1945 roku*. Szczecin : Wydawnictwo Naukowe Uniwersytetu Szczecińskiego, 2004, pp. 288-289.

<sup>17</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 46.

<sup>18</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 30.

<sup>19</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 49: “Pianoforte-Fabrikant T. Raymond in Breslau, Concert-Flügel von Mahagoni”; p. 54: “ein Pianino”.

<sup>20</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 43: “Instrumentenmacher F. Welck in Breslau, ein Flügel-Instrument von amerikanischem Ahorn mit englischer Mechanik”.

and stating, in a manner typical of 19<sup>th</sup>-century advertisements, that his products were of prime quality, as they were crafted with the utmost care, from the most exquisite materials, and sold with a guarantee, etc.<sup>21</sup> The catalogue also contains a content-rich advertisement placed by H. Brettschneider, which includes pricing for several models of grand pianos and uprights, with English and German actions, in a variety of woods.<sup>22</sup> The company of Michael Schnabel (1775–1842), based in Breslau, which exhibited a concert piano, had then been run by one of Michael Schnabel's sons, Julius from at least 1848.<sup>23</sup>

56

## Preis-Liste der Piano-Fortes

aus der Fabrik des  
**H. Brettschneider**  
in Breslau, am Ringe.

A. Deutscher Mechanismus.

<b>Stutzflügel</b>	in Kirchbaum- oder schlichtem Mahagoniholz . . . . .	200 Rtl.
dergl.	mit eiserner Anhängplatte und starker Verpreizung . . . . .	220 =
dergl.	in schönem Mahagoni- oder Jacarandaholz und feiner Eisenbein-Klavatur . . . . .	230 =
dergl.	in schönem Mahagoni- oder Jacarandaholz mit eiserner Anhängplatte und starker Verpreizung . . . . .	250 =
<b>Große Flügel</b>	in schönem Mahagoni- oder Jacarandaholz mit eiserner Anhängplatte, doppelter Verpreizung und feiner Eisenbein-Klavatur . . . . .	300 =

B. Englischer Mechanismus.

<b>Stutzflügel</b>	in schönem Mahagoni- oder Jacarandaholz mit eiserner Anhängplatte, starker Verpreizung und feiner Eisenbein-Klavatur . . . . .	300 =
<b>Concertflügel</b>	in schönem Mahagoni- oder Jacarandaholz . . . . .	400 =

Kiste, Emballage und sorgfältige Verpackung werden besonders, aber billig, berechnet.

---

**Das Commissions- und Agentur-Comptoir**  
von  
**Julius Böttger** in Breslau,  
Katharinenstraße Nr. 7,  
empfiehlt sich zum An- und Verkauf von Landgütern jeder Größe und Gegend, städtischen Grundstücken, so wie zur Beschaffung und Unterbringung von Hypotheken-Kapitalien und verspricht die prompteste und reellste Bedienung.

---

**Franz Welck, Pianoforte-Verfertiger,**  
in Breslau,  
empfiehlt seine Instrumente mit deutscher und englischer Mechanik nach der neuesten Verbesserung, versehen mit einer eisernen Stimmstockplatte und mit einem eisernen Bogen, verbunden mit dem Spreizer, um dadurch die Stimmung besser zu erhalten, und garantirt auf mehrere Jahre für dessen Güte.

Advertisements of piano makers: H. Brettschneider and F. Welck. In: *Führer und Plan für die Schlesische Industrie-Ausstellung*, Breslau : n. p., 1852, p. 56. Wrocław University Library, the Silesian-Lusatian Collection, sign. Yn 1122

<sup>21</sup> *Amtlicher Katalog der Schlesischen...*, Ref. 14, Anzeiger zum Amtlichen Katalog [the part with advertisements], p. 21: "Carl Beyer, Pianoforte-Verfertiger, Breslau, Altbüßerstraße Nr. 52, empfiehlt sich zur geneigten Beachtung mit Anfertigung aller Arten englischer und deutscher Instrumente – Flügel- und Tafelform, – vom vorzüglichsten Material, nach den dauerhaftesten und neuesten Verbesserungen, mit möglichstem Fleiß gut und sauber gearbeitet, und verspricht unter mehrjähriger Garantie die solidesten Preise". The advertisement contains no illustrations.

<sup>22</sup> *Amtlicher Katalog der Schlesischen...*, Ref. 14, Anzeiger..., p. 56.

<sup>23</sup> ROTTERMUND, Budownictwo..., Ref. 16, pp. 336-337.



Interestingly, as stated in the catalogue, Theodor Raymond and Franz Welk (Welck) sat on an expert committee (*Fach-Comission*) that probably admitted the instruments to the exhibition and evaluated them. Welk also placed an advertisement in the *Amtlicher Katalog der Schlesischen Industrie-Ausstellung 1852*.<sup>24</sup>

Of the above instruments, the only ones that are known to have survived in Polish music collections are those by Heinrich Bessalié (approx. 1840; Andrzej Szwalbe Collection of Historical Pianos, Ostromecko near Bydgoszcz)<sup>25</sup> and by Franz Welk (2<sup>nd</sup> half of the 19<sup>th</sup> century; National Forum of Music, Wrocław).

The 1852 exhibition catalogue casts new light on the activities of Carl Beyer and Friedrich Wilhelm Brieger. According to current knowledge, Beyer was active in Breslau from 1856,<sup>26</sup> but the catalogue identifies him as a local piano maker earlier, in 1852. We can learn about his production profile through a detailed advertisement, included in the catalog.<sup>27</sup> No instrument of Beyer seems so far to have been found in the collections of instruments. Brieger, a piano maker based in Neusalz an der Oder, was active longer than previously thought. The last definitely known year of his work as a piano maker was 1845. He is known to have experimented with a down-striking action,<sup>28</sup> but none of his instruments has survived either.

Exhibitors in 1852 also included eleven makers of musical instruments other than pianos, based in Silesia and the surrounding area, including luthiers and string makers:

- **R. Bechmann**, master carpenter (*Tischlermeister*, Frankenstein, now Ząbkowice Śląskie): 2 guitars (No. 853);<sup>29</sup>
- **F. Dittrich**, violin maker (Gross-Glogau, now Głogów): two violins (No. 511);<sup>30</sup>
- **E. Kloß**, cantor (Bernstadt, now Bierutów): 1 violin (No. 441);<sup>31</sup>
- **Joseph Kügler** (Reichenbach, now Dzierżoniów): 1 violin (No. 230);<sup>32</sup>
- **Freiherr v. Prittwitz** (Löwen, now probably Lewin Brzeski, Lower Silesia): 1 violin (no number);<sup>33</sup>
- **C.F. Wiesner & Langenhahn** (Breslau): 1 violin and a variety of strings (No. 1599).<sup>34</sup>

<sup>24</sup> *Amtlicher Katalog der Schlesischen...*, Ref. 14, Anzeiger..., p. 56: "Franz Welck, Pianoforte-Verfertiger, in Breslau, empfiehlt seine Instrumente mit deutscher und englischer Mechanik nach der neuesten Verbesserung, versehen mit einer eisernen Stimmstockplatte und mit einem eisernen Bogen, verbunden mit dem Spreizer, um dadurch die Stimmung besser zu erhalten, und garantirt auf mehrere Jahre für dessen Güte".

<sup>25</sup> 'The Piano in Polish Collections': <http://fortepian.instrumenty.edu.pl/en/pianos/show/piano/45>.

<sup>26</sup> ROTTERMUND, Budownictwo..., Ref. 16, p. 286.

<sup>27</sup> This maker is not mentioned in: HENKEL, Hubert: *Lexikon deutscher Klavierbauer*. Frankfurt am Main : Verlag Erwin Bochinsky, 2000.

<sup>28</sup> ROTTERMUND, Budownictwo..., Ref. 16, p. 289.

<sup>29</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 26.

<sup>30</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 16.

<sup>31</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 14.

<sup>32</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 8; Benjamin Vogel notes that J. Kügler was based in Breslau in 1856, but he provides no other detail except his address. VOGEL, Benjamin: *Słownik lutników działających na historycznych i obecnych ziemiach polskich oraz lutników polskich działających za granicą do 1950 roku*. Bydgoszcz : Miejskie Centrum Kultury, 2019, p. 124.

<sup>33</sup> *Führer...*, Ref. 12, p. 5.

<sup>34</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 50: "1599. Saitenfabrik C. F. Wiesner & Langenhahn in Breslau, ein Sortiment Darmsaiten und eine Violine".

F. Dittrich is mentioned by Lütgendorff as an amateur luthier, who repaired violins.<sup>35</sup> Ernst August Kloss was cantor of the Evangelical church in Bernstadt who settled in Breslau around 1860. He was a violin and lute maker, who also exhibited his instruments at the crafts and industry exhibition in Stettin (now Szczecin) in 1865.<sup>36</sup>

The exhibition was also attended by Silesian wind instrument makers:

- **Kleinert** (Breslau): a B-flat clarinet made of ebony and a B-foot flute made of coconut wood (No. 1596);<sup>37</sup>
- **J. Schöngarth** (Breslau): a B-flat tuba with rotary valves (No. 1649);<sup>38</sup>
- **J. Schubert**, the farmer (Dürrenberg, Kreis Habelschwerdt, now Sucha Góra, Bystrzyca Kłodzka district): 5 chromatic woodwind instruments (No. 601);<sup>39</sup>
- **J. Weidner** (Breslau), a harmonium maker: *Physharmonika* (*Phisharmonika*; No. 1295).<sup>40</sup>

We know that Weidner also exhibited his '*Fisharmonica*' (a type of harmonium) at the 1848 exhibition in Breslau.<sup>41</sup> Compared to the earlier exhibitions held in Breslau, the 1852 one was a watershed event as far as luthiers and wind instrument makers are concerned – Schöngarth and Kleinert exhibited their instruments for the first time. In the first half of the 19<sup>th</sup> century very few luthiers and woodwind instrument makers and no brass instrument makers exhibited their products in Breslau. The reason for this is unknown – a similar absence of brass instrument makers at Berlin exhibitions before 1844 is noted by Curt Sachs.<sup>42</sup>

## Schlesische Industrie-Ausstellung 1857

Five years later, in 1857, the second Silesian Industry Exhibition was held.<sup>43</sup> The mid-19<sup>th</sup> century had not yet seen a widespread participation of piano makers in Breslau

<sup>35</sup> LÜTGENDORFF, W. L. F. v.: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart*, Bd. 2. Frankfurt am Main : Frankfurter Verlags-Anstalt, 1922, p. 106; VOGEL, Ref. 32, p. 68.

<sup>36</sup> VOGEL, Ref. 32, p. 112; *Catalog der Allgemeinen Gewerbe- und Industrie-Ausstellung in Stettin 1865*. Stettin : n. p., 1865, p. 45.

<sup>37</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 50: "Instrumentenbauer Kleinert in Breslau, eine B-Klarinette von Ebenholz, eine Flöte mit H Fuß von Kokusholz."

<sup>38</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 52: "Instrumentenbauer J. Schöngarth ebendasselbst, eine tiefe B-Tuba mit Cylinder-Ventilen."

<sup>39</sup> *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 19: "Bauersohn J. Schubert in Dürrenberg, Kr. Habelschwerdt, eine Parthie hölzerner chromatischer Musik-Instrumente und Wasserröste-Flachs" – in addition to instruments, Schubert exhibited roasted flax seed. Five instruments are mentioned in: *Führer...*, Ref. 12, p. 5.

<sup>40</sup> *Führer...*, Ref. 12, p. 5; *Amtlicher Katalog der Schlesischen...*, Ref. 14, p. 40: "Instrumentenmacher J. Weidner in Breslau, eine Phisharmonika."

<sup>41</sup> *Neunte Ausstellung von Erzeugnissen des vaterländischen Kunstfleisses veranstaltet von dem Gewerbe-Vereine in Breslau*. [Breslau] : Druck von C. F. A. Günther, n. d. [1848], p. 34: "Weidner, Instrumentenmacher. Große Feldgasse Nr. 10. 721. Fisharmonika. 90 Rthl."

<sup>42</sup> SACHS, Ref. 8, p. 3.

<sup>43</sup> *Amtlicher Katalog der zweiten Schlesischen Industrie-Ausstellung, Veranstatlet vom Breslauer Gewerbe-Verein 1857*. Breslau : Buchdruckerei von Wilh. Gottl. Korn, n. d. [1857].



exhibitions. This changed in the late 19<sup>th</sup> century when every piano maker was eager to display proof of their participation in exhibitions by decorating their instruments and stationery with images of medals or awards.

The piano-making firms that exhibited at the second Silesian Industry Exhibition in 1857 included:

- **Carl Beyer** (Breslau): a pyramid mahogany piano (probably not the ‘pyramid’ piano, but rather a grand piano made of a special type of pyramid mahogany wood) with Viennese action and English dampers, and a grand piano with English action, Spanish walnut veneered (No. 699);<sup>44</sup>
- **Bernhard Grimm** (Reichenbach, now Dzierżoniów, also active in Schweidnitz, now Świdnica):<sup>45</sup> a mahogany grand piano with English action and a walnut up-right piano (No. 519);<sup>46</sup>
- **Adolf Mager, Mager Frères** company: a grand piano of English design with an English action (No. 1059);<sup>47</sup>
- **Ed. Seiler & Oswald Scholz** (Liegnitz, now Legnica): a grand piano with mahogany finish (No. 1043).<sup>48</sup>

The catalogue also contains a content-rich advertisement placed by Franz Welck (Welck)<sup>49</sup> and Mager Frères.<sup>50</sup> The advertisement of Mager Frères includes several models of pianos, concert grands and uprights, with English and German actions, in a variety of woods.

<sup>44</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 30: “C. Beyer, Instrumentenbauer. Pyramiden-Mahagony-Flügel mit wiener Mechanik u. engl. Dämpfung; engl. Flügelinstrument v. Spanischem Nußbaum”.

<sup>45</sup> For more on this, see GUL, Joanna – SACHS, Rainer: Świdniccy fortepianmistrzowie. In: *Rocznik świdnicki*, Vol. 34, 2006, pp. 37-38. His piano survives at the Muzeum Ziemi Średzkiej (Środa Land Museum), in Koszuty, Poland.

<sup>46</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 23: “B. Grimm, Pianoforte-Fabr. Reichenbach. Engl. Flügel-Instrument (Mahagony); Pianino (Nußbaum).”

<sup>47</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 47: “Ad. Mager, Firma Mager frères. Flügelinstrument, engl. Bauart und Mechanik.”

<sup>48</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 46: “Ed. Seiler & Oswald Scholz, Instrumentenbauer. Liegnitz. Mahagonykarnieß-Flügelinstrument.” It is not clear what the word ‘karnieß’ means here, perhaps it describes the shape of the instrument.

<sup>49</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, Anzeiger zum Amtlichen Katalog [part with advertisements], p. 4.

<sup>50</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, Anzeiger zum Amtlichen Katalog, p. 12: “Piano-Forte-Fabrik in Breslau von Schweidnitzerstr. Nr. 5. Mager frères: 1) Großer Concert-Flügel englischer Bauart und Mechanik 7 Octaven von Polixanderholz: 450 Rtl. [Reichsthaler]; 2) Stutz-Flügel englischer Bauart und Mechanik von Polixanderholz: 350 Rtl.; 3) Flügel engl. Construction mit Wiener Mechanik von Polixander: 250 Rtl.; 4) Pianos droits engl. Construction und Mechanik: 220 Rtl. Inhaber obiger Firma hat in den berühmtesten Ateliers Deutschlands und Paris gearbeitet und ist dem Fabrikat von Künstlern von großem Rufe so wie von Kunst Kennern die höchste Beachtung gezollt, und durch nachhaltige Anempfehlung zu ihrer Erweiterung wesentlich beigetragen worden. Fabrikant hat sich zur Aufgabe gestellt, nur das beste Material zu verwenden und das neuste und möglichst beste zu liefern. Dem Vertrauen und Wohlwollen sich empfehlend zeichnet hochachtungsvoll Adolf Mager, Firma Mager frères.”

The company set up by Eduard Seiler in Liegnitz in 1849 soon became Silesia's largest and one of the best piano manufacturers. The fact that Seiler and Scholz displayed their products at the exhibition is notable, as very little is known about the collaboration between Oswald Scholz and Eduard Seiler and it has not yet been possible to determine the date until which they worked together.<sup>51</sup> Oswald Scholz's advertisements as an independent piano maker survive, but no instruments signed with his name are known. The 1857 Breslau Exhibition was probably the first show at which the Ed. Seiler company received a prize.<sup>52</sup> Many instruments made by this manufacturer have survived in museums and private collections, but only a few from the early years of the firm. At the next Breslau exhibition in 1870, Ed. Seiler, the largest piano factory in Eastern Germany, exhibited the largest number of instruments and he was the silver medal winner at the 1869 *Allgemeine Deutsche Gewerbe und Industrie-Ausstellung* in Wittenberg.<sup>53</sup>

Other piano makers and instruments featured in the exhibition included:

- **Theodor Raymond** (Breslau): a walnut piano of French model (No. 994);<sup>54</sup>
- **Franz Welk** (Welck; Breslau): a rosewood grand piano with English action and a rosewood upright piano (No. 701);<sup>55</sup>
- **Wallischewski** (Breslau): a rosewood grand piano with metal hitch-pin plate and English action, with 7½ octaves G2-c5 (No. 649).<sup>56</sup>

Very little is known about the piano maker Wallischewski from Breslau. He was active in Wrocław in the years approx. 1840–1870. Only one piano signed 'C. Wallischewski' – a square piano from approx. 1840 – survives in the National Museum in Wrocław. It has a composite frame with one bar and a slightly smaller range of C1-a4 – 6 1/2 octaves.<sup>57</sup>

<sup>51</sup> They still worked together in 1857. For more information, see: GUL, Joanna: Do dziejów budownictwa fortepianów w Legnicy: współpracownicy Eduarda Seilera. In: *Tradycje Śląskiej Kultury Muzycznej*, Vol. 11. Wrocław: Akademia Muzyczna im. K. Lipińskiego we Wrocławiu, 2008, pp. 131-140.

<sup>52</sup> This exhibition and prize are first mentioned in Ed. Seiler's publicity materials. For more information, see: GUL, Joanna: *Historia wytwórni fortepianów Ed. Seiler na tle przemysłu muzycznego Legnicy w XIX i XX wieku*. Unpublished MA thesis supervised by Prof. Maria Zduniak, Wrocław, 2002 (computer printouts, Library of the Karol Lipiński Academy of Music in Wrocław).

<sup>53</sup> *Catalog der dritten Schlesischen Gewerbe-Ausstellung zu Breslau 1870. Veranstalet in den Räumen des Schiesswerders vom Breslauer Gewerbe-Verein*. Breslau : n. p., n. d. [1870], advertisement section, unnumbered page.

<sup>54</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 44: "Th Raymond, Pianofortefabr. Pianino von Nußbaumholz, französische Bauart"

<sup>55</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 31: "Franz Welk, Instrumentenbauer. Polysander-Flügel-Instrument mit engl. Mechanik. Polysander-Pianino."

<sup>56</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 28: "Wallischewski, Instrumentenbauer. Flügel von Polysander mit einserner Anhängplatte, engl. Mechanik, 7 ½ Octave (32' G bis 5gestr. C)."

<sup>57</sup> KORŻEL-KRAŚNA, Małgorzata: *Meble pierwszej połowy XIX wieku*. Wrocław : Muzeum Narodowe we Wrocławiu, 2007, pp. 203-204.

The following makers exhibited stringed instruments:

- **Ernst Liebich**: three violins based on models by Stradivari and Guarneri and a cello with bow and case (No. 515);<sup>58</sup>
- **Amand Meisel** (Frankenstein, now Żąbkowice Śląskie): a string quartet: 2 violins, 1 viola and 1 cello (No. 124);<sup>59</sup>
- **Kügler** (probably Joseph; as in the previous exhibition): a violin in a case with a bow (931);<sup>60</sup>
- **Joh. Bieleck**, a shoemaker (Habelschwerdt, now Bystrzyca Kłodzka): in addition to shoes and accessories, he displayed a handmade zither and two types of guitars (No. 158).<sup>61</sup>

The exhibition also featured a number of woodwind instruments:

- **E. Kleinert** (Breslau): a boxwood oboe with nickel silver keys, and an E-flat clarinet with brass fittings and nickel silver keys (No. 802);<sup>62</sup>
- **Aug. Rüffer**, Hausbes[itzer] (homeowner; Ndr.-Berbisdorf bei Hirschberg, now Dziwiszów near Jelenia Góra): a boxwood G clarinet with 8 keys, all parts handmade (No. 123).<sup>63</sup>

The above information about the instrument makers and their instruments is short, but it adds to the existing body of knowledge about Lower Silesian instrument makers.<sup>64</sup> The 1857 exhibition catalogue combines modern trends brought by dynamic companies and slightly outdated production by amateurs, probably for their own use. For example, while Kleinert exhibited woodwind instruments with modern materials, such as nickel silver keys, 'Hausbesitzer' Rüffer exhibited an older clarinet model. Eduard Seiler's Liegnitz-based company received first awards at exhibitions in Breslau, and was destined to become one of Germany's largest piano factories.

Once again, major Lower Silesian wind instrument makers, such as Kleinert and Meisel, were featured in the exhibition. Amand Meisel (who had a workshop in Frankenstein, but previously also worked in Breslau and Schweidnitz) was an experienced luthier and also brass instruments maker.<sup>65</sup> Exhibitors also included Ernst Liebich (I or

<sup>58</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 23: "E. Liebich, Instrumentmacher. 3 Violinen (nach Straduari u. Guarnieri), 1 Cello, mit Bogen und Kästen."

<sup>59</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 6: "Amand Meisel, Instrumentenb. Frankenstein. Quartett Streich-Instrumente: 2 Violinen, 1 Viola, 1 Cello."

<sup>60</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 41: "Kügler, Instrumentenmacher. Violine mit Bogen im Etui."

<sup>61</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 8: "Joh. Bieleck, Schuhmachermstr. Habelschwerdt. (...) Selbstgefertigte Zither, Gran-Guitarre mit Maschinerie, Terz-Guitarre mit Capotasto."

<sup>62</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 35: "E. Kleinert, Verfert. musikalischer Instrumente. Oboe von Buxbaum, mit Klappe von Neusilber; Klarinette in Es, mit Messing überzogen, Klappen von Neusilber."

<sup>63</sup> *Amtlicher Katalog der zweiten...*, Ref. 43, p. 6: "Aug. Rüffer, Hausbes., Ndr.-Berbisdorf bei Hirschberg. Klarinette von Buchsbaum mit 8 Klappen, Stimmung G (in allen Stücken eigene Arbeit)."

<sup>64</sup> See: ROTTERMUND, *Budownictwo...*, Ref. 16; VOGEL, Ref. 32; HEYDE, Ref. 4, LÜTGENDORFF, Ref. 35; HENKEL, Ref. 27.

<sup>65</sup> VOGEL, Ref. 32, p. 146.

II), from the Liebich family of luthiers, who was influential in the region. Ernst Liebich (I) also took part in a major crafts exhibition in Berlin in 1844.<sup>66</sup>

A curiosity at the exhibitions were the amateur instrument makers, who had the most diverse occupations, e.g. a shoemaker, and were also from the higher echelons of society, such as *Freiherr* and *Hausbesitzer*.

## Conclusion

This overview of two exhibitions held in Breslau in the mid-19<sup>th</sup> century gives an idea of the music sections of the exhibitions and of the activity of numerous instrument makers. Extensive public access meant the exhibitions included both major and lesser known makers, and both technical aspects already on the way out alongside novel trends. However, the exhibitions tended to showcase new developments and improvements in instruments – for example, square pianos were not displayed at any of the above exhibitions, although they still appear in some companies' advertisements. Piano makers predominated, which was due to the ever growing popularity of the piano and its musical and visual appeal in exhibition conditions. The catalogues continue to feature two types of piano action (English and German, i.e. Viennese), with differing types of sound, indicating that both types of instruments continued to attract buyers. Exhibition participants were introduced to new technical innovations in instrument construction and materials (e.g. the use of nickel silver).

We learn almost nothing about the appearance of the exhibited instruments – only the types of wood or metal used are recorded – as the information in the catalogues in this regard is sparse. However, care was certainly taken over the visual appearance of the instruments in order to attract the most customers. The variety of the exhibited instruments and the extensive activity of the makers was a reflection of the region's lively musical life and it inspired the instrument makers to develop their craft and innovate technically. The exhibitions gave the participants an opportunity to test their instruments in front of a public and receive feedback on how they sounded, and short concerts were often given. There were also specially organized concerts in which exhibited instruments were used. There are records of opening hymns composed specifically for the exhibitions, of dances, 'exhibition polkas' and other musical entertainments. The exhibitions provided a strong stimulus to a city's development, and in addition to their economic significance, they also brought new sounds to the musical life of Breslau.

---

<sup>66</sup> VOGEL, Ref. 32, p. 132.

## Resumé

### VÝSTAVY PRIEMYSELNEJ A REMESELNÍCKEJ VÝROBY VO VROCLAVE V ROKOCH 1852 A 1857 SO ZRETEĽOM NA REGIONÁLNY ROZVOJ VÝROBY HUDOBNÝCH NÁSTROJOV

Výstavy priemyslu a remeselníctva 19. a 20. storočia sa stali zaujímavými kultúrne-historickými udalosťami s celoeurópskym a celosvetovým významom. Ich hlavným poslaním bol celospoločenský hospodársky, vedecko-technický a kultúrny rozvoj. Výstavy podporovali spoluprácu v oblasti všeobecnej výmeny skúseností v spojení s rozvojom vedy a kultúry.

Vedecký výskum začal cielene sledovať celosvetové výstavy viacrozmerného charakteru ako aj celoštátne alebo regionálne výstavy, aké sa organizovali už v druhej polovici 19. storočia. Výstavy sa usporiadávali hlavne pod vplyvom Veľkej celonárodnej priemyselnej výstavy v Londýne v roku 1851. Významné, avšak vedecky zatiaľ nepreskúmané, sú nateraz lokálne a regionálne výstavy, ktorých genéza siaha do polovice 19. storočia. Vzbudenie vedeckého záujmu muzikológov o spomínané výstavy je oprávnené, a to hneď z niekoľkých dôvodov: medzi mnohými výstavnými exponátmi sa nachádzali hudobné nástroje, okrem toho sa počas výstav uskutočňovali koncerty a vznikala príležitostná hudobná tvorba uvádzaná na výstavách.

Vroclav, vtedajšie hlavné mesto Sliezska, usporiadal zopár cyklov výstav priemyslu a remeselníctva, kde sa vystavovali aj hudobné nástroje. Predložená štúdia sa zaoberá dvoma priemyselnými výstavami z rokov 1852 a 1857. Katalógy ako aj tlačové dokumenty z týchto výstav sa nachádzajú v Univerzitnej knižnici vo Vroclave. Poskytujú zaujímavé poznatky o výstavných hudobných exponátoch – hudobných nástrojoch, ako aj o ich autoroch, umeleckých tvorcoch a staviteľoch hudobných nástrojov. Po prvýkrát sa predstavili na výstave vo Vroclave mnohí stavitelia, výrobcovia hudobných nástrojov z celého Sliezska (nielen z hlavného mesta), čo bolo v porovnaní s predchádzajúcimi výstavami v období prvej polovice 19. storočia veľkou zmenou. Hudobné nástroje vystavovali spolu s inými staviteľmi aj amatéri. Po prvýkrát tu vystavovali hudobné nástroje významní výrobcovia plechových nástrojov, ktorí sa predtým nezúčastňovali výstav z doteraz neznámych príčin. Dôležité miesto medzi staviteľmi hudobných nástrojov patrilo na výstavách výrobcovi klavírov s viedenskou a anglickou mechanikou. Predvádzali sa nové technické riešenia spolu s tradičnými starými modelmi. Niektoré firmy boli už známe, resp. v krátkom čase sa stali regionálne známymi výrobnými značkami hudobných nástrojov, napríklad firma *Eduard Seiler* z Legnice, ktorá získala v polovici 19. storočia viaceré prvé ceny. Katalógy z výstav v rokoch 1852 a 1857 uvádzajú mená mnohých staviteľov hudobných nástrojov, ktorých činnosť bola predtým verejnosti neznáma.