



**Sound  
of  
Freedom**

**Conceptual Observations  
on the Lippmann + Rau  
Foundation, Eisenach**



*In the interior courtyard of the Old Malthouse*

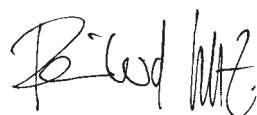
What twenty-five years ago began as a “start-up” undertaking, as a courageous and bright idea, and the search for a new place to research the history of popular music in a newly-reunified Germany, has since reached a dizzying height and a global dimension. Brought to life by two passionate enthusiasts and visionaries, starry-eyed, in the birthplace of Horst Lippmann, this idea had a single goal: the sustainable reuse of a unique industrial monument through the establishment of a nationally significant, interdisciplinary center for (pop) music. This necessarily had to bear the name Lippmann + Rau. This goal was met by working almost exclusively on a voluntary basis. Yet this young plant, shooting up toward the light, enjoying worldwide attention, stands on economically shaky ground. Active assistance from all possible sides, and well-considered further action, is urgently needed if this plant is to avoid starvation.

Assistance means on the one hand the construction of a badly-needed new building, along with the environmentally suitable restoration of the existing historical monument, and on the other hand the gradual possibility of creating two to four archivist positions while covering operating costs.

Unlimited brainstorming is called for, in order that something can be created “whose worth and scale will possibly be recognized only when we are no longer alive” (Eva Demski).



Daniel Eckenfelder  
Eisenach, Summer 2019



Reinhard Lorenz

*“How successful the observance of ethical criteria can be in the tough music business is demonstrated by the Frankfurt concert agency Lippmann + Rau, which organized the American Folk Blues Festival from 1962 to 1969 and thereby enabled direct contact between young people from many European countries and African-American blues musicians. They served not only the current musical taste of young white Europeans, but also their increased need to identify with the oppressed and excluded of the entire world as well as their criticism of alienation in the Western consumer societies.”*

(Axel Schildt and Detlef Siegfried:  
Deutsche Kulturgeschichte. Die Bundesrepublik – 1945 bis zur Gegenwart, Bonn: Bundeszentrale für politische Bildung 2009)



**Daniel Eckenfelder,**  
*Chairman of the Board*  
born 1968 in Bad Urach, studied print technology in Wuppertal. Since 1996 he has been the acting partner of the calendar

maker Eckenfelder GmbH & Co. KG.



**Reinhard Lorenz,** *Deputy Chairman of the Board*

born 1952 in Etterwinden, studied sport science at the DHfK Leipzig and theatre arts at the “Hans Otto” Theatre University in Leipzig. From 1982 to 1990 he was dramaturg at the State Theatre in Eisenach, and from 1990 to 2017 director of the cultural affairs office of the city of Eisenach. In 1996 he took over the artistic direction of the Eisenach Jazz Club. In 1999 he founded the International Jazz Archive

in Eisenach. In 2006, with Daniel Eckenfelder, he began the Lippmann + Rau Foundation. Since the beginning of the 1970s he has published on jazz, blues, and cultural history.

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## Hearing What Is



Only a few months after the devastating Second World War, two ideas – both committed to the search for democracy and freedom – took form:

In Hannover, the 23-year-old Rudolf Augstein took over from British officers the establishment of a weekly magazine, based on the model of TIME. The result was DER SPIEGEL, which appeared for the first time on January 4, 1947. Its credo: "Writing what is.

Likewise, in autumn 1946 the 19-year-old Horst Lippmann, born in Eisenach, went to see the American authorities in Frankfurt am Main. His goal was the founding of a concert and artist management agency based on the model of the legendary American impresario Norman Granz. The result was the concert agency Lippmann + Rau, whose credo was:

**"Hearing what is!"**

*Fritz Rau and  
Horst Lippmann, 1980;  
Photo: Mara Eggert*



Günther Kieser, Poster for the American Folk Blues Festival 1972

**Günther Kieser** (born 1930) is one of the most important graphic designers in Germany. He studied from 1946 to 1949 at the Werkkunstschule in Offenbach am Main. Since 1949 he has worked as a free-lance graphic designer. He met Horst Lippmann at the end of the 1940s, and designed numerous posters and record covers for Lippmann + Rau.

Günther Kieser, 1980  
Photo: Mara Eggert



## Visions and Backgrounds

**In Eisenach our story is one of popular music in its widest sense: jazz, soul, rock, blues, tango, fado, rembetiko, chanson, klezmer, romaswing, folk, country, hip hop, right up to the sounds of new music.**

Above all, however, in Eisenach our story is the fascinating history of Lippmann + Rau, a myth that has never faded: at the beginning of the 1960s a concert agency appeared in the West German music market whose effect on postwar music history can hardly be overestimated. Lippmann + Rau established itself as a new type of artists' agency: fresh, daring, unconventional, sensual, irresistible, uncompromisingly modern, provocative in its themes, pleasant in tone, optimistic and full of love of life. An attempt to free West German society from the old bonds and National Socialist entanglements, the beginning of time travel, whose traces are still found today.

Eisenach was the birthplace of Horst Lippmann (1827–1997). With his partner, Fritz Rau (1930–2013) and Günther Kieser (born 1930), Horst Lippmann wrote, over a period of decades, what from today's perspective is regarded as a significant chapter in the history of European and American popular music and youth culture. International stars like Eric Clapton, Bob Dylan, Joan Baez, the Rolling Stones, Jimi Hendrix, Marlene Dietrich, Harry Belafonte, Oscar Peterson, Nana Mouskouri or Albert Mangelsdorff gave Lipp-

mann + Rau their trust. From the beginning of the 1960s, the American folk blues festivals paved the way for an entire generation of rock musicians and their public.

These traces of sound were secured in an industrial monument from the middle of the 19th century, at the foot of the Wartburg, enshrined in musical legend, and a stone's throw from the house where the brilliant composer Johann Sebastian Bach was born. All of these traces lead to the middle of a centuries-old musical universe full of hymns of hope. In the worldwide coordinate system of existing music archives and institutes, all lying on the "hiking paths of culture" (Aby Warburg), the Archive of the Lippmann+Rau Foundation is long since recognized as a place for collection, preservation, and research.

Founded in May 1999, it began its prehistory as an "ideology-free zone" in the oddities of socialist jazz and blues life, and is intrinsically linked to the turbulent channels of the workers' jazz cooperative of Automobilwerk Eisenach. With a concert program that, for a provincial city, still amazes, the jazz club, founded in January 1959, steadily took a stance against the longstanding narrow-mindedness of socialist cultural practice. The pianist, singer, and passionate collector Günter Boas (1920–1993) broke through the GDR gloom in the middle of the 1970s in the newly restarted inter-German cultural exchanges with two brilliantly acclaimed concerts. Boas got

involved spontaneously in Eisenach and promised his collection, well-known and treasured far beyond the blues world, to the idea of a future jazz archive. The idea had achieved a foundation.

In the following years, unique collections found their way from the cellars of the time to Eisenach. Alone the many-faceted documents of Horst Lippmann fell into place to form a musical and contemporary treasure trove. Lippmann's decades-long comrades-in-arms, Fritz Rau and Günther Kieser, added thousands of records, rare documents, and a bundle of legendary classic posters. The latter once set new design standards for the Hessian Radio in Frankfurt and formed the inspiration for Willy Fleckhaus' new directions for the West German Radio (WDR).

Günther Kieser and Willy Fleckhaus revolutionized poster art at the beginning of the 1960s like a tremendous bellows. This had "blown so long inside the provincial stuffiness that it blew the doors off the hinges." (Vilim Vasata).

Thanks to all these treasures, the glass doors of the Eisenach Archive flew wide open, an investigation and donation with results.

Archives are created gradually, their nuclei are diverse, but they always want to keep alive the memory of extraordinary works, special artists or collectors, unusual history or stories, in other

words, substantial proof to ensure their existence. In Eisenach this evidence includes the vibraphone of Hazy Osterwald, the manuscript of Mick Jagger, the photos of the magnificent Stephanie Wiesand, the sketchbook of Joan Baez, the sheet music of Willie Dixon, to the pen-and-ink additions to Benny Goodman's discography.

So that all this does not grow stiff, the cultural and music historical evidence is treated carefully. The nearby universities in Weimar, Erfurt, and Jena are cooperative partners. In the Lippmann+Rau-Archive the process has begun for which archives are used, for they are the bread of culture.

**"The written account, the analysis, the solving of riddles and the discovery of secrets – often the 'reconstruction of the magical.' " (Eva Demski)**

## **Archive as cultural memory**

**"For German history, jazz is of the greatest importance: the hardened relationships can be brought to dance – Don't fence me in!"**

*Hermann Glaser, entry in the guest book of the International Jazz Archive Eisenach, June 3, 2000*

Hermann Glaser (born August 28, 1928 in Nürnberg, died June 18, 2018) was a German cultural historian and publicist.

Kristiansand, March 8, 2019

Dear Sirs,

For more than fifteen years I have belonged to the users of the Lippman+Rau Music Archive, and have been able to assemble a large portion of my research based on the holdings of this unique organization. My most recent publication, the monograph "One Sound, Two Worlds: The Blues in a Divided Germany, 1945-1990," which will be published worldwide in May 2019 by the renowned scholarly publisher Berghahn Books (New York and Oxford), has profited significantly from material in the archive and the well-informed support of its staff. I would like to explicitly endorse the continued operation and development of this institution.

The archive stands out from similar establishments through the extensive basis of its collection and documentation and as the center of an extensive, interdisciplinary academic network. At a time in which the various phenomena of pop music and popular culture are gaining ever greater focus in international academic research plans, its relevance can hardly be overestimated. Today academic reflections on "popular culture" play a significant role in the discourse on the past, present, and future of modern media societies. As an example, they capture multidimensional and dynamic processes like a burning glass. The broad concept of the archive perfectly takes account of this development.

The estates of artists and collectors, in some cases going back to the early twentieth century, constitute a valuable reservoir which should absolutely be preserved, expanded, and devoted to additional public use. They reflect on the one hand the historical development of popular music as one of the most important mass media of our time and on the other hand preserve - if one puts them in a broader context - evidence of a world marked by far-reaching social, political, and cultural upheavals. Their material and evidentiary worth reaches far beyond the boundaries of artistic genres.

The richness of detail, which the archive already offers, and whose expansion is desirable, supports a research base which aims to shed light on microstructures of highly complex societies. Not only the doyen of international blues research, Paul Oliver (1927-2017), recognized this methodical access as having a particularly promising future (David Horn: "Interview with Paul Oliver" in *Popular Music* 1/2007, pp.5-13).

I firmly support the preservation and enlargement of the Lippmann+Rau Music Archive.

Sincerely yours,

Prof. Dr. Michael Rauhut  
University of Agder, Faculty of Fine Arts  
Service Box 422, N-4604 Kristiansand S,  
N o r w a y

*Michael Rauhut (born 1963) studied musicology and cultural science from 1984 to 1989 at the Humboldt-Universität in Berlin.*

*Since 2009 he has been a full member of the Agder Vitenskaps-akademi.*

*His areas of specialization cover popular music of the GDR, blues and jazz, the history of popular music, and the relationship between youth culture and popular music. In addition, Rauhut is active in a variety of advisory and journalistic capacities, among others for the Federal Headquarters for Political Education, the Thuringian State Headquarters for Political Education, and the Federal Foundation to Review the SED-Dictatorship. From 1996 to 1999 Rauhut was moderator and editor at the Berlin radio station JazzRadio 101,9 and from 1999 to 2005 belonged to the regular contributors to the music programming of Deutschlandradio Berlin. Since 2008 he has been a member of the German Radio Critics jury for the Blues and Blues Kindred prize. Rauhut is author, publisher, and co-publisher of numerous scholarly publications and specialized books on the history of rock in the GDR.*



## Reports

Prof. Dr. Detlef Siegfried, Modern German and European History,  
Department of English, Germanic and Romance Studies, Kobenhavns Universitet,  
September 2, 2016

The concert agency Lippmann + Rau played a decisive role in German history after 1945 for the establishment of popular music. Its founders, the jazz connoisseurs Horst Lippmann and Fritz Rau, initially promoted musical styles which were preferred by young intellectuals. Later they devoted themselves to the taste of a broader public and became leading concert organizers in the area of rock music.

A significant contribution was to “discover” styles and artists from all parts of the world – including American blues, flamenco, and South American folklore – and to make them known in the Old World. It opposed a dumbing down of commercial hits, and employed unused material to stimulate the further development of popular culture in Europe. Their initiatives made Lippmann + Rau a known quantity in the international music business, but the agency in particular became a very powerful importer of international cultures into Germany.

If jazz, pop, and world music today are also widely accepted as legitimate branches of high culture, this is significantly due to the mediation role of Horst Lippmann and Fritz Rau. In this respect, the work of the concert agency and its founders is an ideal prism for an institution which takes on the research and popularization of the history of popular music.

There are therefore very good reasons to expand the Lippmann + Rau Music Archive in Eisenach as a national center for research and communication on the history of popular music. The historic role and the international reputation of Lippmann + Rau are ideally suited to attract domestic and international researchers and visitors who are interested in the history of popular culture.

In addition, over the past years a material and immaterial infrastructure has been built around the archive, which predestine it as such a place. This includes the extension of the national and international network, the upcoming expansion of the physical possibilities and the establishment of a chair for the history of jazz and popular music at the Musikhochschule in Weimar, whose holder was named as the Director of the archive.

*Detlef Siegfried, born in 1958, is Professor for Modern German and European History at the University of Copenhagen. Publications include: ime Is on My Side. Konsum und Politik in der westdeutschen Jugendkultur der 60er Jahre. 2006.*

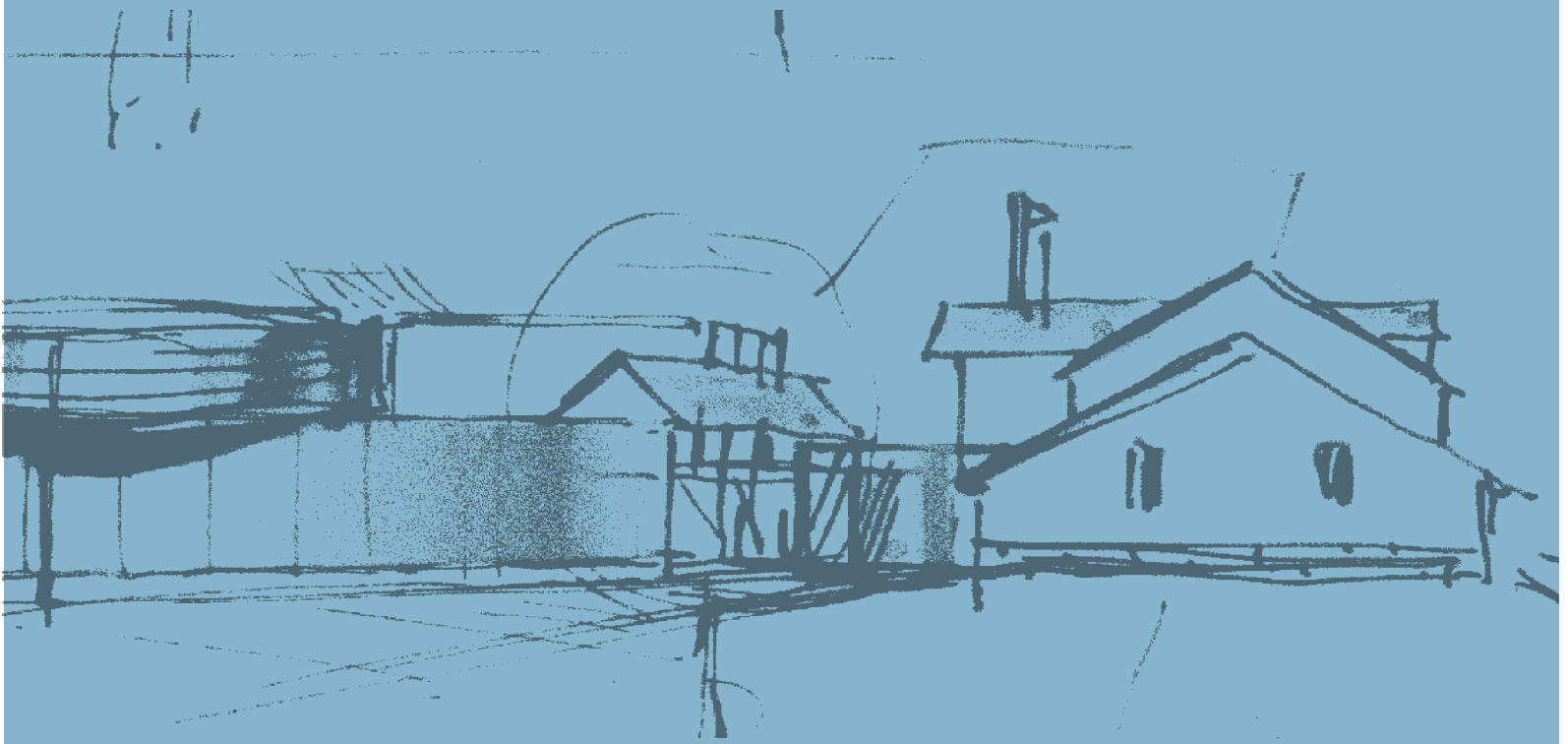
*Günther Kieser, Poster, 1965*





# Investments in the Future

A common path to sustainability



## Investments in the Future

### A new place for the history of popular music

A civic initiative by the Frankfurt writer Eva Demski, the Leipzig painter Johannes Heisig, the Nürnberg cultural scientist Hermann Glaser, the Berlin artists Ruth and Lutz Tesmar, the entrepreneur from Baden-Württemberg Daniel Eckenfelder, and the Director of the Cultural Affairs Office of the City of Eisenach, Reinhard Lorenz, gave the impetus for a Lippmann + Rau Foundation and its international archive for jazz and popular music in Eisenach (“An archive as cultural remembrance. For German history of utmost importance: the hardened relationships can be brought to dance – Don’t fence me in!” Hermann Glaser, Entry in the guest book of the International Jazz Archive Eisenach, June 3, 2000).

In 2006 Daniel Eckenfelder and Reinhard Lorenz founded the Lippmann + Rau Foundation at first without legal capacity, not as financially powerful patrons, but as those seeking a possibility to secure a future for the International Jazz Archive, founded in 1999, to extend its structures, and to protect the unique industrial monument, the “Old Malthouse,” through active use.

The necessary financial means (operating costs, investments) have – until today – been paid through donations and project funds. The work of the foundation operates exclusively on a volunteer basis. The foundation is composed of the foundation board and the foundation council. The work of the foundation is inspired and

supported through a board of trustees composed of prominent individuals.

In June 2016, the foundation, which until then had operated without legal capacity, was founded with the donors of the Municipal Housing Association (the owner of the property the “Old Malthouse”), the city of Eisenach, and the Jazz Club Eisenach e.V.

Since this time the entire property (the building complex and land are protected as a historical monument), as well as the complete archival holdings, have been the property of the Lippmann + Rau Foundation.

The future course of this “national center for the history of popular music” (Prof. Dr. Detlef Siegfried) needs to be seriously determined. This concept should pave the way for combined action by the federal government, the Free State of Thuringia, the city of Eisenach, and private supporters.

### Problems must be overcome

For more than thirty years, volunteer hands have collected, preserved, and rescued countless cultural assets from destruction and oblivion. Today the Lippmann + Rau Music Archive contains several hundred thousand pictorial and representational documents. With bequests, as well as collections of musicians, scholars, fans, and music specialists, the Lippmann + Rau Music Archive is one of the leading such institutions worldwide. These collections bring together and protect



*Reinhard Lorenz with records, books, and percussion instruments of the percussionist Trevor Richards. The collection was damaged in 2005 during Hurricane Katrina, came to the Lippmann + Rau Music Archive in 2006, and was cleaned and restored.*

precious sources of music and intellectual history from the beginning of the twentieth century to the present day.

Up to the present, the care of the collection, response to worldwide inquiries, tours of the archive and industrial memorial, press and public relations work have all been performed through voluntary commitment.

In order to be fair to international recognition and use, a full-time professional staff is urgently required. It will have the responsibility of organizing and cataloguing the now immense collection holdings, determining appropriate preservation measures, and transferring the holdings to digital and sustainable media formats. The basis for all of this should be the cooperation agreement with the Hochschule für Musik "Franz Liszt" in Weimar, which was successfully concluded in 2009.

### **A university connection is necessary**

The chair for history of jazz and popular music at the Hochschule für Musik "Franz Liszt" in Weimar, which was established in 2009 as part of the excellence initiative, and which was perpetuated by the university in 2012, bears an ever more important development internationally: popular music and jazz are recognized as an interactive subject of scholarly research.

The chair (Prof. Dr. Martin Pfeleiderer) offers lectures for students of musicology, school music, cultural management, and the artistic disciplines (in particular the study of jazz with a three-semester lecture cycle on jazz history).

At the same time the scholarly direction of the Lippmann + Rau Music Archive is specified in the job description of the chair. It therefore seems appropriate to integrate the archivist positions into the university structure.

The creation of three archivist positions will entail annual costs of approximately 140,000 euros.

### **Plans for a new building**

The industrial memorial "Old Malthouse" currently provides approximately 800 square meters of space used for archives. For some time, these rooms have been insufficient for the immense growth of the holdings, so that large portions of the top-notch collection have had to be stored in other buildings. This problem can only be solved by construction of a new building, which would add 1,100 square meters of archive space and, with 7,500 meters of shelving, would increase the archive capacity sevenfold.\* The 2,900-square-meter historic monument must be renovated and restored in order to be used as a technical memorial and center for events.



*The Old Malthouse.  
Watercolor by Eckhard Dohn, 2007*

*\* For more information, see page 18*

## INVESTMENT

Renovation of the historical monument	5.5 million €
New archive building	3.0 million €
Outdoor installation	0.6 million €
Archive fit-out	0.8 million €
Planning and additional costs	2.5 million €

## ONGOING COSTS

Personnel costs per year	140,000 €
Operating costs per year	230,000 €

The construction requires an investment of 12 to 14 million euros. To be able to use the building as described above, annual operating and maintenance costs of 230,000 euros must be made available.

The Literature Archive in Marbach could serve as a model for such a research and education facility. A new place for scholarly debate with the inheritance of national and international popular music, the legacy of Lippmann + Rau.

## Exposition of the history of popular music

An important organizational principle of the planned permanent exhibition "Sound of Freedom" should be the medial processing of the material. Selected authentic mementos – including works of art, letters, archives, photographs, manuscripts, recordings, musical instruments, and sound engineering from more than one hundred years – form its foundation.



View of the central room of the Lippmann + Rau Music Archive

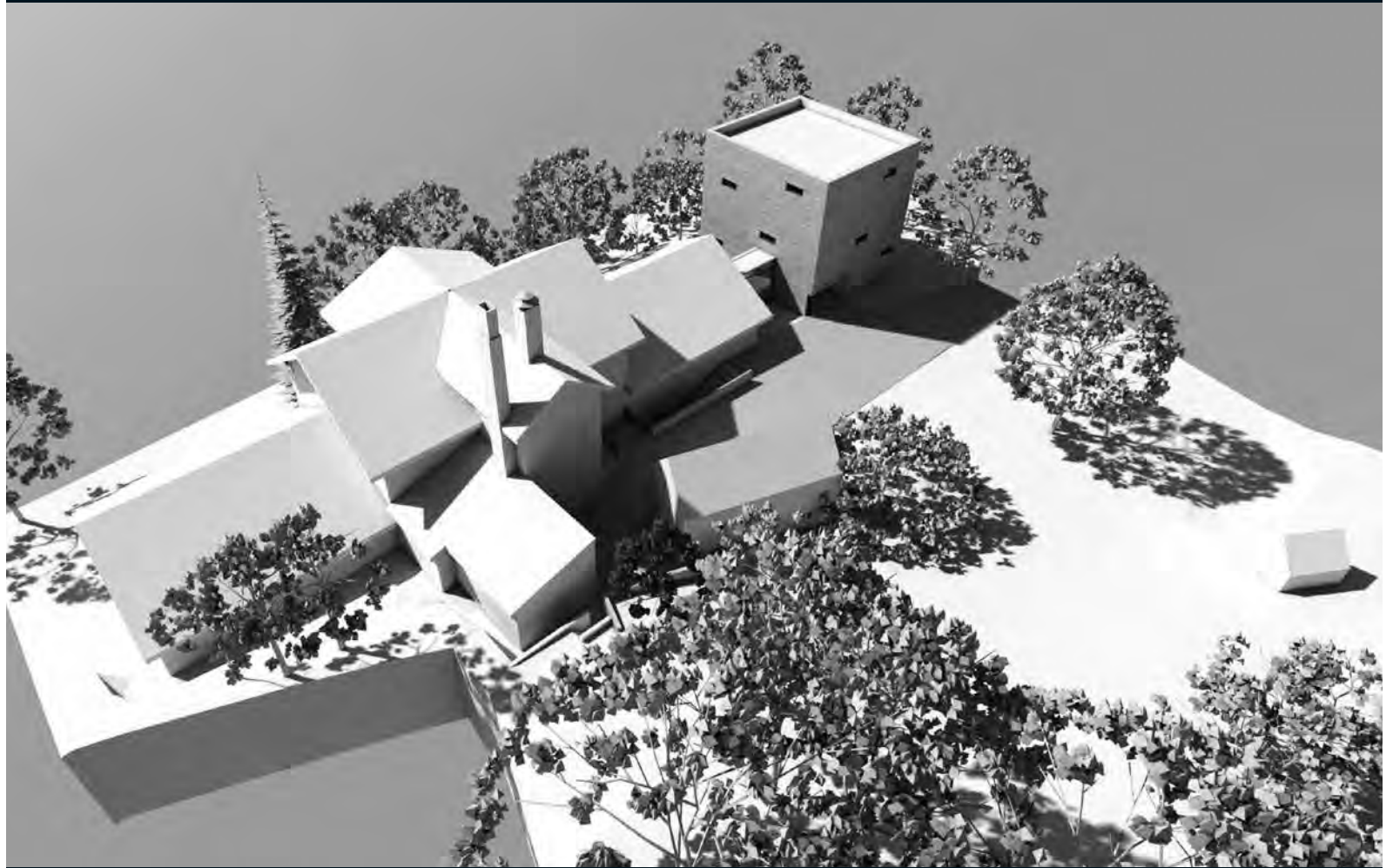


## Activities of scholarly work:

The International Archive for Jazz and Popular Music was distinguished in 2013 with the Thuringian Archive Prize of the Savings Bank Cultural Foundation of Hesse and Thuringia.

The Lippman + Rau Archive regularly participates in numerous exhibition and research projects, most recently:

- ▶ "Oh yeah! 90 years of pop music in Germany," (organized by Focke-Museum, Bremen, 2017, through 2020 as a touring exhibition nationwide)
- ▶ "Migration of things" (Bauhaus University Weimar, 2017)
- ▶ "American Folk Blues Festival Exhibit" (Willie Dixon Foundation, Chicago, organized by German Foreign Office, 2019)
- ▶ "Günter Boas 100" (Bauhaus Museum, Dessau, 2020)
- ▶ "Musical objects of popular culture: Function and meaning of instrument technology and audio media in societal change" (research project of the Hochschule für Musik "Franz Liszt", Weimar, of the Rock'n Pop Museum Gronau and the ZPKM of the Albert Ludwigs University, Freiburg, 2017–2020)



*Illustration from a  
pre-planning study  
by nitschke + kollegen  
architekten gmbh, Weimar*



## A new place for the history of popular music

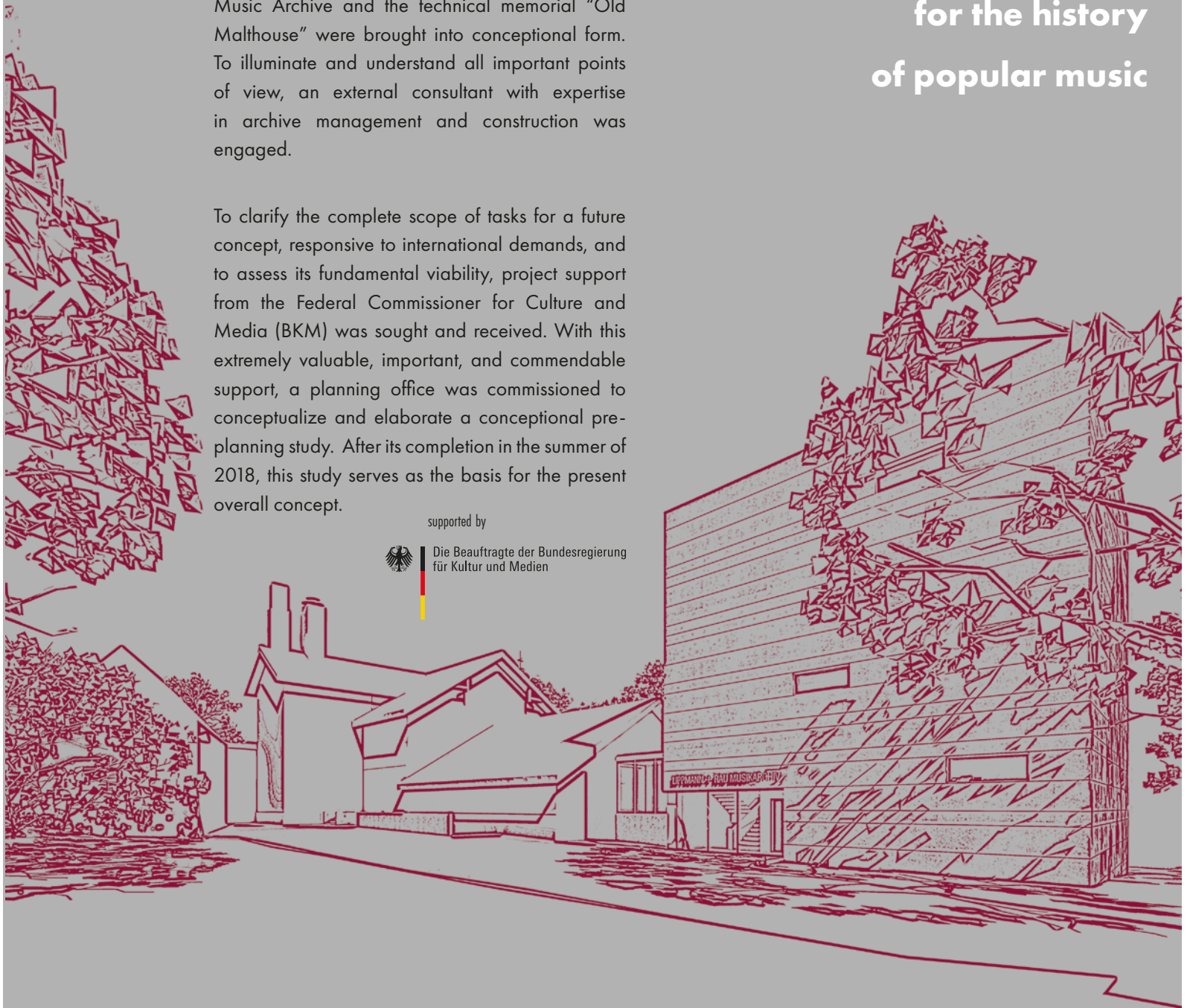
In autumn 2016 essential observations regarding the development possibilities of the Lippmann + Rau Music Archive and the technical memorial "Old Malthouse" were brought into conceptual form. To illuminate and understand all important points of view, an external consultant with expertise in archive management and construction was engaged.

To clarify the complete scope of tasks for a future concept, responsive to international demands, and to assess its fundamental viability, project support from the Federal Commissioner for Culture and Media (BKM) was sought and received. With this extremely valuable, important, and commendable support, a planning office was commissioned to conceptualize and elaborate a conceptual pre-planning study. After its completion in the summer of 2018, this study serves as the basis for the present overall concept.

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für Kultur und Medien



The five-story new building next to the Old Malt-house forms the new face of the jazz archive.

The building, with an almost cubic form, is oriented to the depth of the existing building and will be connected westward through a glazed passage. On the courtyard level is the new entrance with staircase and handicapped-accessible elevator. This new entrance area leads directly to the reception area. Open exhibition areas with interesting exhibits on the history of jazz have been incorporated.

For visitors and users with authorizations for more far-reaching access and use, other rooms in the existing building remain available for research and study. These rooms are divided between the ground and upper floors, and will be completed with rest rooms and service areas. Another elevator makes the entire existing building handicapped-accessible.

On the east side of the building, on the ground floor, above the vaulted cellar, additional high-density shelving will be installed, since it is much better suited to the capacity of the rooms.

It will be necessary to dismantle the existing support braces and to replace them with a new concrete construction. In this way an optimal use of the rooms can be achieved. A modern staircase will replace the existing wood stair.

In the three upper stories of the new cube are additional high-density shelving and storage rooms of the archives. Between the old and new buildings, the Jazz Archive will have at least 6,200 meters of shelving and approximately 1,000 meters in the exhibition areas.

The new technical plants are located in the basements of both buildings. In the old building a portion of the north vaulted cellar will be used for this purpose.

The façade of the new building, echoing the lines of a musical staff, is laid out with striped concrete façade elements into which the windows have been fitted. The main entrance is a large opening in these bands.

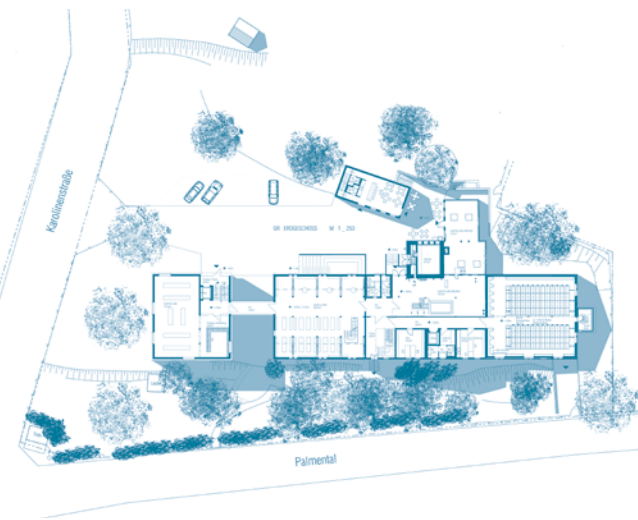
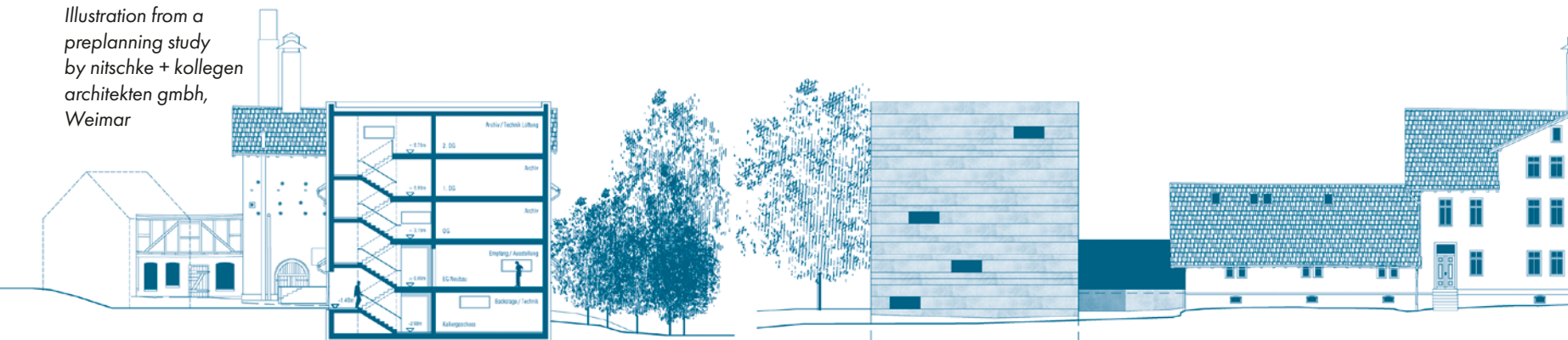


Illustration from a preplanning study by nitschke + kollegen architekten gmbh, Weimar



## Jazz cellar

The area for events lies in the lower floor of the Old Malthouse. The newly designed access lies through the courtyard via a right-angled amphitheatre. The much lighter, expanded access area, opposite the old exit, also leaves the possibility for small appearances of the artists in the outside area, for example, for relaxed lingering on mild summer evenings.

Inside, the lounge areas in the vault area will be newly designed and expanded with a bar and coatroom. A new hallway with rest rooms and related functions expands the functions, and at the same time ensures a second emergency exit to the ground level entrance /exit on the southeast corner of the building. Since this area should also be rented out, independent use and access is guaranteed. Furthermore, the connection to the archive cube expands the available room of the jazz cellar to a backstage area with storage possibility for musical instruments (e.g., pianos).

## The technical memorial Old Malthouse

The museum area serves the exhibition of the technical plants of the malthouse, and, after completion of the reorganization, should also function self-sufficiently from the Jazz Archive.

The construction of new doors, and the closure of pathways and walls, will separate the functions of the Jazz Archive from the exhibition area. In the process only the southern mash tun on the ground floor must be dismantled and in the upper floor a wood funnel from the top floor to the mash tuns on the ground floor must be renaturalized. In this way the building's middle wall can be continuously developed as a separation to the Jazz Archive, and a continuous hallway for the Jazz Archive is created.

Through the possibility of connecting to the new staircase as well as the elevator of the Jazz Archive, the levels are both handicapped-accessible and open to emergency escape. Through a skillful arrangement of doors and a closing system the area of the Jazz Archive can be well-separated and all the same the common use of open areas can be achieved.





## **Barn café**

To expand the opportunity for outside use or for events, the barn, in urgent need of modernization, will be converted into a small café. Thereby the courtyard area with connection to the roastery can be used.

## **Outside area**

A second small barn should, as a result of its dilapidated state, be demolished, in favor of a more generous outdoor construction, and replaced by a retaining wall. Parts of the courtyard should be reinforced. The necessary parking places should be arranged in the northerly courtyard area.



## A global idea

### In the unique musical universe of Eisenach

"I cannot imagine a better place than this exciting and auratic monument for an archive and an exhibition 'Sound of Freedom.' This idea brings me back to the year 1946 in Frankfurt; we, too, were then inspired by words like freedom and existence in a world full of upheavals and uncertain backgrounds."

Horst Lippmann in September 1990, during a visit to Eisenach, in conversation with Reinhard Lorenz



## The Magic of Transformation

Reinhard Lorenz

1988. A year before the fall of the Berlin wall. On a spring day of unsettled weather, Eisenach jazz enthusiasts enter the garden and the courtyard of the wonderfully convenient plot of land Palmental 1. Since the founding of the Jazz Club they have been looking for a permanent home. They have been dreaming of having their own cellar for thirty years.

For decades the granddaughter of the founder of the Heintz Malt Coffee Factory had tried hard to hold on to this attractive building ensemble and to maneuver through the cliffs of the socialist economy of short supply.

In the attic the jazz lovers discover several dozen receptacles. These catch the penetrating rainwater. Not everywhere do they succeed. Many rooms smell of mold. The decay does not appear to be stoppable – despite courageous resistance by Marie-Luise Rahn. The woman cares very much about culture, and all the more about cultural edifices. And she loves her parents' house above all. The amazed onlookers of the Jazz Club recognize an early testimonial of industrial culture at the foot of the Wartburg. The latter lies opposite in the distance.

The visitors descend into the cellar and hold their breath. Even the decades of rubbish cannot stop their emotions. This magnificent double vault will hopefully soon resonate with jazz intonations and much more. Saturday after Saturday from now on, a persevering flock meets. It clears aside, sweating, climbing up and downstairs, the leftover dust and rubbish. The accumulated "patina" of this sleeping beauty is meter-high. In the end there are more than eighty large containers, and over four thousand hours of volunteer work.

The magic of transformation can be seen in the "Old Malthouse." The affection for the simultaneously morbid and charming building grows. New ideas arise. The attraction of the symbiosis of industrial architecture, fascinating and still-functioning technology of our grandfathers, and cultural use is great.

The Cultural Section of the City Council of Eisenach has an open ear. In January 1989 the sales contract is signed. A specific clause establishes that the property can only be used for cultural purposes. As will soon be seen, an important formulation.

Only three-quarters of a year later, the events come thick and fast. The Jazz Club and the Office for Preservation of Historic Monuments, through a committed intervention, prevent the last director of the Automobilwerk Eisenach from tearing down the "Old Malthouse." They oppose the building of a workers' dormitory made of concrete. They finally succeed. The historical monument receives the blue and white plaque and survives the turbulence of the period of German reunification.



*The vaulted cellar, end of the 1980s and 2019*



*The old malthouse, end of the 1980s*



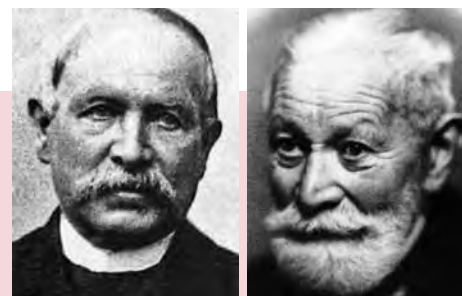
In 1991 there are further encouraging signs. Municipal finances, funds for the preservation of historical monuments, donations, and as previously much self-initiative make the first important restoration work possible. Half-timbering infected with dry rot is replaced, and the entire roof rebuilt. With a powerful mobile crane, the chimney, reconstructed by friendly comrades-in-arms, is put back in place on the roof. Like a wreath for a topping-out ceremony, it is brightly decorated.

Courtyard parties with live jazz, fried sausages, beer, and of course malt coffee, attract the curious, the press, and countless future allies. On the first Day of the Open Historical Monument in 1993, more than 2,000 visitors come. The huge turnout leaves provisions in short supply.

Since then the “Old Malthouse” has become well-known as a good address for cultural diversity of an appealing level. It has become a meeting-place.



Day of the Open Historical Monument, 2012



Adam and Adolf Heintz

## About the Old Malthouse and its History

*The combined living and malthouse quarters with rear extension for the coffee roastery is a typical residential and small industrial building of the second half of the nineteenth century. The entire building has a cellar with two parallel barrel-vaulted rooms.*

*The Eisenach Malthouse is considered a unique industrial-romantic historical monument. Of particular note is above all the almost completely preserved late nineteenth-century machinery, which, after restoration, is fully functional.*

- 1873 Adam Heintz (1825 – 1902) builds the malt and malt coffee factory
- 1874 Entered into the business registry of the city
- 1892 His son Adolf Heintz (1865 – 1952) takes over the business
- 1914 During World War I the firm does not operate
- 1921 End of the production of brewer's malt, expansion to coffee roastery
- 1945 During the American occupation, for a short time coffee beans are roasted
- 1949 Since there is no rationing for barley, the firm can only be maintained by exchanging barley for coffee
- 1952 Termination of the roasting business
- 1989 Purchase of the building through the Cultural Section of the City Council of Eisenach
- 1991 First restoration work – the malthouse becomes an industrial-romantic historical monument; in the meantime the machinery is fully functional
- 1999 Founding of the Eisenach International Jazz Archive (today Lippmann + Rau Music Archive)
- 2006 Founding of the Lippmann + Rau Foundation without legal capacity
- 2016 Founding of the Lippmann + Rau Foundation with legal capacity as owner of the property

## Traces of Sound at the Foot of the Wartburg Reinhard Lorenz

„And music didn't stand still for a single moment, music didn't know no.“

(Robert Musil)

### Minnesong and Singers' War

Eisenach is a colorful musical universe. And has been for more than nine hundred years. At the beginning of Eisenach music history is the incredible singers' war around 1206/7. We know only that it took place at the court of the Thuringian Landgrave Hermann I. Of greater historical certainty is the cultivation of Middle High German poetry at the Thuringian court.

The residence of the Ludovingians was, with the Staufer court of the Babenbergs in Vienna, one of the most important cultural centers of that time. Of the most famous centers of Minnesong in this period, the Thuringian Landgrave's court is the most northerly. Walthar von der Vogelweide was resident in Eisenach between 1201 and 1207, 1211/12, 1214, and 1216. In addition, troubadours Wolfram von Eschenbach and Heinrich von Ofterdingen are mentioned.

Moritz von Schwindt:  
„Singers' War“, fresco (1854)  
inside the Wartburg



### Church Music and Organ Playing

The Wartburg was continuously inhabited in the Middle Ages, and enjoyed a lively court life, although beyond the above-mentioned singers' war musical life remained in anonymity. The same goes for the city and its numerous cloisters.

Only in the time of the Reformation can larger musical events be documented, principally in the area of church music. Research cites the creation of the legendary Eisenach choir book by choir director Wolfgang Zenner in the years between 1535 and 1545. This was still in use when Johann Sebastian Bach belonged to the Eisenach children's choir. In the 17th and 18th centuries a series of capable choir directors and organists work at the foot of the Wartburg. They are all comprehensively known through the Annalen Isenacensis, compiled in 1698 by Christian Franz Paullini. Already in 1536 in the Franciscan church in Eisenach (demolished in 1597) is the presence of an organ documented. After 1575 organs are built in other churches in Eisenach, including the church of St. George.

### Stadtpeifer and Court Music

From the guild of the tower watchmen and guards of the medieval city follow the caretakers and Stadtpeifer; this took place around 1566. With Johann Bach for the first time a representative of the extended Bach family is among the Stadtpeifer. The caretakers named themselves a short time later Kunstpeifer, in order to distinguish



themselves from the duties of the watchmen. In the Protestant sermon service, the *Kunstpfeifer* performed the instrumental part of the figurate music. In the service, the organist, *Stadtpfeifer*, and choir stood together. The *Chorus musicus*, established in 1629 by rector Jeremias Weinrich, functioned as a choir. Musically talented students from the Latin School belonged to it. The less talented pupils sang in the so-called *Kurrende* (young people's choir). Martin Luther appears to have been a member between 1498 and 1501.

The heyday of musical life in Eisenach began in 1672, when Duke Johann Georg moved his court from nearby Marksuhl to Eisenach. He brought the musician Daniel Eberlin with him, who had already been in his service since 1664. Johann Ambrosius Bach, whose first appearance had met with effusive praise from the chroniclers, had been the head of the *Stadtpfeifer* since 1671. From now on, the collaboration of the *Stadtpfeifer* with the court music belonged to everyday procedure. For a short time (1677/78) the outstanding organist Johann Pachelbel was present at the Eisenach court, and in 1677 Daniel Eberlin became the court music director. Both established new trends in the Eisenach musical life well beyond the city limits and stimulated the location.

### **Bach and Telemann**

Johann Sebastian Bach was born in Eisenach on March 21, 1685. In his childhood he was surrounded by a diverse musical life full of pos-

sibilities for inspiration. It is a particular stroke of fate that Bach was born and lived to the age of eleven in Eisenach, which then counted approximately 6,000 inhabitants. An idyll, which offered the boy everything which, as an adult, would represent the purpose of life: the family serving as *Stadtpfeifer* and providing accommodation for journeymen and trainees; the Latin School, steeped in tradition, in the old Dominican cloister; the principal church of St. George, with organ and figurate choir; the city hall with the tower musicians; the "*Kurrende*"; and finally the nearby Wartburg, residence of the ruling dukes of Saxony-Eisenach, with their courtly suites, concerti, sonatas, and cantatas. Johann Sebastian Bach appears to have remained tied to Eisenach's "primordial scene," in order to develop it productively in his later professional life.

In 1708 the Eisenach music scene received another unusual stimulus: Georg Philipp Telemann was charged with the formation of a court orchestra, which performed for the first time on December 25, 1708 at the Christmas service of the church of St. George. To further develop the orchestra, Telemann called upon some of his former fellow students to join him in Eisenach: Johann Christian Pechuel, Gottfried Langmas, and Johann Friedrich Helbig; moreover, Johann Friedrich Hebenstreit belonged to the orchestra. A body of eleven musicians was formed, which fulfilled international criteria for the time. Although Telemann left Eisenach in 1712, he was



*Ruth Tesmar,  
Letters to Bach (2015),  
assemblage*

*Bach House in Eisenach with 2007 annex. (Photo: Ulrich Kneise/Bachhaus Eisenach)*



called back in 1717 and remained until 1730. In this span of time, several annual cycles of church cantatas along with secular commemorative music were performed in the church of St. George and in the Eisenach and Wilhelmsthal castles. During his time in Eisenach, Telemann used the composition of Neumeister's annual cycles of church cantatas to help his cantata text reform achieve a lasting effect within Germany.

Numerous sources confirm that the cultivation of music by the court orchestra of Eisenach took on a recognized status within Germany.

### **Associations and Singing Schools**

In the early 19th century associations took over, on a priority basis, the cultivation of music in the city. In 1759 an Association of Friends of Music was replaced by a musical society. There is also mention of a society of practicing music friends, of the opening of a Public Singing School (1819), and of an association for the improvement of municipal music (1827). Finally, 1836 marks the founding of the Music Association, which contributed to the German premiere of Franz Liszt's "Legend of Saint Elisabeth" in 1867, on the occasion of the 800th anniversary of the Wartburg, at which the composer conducted.

Furthermore, the large song festivals in the middle of the 19th century were of national importance.

### **Theater and Opera**

In 1879 Julius von Eichel-Streiber donated an attractive theater building to the city, where initially theater groups from Gotha, Meiningen, and Weimar made guest appearances. For the first

time opera also found a home in Eisenach. If the opera offerings of 1882 appeared conservative, the program of the 27th Musicians' Association in 1890 was almost avant-garde: Richard Strauss conducted the world premiere of his op. 24, "Death and Transfiguration." Also heard were Engelbert Humperdinck's "The Luck of Edenhall" (conducted by the composer) and Richard Strauss' "Burleske for Piano and Orchestra" (with Eugene d'Albert as soloist).

### **Bach House and Bach Society**

In the mid-19th century the name Johann Sebastian Bach appeared with increasing frequency in the concert programs, and there was increasing talk of creating a Bach Society. Attention to Bach dominated henceforth the musical life of Eisenach. In 1906 the New Bach Society acquired the old house at Frauenplan 21, in which family members of Johann Bernhard Bach (1676 – 1749) had lived in the 18th century.

In 1868, on the initiative of the Eisenach Music Association and with the assistance of Bach biographer Karl H. Bitter, a memorial plaque was hung on this supposed birthplace of Johann Sebastian Bach. The New Bach Society furnished the house, and commissioned the memorial museum which had been installed there to collect and preserve everything that recalled the brilliant composer. The Bach House was officially opened on May 27, 1907, and is today one of the highest-regarded music museums worldwide.

## **Mauersberger and the Church Music School**

Another chapter of music history in Eisenach was written in 1925 with the appointment of Rudolf Mauersberger as choir director of the church of St. George, where Bach was baptized. This led to a revival of church music, combined with an even more intensive attention to Bach. In 1925, Mauersberger founded the Bach choir, which exists to the present day. When Rudolf Mauersberger was appointed choir master of the Kreuzkirche in Dresden in 1930, his younger brother Erhard Mauersberger was chosen as his successor. He led the Bach Choir for three decades, dedicated himself to contemporary religious music, and founded the Thuringian Church Music School, which lasted from 1950 to 1987.

Erhard Mauersberger's successor, as both the director of the Church Music School and choir-master of the church of St. George, was Herbert Peter in 1961.

## **Integration and Orchestra Tradition**

In 1946, the former Silesian Philharmonic in Breslau was able to leave its home in relative unity and, integrated with important musicians of the former municipal orchestra, founded a new entity in the theater building under the name Philharmonic Orchestra of the City of Eisenach. In 1951 the Philharmonic Orchestra was incorporated into the present State Theater as theater and concert orchestra and operated henceforth as State Orchestra. In 1953 the municipal Johann Sebastian Bach Music School was founded, where predominantly musicians of the state orchestra acted as teachers.

This tradition has continued to the present day, and the music school has lost none of its radiance. At the present time more than 1,200 students are educated there.

Since 1982, the Eisenach Telemann Days have taken place every two years, organized by the Chamber Music Association of the Wartburg. The Thuringian Bach Weeks Festival had its premiere in 1991, and attracts a multitude of Bach friends to the city and to Thuringia.

The Wartburg concerts, which have taken place in the Wartburg castle since 1958, should not go unmentioned; over a period of decades, they have reached a grateful public both nationally and internationally.

## **Hot-Club and Swingheinis**

Eisenach is rich in jazz traditions, which go back to the 1920s. At their beginning lies the then well-known percussionist Erich Böttger (1902-1983). In 1927, Böttger founded a widely-known percussion school. Even in the turmoil of the Second World War there was a hot-club at the foot of the Wartburg, consisting of so-called Swingheinis.

## **Jazz Club and GDR Dictatorship**

The first jazz band to perform in Eisenach after the war – not far from the fully bombed-out Bach House – was that of the pianist Paul Kuhn, in the second half of 1946. After two unsuccessful attempts with the new GDR dictatorship, in 1959 the unforgotten Manfred Blume (1938–1986) founded the Eisenach Jazz Club with like-minded people. The club celebrated its 60th anniversary

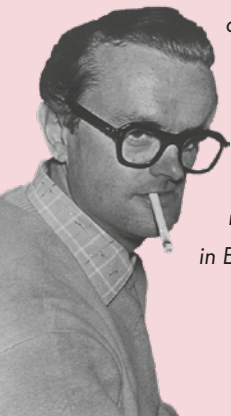
*Members of the Eisenach "Hot Jazz Club" during an illegal jam session, about 1944*





Manfred Blume

The collection of the passionate jazz musician and blues expert **Günter Boas** contains numerous unique items. He was born on February 15, 1920 in Dessau, grew up in the liberal spirit of the Bauhaus and a liberal-minded household. The painter and architecture student Wilhelm Imkamp sublet living quarters in the Boas house, and was, like his teacher Paul Klee, a lover of jazz music, which was rapidly spreading in Germany. One day, Paul Klee, a frequent guest of the Boas household, brought Günter, who had just turned nine, a shellac record as a present: Louis Armstrong's 1928 "Basin' Street Blues." Günter Boas saved this fragile record in a little brown cardboard case through the ups and downs of his eventful life. Today this rarity is found in the music archive of the Lippmann + Rau Foundation in Eisenach.



in 2019, and, of Germany's jazz initiatives, is one of the richest in tradition. The sons of Jazz Club founder Manfred Blume, saxophonist Stanley and pianist Alexander, are today among the best in their disciplines and are recognized well beyond Eisenach.

### **Jazz Archive and Lippmann + Rau Foundation**

Since 1999, the traces of the sound of jazz and the international history of popular music have been secured in an exposed place. It is a 19th century industrial memorial on the eastern ring road of the city. The Archive of the Lippmann + Rau Foundation, which has its home there, is known worldwide as a place of collection, preservation, and research.

In its collections it unites and protects a wealth of precious sources of the music and intellectual history from the beginning of the 20th century to the present day. With numerous bequests, as well as collections of musicians, scholars, and music specialists, the Lippmann + Rau Music Archive is one of the leading institutions of its type worldwide.

It contains several hundred thousand pictorial and representational pieces. Each year, additional collections come from all over the world. Alone the diverse documents of the trailblazing Eisenach native Horst Lippmann (1927–1997) represent a music historical treasure-trove.

A careful scholarly handling of this testimony of cultural history is ensured through the nearby universities in Weimar and Jena.

### **Inspiration and Synthesis**

Musical performances of various types accompany the Wartburg and the city of Eisenach at its feet for decades, and are an integral part of their history. At all times the unique synthesis of landscape, architecture, and cultural history has inspired artists of all periods.

It is only natural that the Lippmann + Rau Music Archive should come into being in this musical universe and in this historically significant place.

#### **Sources:**


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Günther Schuchardt „Musik aus dem Palas“, Wartburg-Stiftung, 1995

Horst Lippmann, 1979 · Photo: Mara Eggert





Eisenach is a centuries-old musical universe,  
whose leading figures, from Walther von der Vogelweide  
to Martin Luther and Johann Sebastian Bach,  
to Eisenach native Horst Lippmann,  
write a music history over 900 years old.

This educational canon is meant to be carried into the world!  
Beside the Wartburg and the Bach House  
the Lippmann + Rau Foundation with its archive seeks  
to participate in the relaying of this meaningful message.

But: wherever something is preserved, whatever will culturally  
endure, documentation must also be experienced.

That is why the exhibition

**“The Sound of Freedom”** should exist.

## Prominent Voices

**Wim Wenders**, born in 1945 in Düsseldorf, is the most well-known German director worldwide ("Kings of the Road," "Paris, Texas," "Wings of Desire," "Buena Vista Social Club," "The Soul of a Man"), and winner of numerous awards. Wim Wenders is a member of the Board of Trustees of the Lippmann + Rau Foundation.

**Eva Demski**, born in 1944 in Regensburg, lives in Frankfurt am Main. Her literary work has won numerous awards. Most recently she published "I Carried the Suitcase Myself: Memories," 2017

**Siggi Loch**, born in 1940 in Stolp, West Pomerania, got into the music industry in 1960 at EMI-Elektrola. In 1971 he was the founding director of WEA-Hamburg (later Warner Music). From 1973 to 1982 he was president of WEA-Europe in London. In 1992 he founded the music firm ACT, today one of the leading European jazz labels.

**Johannes Heisig**, born in 1953 in Leipzig, studied painting and graphic art at the University for Graphic and Book Arts in Leipzig. Professor and rector at the University for Fine Art in Dresden, and since 1991 freelance. One of the most important contemporary German painters. Johannes Heisig is a member of the Board of Directors of the Lippmann + Rau Foundation..

**Ulrich Grober**, born in 1949 in Lippstadt, studied German and English in Frankfurt am

Main and Bochum, is a journalist and publicist. His topics are cultural history and visions of the future, nature experience, sustainability, and ecotourism. His books, "Sustainability: A Cultural History" and "From Hiking" are regarded as standard works.

**Ruth Hohmann**, born in 1931 in Eisenach, called „the Ella of the East," "Grande Dame of Jazz," the female voice of East Germany, has for over fifty years performed nationwide such legendary programs as "JazzPoetryProse" or "Jazz in Tails."

**Ruth Tesmar**, born in 1951, directed the "Menzel Roof" at the Humboldt University in Berlin until 2016 as Professor for artistic-aesthetic practice. Since 2011 she has lived and worked in Schwerin. Ruth Tesmar has won numerous prizes and honors, and her works are to be seen in museums and collections in Germany and abroad.



*Eva Demski with her portrait of Johannes Heisig.*





Johannes Heisig:  
"Portrait of Fritz Rau,"  
oil on canvas 2010

Eva Demski is a member of the Board of Trustees of the Lippmann + Rau Foundation. Her speech was read at a parliamentary evening on March 20, 2018 in the Thuringian Parliament.



Objects from the collection of Lippmann+Rau Archive

### **Ladies and gentlemen,**

Thank you for devoting a few minutes of your attention to the Lippmann + Rau Archive in Eisenach. I had so looked forward to this evening, and can only hope to be present in person next time, when the flu wave and winter have finally dispersed. Maybe we will meet at the very place we are discussing this evening?

My aim is to make you all enthused about something whose worth and consequence will probably be recognized only when we are no longer alive.

Political business lives on quick visibility and accessibility, which often leads to a sort of textual gasping. One can easily follow this daily in the news, just as the occasional loss of a feeling of relevance. Naturally this applies not only to the people's representatives, but also to the people itself.

The care and active help for a slowly growing institution, not to be justified by cost-benefit ratios, like our Lippmann + Rau Archive, therefore needs devotion. Devotion and patience of the decision-makers; curiosity and pleasure would also not be misplaced.

Imperial collections always have it easier than those composed democratically. We stand, archivally speaking, on the shoulders of princesses and princes, we profit from their obstinacy, occasionally also from their feudal eccentricity. Wrangling memorabilia and testimonials out of one or more areas (and that happened more often than not in rather shady circumstances) in pre-democratic times required no justification, explanation, nor examination of public utility.

But how rich these legacies are, in history, in beauty, in utility! This goes for lighthouses like those in your immediate vicinity just as much as the collection oddities of many provincial potentates.

The Lippmann + Rau Archive, for which I am campaigning today before you, came into being in a completely different way. Certainly, every collection starts small, but this one began as a resistance melody, the collection of sounds of a totally different national concept from that prescribed in GDR times. Jazz and folk, together with the many tributaries of this delta of musical currents, was collected and gradually complemented with documents, photos, programs, posters, recordings. After German reunification I came to know and appreciate this wild curiosity cabinet. A blessing was the transfer of the Old Malthouse, this absolutely magical property. But an archive, which proved itself and proves itself every day anew, at some point has to leave the romantic stage. Unfortunately. I am happy to have experienced this stage, but if it persists, it will become a memorial to a hobby that is over and done with, a sort of ambitious storage room.



The fathers and mothers of the Lippmann + Rau Foundation have tenaciously, prudently, and successfully prevented this through professionalization. Five years ago, I was already able to praise this on the occasion of the Thuringian Archive Prize. What I suggested then, I would like you today once again to take to heart, for undertakings of this sort cannot function long-term without the interest and assistance of politics. A refuge of the analog, like an archive, is needed even in a world of total digital availability. Not as a source of information; your smartphone can do that faster. Not as a museum or an event offering; others can do it better. It's a matter of the aura of the material, a clarinet, an old band machine, a stained program, letters, photos. The sediment of artists' lives must go somewhere, in order that those born later can discover them, rediscover them, track them down anew, assign them differently, reflect on them. Google can't deliver the smell of a long-closed instrument case, and Wikipedia can't produce the resulting research and discovery.

The Lippman + Rau Archive is a collection point for the music of now; that means its musical area, with all its variations, extends back into the penultimate century. Superficially. But it would never have settled in Eisenach had it not known and demonstrated how near Bach is – not as an overpowering shadow, but as a radiant sun.

Famous bequests have landed like spaceships on this quietly formed, persistently grown, and ever more famous music island Eisenach. The different, the unknown, and the important needed to be rescued from oblivion and destruction. And it's not over. An archive can never become infinite, and can never become finite. It needs structure, space, professionalism, money, and naturally people.

And although we no longer live under feudalism, we have to appreciate that institutions like the Lippmann + Rau Archive need the active support of politics. That means you. I would like you to take to heart that what began as romantic and clandestine is now a viable, living, and surprising music collection for many. And so should it remain and grow, and this is how you can help.

Greetings from snowy Frankfurt. I hope we see each other in summer, in the green garden of the Old Malt-house in Eisenach.

**Eva Demski**



*One of only two surviving clarinets (worldwide) of Benny Goodman came with the Kurt Müller Collection (bequest of Benny Goodman) to Eisenach. In 2014, the Lippmann + Rau Foundation made it available on loan to the Bach House in Eisenach.*



*Torn out of a letter: the German blues pioneer and pianist Günter "Bessie" Boas (writer of the legendary AFN radio program "Blues for Monday") was for decades a trusted companion of Horst Lippmann and Fritz Rau. Since 1947 he also maintained a warm friendship with Louis Armstrong.*

## A House of Passion

Siggi Loch

Lippmann + Rau wrote history. Cultural life in Germany owes important impulses to their work. The source and inspiration for their untiring commitment was the love and passion for jazz which Horst Lippmann and Fritz Rau shared. The individual's search for freedom of expression, in a group of like-minded people, is for me the central message of jazz. In a wider sense, jazz also played an important role in overcoming the Nazi past in post-war Germany (also in the GDR).

This conviction was the driving energy and core of the Lippmann+ Rau brand, which in this spirit brought unusual artistic personalities from all over the world to German and European concert stages beginning in the 1960s. An excellent example of this were the protagonists of the American Folk Blues Festival, which L+R first brought to Europe in 1962, and which influenced an entire generation of younger English musicians, from the Rolling Stones and Yardbirds to Led Zeppelin.

The legacy and memory of Horst Lippmann and Fritz Rau, this "cultural work from passion," and their beneficial work to document and make available for future generations, is a task of national importance and the establishment of a "house of passion" in Eisenach a well-earned appreciation of the life work of two great Germans.

### **Siggi Loch**

*Music Producer and Founder of ACT Music + Vision*

*In the Wartburg castle,  
Siggi Loch at a concert of  
the Michael Wollny Trio  
on September 15, 2017  
(a cooperation of the L+R  
Foundation and ACT on  
the occasion of the 25th  
anniversary of the label)*



# Going to Bat for the Lippmann + Rau Foundation

Wim Wenders

Why is there a blues archive in the center of Germany,  
And why is that almost too good to be true?  
Or put even better: why is it so good that it has to stay true?  
An attempt to say something universal.

I have to start with a confession:  
I don't know what would have come of me  
If the blues hadn't come into my life.  
Does it sound like a sort of personal confession?  
Good, it is, but it is surely the same for everyone  
Who has come to know the blues.  
Either one has it, or one doesn't.

And when one has it, one never lets it go ...  
Sounds like an illness, but it's not, on the contrary.  
Unfortunately, today there are many illnesses  
For which no herb grows:  
Above all, loneliness in all its forms,  
But also the diverse dependencies between man and woman.  
The depressing anonymity of cities.  
The inability to trust.  
Dependence on computers and smartphones  
And naturally also alcohol, drugs, gambling.  
The callousness against others' sorrows ...

The blues is not only an expression of all these sorrows.  
No, here it comes: it's also the answer.  
If not the cure, then at least an effective means.  
However much the blues also deals with the rigors of life  
To the same extent it is simultaneously their remedy.  
(Or, better put, their antidote?)  
With its simple structure,  
Its permanent repeats,

Its hypnotic, prayer-wheel-like confirmation routine  
The blues is a sort of resistance to all the above-mentioned  
challenges.  
The blues gives power.  
The blues gives identity.

In "Roots"  
The blues is the music of the uprooted men of Africa,  
It enabled the blacks in far-away, hostile America,  
Where they were enslaved, to affirm themselves.  
(And thereby became the American music par excellence...)

In the no-man's-land of cities,  
In which so many men of every skin color have become slaves,  
The blues creates a homeland and an orientation.  
In its pounding progress  
It creates also today the feeling:  
"I move ahead, I don't stay put,  
I don't halt, I am no prisoner..."

However much the simple rhythmic structure of the blues  
Musically represents a limit,  
(Maybe even a sort of "straitjacket"),  
Just as much is its strength the cause of freedom.  
In these limited and limiting parameters  
(Essentially through them)  
One can discover improvisation, one's own sound,  
One finds minimal –  
But thus all the more beautiful – possibilities of variation.  
Its uniformity creates conviviality and social structure.  
Everyone can join in, everyone can play and sing along.  
The blues is an invitation to solidarity, to sympathy.  
And so representation and expression of loneliness

At the same time constitute its conquest.  
Even when I am in a foreign land,  
The familiar, the nearby, and the personal stand at my side.  
I carry it within me and can communicate with it,  
Can come in contact anywhere with like-minded people.  
With this music I am a piece of humanity,  
Contained in a great choir.  
Blues is never just form; it is also always content.

For a young man in post-war West Germany  
The blues was all the same a salvation and an inspiration  
As for an entire generation of English musicians (of the same  
age),  
Who took the blues of the old bards from America,  
To play it on their electric guitars  
To their own rebellious sound,  
That turned the run-down England of the sixties  
On its head.

Jazz, rock, punk, and rap  
Have their roots in this great discovery (and wealth).  
The entire popular music of the 20th century  
Would be unthinkable without the blues as a foundation.  
However, the blues is not only simple, powerful, mighty structure,  
It is also poetry and prayer,  
Which flow into this simple form and surge out of it.  
Prayer in the truest sense of the word  
Is the blues in its most sacred form, the spiritual,  
The religious version sung in black churches.  
Even in the godless world of dives,  
Even in the urban jungle,  
The blues echoes psalms and homilies,  
It is still a scream of salvation ...



For "The Soul of a Man" Wim Wenders conducted research in the L+R Music Archive. The main focus of the film is the life story of Skip James, Blind Willie Johnson, and J. B. Lenoir. Skip James and Lenoir were first presented in Europe by Lippmann + Rau.

Wim Wenders' entry in the guest book of the L+R Archive, 2002

It is therefore no wonder that the blues found resonance,  
Had fans, and was understood  
Not only in the West but also in the GDR.  
Its social commitment was interpreted as anti-capitalist.  
The blues was anti-Fascist from its very nature.

J. B. Lenoir's protest songs of the early sixties,  
Which accompanied the civil rights movement  
And which also spoke out against the Vietnam War,  
Significantly appeared first in the GDR,  
And thus the young man in the West  
Acquired his first Amiga records.  
But it is not for me here  
To write the history of the blues in the GDR...

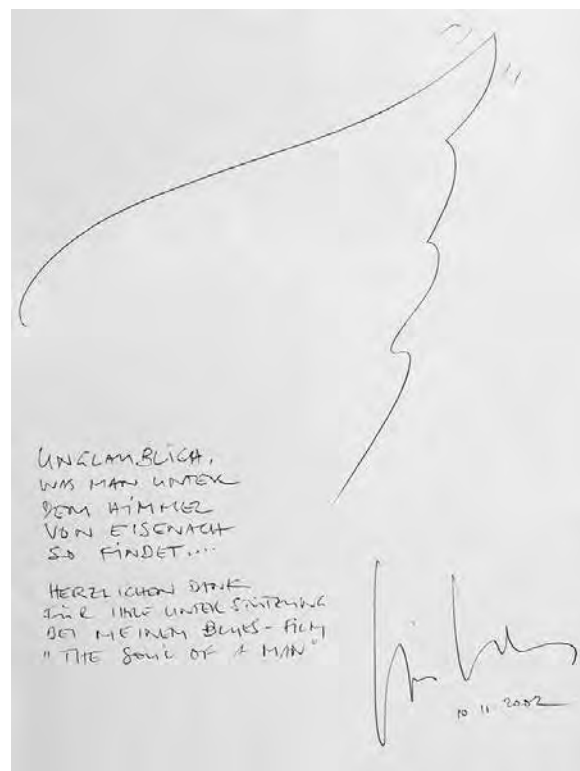
When I first learned about the Jazz Archive in Eisenach,  
– I think it was in the year 2000 –  
And then came there for the first time,  
To tell the truth  
I didn't hold out much promise for it,  
It seemed a rather improbable place  
To make a find for my blues film "Soul of a Man."  
All the greater was therefore my astonishment, yes, my excitement,  
When I got a glimpse of the treasures that lay here,  
And what boundary-conquering power (yes, also the Wall)  
The blues had in the time  
When Germany existed on two different planets.

In the 20th century no manifesto, no constitution,  
No other "declaration of independence"  
Founded more freedom and identity than the blues

And the 21st century with its steps backward  
And its new atrocities and lack of freedom  
Does what it can to see that this music draws ever wider circles  
And fills itself with new content.

Also in our reunified country,  
Which for so long had such entirely different access to the blues  
One still senses here and there  
The same "Becoming-One-Blues"  
Or the "inequality blues"  
Or gets the blues when one sees  
The re-emergence of nationalism or xenophobia,  
These diseases, which we thought were all behind us.

In the center of Germany this archive for the blues,  
This wonderful Lippmann + Rau Foundation,  
Is in exactly the right place!  
Unique in the world,  
More necessary than ever,  
And, as I said, too good not to have to stay true.



## An Album from Joan Baez

Ruth Tesmar

A visit to the city of Eisenach and the Wartburg, as landmark of pan-German identity, is uncontroversial.

All the same, next to the well-known cultural historicity, my long affinity for this city is justified by a place of unusual appeal and radiance: the internationally recognized Jazz Archive of the Lippmann + Rau Foundation in the "Old Malthouse."

As a result of a decades-long collecting initiative, the bequeathed collections of notable representatives of the international jazz scene have been assembled to create a multimedia treasure-house of exquisite sound and pictorial archives, with noteworthy objects of instrumental sound creation, unique photo documents, and works of enthusiastic visual artists and bibliophilic treasures.

Since I know I am represented by my own works in the art collection, and thereby correspond with the pictorial intercessions and dedications of other artists, I would like to draw attention to a relic of a particular sort.

The archive preserves a signed, inscribed album of Joan Baez from the estate of the legendary event manager Fritz Rau: a precious, light-colored, leather-bound album, embossed in gold, containing reflections on their love relationship.

The combination of seeing and understanding, which conjures up the short-lived, intimate, and charming domesticity, issues forth with its very own purity and unmistakable expressivity from her talented hand. In the wide folio format, ready to be flipped through, in a cheerful desire to communicate, Joan Baez opens up, to her sole intended beholder, a visually ringing, clear and tenderly moving entry.

With simple, light penmanship, which continues, free from pentimenti, in the arabesques and accents of her drawing style, she created a visual record full of memories of their time as a couple. With original talent she incorporated her everyday poetic observations succinctly to the double-page space; she thereby reaches as an equal the artistic level of the expressionist poet and illustrator Else Lasker-Schüler.

However valuable the choice of graphic material appears to me personally, I can just as easily comprehend a confident use of the art pencil with light sepia ink. A quiet hint of anticipated melancholy for a short-lived togetherness also pervades Joan's notations to her beloved man.

*This album with sketches of shared experiences was a present from Joan Baez to Fritz Rau on New Year's Eve, 1977.*





Joan Baez and Fritz Rau, 1978

This album preserves in unique form the invocation of happiness of two lovers, and embodies as a treasure from a man's estate the memorable ways and discreet resolve of a self-assertive woman, whose great fortune was to receive from poetry its life-giving meaning.

If my small disclosure of discovery expresses its prominence to the Eisenach Jazz Archive, pars pro toto, may it join the chorus of appreciations.



## Fritz Rau and the Consequences

Johannes Heisig

For nearly all rock, blues, and jazz fans in the isolated GDR was Fritz Rau – to the extent they knew of his existence and importance – a largely abstract myth. Also for me. The names Lippmann and Rau were often mentioned on the radio, when the Stones or Dylan played in West Germany. In 2006, when I was asked to become a member of the Board of Trustees of the newly founded L + R Foundation, he suddenly sat before me, the great impresario of popular music, together with others, whom I had perceived in those days, as an adolescent from an apparently unreachable distance: Wim Wenders, Siggie Schmidt-Joos, Günter Amendt, Eva Demski ... Maybe you can imagine my excitement.

And as so often happens, the real people were totally different from those in my imagination. In common efforts to help the young foundation to get on its feet, some distance was lost, and in some cases more was created: a friendly connection which continues to the present day.

Fritz Rau walked up to me in an almost fatherly way. I gather that this was a basic gesture for him; his paternalism, clad in humor and charm, ensured that he was the center of attention. But in the end he was the honorary president and namesake of our enterprise, and his lifelong service to blues and rock earned respect and also a certain veneration.

When I was later asked to paint his portrait for the Foundation, all these things led to a warm relationship between us. The roles were clearly divided: he recounted his magnificent stories, and I was his astonished audience – which perhaps appeared all the more appealing to him because I had grown up in the East. His anecdotes, which began with Marlene Dietrich, and which with Mick Jagger still had not ended, must have seemed like great cinema to me. Both of us enjoyed it.

He came to Berlin to my studio; he sat down straightaway in the intended chair, and we began – with my painting his portrait, and his telling stories. That presented no small problem, since I had to concentrate seriously and yet wanted to hear all these fables from the incredible life of the great Zampano. To work I needed the freedom of looking at him. That meant freeing myself from the dazzling vividness of his narration. Yet he relentlessly recounted one story after the other for the astonished listener: about the Raus' budgie, which gotten tangled up in Jimi Hendrix's afro while they were having coffee, or Miles Davis' resignedly immersing himself in German beer as John Coltrane's solos spun out of control.



*Johannes Heisig and Fritz Rau*



After one of these entertaining portrait sittings, I accompanied Fritz Rau to a lecture to the inhabitants of a senior citizens' home in Berlin-Lichterfelde. He spoke to them just as unaffectedly and fervidly about the wild life on the road. I remember the faces of the elderly as largely bewildered and uncomprehending. But Rau was an experienced entertainer: he pivoted confidently from Keith Richards to Peter Alexander. He knew how to talk entertainingly about them, too, and was immediately rewarded with shining eyes in the auditorium.

In Eisenach I am again and again privy to a wonderfully intensive world with terrific artists. In 2005, shortly before his death, I met for example Albert Mangelsdorff, the artist with whom my love for jazz began as a fifteen-year-old with an Amiga record. Being able to tell the story to the great trombonist forty years later in Eisenach was incredibly moving.

It is strange and noteworthy how many different highly creative people have gathered in and around the Eisenach Foundation. Some names I have already mentioned. Nana Mouskouri, Gitte Haenning, Klaus Doldinger, Udo Lindenberg and many others could also be named, who not "only" gave concerts, but also sat together with us over long evenings, drank, and spoke about God and the world. In 2008 I started a close and important friendship with Hans-Eckardt Wenzel. And through him I met Arlo and Nora Guthrie.

All these amazing individuals were and are attracted by the foundation's respectful social interaction with their work and that of their predecessors and role models, attracted also by the meanwhile valuable collections of the foundation's archive. They sense the passion with which the people of Eisenach are dedicated to music, which has embodied and transported, probably like no other medium, the values and ideals of democratic social models – together with all inherent contradictions. Jazz is conceivable only as the synthesis of many other voices. It embodies perfectly the polyphony of cultures. In short, jazz is an efficient and active reinforcement of the democratic musculature. I can hardly think of anything more useful in the spirit of the time. I think Fritz Rau would have agreed.

Johannes Heisig  
Teetz, July 2018



Birthday greetings from  
Mick Jagger to "Godfather"  
Fritz Rau



## Importing “cool”: The Secret Project of Lippmann + Rau?

Ulrich Grober

*The text is based on the chapter „Energiequelle Gelassenheit“ from Ulrich Grober’s book „Der leise Atem der Zukunft – vom Aufstieg nachhaltiger Werte in Zeiten der Krise“ (Munich, 2016), as well as the book of Robert Farris Thompson, “Aesthetic of the Cool: Afro-Atlantic Art and Music” (New York, 2011).*

The guitar riff at the beginning sounded like blues, the drumroll more like salsa. Then came the voice: male, of latent ferocity, like a trance – mystical. You know the day destroys the night / Night divides the day. Already in the first verse the old polarity between light and darkness shows up. Followed by the archetypal nightmare scene: Tried to run / Tried to hide... You try to run. You try to hide. But you are as if paralyzed. There is no escape. What can you do? Break on through to the other side. Guitar, organ, and percussion have cranked up the volume. Dare the opening, hammers the voice. Where? To the other side. Yeah. The song celebrates the forward motion in its most radical form. Breaking through is disruptive, is creative destruction. What do you find there? Another world?

I sat in the darkness of the hall, a stone’s throw from the light spot, which the stone-thrower threw onto the stage. Congress hall, Frankfurt am Main, September 12, 1968. I was 18. In the morning I came as a hitchhiker, to enroll in the university. First semester, graduated from high school 1968. On the campus at the Bockenheimer Warte I saw the Lippmann + Rau poster. That evening the Doors were playing the second concert of their European tour after London. I had played their debut album from 1967 over and over again, until I knew every song by heart. Now I sat in a crowd of two or three thousand fans. Predominantly soldiers. The California band was a cult among high school students from provincial West Germany, above all among GIs of the U.S. Army, from the Rhein-Main Airbase as much as the jungle of Vietnam. Thus I saw the Doors diagonally to their right in front of me live on stage: Jim Morrison, their poet and singer, in skin tight leather pants and a loose white shirt, clutched the microphone and shook his lion’s mane. The others, long-haired, intellectual, masterly, preferred to stay in the shadows. Cool!

After barely an hour, right after the ecstatic finale of “Light my Fire,” the lights came on. The Doors left the stage, the audience left the hall. I stayed. Since I had nowhere to sleep and only the next morning could hitch a ride home, I wanted to stay as long as possible where it was warm. In the nearly empty hall, the lighting technicians and cleaning ladies went about their work. And then – I couldn’t believe my eyes – the Doors came back on stage, silently took up their instruments again, and began to jam. After what felt like an hour they landed on *When the Music’s Over*. Megacool!

\*

Half a year later, on May 4, 1969, in the same hall, another Lippmann + Rau concert: “Blues is King.” On stage stood B. B. King, a veteran of the Delta blues generation, and heated up the hall. The thrill is gone. Classic

12-bar-blues. A dialogue between Lucille, King's legendary Gibson guitar, and his voice, between percussion, bass, and organ. The piece speaks of abandoning and being abandoned, of loneliness and freedom, of resisting in dignity in the battle of the sexes. Then there was a break. A young man, all in black, leather jacket, beret, dark glasses, came on stage. In wooden political slang and motionless, he read out a declaration of the most recent plenum of the central committee of the Black Panther Party. It demanded that the audience, predominantly black GIs, take out General Abrams, the brand-new Supreme Commander of the U.S. troops in Vietnam. My breath paused after this performance. Just as quickly as the man had appeared, he disappeared into the wings. B. B. King came back. The cascades of sound rolled again through the hall. Pretty cool!

\*

But what is really "cool"? The American cultural scholar Robert Farris Thompson has searched for the original text of the word. He presumes that it comes from the African Yoruba culture, which in the fifteenth century blossomed in what is now Nigeria. Their artists were – and still are – famous for their terracotta, bronze, and wood sculptures. They portray gods and heroes – hunters, healers, warriors – from a mythical past. Body language and facial expression are of great expressiveness. The eyes are opened wide, the lips narrow. The right hand rests on the heart, the left on the abdomen. Thus they gaze at the world, in a balance of calm, concentration, and self-control; they radiate self-confidence and optimism. *Itutu* and *àshe* are two words for this in the language of the Yoruba. *Itutu* designates the temperature of flowing water: cool. It means the rather receptive and reflexive side, the absorption of impressions in a peaceful river. On the other hand, *àshe* designates the active side. Both words designated a central guiding principle of Yoruba culture. In the 18th and 19th centuries this people was particularly affected by the slave trade. The enslaved people took the guiding principle with them to the plantations of the Caribbean and the American South and later the factory halls and entertainment districts, and also the jazz clubs, of urban centers. There it was sorely needed. Birth of the cool was the title of a legendary 1957 album by Miles Davis. With that the career of the omnipresent word began. Thompson tightens the bow of its African roots into the present. "To the extent that we live with generosity and prudence, and radiate grace under pressure, our appearance and actions take on a sort of aristocratic dignity. The more we realize the transmissions of creative power with which God has equipped us, the more we find the self-confidence to master every situation. That is *àshe*. That is character. That is mystical coolness."



B. B. King, 1969.  
Photo: Stephanie Wiesand

Cool is a mask and an attitude. The counterpart in western culture would be most likely Meister Eckhart's concept of "detachment." Cool, properly understood, is a present from African-American culture to the cultures of the world. Grace and dignity preserve and evolve, precisely when you are under pressure, when you must confront a crisis and want to emerge stronger from it. It seems to me that Lippmann + Rau intuitively appreciated the influence of the African-American jazz and blues virtuosi on the Germany of the post-Fascist era. It fascinated them. It seems to me that they wanted to import this art of living of the oppressed and the marginalized, together with their music, to Germany. May it be that, in the crisis-ridden twenty-first century, we need this approach more urgently than ever? If the breakthrough to the much-conjured "other world" is still possible.

## A new Page in the Eisenach History Book

Ruth Hohmann



Ruth Hohmann,  
Jazzclub Eisenach, 2006

Even as a child it was something special to have been born in the same city as Johann Sebastian Bach. I felt almost as if chosen, loved his music early on, even in the turmoil of the Second World War. After its catastrophic end another favorite music arrived: jazz! And this hasn't let me go, even at an advanced age. It was therefore natural for me to follow the jazz activities in my hometown of Eisenach through all the years and decades, also the passionate development of this international archive for my beloved music. Now this archive, bursting at the seams, will grow further with a new building. How wonderful!

A decade ago, I donated documents recalling my long jazz career to the Eisenach archive; among them was a rather strange notebook from the former Soviet Union. It contains American blues texts translated into Russian; I bought it during a guest performance sixty years ago in the legendary "Mezhdunarodnyya Kniga" ("International Book" store) in Moscow. Now it is to be marveled at in Eisenach, a relic from a former time.

I am delighted about this new archive, over a new page in the history book of my native city of Eisenach.



## Tasks and Next Steps

(2019 to 2020)

- To create legal security with regard to the construction projects, a **preliminary building application** was presented to the Construction Department of the City of Eisenach in the spring of 2019. This has already been discussed in the construction committee, and a positive decision is expected in late summer.
- To increase national and international awareness of this extraordinary project, a **new, multilingual internet and social media presence** needs to be developed in a timely manner.
- On the basis of this concept paper, informative events and lectures are to be carried out, to expand and solidify the existing **network**.
- New **multipliers, sympathizers, and interested supporters** for the “Friends of the Lippmann + Rau Foundation” need to be found.
- A tireless search for donations is necessary, combined with efficient and cost-effective **fundraising campaigns**.
- It should be legally verified, whether the **publication and use of special contents from the collections** (for example, unpublished sound and pictorial documents) **may be used by the Foundation**.
- A **“cocoon of good conditions”**, preferably a mix of numerous sources (federal government, State of Thuringia, City of Eisenach, private patrons) should be created, in order to guarantee the financial security of this far-reaching, courageous project so that present prospects can be brought to full realization.

**Further committees  
of the Lippmann + Rau Foundation:**

Board of Trustees

Advisory Board

“Friends of the Lippmann + Rau Foundation”  
(„Freunde der Lippmann+Rau-Stiftung“)

**How can you help  
our extraordinary Project?**

Contact us at:

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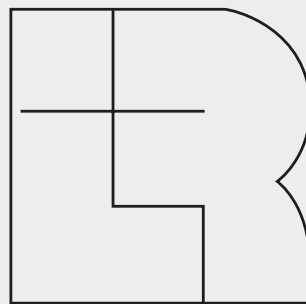
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