The Influence of German Musicology in the Work of Francisco Curt Lange

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Abstract: Francisco Curt Lange has been called "the German who discovered America" and "pioneer, mediator and Nestor of musicology in Latin America". He is known for his research on colonial music in Latin America and his role as mediator between Latin America and Europe in the realm of Western art music. This article contributes to the understanding of Lange's complex life trajectory set in Europe, the United States and various countries in Latin America. It also builds on former studies of Lange's biography by focusing on his exchange with musicologists in the German-speaking world. It examines the role of German musicology in Lange's work on one hand, and the role of Lange's work in German-language musicology on the other. In addition to secondary sources, the findings are based mainly on Lange's correspondence with the German-speaking world which is archived at the Curt Lange Archive at the Federal University of Minas Gerais, Brazil.

Keywords: Francisco Curt Lange. Biography. Historiography of Musicology. Germany. Latin America.

Título: A influência da musicologia alemã na obra de Francisco Curt Lange

Resumo: Francisco Curt Lange foi chamado "o alemão que descobriu a América" e "pioneiro, mediador e Nestor da musicologia da América Latina". Ele é conhecido pelos seus estudos sobre a música colonial da América Latina e pelo seu papel como mediador entre a América Latina e a Europa na área da música erudita ocidental. Este artigo contribui para a compreensão da complexa trajetória de vida de Lange entre a Europa, os Estados Unidos e diferentes países da América Latina, assim como para os estudos biográficos anteriores sobre Lange. Foca o intercâmbio de Lange com a musicologia e musicólogos do mundo da língua alemã, indagando a respeito do papel da musicologia alemã na obra de Lange, por um lado, e pelo papel que a obra de Lange na musicologia da língua alemã, por outro. Além de fontes secundárias, as observações se baseiam, sobretudo, na correspondência de Lange com o universo da língua alemã, arquivada no Acervo Curt Lange da Universidade Federal de Minas Gerais.

Palavras-chave: Francisco Curt Lange. Biografia. Historiografia da Musicologia. Alemanha. América Latina.

Francisco Curt Lange has been called "the German who discovered America" (MOURÃO, 1990) and "pioneer, mediator and Nestor of musicology in Latin America" (FÜRST-HEIDTMANN, 1991). He is known for his research on colonial music in Latin America and his role as a mediator between Latin America and Europe in the realm of Western art music.

Due to my own interest in Brazilian music from colonial times, particularly in the state of Minas Gerais, I first came across Lange's writings in the Ibero-American Institute in Berlin. I was actually quite surprised to find 128 entries on Lange in the online catalogue of university libraries in Germany (*Verbundkatalog, GVK*) because I knew that Lange had moved from Germany to Uruguay at the age of twenty. While working my way through Lange's research on music from Minas Gerais, I discovered much about the relationships Lange had maintained with Germany throughout his life.

In 2013, I spent five months at the Curt Lange Archive (*Acervo Curt Lange,* in this text referred to as ACL) at the Federal University of Minas Gerais (UFMG) with a CAPES visiting professorship (Fig. 1). The UFMG has hosted Lange's private archive since 1995 and contains more than 100,000 documents and objects, 90,000 of which are letters, while others are music manuscripts, musical instruments, records, publications by Lange and other authors, as well as Lange's unpublished studies (http://curtlange.lcc.ufmg.br/, accessed 24 February 2014). It also contains Lange's souvenir plates from Germany and Austria, and a Saba brand Freiburg Vollautomatik stereo radio, which reminded me of my grandparents' living room in Austria.

In this article I look at Lange's relationships with musicology and musicologists in the German-speaking world based mainly on his correspondence archived at the ACL. I am interested in Lange's role in musicology in the German-speaking world on one hand, and the role of German musicology in Lange's work on the other. My aim is to contribute to the understanding of Lange's complex life trajectory, set in Europe, the United States and different countries in Latin America, while building on former studies of Lange's biography, including those by VELAZCO (1989), MOURÃO (1990), MONTERO (1998), BÉHAGUE (2001) and COTTA (2009). While these studies mention Lange's German teachers, his training in German musicology (MAYER-SERRA, 1947; VELAZCO, 1989; MONTERO, 1998; and BÉHAGUE, 2011), and the influence of a German educational background in his theoretical and methodological approach (COTTA, 2009; LEONI, 2007 and 2010; MACHADO NETO, 2008 and 2011), I give further insight into Lange's role in musicology of the German-speaking world.



Fig. 1: Curt Lange Archive (photo taken by us in December 2013)

German Education

Franz Kurt Lange was born on 12 December 1903 in Eilenburg (Saxonia) as a son of an upper middle class family. The family soon moved to Bremen where father Franz Josef Lange worked as an acoustic engineer and piano builder. According to Rui MOURÃO (1990: 13), Franz Josef designed pianos for use in tropical regions and wanted his son Kurt to succeed him in this business. Apart from helping his father in the building and, primarily, the tuning of pianos, Kurt also played the violin and piano, studied architecture in Munich and attended musicology courses in Munich, Bonn, Leipzig, Heidelberg and Berlin (VELAZCO, 1989; BÉHAGUE, 2001).

In view of the fact that Kurt moved to Latin America in 1923 at the age of twenty, it is indeed enigmatic how he could attend courses in so many different cities and obtain a

diploma in architecture in 1927 and a doctorate in musicology at the University of Bonn in 1929 with a dissertation on the polyphony of Dutch motets (VELAZCO, 1989: 152; BÉHAGUE 2001: 239; and LANGE 1985, CV). In fact, Mathieu Pilger from the SHK Archive at the University of Bonn informed me by email that he could not find Lange archived at the SHK as a former student from 1922 to 1929, nor in the *Promotionsalbum* (registration of dissertations) between 1921 and 1933[1].

In Germany, Lange studied with Arthur Nikisch (conductor), Karl Straube (organ), and Rudolf Ibach (acoustics and piano building); and with musicologists Adolf Sandberger, Paul Mies, Ludwig Schiedermair, Ernst Bücken, Fritz Oeser, Erich Maria von Hornbostel, Curt Sachs, Arnold Schering, Georg Schünemann, Max Seiffert and Hermann Abert. Should Lange ever have written a dissertation on Dutch polyphony, it is according to various authors influenced by the writings of Dutch musicologist Charles Jean Eugène van den Borren (MAYER-SERRA, 1947; VELAZCO, 1989; MONTERO, 1998; and BÉHAGUE, 2001). Apart from music, Kurt Lange was also interested in German literature and philosophy,[2] as well as Roman Studies. It actually was Romanist Karl Vossler (Munich) who finally motivated Lange to move to Latin America in 1923 (MOURÃO, 1990: 16).

Settlement and Activities in Latin America

Little is known about Lange's life in Latin America before 1929. A diary written by Kurt Lange some days before embarking to Buenos Aires in 1923, and archived at the ACL (ACL-UFMG, 1923, BRUFMGBUCL3.001), reveals that he tuned pianos in Germany. Once in Latin America, Kurt changed his name to Francisco Curt Lange. According to Rui MOURÃO (1990: 17), Lange left Germany because of the economic crisis that occurred between the two world wars. He initially intended to go to Buenos Aires where he was invited to work in the area of music folklore. However, an obituary archived at the ACL shows that his father Franz Josef Lange died in 1925 in Minas (Uruguay), the city where Curt Lange met his future wife, Maria Luisa Vertiz. This raises the question whether father and son went to Latin America together, and if so, why? Maybe to work with pianos?

Curt Lange finally settled in Montevideo with Maria Luisa whom he married in 1928. According to a letter that Lange wrote on 23 October 1929 to Erich Kleiber, musical

[1] Email from 13th March, 2014.

[2] Lange mainly read Goethe, Hölderlin, Rilke, Schiller and Zweig in literature; Nietzsche and Kant in philosophy; and Rudolf Steiner in anthroposophy.

director of the State Opera in Berlin, Lange did not return to Germany between 1923 and 1929. In fact, according to this letter, Lange had been promised a lifetime post at a German recording company in Uruguay. In Montevideo in 1929 he definitely directed the music section of the Otto Rabe Cia., a company that distributed recordings for the Polydor label. Before working for Otto Rabe, Lange had his own business selling pianos produced by a piano company in Koblenz and by Carlos Ott. Lange also tuned pianos "the way he had learned it from Blüthner, Brechstein and Ibach" (Lange in a letter to Kleiber on 23 October 1929). In a letter to Kleiber from 24 January 1930 Lange wrote that the representation of Polydor in Uruguay was "his work" and "if nothing changed with the company in Berlin, he would go to the competition" – probably referring here to the fact that the promise of a lifetime post had never been fulfilled.

In 1930 Lange became music assessor at the Uruguayan State Broadcasting System (SODRE) and director of the State Record Library – a job he continued until 1948. For Uruguayan radio, Lange introduced around 4,000 concerts (LANGE, 1985, CV). At the Instituto de Estudios Superiores in Montevideo Lange founded musicology in 1932. He started to promote music, musicians and music research of the Americas in the context of a movement known as "*Americanismo Musical*," and he intended to realize this vision in a dictionary, a library, a record archive and a publication series. In 1935 Lange published his "polemic" pamflet (orig. *Kampfschrift*, LANGE, 1985, CV) on *Americanismo Musical*. In order to find contributors for the *Americanismo Musical* project, he established contacts in Argentina, Chile, Venezuela, Peru, Colombia, Bolivia, Cuba, Mexico and Brazil. He also travelled to these countries in order to talk about German composers and to disseminate his vision of a musical organization in Latin American countries. Furthermore, Lange started to do research on Latin American music. The *Americanismo Musical* resulted in the publication of the *Boletín latino-americano de música* (Vol. I-IV 1935-1938, Vol. V 1941 and Vol. VI 1946), the Ibero-American Music Festival in Bogota in 1938, the Inter-American Conference in the Field of Music in Washington in 1939 and the foundation of the Instituto Interamericano de Musicologia as a continuation of the Instituto de Estudios Superiores in 1940. The Instituto Interamericano de Musicologia published an issue of the *Monumenta Musical Latinoamericana* containing twelve compositions of religious music from Venezuela and, until the closure of the institute in 1947, the works of Latin American composers under the auspices of the Editorial Cooperativa Interamericana de Compositores. This Editorial published around sixty-six compositions between 1941 and 1956. Lange also exchanged ideas with musicologist Charles Seeger, president of the Pan-American Union's music division. Besides musicology, Lange advocated music education in Uruguay and

founded a recorder orchestra for children in the 1930s. In letters to Hermann Alexander Moeck (from 1953 to 1969), Lange wrote that he actually introduced the recorder in Latin America.

In 1940 and 1941, Lange edited the journal *Música Viva* in Rio de Janeiro together with Hans-Joachim Koellreuter; and together with Juan Bautista Plaza, he published the *Archivo de Música Colonial Venezolana* in 1941 and 1942. In his research, Lange focused on Latin American religious music from colonial times. He wanted to know more about the musical links between Europe and Latin America, primarily between Spain and Argentina, and between Portugal and Brazil. He did research on the composer Louis Moreau Gottschalk and on the musical life at the court of Dom Pedro II in Rio de Janeiro. In 1944, he encountered musical manuscripts from the eighteenth century in private band and church archives in the Brazilian state of Minas Gerais – a "discovery"[3] that would not only change the musical historiography of Brazil, but also determine Lange's contribution to musicology. The most intensive years of Lange's research in Minas Gerais were from 1944 to 1946, and 1956. Lange further witnessed traditional music in the Brazilian northeast (LANGE, 1979)[4] and assisted in the foundation of record archives in Belo Horizonte and Recife. Lange might have also influenced Mário de Andrade and Oneyda Alvarenga in their organization of the city record archive in São Paulo (NUNES MOYA, 2011). A letter to Cláudio Santoro from 1946 shows that Lange dreamed of setting up a publication series on Brazilian music under the title *Monumenta Musicae Brasiliae* – a dream, however, that would never come true (COTTA, 2009: 256).

In 1948 Lange was invited to establish the department of musicology at the National University of Cuyo in Mendoza (Argentina) where he founded and edited the *Revista de Estudios Musicales* and a series of scores with contemporary Latin American music (BÉHAGUE, 2001: 239). In the same year he received the Doctor Honoris Causa by the New York College of Music. In 1956, however, he was dismissed in Mendoza and faced at the age of 52 an unsecure future for himself, as well as for his wife Maria Luisa and his children Hermann and Marlies. After returning to Minas Gerais for further investigations in 1956, Lange worked as a Unesco representative in Brazil from 1958 to 1960. The year

[3] Lange denominated himself in letters and publications as the "discoverer" of this music.

[4] The audio collection in the ACL shows that Lange was interested in the music of Brazilian Indians. The photo collection in the ACL includes photos of dance dramas such as a *chegança de marujos* from Paraíba. In a letter to Kurt Reinhard in 1958, Lange wrote that he recorded a whole Candomblé session, adding that this was "the first entire recording in the development of culture of Afro-Bahian religious sects."

1958 was also when a fire in Buenos Aires destroyed his library along with his books, his recordings and his own manuscripts[5] (MAYER-SERRA, 1947; BÉHAGUE, 2001: 239).

Lange always wanted to continue his professional life in Rio de Janeiro, Buenos Aires or Montevideo, and to continue his studies in Minas Gerais.[6] He dreamed of founding an Institute of Musicology in Brazil, getting a ten-year work contract there, and being able to accommodate his collection of musical manuscripts in an institution in Minas Gerais.

Nevertheless, from 1961 to 1963 he moved to Bonn in the function of the cultural ambassador of Uruguay. In Germany he gave many talks at universities and other institutions. During his time in Europe, he also carried out research in Portuguese archives.[7]

After a life of accompanying Lange in all his endeavors, Maria Luisa died in 1981. In 1986 Lange moved to Caracas to work as Cultural Attaché of the Uruguayan embassy. In Caracas he worked with the National Library and became editor of the *Revista Musical de Venezuela*. In 1989 the Federal University of Minas Gerais honored him as Professor Honoris Causa. Since 1995 Lange's private archive has been hosted at this university. A part of the archive is also hosted at the university in Caracas. Lange worked nearly until his death in Montevideo in 1997.

Contributions to Musicology

Lange's main contributions to musicology are his studies of colonial art music from Argentina and Brazil. Supported by grants from over twenty foundations and governments, Lange explored colonial archives in Argentina and Brazil and carried out research in Spain

[5] In a letter to Ludwig Finscher from 1967 Lange estimated the number of lost documents to be 45,000.

[6] Macario Santiago Kastner motivated Lange to apply his broad knowledge and working and organizing capacity to a career in Europe (letter from Kastner to Lange on 20 January 1963). Lange turned down job offers from the United States and Germany, such as the visiting professorships offered by Karl Gustav Fellerer and Heinrich Husmann, because – as he wrote in a letter to Gilbert Chase in 1961 – he preferred to "stay free to produce."

[7] In 1969 Macario Kastner suggested Lange look at the documents of the archive of the brotherhood of Santa Cecilia in Lisbon in order to find out more about the relations between Portugal and colonial music from Minas Gerais.

and Portugal (BÉHAGUE, 2001:239). In 1944, he "discovered"[8] a rich eighteenth-century musical culture in the Brazilian state of Minas Gerais through musical manuscripts located in private and band archives, and through historical documents of clerical and church archives. He learned that in colonial Minas Gerais, musical professionalism had existed; that the Church and the State had hired musicians; and that most of these musicians and composers had been mulatos, those of mixed black and white ancestry. Lange considered his "discovery of the School of Minas Gerais […] one of the biggest musicological happenings in the last 150 years" (LANGE apud COTTA, 2009: 277, our translation from Portuguese) and he wanted the world to know that "Latin America revealed culturally important movements in which music played a much more important role than music historiography thought" (LANGE, 1951a: 871). Lange's findings on Minas Gerais indeed changed Brazilian music historiography that so far had determined the beginnings of Western art music in Brazil with the transfer of the Portuguese court to Rio de Janeiro in 1808.

In order to prevent the loss of music manuscripts, Lange bought them in private transactions from people in Minas Gerais.[9] These manuscripts included pieces written by *mineiro* composers from the eighteenth and nineteenth century as well as copies of European composers such as Mozart, Haydn, Wagenseil, Pleyel and Boccherini. Lange had always dreamed of creating an Arquivo Mineiro de Música in Minas Gerais that could host the manuscripts he collected between 1944 and 1965. Only in 1982 was he finally able to hand this collection over to the Museu da Inconfidência in Ouro Preto (COTTA, 2009: 349-350).

As these musical manuscripts from Minas Gerais rarely included all voices in one single score, Lange also restored the liturgical music he collected and edited it for practical use.[10] His choice of particular compositions in *História da Música na Capitania Geral de Minas Gerais,* published in several volumes (LANGE, 1979, 1981 and 1983), reveals which compositions from Minas Gerais he valued most. Apart from information on musical pieces, the volumes of this *História* include descriptions of historical documents from clerical and church archives.

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[8] In fact, Lange was not the first to discover this music: before him other authors such as Cernicchiaro and Santos had already mentioned the existence of such archives and composers (COTTA, 2009: 164).

[9] His collection of musical manuscripts actually provoked a controversy in regards to State property of musical manuscripts and led to the implementation of laws and decrees on Brazilian patrimony in the 1960s (COTTA, 2009: 1-3 and 355).

[10] For a list of scores restored by Lange see MOURÃO 1990: 65-57.

Between 1950 and 1962 Lange also organized hundreds of concerts of liturgical art music from Minas Gerais throughout South America, the United States, and Europe,[11] and he talked about this music in many countries. The *mineiro* composer that Lange valued and championed the most was José Joaquim Emerico Lobo de Mesquita. As for Argentinian colonial music, Lange researched the Italian-born composer Domenico Zipoli (LANGE, 1985). Additionally, Lange wrote about organs from Latin America (1955 and 1965) and about the composer Louis Moreau Gottschalk (1951b and 1970b).

Lange's other contributions to musicology included his project of the already mentioned *Americanismo Musical* and his dissemination of European and North American music in South America, mainly through the publication *Boletín latino-americano de música (BLAM)*. The first volume of BLAM was published in 1935 at the Instituto de Estudios Superiores in Montevideo and included inedited scores of Latin American composers in the annex. The second BLAM was published in Lima in 1936, the third and fifth in Montevideo (1937 and 1941) and the fourth in Bogota (1938). Issues 2 to 5 of the *Boletín* are divided into sections on Latin America, the United States and Europe–and even Asia in issue 2–and reflect the breadth of themes approached by BLAM, including: music psychology, music therapy, pedagogy, radio diffusion, classical music, contemporary art music, jazz, indigenous and ethnic music. Volume 5 includes the composition *The Unanswered Question* by Charles Ives. Authors of the fifth BLAM are, among others, Frances Densmore and George Herzog on indigenous music; Phillips Barry, Ralph S. Boggs, George Herzog, Reed Smith and Lota M. Spell on folk music; Melville Herskovits on African-American music; Max Margulis, William Russell and C. E. Smith on jazz; and Otto Kinkeldey on musicology in the United States. The sixth and last volume of the *Boletín* came out in Rio de Janeiro in 1946 and includes Lange's first article on his findings in Minas Gerais. BLAM, therefore, not only includes Latin American music as its title suggests, but also reflects Curt Lange's role as a mediator between Latin America, the United States and Europe.

Lange also translated international musicological bibliography to Spanish and published in Spanish on European art music. His wrote on a great range of subjects including: Schubert, Strauss, Bach, Beethoven, Mahler, and Russian composers; the relationship between music and architecture, literature (Goethe, Wagner and Nietzsche), and painting. As a visiting lecturer, Lange taught throughout Europe and the United States and he was the Latin American representative of most European and North American musicological organizations.

[11] For detailed information on these concerts see MOURÃO 1990: 68-87.

The Role of German Musicology in Lange's Work

Despite his settlement in Latin America, Curt Lange never lost contact with the German-speaking world, if only because his mother and brother lived in Bremen. Lange's correspondence archived at the ACL shows that he also maintained contact with colleagues in Germany. In the 1930s and 1940s he was focused on establishing his professional career in Latin America, and although his communication with Germany was impeded by the Second World War, in the 1950s he re-established contact with what he saw as the "cradle of musicology and music culture."[12]

In this part I show that Lange's work reflects a Eurocentric, evolutionist, positivistic, comparative, colonialist and slightly nationalist perspective–typical for the spirit of early twentieth century German musicology, which Lange had absorbed during his studies in Germany around 1920. Lange had always portrayed himself as the founding father of musicology in Latin America, and indirectly also as an educator and maybe even a "civilizer" of South America.[13] In his correspondence with the German-speaking world I often encountered Lange's view of Latin America as "chaotic" and "difficult" in comparison to Germany. In a letter to pianist Andor Földes (New York) in 1954, Lange wrote about his plans to visit Europe and to "meet with the real culture after thirty-two years of scientific activity." The hand-typed CV from 1985 in the Ibero-American Institute in Berlin actually shows that Lange tended towards heroism: Lange cites here his encounters with important persons of politics and culture, his posts as president, his professional services, his memberships, and prizes and homages received. In a letter from 24 January 1969, musicologist Fritz Bose congratulated Lange for his prospect on becoming a Citizen of Honor of New York City and added, "this would be quite special for a non-politician". In a letter from 7 October 1961 Lange advised his brother Rolf to always mention that his "exotic brother" introduced musicology to Latin America and helped to establish musicology in the United States.

Lange did indeed found the first musicological department in Latin America in 1932 at the Instituto de Estudios Superiores in Montevideo. Involved with education policies in Uruguay, Lange also translated the works of Kerschensteiner and Lämmermann on music education into Spanish. Furthermore, he disseminated the music pedagogical

[12] Lange in a letter to Friedrich Blume in 1950.

[13] In a letter to Tore Littmarck (Centre International du Chateau de Mainau) Lange writes from Bremen in 1961: "I am a scientist who opened the Latin American world for historical and comparative musicology in 1935".

works of Jöde, Waldmann, Werle, Lechner and Kerstenberg. He also founded a recorder orchestra for children at the Association of Aesthetic Education for Children in Uruguay, and he introduced to Latin America recorders made by the German Moeck company. In 1935 and 1936 Lange not only spoke about "folklore" and music history at the University of Lima, but he also helped in founding a university radio station. Lange further founded recording libraries in other countries in Latin America. In 1984 he advocated repairing in Germany the Arp Schnitger organ of the cathedral in Mariana (Minas Gerais) .

Lange had always defended a musicology based on German parameters.[14] His library, today hosted at the Federal University of Minas Gerais, includes reference works of German musicology such as the Riemann dictionary of music and the *Musik in Geschichte und Gegenwart* encyclopedia. It also includes copies of the journal *Die Musikforschung*, which he received as a member of the German Society for Musicology (*Gesellschaft für Musikforschung*).[15] In 1977, the same year in which Carl Dahlhaus published his *Grundlagen der Musikgeschichte* (Foundations of Music History), Lange talked about "Basic Aspects of Musicology" at the University of Santa Maria in Rio Grande do Sul. Dahlhaus' approach focused on works instead of events, on poiesis instead of practice, and promoted a vision of history as independent from social and political contexts (COTTA 2009: 24). Despite Lange's plea for a holistic and humanistic vision of musicology and his interest in musical "folklore" and ethnomusicology,[16] a focus on works and composers also dominates his work.

Lange collected what interested him–things he regarded as having "historical value." Although he mostly disregarded the performance context of the music he studied (COTTA, 2009: 23, 250), at least he interpreted the manuscripts in the context of colonial society and administration as he understood them through historical documents. One does not find musical analyses in Lange's publications, and his interpretations of colonial art music from Minas Gerais seem quite speculative at times. By reconstructing elements of a remote past through documents Lange practiced a kind of "musical archaeology" (COTTA, 2000:

[14] On 17 November 1977 Macário Santiago Kastner wrote to Lange that in Portugal and Spain they did not want to base musicology on the German model, because "the mentality there was quite different".

[15] The ACL possesses all issues of *Die Musikforschung* between 1987 and 1996. At the *Gesellschaft für Musikforschung,* Francisco Lange is registered as a member in 1992, 1993, 1998 and 2001 (Barbara Schumann, secretary of the *Gesellschaft für Musikforschung* via email on 25 February 2014).

[16] In 1965 Lange mentioned the necessity of working together with an ethnomusicologist (COTTA, 2009: 284).

21). In his idea of creating "musical monuments," Lange might have been influenced by the *Denkmäler deutscher Tonkunst* (edited by his teachers Hermann Abert and Max Seiffert) as well as by Dahlhaus' approach (COTTA, 2000: 22f).

The comparative approach in Lange's work finds its strongest expression in the idea of the *Americanismo Musical* that might have been influenced by European musical nationalism (NUNES MOYA, 2011) and inspired by Lange's studies with Curt Sachs (MACHADO NETO, 2011: 154). In his idea of a South American dictionary of music, Lange actually wanted to follow the model of Hugo Riemann (letter to Mário de Andrade, 1932).

An evolutionist perspective is reflected in Lange's talks on the "evolution of music"[17] and his distinctions between "high" and "primitive" culture (Fig. 2). Lange idealized the countryside and its proximity to nature (MACHADO NETO, 2011: 157), and he lamented the loss of culture through mass media. Furthermore he idealized colonial Minas as a center of "high culture"[18] and as being different from the other Brazilian states (LEONI, 2007: 38).

Diósnio MACHADO NETO (2008: 36f) observes three theses in Lange's work: the construction of nationality; the encounter of exotic races from the perspective of European musicology; and the understanding that people of mixed race can become free. Lange thought that Latin Americans had no prejudices about color, but we know that in reality this is not the case, even today. His vision was based on racial determinism and paradigms of nationalism of his time. He thought that culture is based on race, and he viewed the American race as homogenous, represented in a singular syncretism. He thought that Latin America did not follow canons and was thus able to create an art that was "more comprehensive, more healthy, more objective and less perverse" (MACHADO NETO, 2011: 156f). His view of a mestizo and tolerant cultural past probably arose from his aversion to the Nazi regime in Germany (LEONI, 2007: 37). In his search for the European in music and for expressions of the American syncretism in music, or an *Americanismo*

[17] In Tucumán, Lange talked about the "Evolution of Music in Argentina" in 1952; and in Germany he gave a talk on "The Evolution of Music in the United States and Latin America–A Comparative Study" in 1962. A manuscript with the plan for a conference series on the "Evolution of *Música Culta* [learned, cultured music] in Latin America" is archived in the ACL.

[18] In 1961, Lange gave a talk at the State Music Academy in Karlsruhe with the title "*Eine brasilianische Musikhochkultur im 18. Jahrhundert.*" Also, in a letter to Walter Wiora from 1960, Lange called the musical activities in colonial Minas Gerais "a wonder" and "the most intense music movement on the American continent, unknown up to 1944."

Musical, Lange found the best example in Brazil,[19] more precisely among the *mulato* composers from Minas Gerais (MACHADO NETO, 2011: 161). Lange regarded negros and *mulatos* as especially musically talented (LANGE, 1951a: 857). Nevertheless, he showed more interest in the mestizo than the negro, as the former had "evolved" (LEONI, 2007: 38) to a culture formed by Europe.

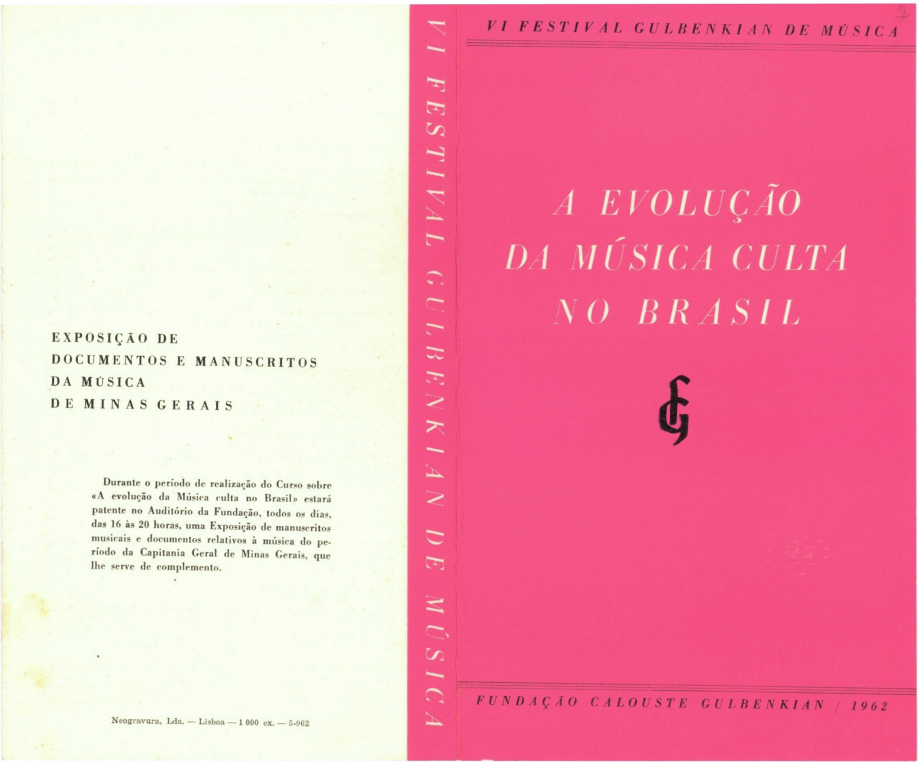


Fig. 2: Announcement of Lange's exposition of musical manuscripts from Minas Gerais, Lisbon, 1962 (BRUFMGBUCL3.397).

[19] In a text on the "Current Situation of Music in Latin America" that I found in the ACL (1.4.423), Lange wrote that nationalism delimited music, but that Brazil, because of its racial constitution, possessed a "vivid musical tradition" that owed a lot to the negro.

Lange's research on Latin American music was guided by his curiosity for the European influence in this music. In Rio de Janeiro, Lange encountered compositions of Mozart, Haydn, Beethoven and Schubert in the library of Princess Leopoldine from Austria (Lange in a letter to Mário de Andrade from 1944); and in Minas Gerais he found pieces by Haydn and Mozart in local band archives. Lange was convinced that the mulato composers from Minas Gerais had been influenced by European music, mainly by the pan-German or Austro-Hungarian Empires (talk by Lange, digitalized audio cassette archived under ACL 7.3.02/cod.39). According to Paulo CASTAGNA (2000: 70), Lange did not consider sufficiently the importance of Portugal in the transmission of music to the colony. For his research on "The European influence on the cultural development of Brazil" in the 1970s Lange received financial support from the Volkswagen Foundation Hamburg. In 1973 and 1974 he studied the 1900 "German-Brazilian cultural exchange" between Porto Alegre and Vienna, as well the role of the priests José Maurício and Arno Phillip in this exchange.

Lange further disseminated knowledge on Western art music and German culture in Latin America. He talked about Beethoven, Mahler, Schubert, Goethe and Russian composers in Uruguay (1931 and 1932); about Nietzsche, Wagner and Beethoven in Brazil (1934); and about Goethe and Beethoven in Argentina (1952). For the *Revista de Estudios Musicales* he translated articles on Heinrich Schütz and J.S. Bach, and wrote about Beethoven (1970a). Lange was mainly interested in the human side of composers, philosophers and writers. In 1934 in Rio de Janeiro he talked about the political and social ideals of Beethoven in the Salon Pro-Arte; in 1938 in Chile about "Nietzsche's position on the State, war and race"; and in 1950 in Argentina about the "Religiosity of Johann Sebastian Bach" and in 1952 about the "Religiosity of Beethoven".

A letter to Cláudio Santoro from 1964 shows that Lange had always dreamed of founding a musicology institute and publishing the series *Etno-musicologia* and *Monumentae Musicae* in Brazil. In 1968 historical musicology was institutionalized in Brazil in the Centro de Estudos em Musicologia in São Paulo, with musicologist Régis Duprat as its central figure (MACHADO NETO, 2011: 169). Régis Duprat was also a friend of Curt Lange. In 1981 Lange acted as the co-founder and lifetime president of the Brazilian Society for Musicology (MAYER-SERRA, 1947). One year later he also became president of the newly founded Latin American Society for Musicology. In 1984 his article, "About the teaching of musicology in Brazil," appeared in the bulletin of this society. This article shows that Lange wanted to introduce a musicology following the German model. He criticized Brazilian musicology for being too public-oriented and considered "historical and comparative musicology perfectly evolved in Germany and Austria" (124). In this article Lange gave an

idea of what he understood as "authentic musicology" (128), and he envisioned a "universal, historical, ethnological and systematic" musicology in Brazil (128). Lange also looked to Germany for academic structure: he demanded a professorial thesis (habilitation) for all who wanted to get a professorship in musicology in Brazil (125)–even though he had never written a habilitation himself.

Lange's legacy has been perpetuated in Brazilian musicology until today. Music manuscripts from Brazil's colonial times are still being "discovered", analyzed, edited and performed by professional and semi-professional musical ensembles. Especially through his work with archival documents and music manuscripts, Lange is considered the forefather of Brazilian musicology (COTTA, 2000: 19).

Lange's Role in German Musicology

A German intellectual background influenced Lange's work, and conversely his work also influenced the German-speaking world. Before starting a professional career as a musicologist in Latin America, Lange collaborated in a Germany-based project about Schubert and Beethoven (letter to Mário de Andrade in 1932, and letter to Dahlhaus) and collaborated with the conductors Erich Kleiber and Fritz Busch (LANGE, 1985, CV). From 1961 Lange was involved with the restoration of the music library at the Ibero-American Institute in Berlin that had been bombed during the Second World War. Before the war, Lange had actually been involved in the establishment of this library (MAYER-SERRA, 1947; LANGE, 1985, CV). Lange acted furthermore as vice-president of the International Musicians Newsletter Archive (*Internationales Musikerbriefarchiv*) in Berlin. From 1959 to 1964 he collaborated in the *Enciclopedia Ricordi Milano*, and from 1959 to 1962, upon invitation by Paderewski, in the edition of the complete works of Chopin (LANGE, 1985, CV). In letters to Carl Dahlhaus between 1969 and 1972 Lange defended including entries on Latin American music in the Riemann encyclopedia and in the *Neues Handbuch für Musikwissenschaft*. He was finally invited to write on Latin America for two supplementary volumes of the Riemann dictionary (1972-1975). In a letter from 1964 Ruth Blume thanked Lange for his entry on Domenico Zipoli for the *Musik in Geschichte und Gegenwart* encyclopedia. Karl Gustav Fellerer asked Lange in a letter from 30 March 1972 to propose a list of authors for a publication project including Latin American music. The chapters on the different South American countries would include the "stage of indigenous musical cultures," "the music of immigrant cultures from Africa, Asia and Europe," "acculturation and amalgamation processes in historical perspective up to 1972" and "the dealing with

'exotisms' in Europe." In a letter from 21 November 1979 Fellerer shared with Lange his view that the basis of musicology was music and not sociology and congratulated Lange for his "vigorous advancement of South American music history."

In his letters to German colleagues (historical and comparative musicologists, folklorists, journalists, writers, university faculty, museum staff and editors) in the 1950s and 1960s, Lange asked for an exchange of publications and for opportunities to present his work at German institutions. Furthermore, in these letters he reported his findings in Minas Gerais. German colleagues invited him to conferences and sent him information on new publications as well as on homages and obituaries of colleagues. From his long list of correspondence with colleagues in Germany,[20] I now offer insight into a few letters.[21]

A letter to Friedrich Blume from 1950 shows how Lange approached his German colleagues: Lange wanted to include articles of German colleagues in his journal and to initiate a regular exchange of publications, in this case with Blume. He told Blume that since 1923 he had established musicological research in Latin America; participated in organizational and scientific endeavors in countries from Argentina to Mexico and Cuba; and given lectures at universities, the Pan American Union and the State Department in the United States. Furthermore, Lange sent the *Revista de Estudios Musicales* to colleagues such as Karl Gustav Fellerer in 1952, and to Heinrich Besseler in 1954. Besseler expressed in his letter from 1954 his interest in the work (orig. *Aufbauarbeit*) that Lange carried out in Latin America, and he wrote about problems that academics had to deal with in Eastern Germany. Lange told Besseler in a letter from 23 May 1954 how he stimulated unknown researchers and composers in Latin America by giving them the chance to publish, by giving them advice and by advocating them at the right places. He further wrote about his 27,000 letters of correspondence that he had written in six languages since 1934 and about his plans to disseminate his knowledge of Latin American music in Germany. As themes for talks that he could offer he proposed: "*Indianer*" (Indians); "*Volks- und populäre Musik*" (Folk and Popular Music); "*Kunstmusik*" (Art Music); and dances that he could perform together with his wife. In 1958 Besseler informed Lange about his move from Jena to Leipzig. He thanked Lange again for the publications that Lange had sent him, and he reminded Lange of the Congress of the International Society for Musicology in Cologne. In a letter from 15

[20] The reference list in annex 1 of this article includes a list of all correspondence that Lange had with the German-speaking world.

[21] The ACL followed Lange's own organization of the letters, namely all letters received are organized by name, and all letters sent are organized chronologically and not by name.

April 1955 Paul Mies informed Lange that the second issue of the *Denkmäler Deutscher Tonkunst* included Mies' studies of carnival songs from Cologne.

There were also German colleagues who took the initiative to contact Lange themselves. Felix Hoerburger, for example, found Lange's address via the member list of the International Society for Musicology and offered to work as a specialist in folklore for Lange in Uruguay in 1951. Comparative musicologist Kurt Reinhard also corresponded with Lange between 1950 and 1965. In 1950 Reinhard wrote to Lange that there were only a few comparative musicologists left in Germany and that there was little material of interest on Latin America in the Berlin Phonogram Archive. In 1951 Reinhard thanked Lange for the offer of a job in Latin America and for the offer to publish his professorial dissertation. Reinhard was curious about the possibility of founding an ethnomusicological institute in South America (1953), and he sent Lange the outline of an ethnomusicology conference (1954).[22] Lange also sent articles and recordings on colonial music from Minas Gerais to Reinhard.

A letter to Fritz Jöde from June 1955 tells that Lange disseminated Jöde's ideas on music education in Latin America. Lange informed Jöde about his own function as president of the Association of Aesthetic Education for Children in Uruguay, his implementation of recorders in Latin America and his involvement with modern music education using broadcasting. Lange further manifested his interest in movements of music education in Europe and in authors such as Kerstenberg, Brehmer, Anna Lechner and Franz Werle. He told Jöde that it had been difficult to maintain contact with Germany during the Nazi regime, but that by the present day he would be in contact with all institutions (orig. *Stellen*) in Germany. Lange further confessed to Jöde that he had come to Argentina and Uruguay in 1923 because of the difficult political situation in Germany, "shortly after his doctorate […] almost on his way to the United States", and that he later did not want to give up on Latin America after all that he had "conquered in musicological and organizational terms […] despite several invitations to the States" (our translation from German). From 1961 to 1964 Fritz Jöde sent the journal *Pro Musica* to Lange and informed him via letter about the closure of his International Institute for Youth and Folk Music.

Lange's most important contact in Germany was musician and comparative musicologist Fritz Bose, who worked at the Institute for Music Research in Berlin. During

[22] The conference should include the following themes: ethnological music research and neighbouring disciplines, methodology of ethnomusicology, problems of archiving and cataloguing, practical research, music and dance, music and society, and music and the individual.

Lange's stay in Germany between 1961 and 1963 Bose was Lange's principal interlocutor followed by Adrio, Reinhard, Moser and Bock. Bose also wrote reviews on Lange's works. In 1954 Bose asked Lange for the 1938 issue of the *Boletin latino-americano de música* as he was interested in the music of Native Americans (orig. *Indianer*) and because the Berlin Phonogram Archive only possessed the "noisy" (Bose) recordings of Grünberg-Koch and Preuss. In a letter from 8 November 1956 Bose agreed with Lange that the *Musik in Geschichte und Gegenwart* encyclopedia edited by Friedrich Blume contained "stupid information" about non-European music, and that it did not include things that it should. The letter further reflects tensions between Lange and Ernesto Epstein, an Argentine musicologist who had studied musicology in Berlin with Lange. In 1957 Bose thanked Lange for sending his works on church music in Santa Fe and San Lorenzo written between 1770 and 1820, and he added that it was interesting to see how the impulses for this music came from the "mother country," that is, the colonizer, Spain. In another letter from 1957 Bose told Lange about his impression that South America turned the European into a conqueror and treasure hunter and offered virgin territory (orig. *Neuland*) for research, whereas in Europe one could only look for "shards" which nobody had yet published. Through a letter from 1958 we learn that Bose participated in the discussion on ethnomusicology in Africa at the International Congress of Musicology of the German Society for Musicology and presented a talk on instrumental accompaniment in "primitive music". The folder with Bose's letters to Lange at the ACL also includes a letter from Hans Joachim Moser from 1961, in which Moser discusses the difficult situation of institutes and orchestras in Berlin due to the East-West division.

In 1961 Fritz Bose and the Ibero-American Institute in Berlin wrote recommendation letters to the German Research Foundation (DFG) for financial support of Lange's research stay in Germany. The Institute for Music Research in Berlin was actually interested in Lange's help in the classification of instruments from its South American collection and in his advice concerning the Institute's bibliography and other materials for the library. Bose also wrote that Lange intended to get to know more about actual findings of musicology in order to apply those findings in Latin America, and that Lange was organizing musicology in Latin American following the German model. As the DFG, however, did not fund individuals working for a German institute and demanded a concrete research project, Bose finally proposed to Lange a comparison of eighteenth-century music from Minas Gerais and Europe in stylistic and sociological terms. As Lange's curriculum from 1985 in the Ibero-American Institute shows, Lange finally received funding from the German Academic Exchange Service (DAAD), the service that also gave around twenty

scholarships to Uruguayan and Brazilian students upon Lange's recommendation. Lange further received funding from *Inter Nationes* in Bonn in 1953; from the Deutscher Industrieverband in 1964 and 1965; and from the Ministry of Education Vienna in 1970. Additionally, the Volkswagen Foundation of Hannover supported Lange's research on the "European influence on the cultural development of Brazil."

Ludwig Finscher exchanged letters with Lange in 1957, 1968, 1970 and 1974. In one of these letters he promised to mention Lange's publications on Argentine music in the journal *Musikforschung,* adding that he realized how little was known in central Europe "on the old musical culture of South America." Finscher manifested a particular interest in Lange's research on chamber music practice and the influence of Viennese classicism in Brazil. In the 1960s, Finscher invited Lange to give a talk at the musicology institute of the Goethe University Frankfurt, offering him three hundred German marks for travel expenses. In 1967 Lange proposed an article for the *Musikforschung* journal to Finscher.

Hans Heinrich Eggebrecht refused an exchange of publications with Lange in 1965 and asked Lange instead to subscribe to the journal *Archiv für Musikwissenschaft* through institutions. In 1970 Eggebrecht turned down Lange for talks at his university, but thanked him for forwarding the article on "La Musica en Villa Rica." Letters from 1968 and 1969 show that Eggebrecht corresponded with Lange about entries on Latin America for the reprint of the Riemann encyclopedia. The request for entries on Latin America in the Riemann encyclopedia had actually been forwarded from Carl Dahlhaus to Lange by Fritz Bose.

In 1958 Lange became friends with Werner Meyer-Eppler, pioneer in electronic music research. Before his death in 1960, Meyer-Eppler actually gave talks in Brazil and Chile, possibly upon recommendation by Lange. From Austria it was the Gesellschaft für Musikfreunde, the Austrian national library and editors such as the Musikhaus Doblinger and Universal Edition that corresponded with Lange. Lange also exchanged letters with the Austrian musicologists Walter Salmen, Erich Schenk, Walter Senn and Rudolf Haase. In 1955, Erich Schenk invited Lange for a talk in Vienna about the "Influence of Austrian music in Latin America during the 18th and 19th centuries." A letter from 1969 shows, that Schenk impatiently awaited Lange's findings on the influence of Austrian music from the pre-classical period on Latin American music. To this letter Lange responded that he had to do further research in Vienna to understand, what he considered, this "very strong influence."

In a letter from 9 November 1955 Walter Senn showed interest in the Stainer violins found in Minas Gerais. On 13 June 1960 Senn confessed in a letter to Lange that

"when one heard in Europe about mulatoes and the gold and diamond period, one thought about the jungle, the time of the pioneers and a primitive and militant life. It would thus be even more surprising to hear about high culture, creativity and technical skills" (our translation from German). Senn was impressed by the skills of the mulato composers from Minas Gerais and heard Italian as well as Austria-German influences in their music. He compared Lobo Mesquita's work to that of Michael Haydn and to early works of Joseph Haydn, and he regretted not having included the composers Lobo de Mesquita and Parreira Neves in his entry on the mass after 1600 in the *Musik in Geschichte und Gegenwart* encyclopedia. On 1 December 1969 Senn wrote in a letter to Lange that he regretted that Latin church music had fallen victim to liturgical reform and that in rural Austria, Latin masses, vespers and litanies could not be witnessed any more. Lange and Senn also exchanged information on brotherhoods of musicians in Austria and on Austrian Jesuits evangelizing in Latin America in the seventeenth century (letters from 1970 and 1975). A letter from Senn on 27 February 1979 shows that Lange and Senn actually never met personally during their long correspondence of twenty years. In a letter of 1980 Senn mentioned his surprise of Lange's "discovery" of an Arp Schnitger organ in Mariana.

Rudolf Haase from the Academy of Music and Drama in Vienna corresponded with Lange between 1977 and 1989. In 1975 he invited Lange to talk about the composer Villa-Lobos at the Vienna Music Academy. In a letter from 14 January 1976 Haase thanked Lange for disseminating his writings on harmonics in England and Latin America. The letters themselves also give insight into Haase's research on harmonics. In 1989 Haase asked Lange to write a reference in favor of maintaining the Institute for Harmonical Research in Vienna.

As mentioned already, Lange was invited to give talks at German universities, academies and radio stations during his stay in Germany from 1961 to 1963. In 1961 he talked about colonial music from Minas Gerais and Brazilian traditional music (orig. *Volksmusik* and *Volkstänze*) at the South-West German radio station in Stuttgart; the State Music Academies in Kassel, Detmold, Trossingen and Karlsruhe; the Universities of Munich, Tübingen, Innsbruck, Göttingen, Marburg, Hamburg and Kiel; the Bavarian radio station; the Bergisches Landeskonservatorium; Unesco week in Bremen; the Ibero-American Association in Celle; the ethnology museum in Göttingen; the Hans Sachs house and the Kulturamt in Gelsenkirchen; the radio station in Bremen; "Der Bund" in Wuppertal; and the Technical Academy in Karlsruhe.[23] In the name of the North American embassy in

[23] Heinrich Husmann invited Lange for two talks in Göttingen, and Kurt Herfurth organized Lange's talk "Music in Latin America" at the Music Academy Kassel.

Bonn, Lange also gave a cycle of talks on North American music at German universities between 1961 and 1963. The State Music Academy of Stuttgart chose a cycle of talks on "Volksmusik from the United States" including the following subjects: "Primitive Music of the Indians," "Negro Music," "Mountain Ballads," "Square Dances" and "Shape-Note Singers" (letter from 1962).

In 1961 Lange received an homage at the University of Bonn. He participated in the International Musicological Congress in Bonn in 1970 and collaborated with the Friedrich-Wilhelm University in Bonn, the House of Church Music in Maria Laach and the University of Cologne in 1976. In 1980 Lange gave conferences in Munich, Cologne, Bremen and Innsbruck and talked about Domenico Zipoli at the University of Mainz. In 1984 he lectured at the Ibero-American Institute in Berlin. The German embassy in Montevideo presented Lange with the *Großes Verdienstkreuz* in 1983, and in 1985 Lange was declared a Citizen of Honor of his birthplace, Eilenburg.

German institutions that corresponded with Lange were the Ibero-American Institute in Berlin; the Society for Musicology; the Berliner Festwochen; the Heinrich Schütz Society; the DFG; the Deutscher Musikrat; the embassies of Brazil and Uruguay in Bonn; and various universities, academies, and editors. Additionally, the ACL contains a letter from Lange to Mister Wagner from the engineering company Robert Gürtler proving that Lange bought a Telefunken TK 85 recording machine, a microphone and other recording accessories in Germany.

Lange also organized concerts of colonial music from Minas Gerais in the German-speaking world: in 1955 in Karlsruhe; in 1961 in Gelsenkirchen; in 1963 in Bremen; in 1964 in Zurich; in 1976 in Vienna; in 1978 in Salzburg; and in 1981 at the Martin-Luther Kantorei in Detmold. Lange also sent recordings of composers from Minas Gerais to Walter Wiora in 1960 explaining "why the part of the choir was performed by soloists and why no organ played in the 'Domine' of the *Missa Grande* by José Joaquim Emerico Lobo de Mesquita".

Lange did not only inform others about his work through letters and talks, but also through publications in German. In 1947 he published his findings on the German music manuscripts from the national library of Rio de Janeiro. He also wrote for the journal *Südamerika* on the construction of organs in colonial Argentina (1955), music manuscripts and religious music from eighteenth century Minas Gerais (1951a and 1957) and his efforts in the promotion of music research (1958). Fritz Bose published an article on Lange in the

1950s in the journal *Acta Musicologica* of the International Music Society in Bern. In a letter to Lange from 1989 Monika Fürst-Heidtmann confessed that she could not find an appropriate journal to publish an article on Lange as his work did not fit into music theory. After being rejected by the *Musikforschung,* Fürst-Heidtmann finally managed to publish her article on Lange in the bulletin of the Ibero-American Institute.

António Alexandre Bispo, who is based in Germany and finished his dissertation on Catholic Church music in São Paulo during the Brazilian Empire in 1979, considers Lange his "spiritual professor" (letter to Lange in 1981). Among intensive exchange via letters, Lange also acted as a referee in Bispo's application for a Guggenheim scholarship to carry out research on music in the Portuguese world.

"Nestor" of Latin American Musicology?

These detailed insights into the exchange between Francisco Curt Lange and the German-speaking world reveal the extent to which the German model might have shaped the musicology that Lange introduced in Latin America, and which individuals from German musicology might have influenced Lange's work and consequently other works referring to Lange.

Lange did not only apply musicological theories and methodologies from the German-speaking world in his work, but he also focused on the European influence in Latin American art music and cultivated an image of himself as the "civilizer" of Latin America by bringing "culture" from his birth country. Thus he also cultivated the typical image of "the Germans" as a "systematic, cultured and organized people" and represented himself as a hero or "Nestor" (FÜRST-HEIDTMANN, 1991). The heroic image was fostered by his emphasis of the difficulties he had to face in Latin America in professional terms, on his holistic and humanist vision of musicology and on his refusal of a professorship in Europe and the United States. In 1981 Macário Santiago Kastner–a British musicologist who, like Lange, had studied in Germany but then worked in Portugal–wrote in a letter to Lange: "We are both outsiders to Germany, and we have both carried out pioneer work and have never been afraid of difficult travels, simple accommodation and simple food."

In our digital and globally connected era, it is impressive how Lange was able to connect with academics and musicians worldwide without the use of the internet, but rather through hand-typed letters exclusively. Also, quite different from today, and maybe already different from colleagues of his time, Lange did not suffer from academic pressure.

His hand-typed CV in the Ibero-American Institute in Berlin from 1985 shows that he valued the quantity of his publications more than their quality. Most often he does not even mention the place of publication.

Although according to Mário de Andrade (ACL, 2.1.001), the *Americanismo Musical* envisioned by Lange did not correspond to reality, the institutions founded by Lange and the fostering of musical and academic exchange between America and Europe opened paths for research. Lange was indeed a pioneer in his broad vision for a Latin American musicology, including the historical and comparative side, and his own look at sociological aspects in music production, primarily in colonial music from Minas Gerais.

Lange had an interest in what he called "music folklore" and gave talks on all kinds of different aspects of Latin American music. Nevertheless, his publications are exclusively historical and descriptive, derived from archival material and secondary sources. Although Lange might be criticized for his rather intuitive orientation to socio-musical interpretation and for his Eurocentric and positivistic views, he systematized an impressive amount of information about the music, the musicians and the institutions supporting musical performance in Portuguese America. Suzel Reily remarks: "Given the sheer quantity of material he compiled, one continuously stumbles upon remarkable insights that provide pointers to arenas with potential for fruitful research" (2013: 31). I argue that Lange's private archive is not only of interest for research on Latin American colonial art music, but also for the historiography of musicology. The correspondence with German musicologists and institutions reveals personal thoughts, emotions and opinions of individuals on one side, and helps us to understand the political, economical and institutional working contexts of the time.

Lange endeavored to disseminate his work in the German-speaking world, but nevertheless he remained an outsider to German academia. One reason could be that he was not taken seriously as he apparently did not have a published PhD dissertation nor a habilitation. Another reason could be that Latin American music was not of interest to historical musicology in the first half of the twentieth century. Considering that Lange's research is today easily accessible in Germany, with this article I hope to generate an interest in future research on the legacy that Lange left with his 90,000 letters to and from musicians, composers and music researchers from many different countries.

Annex 1: List of musicologists of the German-speaking world with whom Lange corresponded

Adam Adrio (Berlin), Ernst Apfel (Saarbrücken, worked on medieval music), Franz Krautwurst (Augsburg, worked on medieval music), Hans Engel (Greifswald, Marburg, worked on the history of music from Pommern and Wagner), Hellmut Federhofer (Graz, Mainz), Rudolf Gerber (Gießen and Göttingen, worked on Bach, Schütz, Gluck), George Herzog (pupil of Stumpf and Hornbostel, emigrated to the United States), Walter Blankenburg (early baroque, liturgical music, Bach), Heinrich Hüschen (Marburg), António Bispo (Cologne, works on music in the Portuguese world), Elena Ungeheuer (worked on Meyer-Eppler), Willibald Gurlitt (Freiburg), Hans Joachim Moser (Heidelburg, worked on church music), Wolfgang Boetticher (Göttingen, worked on Schumann), Werner Bollert, Siegfried Borris (Berlin, worked on music education), Georg von Dadelsen (Hamburg, worked on Bach), Bernhard Brüchle (Munich), Alfred Dürr (Göttingen), Walter Gerstenberg (Bach, Schubert, Mozart), Theodor Göllner, Robert Günther (worked on Japanese music), Wilhelm Heinitz (from comparative musicology), Hans Hickmann (letters to Lange from 1954 to 1962, worked on Egyptian music), Adolf Rudolf Ibach (worked on acoustics), Michael Jenne, Richard Jacoby, Wolfgang Laade (Zurich), Dieter Lehnhoff, Günther Massenkeil (worked on sacred music), Hans Mersman (Berlin, Cologne), Hiltrud Meyer-Eppler (wrote letters to Lange on behalf of her husband Werner), Erich Hermann Mueller von Asow, Helmut and Wolfgang Osthoff, Johannes Overath (worked on sacred music), Joseph Schmid-Görl (Bonn, worked on Beethoven), Arnold Schmitz (worked on Beethoven), Robert Skeris (emigrated to the US, worked on hymnology), Hellmuth Christian Wolff (Leipzig), Karl Gustav Fellerer (letters to Lange from 1952 to 1993, Cologne, worked on church music), Heinrich Husmann (letters to Lange from 1954 to 1970, worked on Bach, medieval and liturgical music), Paul Mies (Bonn, worked on Bach, Beethoven and Brahms, letters to Lange from 1954 to 1976, Paul's wife continued the correspondence with Lange until 1982), Rudolf Haase (letters to Lange from 1977 to 1989, Vienna), Heinrich Besseler, Friedrich Blume, Fritz Bose (musician and comparative musicologist), Ludwig Finscher (Frankfurt and Heidelberg, worked on chamber music), Monika Fürst-Heidtmann (worked on contemporary music), Felix Hoerburger (Munich, worked on Volksmusik, letters to Lange from 1951 to 1968), Fritz Jöde (Hamburg, worked on music education), Kurt Reinhard (Berlin, letters to Lange from 1956 to 1965), Walter Wiora (Freiburg, Kiel and Saarbrücken, worked on German song), and Hermann Alexander Moeck (Celle, letters to Lange from 1953 to 1969).

Annex 2: Publications of German colleagues in the ACL-UFMG

Franz Krautwurst, Hans Engel, Helmut Federhofer, Rudolf Gerber, George Herzog, Erich Maria von Hornbostel, Leo Kestenberg, Bruno Nettl, Walter Blankenburg, Heinrich Hüschen, Willibald Gurlitt, Gerhard Herz, Rudolf Holzmann , Johannes Hoyer, Hans Kayser, Hans Klotz, Georg Kinsky, Klaus-Peter Koch, Alfred Einstein, Johan Christian Lobe, Ulrich Michels, Hans Joachim Moser, Richard Petzoldt, Marius Schneider, Werner Schulze, Walther Siegmund-Schultze, Gerold Ungeheuer, Emanuel Winternitz, Karl Heinrich Worner Karl Stumpf (violist of Vienna philharmonics), Paul Mies, Karl Gustav Fellerer, Friedrich Blume, Fritz Bose, and Felix Hoerburger.

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