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TRADITIONS OF THE GERMAN PIANOFORTE HIGHER SCHOOL IN THE WORLD'S PERFORMANCE

The article is devoted to the consideration of the German pianoforte art formation and origination of the state music education in Germany in the XIX century in connection with the activities of Weimar and Leipzig schools, grouped around the figures of F. Mendelssohn–Bartholdy and F. Liszt. There were noted peculiarities of the pedagogic traditions extension in the context of the existence of the higher music educational establishments and outside them, taking into account the creative activity of the students of outstanding musicians of their day.

Keywords: pianoforte higher school, state music education, German pianoforte tradition, pedagogic tradition, art movement.

The Ukrainian scientists and musicians have a nodding acquaintance with the German pianoforte school as a historical phenomenon, covering several centuries and including names of famous piano players, performers and teachers. That is why, there is a need to study and reconstruct it. The existing information thereof is opened articles in German. There are almost no theoretical works in German related to the modern German pianoforte school. On the other hand, historical backgrounds, traditions and trends of the German pianoforte art existence, creative career of the outstanding musicians of Germany are important principles for studying this issue.

The German pianoforte higher school as an educational category is compendium of concepts, which require reconstruction and discussion. Historical backgrounds of the music higher school formation as an educational establishment allow to add to the notion of “pianoforte higher school” an idea of the structured state education in terms of music academies (conservatories of music), as well as a category of school as movement and trend of creative activity of the people of art group, united by the “leader”, founder and central representative of the school. Precisely the combination of art movement with the educational center led to the explosion of the German pianoforte performance over the past few centuries. This is evidenced by the names of the outstanding piano players – performers and teachers of the XIX, XX, and XXI centuries, raised in the twilight of the German pianoforte tradition.

According to historical conditions the initiation of the first State Conservatory is associated with the figure of Felix Mendelssohn Bartholdy and the formation of Leipzig School. The establishment of Weimar School, as opposed to Leipzig, headed by F. Liszt, determined the appearance of Weimar orchestral school (Orchesterschule), now called as

Liszt Ferencz Academy of Music (Hochschule für Musik Franz Liszt Weimar). Therefore, such outstanding leaders as Felix Mendelssohn Bartholdy and Ferencz Liszt, who influenced the German professional pianoforte performing and determined its development, require special attention in the context of the initiation of the state of music education in Germany. Major works such as “History of Pianoforte Art” by O.D. Alekseyev [1], “Theory of Pianism” by V.G. Ivanovsky [6], “History of Pianoforte art of the XIX Century” by N.B. Kashkadamova [7], “History of Music” by E. Braudo [2], provide with an opportunity to completely understand the artistic and aesthetic trends of the German musical culture of the XIX century and peculiarities of composition and performance styles of F. Mendelssohn and F. Liszt. The figure of F. Mendelssohn as a founder of the pianoforte school is considered in the works of the Ukrainian researches, in particular, in the articles of L.A. Hnatiuk “F. Mendelssohn and Leipzig Conservatory” [3], M. Zabara “Pianoforte School of the first half of the XIX century and Leipzig Conservatory” [5], O. Korchova “German Cultural Experience in Mykola Lysenko Creative Practice” [8].

M. Zabara shows, that Leipzig pianoforte school as its representatives are little-known to the modern musicians, and emphasizes the influence of the pianoforte traditions and schools of the day on the creative work of F. Mendelssohn and teachers of Leipzig Conservatory. In fact, names of the outstanding teachers, who worked at the conservatory since its establishment, in the XX century and nowadays remain almost unknown to the Ukrainian musicians, at the same time famous graduates and modern piano players representatives of the German pianoforte tradition inspire to the deeper studying and reconstruction of the establishment and development history of Leipzig Conservatory, now the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig (Hochschule für Musik und Theater «Felix Mendelssohn Bartholdy» Leipzig).

The comparisons of Leipzig and Weimar schools are considered in this article, not only from a perspective of art movements and phenomena, and primarily as the two trends of pianoforte schools, on the one hand, centered within the Higher Music Educational Institution as Higher School of Music and Theater Leipzig, on the other hand, a school as an extension of pedagogical traditions of F. Liszt, caught up by his students – the Germans and distributed to all higher education institutions in Germany. There are conditions for a special attention to the individual bibliographies of the teachers from Leipzig Conservatory and

students of Ferencz Liszt. The objective of this article is to define the influence of personality on the laying the foundation of higher educational establishment.

Thus, the notion of higher school, first of all, provides for as a necessary component part of the notion of higher educational establishment. According to the historical circumstances, establishing the first higher state academic educational institution of music was the stimulus for the organization of schools in terms of art movement. Establishment of Leipzig Conservatory by Felix Mendelssohn Bartholdy on the 2nd of April, 1843 had a peculiar cultural grounding. In the middle of the XIX century Leipzig was the city of music in the full sense of the word. Traditional, world-famous St. Thomas Boys' Choir, Gewandhaus Orchestra, founded in 1781, successful music publishers and numerous composers, virtuoso and musical writers, who lived in this city, created a peculiar musical and cultural atmosphere in the city. Mendelssohn during the first years of the conservatory existence succeeded to invite famous musicians to the positions of teachers at the conservatory. Among them there were Moritz Hauptmann, the cantor of St. Thomas Church (1792–1868), Karl Ferdinand Becker, the organ-player, (1804–1877), Ferdinand David, the accompanier at Gewandhaus (1810–1873), Ignaz Moscheles, the piano player (1794–1870), and during the short period of time – Robert Schumann, the composer (1810–1856) [16].

In the middle of the XIX century closely connected to the activities of Leipzig Conservatory Leipzig School occurred, which was a separate direction in the German music. Among the teachers of Leipzig School there were primarily the teachers from the conservatory, who grouped nearby the founder of the Leipzig Conservatory F. Mendelssohn: I. Moscheles, N. Gade, M. Gaupmann, F. David, partially R. Scumann. From the artistic point if view, the school adopted new romantic trends, however, abandoned the most radical demonstrations of romantic innovation; principles and the nature of creative activity of its members have developed in line with the moderate romanticism with the Classical tradition echo. Aesthetic views, activity, and creative works of F. Mendelssohn played a leading role. The representatives of Leipzig school relied in their creative activity on the compositional techniques of the German classical music, on the national genre art. An important role was played by Leipzig school's propaganda of compositions, written by J.S. Bach, G.F. Handel, C.W. Gluck, J. Haydn, W.A. Mozart, L. Beethoven, F. Schubert [10, p. 206].

In the second half of the XIX century in Leipzig school the conservative trends began to dominate. The events of the Bourgeois Democratic Revolution of 1848–1849 almost did

not influence the creative activity of the school representatives. C. Reinecke, F. Abt, C. Gurlitt, R. Volkmann, who were at the head of the school at that time, put the question of style and form purity first. Under conditions of the trends struggle, that took place on the eve of the reunification of Germany (1850–1860), Leipzig school remained committed to the positions of musical academicism, that withstood the innovatory desires of R. Wagner and Weimar school, headed by F. Liszt. Prior to the beginning of the XX century, when R. Wagner and J. Brahms traditions became determining factors for the development of music, Leipzig school lost its peculiar independent creative meaning. But Leipzig Conservatory continued to exist and develop, giving the world names of outstanding artists, teachers, and performers.

During the life time, Leipzig Conservatory has changed the following names: 1843–1876 – Conservatory of Music (Conservatorium der Musik), 1876–1924 – Royal Conservatory of Music in Leipzig (Königliches Konservatorium der Musik zu Leipzig), 1924–1941 – State Conservatory in Leipzig (Landeskonservatorium der Musik zu Leipzig), 1941–1944 – State Higher School of Music, Music Education and Performing Arts (Staatliche Hochschule für Musik, Musikerziehung und darstellende Kunst), 1946–1972 – State Higher School of Music – Mendelssohn Academy (Staatliche Hochschule für Musik – Mendelssohn–Akademie), 1972–1992 – Higher School of Music "Felix Mendelssohn–Bartholdy" (Hochschule für Musik «Felix Mendelssohn Bartholdy»), 1992 – the University of Music and Theater "Felix Mendelssohn–Bartholdy" in Leipzig (Hochschule für Musik und Theater «Felix Mendelssohn Bartholdy» Leipzig).

The works in German by Martin Wehnert “*Higher School of Music Leipzig. Aspects of foundation of conservatory of music. 1843–1968*” (Wehnert, Martin. Hochschule für Musik Leipzig) [19], and official web page of the Higher School of Music [16] allow us to become familiar with the teaching staff of the conservatory and with outstanding graduates. Some of the most significant individual bibliographies of teachers and graduates are given below.

The famous teachers of Leipzig Conservatory were:

Ignaz Moscheles (1794–1870), Czech composer, piano player, and music teacher, pianoforte teacher at Leipzig Conservatory from 1846 till the end of life. He was taught by Friedrich Dionis Weber at Prague Conservatory, and in Vienna – by Johann Georg Albrechtsberger and Antonio Salieri in composition. In 1846 he was invited by Felix Mendelssohn Bartholdy to head the piano at Leipzig Conservatory. Moscheles had a

reputation of one of the best virtuosi of Europe and as a teacher was an example of good faith. He represented the school of Muzio Clementi and watched a steady hand position when playing, developing a style of play, where the attention is focused mainly on the mobility of the fingers, while the use of pedals is limited as much as practical. Together with the Belgium musicologist François–Joseph Fétis he took part in composing textbook “Piano Teaching Methods”, where there were bold for their time, progressive views, levelled against the dogmatic teaching principles and restrictions of the moving part of play. The most famous his followers were Edward Grieg (1858–1862) and Felix Dryzeke (1852–1855), the German composer, outstanding representative of music of his time in the German–speaking countries. Starting with New German School, he developed the adjusted to the classical ideals late–romantic style of compositions. Felix Dryzeke is known as a teacher of music and musical writer. He taught at the conservatory of Dresden as a professor, among his students were Alberto Franchetti, Walter Damrosch, Paul Büttner, Theodor Blumer, Leo Kestenberg, and Gustav Grossman [13].

Carl Reinecke (1824–1910), the German composer, piano player, and musical director, piano and composition teacher. From 1860 till 1895 he served as a leader of Gewandhaus Orchestra in Leipzig. He also was an influential piano and composition teacher at Leipzig Conservatory, from 1885 as a professor, and from 1897 till 1902 – as a head of the conservatory [18].

Salomon Jadassohn (1831–1902), the German–Jewish composer, piano player, and music theorist, piano, composition and music theory teacher. He got his first music education in Wroclaw from Moritz Brosig. His teachers were in 1848 Moritz Hauptmann at Leipzig Conservatory and in 1849 till 1851 Ference Lizst in Weimar. From 1871 he held a position of theory of music, piano, and composition teacher at Leipzig Conservatory, where he had excellent reputation as a teacher of music. Among his students were Edward Grieg, Zdeněk Fibich, Bernard Tsvirs, Richard Frank, Ethel Smith, Emil Nikolaus Joseph Freiherr von Rezníček, Isaac Albeniz, Frederick Delius, Felix Weingärtner, Ferruccio Busoni, Alfred Hill, Sergii Eduardovich Bortkevych, Sigfrid Karg–Elert, Wilhelm Backhaus and others. [14].

Robert Teichmüller (1863–1939) is a German piano player and teacher of conservatory. He was taught piano and theory of music by Carl Reinecke at the Conservatory of Leipzig, where he later had been worked as a piano teacher since 1897. In 1908 he was

appointed to a professorship. He was one of the most influential piano teachers of his time. Among his students were Günther Werner Hans Ramin, Sigfrid Karg–Elert, Marc Lavry, Paul Aron, Kurt Hessenberg, Ingrid Marianne Nagler, Rudolf von Wagner–Regeni, John Leif, Mauersberger Rudolf, and Herbert Albert [19].

Fritz von Bose (1865–1945) is a German piano player, teacher, and composer. He studied at Leipzig Conservatory under Carl Reinecke. From 1888 he concertized as a performer and accompanist. He taught at Leipzig Conservatory from 1912 till 1932 and belonged to the leading professors of the conservatory. Throughout his life he was called “Leipzig Brahms”, and his composition was characterized by “the easiness of Mendelssohn” [19].

Johann Baptist Joseph Maximilian Reger (1873–1916) is a German composer, organ–player, piano player, and band director. From 1907 he was a director and professor of the conservatory in Leipzig [18].

Sigfrid Carl–Elert (1877–1933) is a German composer, musical theorist, music teacher, piano player, organ–player and parlor organ player, piano, composition, and theory of music teacher (1919), professor (1932–1933), he studied at Leipzig Conservatory under Salomon Jadassohn, Carl Reinecke, Alfred Reisenauer and others [19].

Amadeus Veberzinke (1920–2005) is a German piano and organ player. He studied from 1938 till 1940 at the Institute of Church Music in Leipzig under Carl Straube, Johann Nepomuk David, Otto Weinreich. From 1946 he was a teacher at the Conservatory in Leipzig and from 1953 – a piano professor at the Higher School of Music Leipzig [19].

Famous graduates:

Sir Arthur Seymour Sullivan (1842–1900), an English composer;

Edward Grieg (1843–1907), a Norwegian composer;

Julius Engelbert Röntgen (1855–1932), an English composer, piano player, and band director, was born in Leipzig;

Isaac Albéniz (1860–1909), a Spanish composer and piano player;

Carl Adolf Martienssen (1881–1955), a piano player and music teacher.

The following figures, graduates of Leipzig Higher School of Music, are closest to the modern period and gorgeous according to the stylistic performing characteristics.

Wilhelm Backhaus (1884–1969), a piano player, studied under Alois Reckendorf at Leipzig Conservatory, then under Ievgen Dalber in Frankfurt. Backhaus was especially

famous due to his interpretation of Beethoven and romantic music, in particular, Brahms. He also was famous as a chamber musician, in 1905 he won Anton Rubinstein competition, where Bela Bartok took the 2nd place. Wilhelm Backhaus is among the best piano players of the XX century, among 72 outstanding piano players and 200 CD disks of recording their play, collected by Philips Records with the help of Steinway & Sons. *The Times* newspaper called him a representative of classic German tradition of Leipzig Conservatory [21].

Karl-Heinz Kämmerling (1930–2012), a piano teacher, among his students are modern outstanding piano players such as Hans Christian Wille, a German piano player, prize winner of the 6th Van Cliburn International Piano Competition (USA, 1985), Konstanze Eickhorst, a German piano player, who in 1981 became a winner of Clara Haskil International Piano Competition, and in 1988 won the Geza Anda Competition. In 1989 he became a professor of the Higher School of Music and Theatre Hannover – the youngest woman professor in the history of the German conservatories [16].

Due to the disclosure of the pianoforte school traditions inheritance from M. Clementi, I. Moscheles, F. Mendelssohn to their students the pianoforte performance at the professional level gained traction and prepared a worthy basis for the establishment of higher music establishments throughout Germany.

Along with Leipzig School in the middle of the XIX century Weimar School appeared as “New-German trend”, that represented a creative association of German musicians and other representatives of the artistic intellectuals in Weimar (Thuringia). The head of Weimar school was F. Liszt. There were also such composers as P. Cornelius, J. Raff, A. Ritter, piano players H. Bülow, K. Tausig, music critics K.F. Brendel and R. Paul, poet August Heinrich Hoffmann von Fallersleben and others. The occurrence of Weimar School was associated with the national rise on the eve of the reunification of Germany, the fight of the leading figures against backwardness and conservatism.

Active creative and band director’s activity of Liszt, chose Weimar of his place of residence, made this city a center of gravity for many leading German public figures. In 1852 “*Neue Zeitschrift für Musik*” (“New Music Magazine”, established in 1834 in Leipzig by R. Schumann) passed into the hands of Liszt’s followers and propagated their ideas. “*Neue Zeitschrift für Musik*” magazine’s anniversary in 1859 initiated the organization of the Common German Music Union ((Allgemeiner deutscher Musikverein, founded in 1861 during the music festival in Weimar) [9, p. 702].

As a music scene Weimar school compared itself with more academic Leipzig School. The representatives of Weimar School fought for romantic music art, for ideological saturation of music and radical renewal of its forms based on the programs, supported by R. Wagner and his opera reform. Due to the work of Weimar School Weimar has transformed into one of the most important music centers.

The idea of establishing a musical academy in Weimar belongs to Ferencz Liszt. It was first formulated in 1835 as an idea of creating a “progressive school of music”. Highly skilled musicians were required to make orchestra quite powerful for new music of its time. For long Liszt tried to create an educational center for orchestra musicians in Weimar. Only in 1872 this dream came true with the participation of a student of Ferencz Liszt, Carl Müllerhartung, who was the first who created orchestra school in Germany.

Soon after in addition to the department of orchestra instruments, pianoforte and conducting the departments of singing, theatre and opera, composition, pedagogic education for instrumental and vocal teachers were opened, that allowed to train real virtuosos. The educational center first was called “Orchestra School” (Orchesterschule), then “Orchestra and Music School” (Orchester- und Musikschule), later “Orchestra, Music and Opera School” (Orchester-, Musik- und Operschule) and, finally, “Music, Opera and Theatre” (Musik-, Opern- und Theaterschule) [15].

The figure of Ferencz Liszt was of considerable importance for culture and pianoforte art of Germany, many students, outstanding musicians gave performances on a tour all over the world and continued his line in teaching. If the figure of Felix Mendelssohn united the artists around Leipzig Conservatory, then due to the pedagogic activity of Ferencz Liszt his students inherited and spread the school of their teacher in the higher music establishments of the entire Germany.

Among his students were:

Conrad Eduard Reinhold Ansoerge (1862–1930) is a German piano player, composer, and music teacher, taught at Klindworth–Scharwenka Conservatory, and his student Edward Erdmann (1896–1958), a German piano player and composer, taught in the Higher School of Music and Theatre Hamburg [11].

Eugène Francis Charles d’Albert, shortly Eugen d’Albert (1864–1932) is a German composer and piano player, French and Anglo–Saxon, was especially famous due to his

interpretation of the works, belonged to Johann Sebastian Bach and Ludwig van Beethoven, also Wilhelm Backhaus studied under him [20].

Hans Guido Freiherr von Bülow (1830–1894) is a German piano virtuoso, band director and Kapellmeister of the XIX century. Bülow was equally famous as a piano player and band director. His student was Karl Heinrich Barth (1847–1922) is a piano teacher in Berlin at the turn of XX century. He was also a student of Karol Tausig, and, therefore, a “grandchild” of Ferencz Liszt. In 1868 he became a teacher at the conservatory of Stern and taught in 1871 in Berlin Academy of Music. He also had a great success as a leading singer, especially in England, and was a frequent partner of Joseph Joachim. Among his famous students were Arthur Rubinstein, Heinrich Neuhaus, Siegfried Schulz, Bronislaw von Pozniak, and Wilhelm Kempff – one of the most outstanding piano players of the XX century [17].

Martin Krause (1853–1918) is a German piano player, piano teacher and musical writer in Leipzig, where he founded Ferencz Liszt Society. Since 1901 Krause has been worked as a professor at the Royal Academy of Music in Munich and later in Stern Conservatory, Berlin. Among his students were Claudio Arrau (1903–1991), Edwin Fischer (1886–1960), Ponce Manuel (1882–1948), Grete von Zieritz (1899–2001) [17].

Karl Klindworth (1830–1916) is a German composer, band director, music teacher and piano virtuoso. He founded his pianoforte school in 1883, while working with Xaver Scharwenka and his brother Philipp Scharwenka in their school, which was changed in 1892 from Scharwenka Institution into Klindworth – Scharwenka Conservatory of Music. Having completed pedagogic activity, in 1898 Klindworth still was active both as piano player and band director, but primarily committed to the publication of editions and textbooks [22].

Therefore, Leipzig and Weimar schools generated two main directions in the development of German piano performance, determining its traditional peculiarities, due to which it has been developed and born many piano individuals of the German style of thinking. Methods of their formation and typical features of their activity allows to find, that to make such a phenomenon as school function, the following factors are equally important:

- a figure of artist–master, around which valuable performance experience will be formed;
- educational and creative needs of national and cultural environment, among which a desire to open new outstanding individual creators of music culture dominates.

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