

Comité International des Musées et Collections d'Instruments de Musique  
Comité Internacional de Museos y Colecciones de Instrumentos Musicales  
International Committee of Musical Instrument Museums and Collections



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Deadline for the next  
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Photo: Lisbet Torp

*The Faculty of Music and the Bate Collection – home to the Galpin-CIMCIM conference.*

## President's Message

### The Oxford conference 2013

CIMCIM's annual meeting and conference 2013 took place in Oxford during July 25 through 29 upon invitation from the Galpin Society, which generously opened its annual conference to include CIMCIM and its members. The Faculty of Music of the University of Oxford provided ideal conditions for the conference – indoors as well as outdoors – with Andy Lamb as the perfect host. Hence, CIMCIM once again enjoyed the privilege and pleasure of joining a collegial society in a conference where shared interests and organological insights go hand in hand. Thanks to the hosts, the Oxford conference was a delightful and professionally rewarding event.

The overall theme *Musical Instruments – History, Science and Culture* offered a wide range of papers carefully chosen and organized by the Programme Committee under the following sub-themes: »Trade and Business«, »Methods and Analysis«, »New Directions in Musical Instruments«, »Plucked Strings«, »Renaissance Discover-

ies«, »English Eccentrics«, »At the Work Bench«, »Instruments Across the Ages«, »International Influences«, and »Keyboard Instruments«.

In addition to the above mentioned themes, two specific themes had each been given a time frame of a full day. Thus, the second day of the conference was devoted to the project »Making the Tudor Viol« including live viol music in the garden during the lunch break. The programme of the last day was organized around topics related to music museums including a panel session on »New Media for Musical Instrument Collections: Trend, Luxury or Necessity?«. The papers of the New Media panel and the succeeding discussion addressed acute and relevant topics at a time when curators and museum mediators need to think of new ways and means in their outreach to visitors who – regardless of age and background – have access to a wealth of digital and interactive sources via the internet. (A report on the papers presented and the discussion following the panel session can be found on pp. 4-7) In addition to conference papers, the programme offered guided tours by Ben Heb-



*Christ Church College and Cathedral, the Faculty of Music's outstanding neighbour.*



*Walking along St. Aldates.*



Photos: Lisbet Torp

*On the way to Jeremy Montagu's private collection – Jeremy leading his flock.*

Minutes of the 2013 General Assembly can be found pp. 14 of this Bulletin.

**Future conferences**

*Scandinavia 2014*

The 2014 conference is organized as a travelling conference visiting Sweden, Finland, Denmark, and Norway in succession. The invitation from the Nordic countries was extended to the membership at the General Assembly by Mats Krouthén (Ringve Museum, Trondheim). The preliminary programme of the Scandinavian conference is presented on pp. 16.

bert to the unique Stradivarius exhibition at the Ashmolean Museum, Jeremy Montagu generously opened his house and private collection to conference participants, and the Bate Collection, housed at the Faculty of Music, was open throughout the whole conference. The programme also offered a gamelan workshop, an organ recital in Pembroke College Chapel, a lecture recital, »The Lute Made Easy«, by Matthew Spring given at the Holywell Music Room – the oldest purpose-built concert hall in Europe, opened to the public in 1748 – and finally, a theremin recital by Lydia Kavina was an integral part of the gala dinner served at St Cross College.

On behalf of the CIMCIM membership, I cordially thank the Galpin Society and its chairman Graham Wells for having us, the Faculty of Music for housing us, local host Andy Lamb, chair of the organizing committee, for making us feel at home and welcome at the faculty, the programme committee's driving forces Lance Whitehead and Bradley Strauchen, as well as faculty staff and students who helped throughout the conference. Warm thanks also go to the benevolent sponsors who joined forces with the organizers in making the Oxford conference a success.

**General Assembly and elections to the CIMCIM Board**

On July 26 during the second day of the conference, CIMCIM held its annual General Assembly which this year included

elections to the Board. As a result of this it is my pleasure to announce that the following CIMCIM members were elected to the Board for the election term of 2013-2016.

*Executive Board*

- Lisbet Torp, President (Denmark)
- Gabriele Rossi Rognoni, Vice President (Italy)
- Bradley Strauchen-Scherer, Secretary (USA)
- Patrice Verrier, Treasurer (France)

*Advisory Board*

- Eric de Visscher (France)
- Darcy Kuronen (USA)
- Golnaz Golsabahi (Iran)
- Frank Bär (Germany)
- Alla Bayramova (Azerbaijan)
- Zhang Xiang (China)

*Coopted member to the Board*

- Heike Fricke, CIMCIM Bulletin Editor (Germany)

Some of the above board members were reelected in their current functions and others are new on the Board.

On behalf of the CIMCIM membership, I thank the outgoing members for their support and services to CIMCIM and its membership over the past six years:

- Christiane Barth, Treasurer (Germany),
- Martin Elste, member of the Advisory Board (Germany),
- Darryl Martin, member of the Advisory Board (UK),
- Arnold Myers, coopted member to the Advisory Board (UK)

*Moscow 2015*

As previously announced, CIMCIM has accepted an invitation from Mikhail Bryzgalov, Director of the Glinka National Museum Consortium of Musical Culture, to hold its conference in Moscow in 2015. In preparation for this event, the Board and Mikhail Bryzgalov met over fruitful discussions about guidelines, practicalities and necessities regarding the forthcoming Moscow conference during the meeting in Oxford.

*Milan 2016*

In 2016, CIMCIM's annual meeting will be part of the triennial ICOM conference. Hence, we shall hopefully meet in Milan where we shall share mutual interest and concerns with members of all the other international and national ICOM committees.

Hoping to see you all at the future conferences and events, I send you my best wishes and warm regards,

*Lisbet Torp*



Photo: Lisbet Torp

*Hands-on in the Bate Collection – Mikhail Bryzgalov in action.*

**Meeting report and reflections from CIMCIM travel grant recipient Allen Roda**

It was a great pleasure to attend the annual meeting in Oxford, and I would like to thank CIMCIM for the travel award, without which it would have been impossible for me. From my perspective as an ethnomusicologist somewhat new to the field of musical instrument collections, I would offer these reflections, with the preliminary observation that nothing I present here will be new to anyone in the field. Firstly, I am deeply impressed with the rigor and enthusiasm of object-oriented research among organologists and their attention to detail. At times I felt like these conversations would dovetail so nicely into other scholarly discourse on material culture or science and technology studies, especially if we began to think more broadly about some of the issues raised through our close readings of physical objects. The study of musical instruments is so deeply interdisciplinary, that it seems as though it shouldn't be limited to specialist discourse. I think many scholars who are not members of CIMCIM, Galpin, or AMIS would not only enjoy, but benefit

from greater interaction. I also think that theoretical developments in science and technology studies, material culture studies, and sound studies over the last ten to fifteen years might be very interesting to discuss among musical instrument scholars. Following along the notion of interdisciplinarity, it struck me that every institution housing a museum collection serves a unique purpose and that it would be extremely difficult to develop standards or practices that could be universally applicable across these various needs. (I imagine this must be one of the largest hurdles facing the MIMO project.) In Oxford alone, I visited the Bate, Pitt Rivers, Ashmolean, and Montagu collections, and while in London I visited the Horniman and the Asian Music Circuit. While all of these institutions face similar problems, they have such different constituencies, which ultimately impact their display and conservation practices. This became readily apparent during the roundtable on media in the museum, which served as an excellent opportunity to gain even more insight into the diversity of institutions housing instrument collections in Europe and North America.

This brings me to my last reflection. Organologists (or at least those in attendance at the conference in Oxford) seem to be a remarkably homogenous group tasked with representing the diverse musical cultures of the world to the public at large. How do instrument curators address inherent cultural biases that are in many ways built into the structure of these institutions, if not the collections themselves? How do they reconcile the sheer impossibility of becoming an expert in all of these musical traditions with their own personal interests and specializations? I personally find these challenges to be both daunting and exciting. I was thrilled to meet so many museum professionals working with musical instruments and to have casual conversations about everything from the politics of polishing metal to the production of historically-accurate reeds. I thank CIMCIM again for the opportunity to participate in the conference. I walked away from the experience deeply impressed by the community of scholars I met and the various issues that influence their work.

*Dr Allen Roda  
Jane and Morgan Whitney Research  
Fellow, Metropolitan Museum of Art*

Silke Berdux, Sonja Neumann, Panagiotis Pouloupoulos  
 Department of Musical Instruments  
 Deutsches Museum, München

## PANEL SESSION »NEW MEDIA FOR MUSICAL INSTRUMENT COLLECTIONS: TREND, LUXURY OR NECESSITY?«



Figure 1: The 'time machine' (left) and 'baroque ensemble' (right) interactives (photographs courtesy of Monika Lustig, reproduced by permission).

The session took place during the last day of the joint conference of the Galpin Society, the 'Making the Tudor Viol' Project and CIMCIM, titled 'Musical Instruments: History, Science and Culture', Oxford, 25 to 29 July 2013. The session was organised by Silke Berdux, Sonja Neumann and Panagiotis Pouloupoulos from the Department of Musical Instruments, Deutsches Museum, Munich, in cooperation with CIMCIM. The aim of the session was to provide a 'platform' for the exchange of material and ideas on how museums can present musical instruments and sound through the effective use of new media, a question that is today significant for many musical instrument collections. The session included a preliminary overview of the theme and five short papers related to the development and use of media in musical instrument exhibitions, followed by a discussion among the participants. The session began with a brief introduc-

tion by Lisbet Torp, president of CIMCIM, who emphasised the relevance of the topic, since many museums housing musical instruments are presently in a stage of renovation. Silke Berdux then addressed some of the main issues in selecting new media for musical instrument collections, pointing out, among others, the growing public demand for more sound and interactive elements as confirmed by a visitor survey that was recently carried out in the Deutsches Museum. Additionally, Sonja Neumann and Panagiotis Pouloupoulos presented several examples of currently available multimedia devices, hands-on and interactives in exhibitions where music and sound is a crucial component, although it may have a different role than in many 'traditional' musical instrument museums. The first paper, by Monika Lustig, focused on the media installed in the new exhibition 'KlangZeitRaum. Dem Geheimnis der

Musik auf der Spur' ('SoundTimeSpace. On the Trail to the Secret of Music') in the Museum of the Stiftung Kloster Michaelstein/Musikakademie Sachsen-Anhalt für Bildung und Aufführungspraxis, Blankenburg. Examples of interactives, such as the 'time machine', where visitors can hear and see the change of music and instruments in different times, or the 'baroque ensemble', where visitors can experience musical instruments in the context of church music as an impressive light-show using a multimedia station (Figure 1), were extensively analysed. The second paper, by Olaf Kirsch, described the media-based education programme for the exhibition 'Patente Instrumente' ('Ingenious Instruments') in the Museum für Kunst und Gewerbe Hamburg. For this exhibition of unusual string and wind instruments from the nineteenth and twentieth centuries numerous audio and video clips were produced, which were also offered



Figure 2: New Media in the Museum für Kunst und Gewerbe Hamburg (photographs courtesy of Olaf Kirsch, reproduced by permission).

red as iPhone Apps. Furthermore, this material contains four short films in which instruments are shown in their historical and social background, such as a kit violin used during an appropriately directed eighteenth-century dancing lesson (Figure 2). The third paper, by Darryl Martin, discussed the design of new media in the Edinburgh University Collection of Historic Musical Instruments (EUCHMI) in relation to a larger project that will involve major restructuring of the existing building. Future initiatives concerning the use of media in EUCHMI will not only aim to improve the display of instruments, but also highlight broader aspects of museum work, such as conservation and research, by providing 'live' views to workshops and other areas which are normally out of access for visitors (Figure 3). The fourth paper, by Eric de Visscher, summarised the pioneering history of media in the Musée de la Musique, Paris, accounting

the most important changes that have occurred in the last two decades. The paper also revealed two new developments, the 'Touchez la musique' ('Touch the music'), a hands-on for visitors with special needs, and the 'AMMICO', a research project regarding a new portable interactive device which will act simultaneously as an orientation tool, a search engine for additional information to the exhibited artefacts, and a medium for social networking (Figure 4). The fifth and last paper, by Darcy Kuronen, demonstrated various text, sound and video samples from the new E-book 'MFA Highlights: Musical Instruments' by the Museum of Fine Arts, Boston. This publication comprised recordings of some less-documented instruments from all over the world, often played by local performers coming from diverse cultures. Moreover, the paper examined issues of production, copyright and distribution of such material and listed some of the problems

encountered in this project (Figure 5). Afterwards there was a lively discussion (Figure 6) with questions and comments from the audience on the five papers as well as on topics relating to sound (e. g. 'live'/recorded sound, 'silent'/'loud' exhibitions), media types (e. g. passive/active/interactive/'hands-on'), devices (e. g. permanent/portable, analogue/digital), visitor experience (e. g. virtual/real, personal/communal), and technical issues (e. g. maintenance, compatibility, updating). The following statements are representative of the arguments heard during the discussion, showing the advantages and disadvantages of media and the resulting ambivalence: The focus of museums is artefacts. Nowadays, people may have unlimited access to information on the internet, but it is the 'power of objects' that still attracts them to museums. Historic musical instruments in particular have a universal appeal that

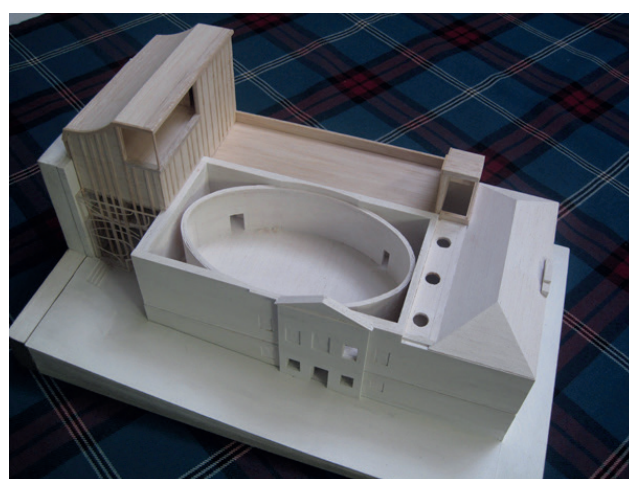
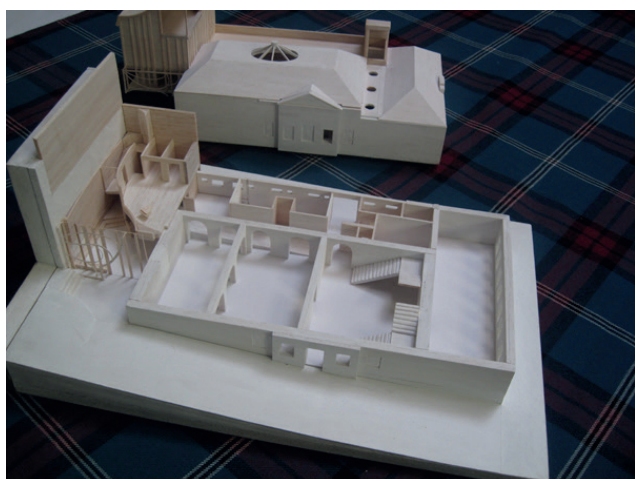


Fig. 3: New design of St. Cecilia's Hall in Edinburgh.

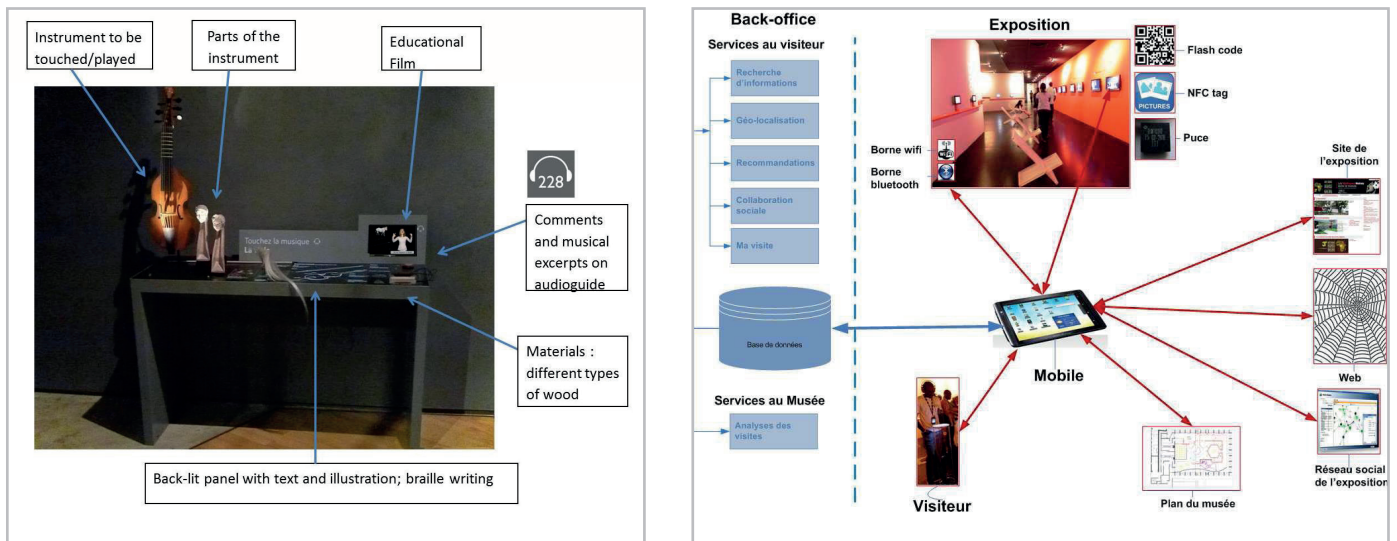


Figure 4: The 'Touchez la musique' hands-on (left) and the 'AMMICO' portable interactive device (right) (photographs courtesy of Eric de Visscher, reproduced by permission).

extends beyond their sound. Although modern media cannot replace the original artefacts they can be efficiently used to support their multifaceted 'stories'.

Modern media can be more versatile compared to 'static' exhibition texts and labels. Permanent multimedia installations, such as kiosks or info-terminals, may be more appropriate for groups and elderly people, while mobile devices may attract a younger and more dynamic audience familiar with digital technologies and social media. However, concerns have been expressed that media, whether permanent or mobile, can lead away from the original artefacts or act as a barrier between visitor and artefact.

The use of augmented reality may help visitors 'experience' otherwise 'silent' musical instruments. Science centres have been successfully employing such technology in order, for instance, to visualise complex natural phenomena or to explain the function of intricate mechanisms, and such examples could be applied to musical instruments.

Human guides can be more appealing and more respected in comparison to multimedia guides, and their role in the transfer of knowledge to visitors is irreplaceable. Although their interpretations may sometimes be subject to personal bias, they can act as important 'communicators' between the visitor and the artefact. For example, when historic musical instruments are concerned, the majority of visitors expect to hear the sound of the exhibited in-

struments, even on copies. Guided tours which involve museum staff demonstrating the sound of the instruments may satisfy this curiosity and, at the same time, inform the audience about issues of conservation and performance practice.

Media can provide explanatory information about the historical and technical features of musical instruments incorporating also the results of new organological research. The role of media is of great importance particularly in archaeological and historical material where, due to lack of original instruments, further contextualisation can be achieved mainly through replication and simulation based on literary or iconographical evidence.

Children and teenagers typically spend too much time in front of computers, television, and virtual games, so it would be better if they could try some more physical, natural activities during their visit in a museum. Thus, it is important to have, for example, X-ray or CT-scan images on screens in front of objects as 'attractive' information, but also to let young visitors discover artefacts by observation and experiment.

Since producing audio/video samples, even by using copies of instruments, is neither cheap nor easy, museums should find ways of sharing material that is already available. In this case, any copyright issues need to be considered and resolved. The main problem regarding new media is not about innovation and variety, but rather how easy they are to repair,

adapt and modernise. A common complaint among museum visitors is that such devices sometimes do not function properly or have working problems. Apart from the costs of buying new high-tech devices, museums should more carefully think about the costs of keeping such equipment in order for a long time. It is not enough to invest in acquiring such media if there is no plan for their future maintenance.

As much as the public can learn from museums, museums can learn from visitors, collectors or volunteers, who may be specialists in a specific area. Museums should therefore encourage this interchange of knowledge and experience and use it in exhibitions as a medium for communication (e.g. through interviews, personal stories, memories, anecdotes, etc.). Visitors should also be allowed to send or upload information about particular objects of which little is known, such as, for instance, non-European instruments or electrophones that were made in small numbers and went quickly out of production. The main conclusions arising from the discussion are:

Media, whether mechanic or electronic, analogue or digital, can only assist the role of human action, since museum staff can usually attract and engage with the public more effectively than devices. Museums should, therefore, combine the use of available technologies in the design of multimedia, hands-on and demonstrations, with the presence of specialised mu-

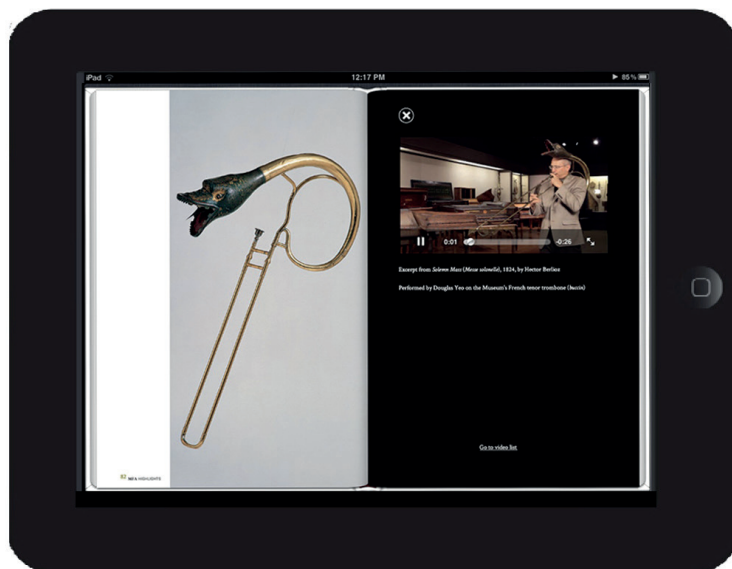
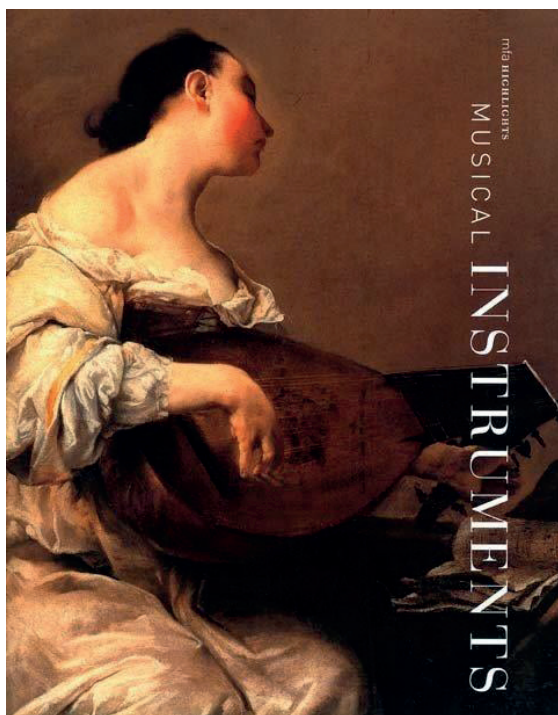


Figure 5: E-book from the Museum of fine Arts, Boston (photographs courtesy of Darcy Kuronen, reproduced by permission).

seum staff within an exhibition. Good working order and easy maintenance are more important than the design and look of multimedia in an exhibition. A less up-to-date, simple device that constantly works may be better than an expensive high-tech gadget that requires frequent and costly repairs or may be out of order every couple of weeks. In any case, the use of media should aim to support and not substitute the original artefacts.

Museums should find ways of collaborating and sharing material to reduce production and copyright costs. Although every exhibition has different requirements, certain audio or video samples, animations, etc. produced to specific standards (which could be established by an acknowledged committee such as CIM-CIM) can be used by several museums, without compromising the originality of an exhibition. Museums should enquire if such costs can be partly covered by EU-funded projects or other international organisations.

To sum up, the session highlighted many of the problems that museums have to face today with the rapidly advancing technology and the change of the visitors' focus towards a more interactive context. It also exposed the need for more crea-

tive cooperation within the wider museum community, especially in facilitating the exchange of digital resources. Although the limited time did not allow all aspects of the topic to be discussed in depth, we hope that the session was a starting point for further communication, and for additional considerations and activities. Finally,

we would like to thank CIMCIM and the conference organisers for their kind help, the five speakers for their inspiring papers, as well as all the colleagues that attended the session and contributed to an interesting and productive discussion.



Figure 6: The panel session during the discussion (photograph by Sonja Neumann).

## QUO VADIS, ORGANOLOGY?

In times of changing academic curricula a reflection upon organology as an academic subject seems to be advisable. The CIMCIM bulletin wishes to initiate a discussion and invites members to send in their thoughts.

### Introduction

So far, in Germany organology is a neglected branch of musicology. A possible reason for this situation might be that musicology still hasn't overcome its own overestimation of a theoretic-analytical approach to music, which is rooted in 19th century understanding of culture and the arts. On the other hand the pure description, measurement, collecting, and classification of musical instruments can in fact not be regarded as an appropriate scientific approach to musical instruments. We are teaching the Hornbostel-Sachs scheme of instrument classification, but we should not forget that this attempt was intended as an assistance to the curator in a field that had hardly been described before. It should offer quantitative, morphological, hierarchically structured and in the end constructed criteria to the curator. It is not thought to give qualitative insights into historical reality. Organology should indeed include more aspects of Sachs' research, i.e. a contextual approach considering the perspective of contemporary players, composers, instrument makers, and audience. Thus, the concept of an "auditory culture" in modern musicology is very much appreciated. This is about the question of how sounds, noises and music shape a culture. While the visual design of everyday culture has long been the subject of scientific research, the "auditory" or "sound" design of everyday culture seems to be poorly understood. Focusing on sound would not only provide the key to a deeper understanding of compositions, it would also foster the significance of organological studies in practical music education. The

musical structure of a piano sonata by Mozart, for example, becomes blurred using a modern Steinway-grand. This is the case, because the Hammerflügel of Mozart's time offers contrasts in sound whereas the modern sound ideal prefers a consistent sound in all registers. Mozart used these contrasts to elucidate the harmonic or formal structures. Not only a musicologist but also a virtuoso should know that, therefore we need a thorough organological education at our music schools, conservatories and universities. Moreover young musicians should have the opportunity to get in contact with historic musical instruments at an early age.

A museum of musical instruments should preserve and present material culture in a way that creates new knowledge and also new forms of cognition. It should do everything it can to make the work of human hands and the products of human inspiration an integral part of campus life (universities, conservatories, schools of music) and of the community at large. The value these institutions attach to artistic expression, irrespective of form and venue, influences and determines the perception of students as well as citizens and should prepare them to become future patrons of the arts and museums in their communities. If material culture is viewed by institutions and universities as tangential to the central mission of higher education; if collections and museums of musical instruments are seen as outlets for aesthetes and artists rather than as a crucial center for teaching, learning, researching, and expression, the museums and collections will always struggle to make their presence felt beyond a limited circle of devotees. To my mind studying musicology or music without the knowledge of historical performance practice, tutorial material, historic practical music education or building of musical instruments is only superficial knowledge. Integrating, for example, some aspects of duties and

responsibilities a museum of musical instruments has into the course of study will inform and enrich the course. This heightened level of perception and appreciation for the work and the content of a museum is something all students should develop before they graduate.

On the other hand museums of musical instruments should not design their programs with only scholars and students in mind, but reach out for a wider audience. The increasing number of ways citizens can learn about science and arts in the 21st century should be matched by an increased level of scientific knowledge or sophistication.

The museum is a part of the community and as such it should encourage the public to take advantage of its resources. The public engagement of museums involves generating, transmitting, applying and preserving knowledge for the benefit of external audiences.

Furthermore museums of musical instruments should have in mind that school children of today are future researchers, donors or patrons. As future parents they will only be able to educate their children in a way that appreciates the values of museums, science, and arts, if they were impressed and inspired in their own youth. The public engagement of a museum of musical instruments should have a positive effect on the quality of life in the community. Thus, the museum should offer the widest possible access to its collections, programs and staff. By promoting interdisciplinary cooperation and academic partnerships, by engaging a wide cross-section of the public, by enhancing research access, and last but not least by valuing artistic expression of any kind, museums and collections of musical instruments can be a source of wisdom, delight and inspiration.

*Heike Fricke*



## Organology Today - a Personal Approach

Recent discussion of the concept of 'Critical Organology' on AMIS-L has (at its most positive) reflected on the fact that the study of musical instruments draws on many disciplines. As a result, not only do scholars who consider themselves primarily organologists often have to apply the knowledge and skills from other disciplines to their own research, but from time to time scholars whose background and outlook is formed in other fields will make contributions to the study of musical instruments. These can come as a surprise, not least to organologists who are focussed on studies of instruments and instrument making.

Multidisciplinary research is not only fashionable, it can be very fruitful. Important advances can be made by studying the development of instruments as cultural phenomena which reflect the sound ideals of their particular times and places, and in turn expressing the wider cultural outlook. The study of instrument making as a trade with the approach of a corporate historian or an economic analyst can lead to interesting results. Approaching instruments as acoustical devices can throw light on the history of their development and the reasons for the invention of new models of instrument.

However, mainstream or 'pure' organology has not yet exhausted its potential for illuminating musical activity. While welcoming multidisciplinary approaches we should not discount traditional studies of instruments in museum and other collections. There is a case for studying the surviving instruments themselves in fresh ways.

Much organology has, perhaps, concentrated on dating inventions and the earliest appearance of new models of instrument rather than on characterising the instruments in common use. One aim, perhaps the main aim, of organology is to inform 'authentic' performance of instrumental music on instruments appropriate to the place and time of the origin of the music. All too often as a matter of convenience players today use 'historical' instruments which superficially look like, but do not sound like, the original instruments. The question of which instruments

to choose to copy for regular performance use can only be answered with a detailed knowledge of extant historical instruments, their place in history and their present state.

Concern with period instrumentation is not new. Forsyth wrote (about the french horn) in 1914: 'One could wish that the music of the old masters should be performed only on the instrument for which it was written' [1]. There is, of course, no one perfect or even optimal historical performance of any music from the past, and 'the instrument for which it was written' is rarely a straightforward choice. Even if a close approach to some ideal instrument and performance practice could be reached, it might not be the most enjoyable for the audience or the most profitable for the performers. But every closer approach to historic performance is at the very least a piece of worthwhile research, improving collective knowledge about the sound-worlds of the past.

An important role of organology is to provide the most complete and reliable information which practising musicians and instrument makers can then draw on, and make their decisions in full possession of the facts. Authenticity can be a research aim, rather than a strict rule for performance. Even when audiences do not prefer their music to be authentic, and players wish to limit their efforts in this direction, knowledge of the sounds and styles appropriate for period instruments are of value in informing the inevitable compromises.

How does one recognise an authentic instrument for a certain repertoire? How well-matched to time and place does an instrument model need to be? Does the well-equipped brass or woodwind player need to have one instrument from each decade of the 19th century and from each national school? Experience would suggest that in terms of the tonal qualities and the playing possibilities of wind instruments, developments in instrument design have been very uneven: periods of stasis have been interspersed by periods of rapid change. A British trombone of 1950 can differ little from one of 1880, yet a German trombone of 1850 may be very unlike one of 1840. The largely new repertoire for band instruments gave rise

to an apparent chaos in brasswind design in the nineteenth century from which the present-day instruments have emerged by a process of 'survival of the fittest'.

It is common to talk about the evolution of instruments. The analogy with biological scholarship suggests the use of the word 'taxonomy' for the study of the various instrument models and their relationships. In the field of natural history, taxonomists do not merely wish to classify species for convenient handling of museum specimens and written descriptions, but also to suggest the evolutionary relationships between species. With artefacts, as opposed to natural entities, there is no requirement for a new species to have evolved from a previous species: objects can be new inventions. However, completely new musical instruments are rare. Although some types such as the ophicleide, saxophone, cornet, and tuba could have been claimed to be new, many developed while keeping the name and some of the character of a predecessor. The instruments designed for the purpose of performing, say, orchestral trumpet parts have been very varied, but each generation has to do justice to the existing trumpet repertoire. The concepts of evolution and taxonomy are more than metaphor in this situation. Often there is a need for an objective assessment, a set of parameters. The information derived from playing surviving instruments is certainly valuable, but is always highly subjective. Some surviving instruments are not playable for various reasons, but can be investigated by benign acoustical techniques; yet more may be not in good enough condition for acoustical investigation but can be physically measured.

The number of measurements required for a faithful reconstruction of an old instrument is large. Obviously some are more important than others. We would expect a 25% increase in mouthpiece cup volume to have a significant effect on sound and playability, whereas a 25% increase in bell garland width might be imperceptible. To re-create the sound of an early 20th century British orchestra, one would need trombones of appropriate bore diameter, but it would matter relatively little if the instrument used were raw brass or silver-plated. The factors affecting sound

quality and playing characteristics need to be prioritised.

Where possible we should find objectively measurable parameters that reflect a player's experience of an instrument and contain the information in a form which can be measured on unplayable instruments and can be repeated by researchers elsewhere. In assessing the fitness of an instrument for historical performance, one would look first for a good match of the most significant parameters. Such a set of parameters would also highlight the really important advances in instrument design, and allow a history of instruments to be written in fresh light. Instrument selection is often carried out at present by a mixture of expertise and guesswork, subjectively, unrepeatably and unduly influenced by expediency.

Brass instruments can be particularly difficult to come to grips with, since the different types of instrument seem to overlap and merge into one another. A reed instrument is either sufficiently conical to overblow at the octave or sufficiently cylindrical to overblow at the twelfth: there is no middle ground of practical use. But with brass instruments there are so many intermediate possibilities that the division into conical or cylindrical is too simple for serious use. Finding a set of parameters to characterize brass instruments is not easy – if it were, it would have been done long ago. The broad-brush classifications used by authors to arrange material in books, and by museums to arrange displays and catalogues have no precisely stated criteria or tests. Terms such as 'conical' and 'cylindrical' have intuitive meaning but are not rigorously defined. Simple classification schemes may distinguish satisfactorily between the types of instrument in use before the invention of the valve, but fail to give clear places to new types such as the cornet, the bass tuba, the saxhorn, the bass trumpet and the Wagner tuba, let alone discriminate between different models of nominally the same instrument. The inventiveness of instrument makers has been such that no taxonomic system is likely to present in a simple structure the full diversity of brasswind design.

It is a valid question whether the hundreds of nominally different instruments developed in the nineteenth century re-

ally all respond to the player and sound differently. After discussing valved brass instruments in some detail, Carse (1939, p.315-6) states provocatively:

"... the field is limited, and there is not room for any great variety between the tone-quality of the cornet and that of the bugle, whether large or small; nor does the admixture of trumpet-, horn-, or trombone-bore, and their characteristic mouthpieces, supply sufficient variety to provide very many new and clearly different tone-qualities .... The flügelhorns and contralto saxhorns, the tenorhorns and baritones, the tubas and bombardons may be differently named in each country, or may even be differently named in the same country, but their nomenclature is always more varied than their tone-qualities. Different widths of bore and diversity of mouthpiece-cup will give variety of tone-quality within a certain radius, but that radius is limited in extent. In the highest register, the field of brass instruments in high E flat, it matters little to the hearer whether the instrument be a trumpet, cornet, saxhorn or flügelhorn. In the contralto or B flat register, there is room enough for the cornet and the flügelhorn, but hardly for anything in between the two. So it is in the tenor or E flat register, the baritone and the bass registers; we can admit instruments which are large-sized cornets or large-sized bugles, but anything between these two makes the distinction too fine for ordinary ears, and therefore too fine for practical use ..." [2]

Carse may or may not be correct in suggesting that 'ordinary ears' can distinguish no more than two differing types of brasswind in each register. However, there is no doubt that trained musicians can recognise more than two types, if not as auditors then certainly as performers. The continued production by individual manufacturers of a wide range of instruments as well as differing models of the most popular instruments, nominally the same type, is commercially justified only by purchasers perceiving differences. Taxonomy can be regarded as reflecting a classification by sound ideal. To belong to the same taxa, instruments should convert a similar output from a player into a similar input for a listener. The parameters should relate to factors under the control

of instrument makers (e.g. properties of their patterns and mandrels), to the audible character of the instruments (e.g. the radiation characteristics of the bell flare) and the feel to the player (e.g. the input impedances). Ideally there should be one or more quantities that remain constant, or at least change slowly and continuously, when an instrument undergoes an 'evolutionary' development.

A step forward was taken with the formulation of the 'Brassiness Potential' parameter [3, 4] which goes a long way towards meeting the need for a quantity that remains fairly constant as an instrument evolves. More work remains to be done on the further parameters needed to positively identify different models. A necessarily simplified and low-granularity version of this approach was used to revise the brasswind section of the Hornbostel-Sachs classification [5] in the course of the MIMO Project. Since the Hornbostel-Sachs classification has to be usable by non-specialists, detailed measurements could not be required to operate this classification. However, if one can invest an hour or so of time to measure an instrument, the level of knowledge has almost been reached which will allow the results to be interpreted placing the instrument in a high-resolution taxonomy fit for musical purpose

Arnold Myers

## R E F E R E N C E S

- [1] Cecil Forsyth, *Orchestration*. London: Macmillan, 1914.
  - [2] Adam Carse, *Musical Wind Instruments*. London: Macmillan, 1939.
  - [3] Arnold Myers and D. Murray Campbell, 'Brassiness and the characterization of brass musical instrument designs'. *Echoes: The newsletter of The Acoustical Society of America*, 18 (3) Summer 2008. <http://scitation.aip.org/journals/doc/ASALIB-home/corp/pdf/echoes/vol18no3.pdf>
  - [4] Arnold Myers et al., 'Effects of nonlinear sound propagation on the characteristic timbres of brass instruments'. *Journal of the Acoustical Society of America*, 131 Issue 1, 2012, pp.678-688.
  - [5] *Revision of the Hornbostel-Sachs Classification of Musical Instruments by the MIMO Consortium*, <http://network.icom.museum/cimcim/resources/classification-of-musical-instruments/>
- Note: this article is based on the author's article, 'Organology: a Position Paper'. *Historic Brass Society Journal*, 12, 2000, pp.viii-xi.

## Thoughts on Organology as a Discipline of Musicology and Performance Practice

### Introduction and Personal Perspective

Music, as it developed in each stage of its history, is closely linked to the nature of the instruments on which it was performed—with the exception of pure vocal music. To appreciate music and historically-informed performance practice, we therefore need a thorough knowledge of the technological, social, and cultural development of these instruments. Studying the instruments of each successive period is essential, not only to understand compositional techniques and for scholarly purposes, but also for the performance of the music of past eras on *modern* instruments.

Information on the development of musical instruments can be gained from a variety of sources, such as iconography, theoretical writings, musical scores and contemporary descriptions (trade catalogs, diaries, newspaper articles and literary works). However, the historic instruments themselves are naturally the most informative source. These sometimes reside in the hands of musicians, but are more often stored in museums specializing in musical instruments, or in museum departments dedicated to them. Collected as historic objects and primary sources, musical instruments pose the problem that their handling has to be restricted for reasons of preservation. Their main purpose of course is to be played, but this is seldom possible without concerns for the long-term safety of the object. This is a particular problem for any student who wishes to learn more about the history of his or her musical instrument.

When I tried to enter the field of *organology* (the study of the history of musical instruments) as a student of musicology in Tübingen (Germany) in the late 1980s, I met many obstacles. My interest at that time was the clavichord, and my supervisor, Prof. Dr. Manfred Hermann Schmid, suggested that cataloging instruments in nearby southern German collections (Munich and Stuttgart) would make a worthwhile master thesis. Although I had gained practical experience by making a clavichord in a course offered by the Ger-

man youth hostel organization, museum curators and conservators in Munich and Stuttgart were skeptical about giving a young student with no formalized practical training access to the precious original objects. With persistence and persuasion and under the supervision of the conservators at the Deutsches Museum and the Stadtmuseum in Munich, I did eventually succeed in getting access, and catalogued the clavichords in these collections. Although the situation is somewhat different now, with institutions such as the Musikinstrumentenmuseums in Leipzig and Berlin being part of or working closely with universities, the study of the history of musical instruments in Germany is still a neglected field within the wider area of musicology, partly perhaps because it requires skills and practical knowledge far removed from the main curriculum of musicological training. There is, however, still an inexplicable snobbery among musicologists—not just in Germany but also in the United States—that regards practical knowledge based on workmanship, with all its ancient traditions, as inferior to theoretical studies in music.

### *Master of Music with a Specialization in the History of Musical Instruments at the National Music Museum, University of South Dakota*

In the United States there is only one institution that offers a graduate degree in organology, the Master of Music with a specialization in the *History of Musical Instruments* centered at the National Music Museum (NMM) at the University of South Dakota (USD) in Vermillion, S.D. With its collections of over 15,000 American, European, and non-Western instruments from the 16<sup>th</sup> century to the present, and extensive archival collections that concentrate on the American musical instrument industry of the 19<sup>th</sup> and 20<sup>th</sup> centuries, the NMM offers students learning and research opportunities in one place.<sup>1</sup> Although the M.M. degree in organology is administered through the USD Department of Music, one of the three academic departments of the *College of Fine Arts* (the others being Art and Theatre), students in

<sup>1</sup> Further information about the NMM can be found at [www.nmmusd.org](http://www.nmmusd.org) and [www.facebook.com/NationalMusicMuseumUSA](https://www.facebook.com/NationalMusicMuseumUSA).

the organology M.M. program are primarily taught by the NMM's curatorial staff, the senior members of which hold faculty status as USD professors. The degree is described as follows: "The Program of Study for this Master of Music degree is a flexible one, designed to meet the needs of students with a wide variety of backgrounds, training, and interests. Students can choose to focus on conservation, research, cataloging, and/or performance practices, among others that best suit the student's needs and interests."

While the students of this program attend general courses at the *Department of Music* (including music history and music bibliography), instrument and museum related subjects are specifically taught at the NMM. The most important courses are the *History of Musical Instruments: Cultural Aspects* and *Technical Aspects*, and *Introduction to Museum Studies*. Depending on the particular interests and needs of current students, additional courses (for example, on musical iconography, on the uses of musical instruments in religion and ritual, or on the Javanese gamelan) are also offered on occasion. Only one or two fulltime students are admitted each year, and this is on condition that they also qualify for a graduate assistantship. Furthermore, students from other areas within the music department (such as music history, education and performance master students) are also permitted to participate in selected courses. For fulltime students a combination of academic studies and on-the-job training provides professional experience within the operations of the NMM. Each student concludes the master program with a substantial thesis utilizing the collections at the NMM but often involving additional research at other collections or in the field. Recent thesis topics have included studies of Czech bagpipes, the life and work of the Florentine harpsichord maker Vincenzo Sodi, and the impact of the Second World War on the American musical instrument industry.

This program has been in place at the NMM/USD since the 1970s. Curators and conservators of important musical instrument collections and music related museums in the United States (e.g. Boston's Museum of Fine Arts, the Metro-



*The National Music Museum in Vermillion*

litan Museum of Art in New York, and the Georgia Music Hall of Fame) have earned an M.M. degree in the *History of Musical Instruments* from the University of South Dakota.<sup>2</sup>

#### *Teaching Methods and Experiences*

Compared with my own early experience with organology, taught within the field of musicology at the University of Tübingen—and as such an exception in the German musicological landscape—the National Music Museum on the campus of the University of South Dakota offers an ideal situation. In the 1980s Tübingen had no musical instrument collection,<sup>3</sup> and the study of musical instruments was taught as an academic subject, limited to a few museum visits and an emphasis on musical iconography and the study of theoretical writings. My difficulties in entering the world of musical instrument museums and collections to get access to the instruments themselves reflected the lack of available staff to provide training for the younger generation in the skill of handling historic musical instruments as primary sources. Once I had passed that hurdle, I got valuable advice, primarily from conservators of the respective insti-

tutions, but also from my supervisor who had a background in museum work.

At the NMM, on the other hand, teaching starts with direct contact between the students and the instruments under the guidance of the conservator and the curators, and is highly personalized. The encyclopedic collections allow it to address a wide variety of historical and cultural questions related to the development of many different types of instrument, by handling and carefully examining original examples. Technical and historical aspects of the design of musical instruments can therefore be taught in a way that the study of iconography and theoretical writings alone cannot convey. By handling an instrument personally, students can grasp more easily how designs were influenced by practical necessities and how they changed over time. Cataloging and measuring under the teacher's guidance, together with discussions on acoustical testing methods, allow insights into technical details that are very difficult to teach in any other way than by hands-on experience. Students learn systematic categorization by being guided in their observations of the instruments in the NMM's collections; they learn where objects are vulnerable and should be handled with particular care; they learn to distinguish between original and replaced substance; they gain experience in restoration, setting up exhibitions, and utilizing archival material as primary sources—all in one place. The specialization of the tea-



*Working with the collections.*

ching faculty members in a variety of subjects, and their research activities, show the students not only the current standard in each respective field of expertise, but also engage them in the process of research and inspire them to be active as researchers themselves. They also receive guidance in publishing their own work.

For me personally, teaching provides a welcome opportunity to discuss my theories, ideas and quests before publishing them. It gives me the opportunity to engage with the students in a lively discussion and encourage them to conduct their own research; at the same time they inspire me with new ideas and challenging questions. Training, based on a direct contact with the primary sources, fosters critical thinking and encourages the students to examine secondary writings carefully and critically, and to develop their personal views and ideas that may be contrary to common beliefs. An environment in which students work side by side with faculty members going about their daily work as conservators, catalogers, administrators, and researchers deepens the students' work experience. Visiting specialists give the students access to networking opportunities, and a chance to engage in professional discussions.

Teaching at the NMM is not limited to graduate level. Age-appropriate teaching for

<sup>2</sup> More information can be found at <http://orgs.usd.edu/nmm/GraduateStudy/academic.html>. Inquiries can be addressed to Prof. John Koster (John.Koster@usd.edu).

<sup>3</sup> Now it houses a collection of wind instruments donated by Dr. h.c. Karl Ventzke.



*Having a closer look at the Kraemer clavichord.*

school visits is offered from kindergarten to high school and college students. Certain parts of the collections, for example the Joe R. and Joella F. Utley Collection of Brass Instruments, are rich in reproductions of historical instruments that can be used for playing. Utilizing these reproductions together with demonstrations of video recordings, played by experts, helps students to understand the development of their instrument with hands-on playing experience and gives them new insights into historically informed performance of older repertoire on modern instruments.

#### *The Importance of Organology for Musicology, Performance Practice, and Cultural Studies*

Making music with the help of a musical instrument is a fundamental human activity. Musical instruments have been used

since ancient times for signaling over long distances, and for the expression of joy or sadness on the journey through life. Studying musical instruments is therefore an essential element in studying humanity. The cultural significance of musical instruments has been described more clearly by ethnomusicologists than musicologists who specialize in Western music. The reason for this discrepancy is that musical instruments are often the only physical evidence of oral traditions in non-western cultures, while Western music has been relying for centuries on musical notation as its primary physical source. The use of the correct instruments for the realization of Western music is often considered to be secondary. This attitude is primarily rooted in the habit of regarding written evidence as higher than material culture. Only since the seventeenth century ha-

ve musical instruments been increasingly specified in musical scores, and even then, sometimes for the advertising purposes of publishers rather than to reflect the explicit intentions of the composer. Even composers such as Richard Wagner, whose interest in specific timbres is well known, were sometimes unspecific when it came to detailing instrument designs—contrary to common belief. Wagner left decisions to find the right instruments for his music largely to musicians, music directors, and instrument makers, for example in regard to the bass trumpet.<sup>3</sup>

Besides the study of scores and other related primary sources, solid knowledge of musical instruments that were available to composers in their time is therefore essential to the understanding of many compositions. In the case of Richard Wagner, wind instruments in use in the military were more advanced than those used in the orchestra, and understanding cross-cultural influences is therefore important in analyzing his music. Since far more military wind instruments survive from the second half of the nineteenth century than orchestral instruments, a detailed and comprehensive study of these can be highly beneficial.

With historically informed performance practice expanding into the nineteenth century, interest in the use of the correct instruments continues to grow. It is therefore important to offer the study of the history of musical instruments as an integral part of musicology at universities as well as in performance-oriented training at conservatories and music schools. Universities with important musical instrument collections are ideally placed to fulfill this role. In locations where both musical instrument collections and teaching facilities in musicology, music history and performance practice are present, a collaboration is highly desirable, even if these institutions are not combined under one administrative roof.

*Sabine Klaus*

<sup>3</sup> Erich Tremmel, *Blasinstrumentenbau im 19. Jahrhundert in Südbayern*, Augsburg 1993, p. 200–210.

## Minutes of the CIMCIM General Assembly

26 July 2013,

Faculty of Music,  
University of Oxford, UK

Attended by:

Frank P. Bär, Silke Berdux, Susana Caldeira, Eszter Fontana, Olaf Kirsch, Mats Krothén, Lawrence Libin, Patrícia Lopes Bastos, Sandi LeConte, Christina Lisenmeyer, Monika Lustig, Arnold Myers, Sonja Neumann, Panagiotis Pouloupoulos, Bradley Strauchen-Scherer, Lisbet Torp, Mimi Waitzman, Elizabeth Wells

Board members in attendance: Darryl Martin (Advisory) Gabriele Rossi-Rognoni (Vice President), Bradley Strauchen-Scherer (Secretary) Lisbet Torp (President) Eric de Visscher (Advisory)

Apologies: Christiane Barth, Martin Elste, Darcy Kuronen, Heike Fricke

### 1. President's Report

The President thanked the 2013 conference organizing committee, headed by Andrew Lamb and the programme committee (Bradley Strauchen-Scherer, Lance Whitehead and Michael Fleming).

The principal CIMCIM event of 2012 was the meeting in New York, which was hosted by Metropolitan Museum of Art, AMIS and the Manhattan School of Music. The conference was well-organized and a great success. It was attended by 129 delegates, 56 of these being ICOM/CIMCIM members.

At the 2012 general Assembly it was decided to search for an alternative meeting venue to the ICOM conference at Rio. Thanks were extended to the Galpin Society for its invitation to join the Oxford 2013 conference.

Board activities during 2012 included a number of meetings, discussions and communications. The President and Vice President attended the annual meeting of ICOM in Paris in June. Two CIMCIM board meetings were held in Paris. These were attended by Lisbet Torp, Gabriele Rossi-Rognoni, Eric de Visscher and Marie-Hélène Serra (MIMO). Board members also had several meetings via Skype. The CIMCIM activity and financial reports were filed on time. An application was al-

so made to ICOM, with the help of Marie-Hélène Serra, for financial support of the planned CIMCIM-MIMO portal. Gabriele Rossi-Rognoni was named to represent CIMCIM on the board of the restructured Association RIdIM.

By its own tally CIMCIM currently has 110 members, 30 of whom are CIMCIM 'subscribers'. The ICOM membership database lists approximately 70 registered members of CIMCIM/ICOM, but the number is probably larger, due to the continuing problem of delays and inaccuracies in membership logging within ICOM. 2012 figures record 98 CIMCIM/ICOM members.

The President thanked the outgoing board members, all of whom served two three-year terms: Christiane Barth (Treasurer), Martin Elste (Advisory), and Darryl Martin (Advisory).

### 2. Financial Report 2012/2013

Copies of the CIMCIM Statement of Income and Expenditure, prepared by the Treasurer, were circulated to the General Assembly for review. CIMCIM holds an account in euros (current balance € 30,168). A subvention of € 4,645 was received from ICOM. The ICOM subvention, which is in part based on membership numbers, varies from year to year and was € 2,916 in 2012. The CIMCIM US dollar account has been closed out.

### 3. Budget 2013/2014

Various projects were discussed as ways to deploy some of the surplus funds in the CIMCIM account. Some of this money will be used to employ the services of a website designer to fine-tune the CIMCIM website. CIMCIM has agreed to contribute € 6,000 to the MIMO portal project in 2013/2014. An additional € 6,000 will be contributed in 2014 to support subsidies for new member museums from non-European countries. The President asked for and was granted support from the Assembly floor for these expenditures. Travel grants will continue to be offered for attendance of CIMCIM conferences.

### 4. Elections to the CIMCIM Board

27 votes (10 by e-mail, 17 at the Assembly) were received, with the results as follows (\* denotes new board members):

President: Lisbet Torp (Denmark),

Vice-President: Gabriele Rossi Rognoni (Italy), Secretary: Bradley Strauchen-Scherer (USA), Treasurer: Patrice Verrier\* (France); Advisory Board: Eric de Visscher (France), Darcy Kuronen (USA), Golnaz Golbasahi (Iran), Frank Bär\* (Germany), Alla Bayramova\* (Azerbaijan), Zhang Xiang\* (China)

This year, a shorter voting period was used to try to encourage more members to vote. Elections seem to lose momentum when the voting period is too long. Voting procedures were addressed at the assembly and by correspondence preceding the assembly. While the assembly had no issues with the 2013 election per se, it was generally felt that voting procedures should be reconsidered to ensure complete anonymity throughout the process. Suggestions included investigating online voting services and contacting ICOM for advice on how other international committees handle voting and to ascertain if ICOM offers any voting services or support.

### 5. Future CIMCIM meetings

2014: This meeting will be held in Scandinavia from 23 August to 1 September and will visit a number of locations including institutions and collections in Stockholm, Turku, Copenhagen, and Trondheim. A comprehensive presentation including the itinerary was given at the Assembly. Through the efforts of the organizing committee, funding has been secured to greatly subsidize travel between venues and to defray the conference costs.

2015: CIMCIM has accepted an invitation from the Glinka Museum, Moscow and preliminary planning is under way.

2016: CIMCIM will join the ICOM conference in Milan

2017: Invitations have been received from China and from Nuremberg

### 6. Renaming of CIMCIM

The idea of renaming CIMCIM to reflect a broader perspective and scope was discussed. The name's exclusive focus on musical instrument collections and museums may be off-putting to some museums/members that have not yet joined CIMCIM. A name change could represent their interests more prominently, as well

as more accurately reflecting the remit of many current members' museums. It could also potentially avoid the formation of a separate group for these institutions. Concern was expressed over changing the CIMCIM acronym, which could jeopardize its identity and would require extensive rebranding. The possibility of keeping the acronym but broadening the remit in the group's description was raised. Input is invited from all CIMCIM members and should be sent to the CIMCIM secretary.

### 7. MIMO project funding and update

CIMCIM's application to ICOM for portal funding was unsuccessful, but CIMCIM was encouraged to submit another application. Frank Bär reported that the MIMO database is now independent and is no longer hosted by Europeana. The database is accessible over the internet in the form of a pared down portal but work needs to be undertaken to make it more attractive and accessible. MIMO retains the goal of becoming a worldwide service with one access point. Various African collections will be joining MIMO via MIM Brussels. It is hoped that American collections will join.

### 8. RldIM

Following a recent restructuring of the legal assets, RldIM has now been set up as the Association RldIM. CIMCIM was requested to appoint one single liaison officer, and Gabriele Rossi-Rognoni has been designated to serve in this capacity. Association RldIM held an international conference in Istanbul on 5 – 7 June 2013, where CIMCIM members were warmly received and collaboration was encouraged.

### 9. Brief reports from the current working groups

**Museum Sigla:** Arnold Myers has headed up the effort to create a list of sigla for museums. This work has been carried out as part of devising museum sigla for the New Grove Dictionary of Musical Instruments and Myers has worked closely with NGDMI editor Lawrence Libin. The list is also compatible with RISM sigla. It will be published in NGDMI and also on the CIMCIM website and will be maintained by Arnold Myers

**Conservation:** This group has met twice. It is working to establish a web list for logging planned conservation work on mu-

sical instruments and to establish an information point on the web for those interested in training to become musical instrument conservators.

### 10. Suggestions for new working groups

The following working groups were proposed: RldIM working group; working group for instruments from East Asia. Expressions of interest should be sent to the Secretary.

### 11. CIMCIM website

The CIMCIM website has been moved from the University of Edinburgh web server to a server maintained by ICOM. This required the reconfiguring and reformatting of content. The CIMCIM Board will enlist the services of a web designer to optimize the clarity and functionality of the website. The Secretary is putting together a brief for the web designer and welcomes suggestions from members for features and content by 15 November 2013.

### 12. CIMCIM publications

The CIMCIM Bulletin editor Heicke Fricke submitted a report that was read in absentia. The Bulletin needs the support of members to remain viable. She urged members to be more active in submitting news and announcements of exhibitions, publications, research and findings, CDs, DVDs, etc. and announcements of upcoming events and future plans. The next Bulletin will be published in May 2014. Please e-mail your information, texts or pictures to [heikefricke@arcor.de](mailto:heikefricke@arcor.de)

### 13. Any other business

Patrícia Lopes Bastos extended thanks to CIMCIM for the present conference and support of ANIMUS. She extended an invitation to the next meeting of ANIMUS in Portugal.

Sandi LeConte drew the attention of members to the COST 'Wood Musick' project. This EU project aims to foster research on wooden musical instruments by bringing together the work of curators, conservators, wood scientists, chemists, acousticians, organologists and instrument makers.

*Bradley Strauchen-Scherer*

## Repertoire International d'Iconographie Musicale

As some members could remember, CIMCIM is one of the founding institutions that created RldIM (the Repertoire International d'Iconographie Musicale) together with the International Musicological Society and the International Association of Music Libraries, and therefore is formally represented in the RldIM Board.

This connection, silent for many years, was revived a few years ago and the CIMCIM Board appointed three members to act as liaison officers: Arnold Myers, Martin Elste, and Renato Meucci.

Following a recent restructuring of the legal asset of RldIM, CIMCIM was requested to appoint one single liaison officer, and I was designated as such, while Arnold Myers is now vice-President of the newly established Association RldIM.

I attended my first meeting in Istanbul on June 5th-7th and the Board meeting on June 6th and was very favorably impressed by the efficiency of the organization, quality and number of the papers, and warmth with which our (CIMCIM) presence was welcomed by the Board, so that I think that there is actually much space for a more intense collaboration in the future.

Among the most relevant topics discussed at the meeting, were the implementation of the database that RldIM has been developing for years in partnership with a private company, and that reached its 5th version by now, under the coordination of Dorothea Baumann (Secretary of RldIM). We were shown the database during one of the sessions, and it looks a very promising support to iconographic research (you can see its present state at <http://db.ridim.org/>).

The database now contains 3,300 items, of which about 1,400 are published, and the number seems to be increasing fast.

At the same time RldIM is developing a large number of collaborations with institutions and other associations, to try and enrich the database with large bulks of data, under the forceful hand of Debra Pring (Executive Director of the International RldIM Centre). Among these are collaborations with the Rijksbureau voor

Kunsthistorisches Documentatie (RKD) in The Hague, Université Paris-Sorbonne, Université de Poitiers, CNRS, Metropolitan Museum of Art in New York, Asociación Española de Documentación Musical (AEDOM), Universidad Complutense de Madrid, and Princeton University. Many more are planned.

A potentially very interesting development that could derive from a closer collaboration among RldIM and CIMCIM could be represented by the possibility to provide data to the RldIM database about musical iconography kept in musical instrument museums: many museums, in fact, host paintings or painted instruments, and these did not find a specific space within the well known MIMO project (see [www.mimo-international.com](http://www.mimo-international.com)), so that I see the possibility of a new project to be developed here.

I would be delighted to give further information and to pass the appropriate contacts to any member who is interested in developing this collaboration.

*Gabriele Rossi-Rognoni*

### CIMCIM Conference 2014 in the Nordic countries

The CIMCIM conference in 2014 will be held in four cities Stockholm (Sweden), Turku (Finland), Copenhagen (Denmark) and Trondheim (Norway). The main topic is "Collectors at Music Museums – reasons & means" (see Programme). There will also be offered visits to the exhibitions at the hosting music museums, excursions and concerts.

The fee is estimated to be at about €510 (depending on funding), including transports during the conference (ferry Stockholm – Turku, flights Turku – Copenhagen & Copenhagen – Trondheim and transfers), lunches, museum entrances, concerts, paper sessions, conference material & receptions. However, the fee will not include hotels, transfers to/from the conference, or dinners. Call for papers for the conference will be sent out in October/November.

Contact: Mats Krouthén, Ringve Music Museum [mk@ringve.no](mailto:mk@ringve.no)



*The Swedish room.*

*Nydahl Collection at Stiftelsen Musikkulturens främjande, Stockholm.*

#### *Welcome to the Nordic countries & the Nordic Music Museums!*

Music & Theatre Museum, Stockholm; Stiftelsen Musikkulturens främjande, Stockholm; The Sibelius Museum, Turku; The National Museum of Denmark / The Danish Music Museum, Copenhagen; Rockheim Trondheim; Ringve Music Museum, Trondheim.

#### *Program*

Main topic: Collectors at Music Museums – reasons & means

The collections are the core of the museum. But how are they built up? And in what way will we, as museum curators collect musical instruments, music, and related objects in the future? Are we prepared to change our role of collecting in accordance with changes in society (globalization, economical & ecological changes etc.)? How does the entrance of popular music as a museum field change our ways of collecting?

#### **Day 0** (Pre-Conference) – Stockholm,

Saturday 23. August

Morning Arrival

Afternoon CIMCIM Board Meeting at Stiftelsen Musikkulturens Främjande

Evening Social gathering, concert and reception

**Day 1** – Stockholm, Sunday 24. August  
Morning Conference opening at Stiftelsen Musikkulturens Främjande

Paper session: The historical collector as entrepreneur: reasons, means, and background for collecting – From private to public collections

Lunch

Afternoon Visit at Swedish Music Hall of Fame

Evening Buffet and concert

#### **Day 2** – Stockholm/Turku,

Monday 25. August

Morning Paper session: Do we need more square pianos in the collection? – Museum collections at the beginning of the 21st century

Lunch

Afternoon Bus transport and visit to the storage of Musik- och Teatermuseet  
Bus transport to the harbour and departure from Stockholm to Turku by boat

Evening Paper session: Free papers (Boat)  
Dinner on the boat

#### **Day 3** – Turku, Tuesday 26. August

Breakfast on the boat (optional)

7:35 Arrival at Turku harbour

Guided tour and bus transport to hotels in the city centre

Leisure time; Lunch on your own

Afternoon CIMCIM General Assembly

Concert at Sibelius Museum with





The concert hall. Sibelius Museum, Turku.



Francis Palmer Orpharion, 1617. Music Museum/ National Museum of Denmark, Copenhagen.

Pekko Käppi on bowed lyre  
Evening Cocktail with snacks (Stiftelsen för Åbo Akademi's Reception at the Observatory in Vårdbergsparken)  
Dinner on your own

**Day 4** – Turku/Copenhagen,  
Wednesday 27. August

Morning Paper session: Free papers (Sibelius Museum)  
Lunch at Hus Lindman  
Afternoon Bus transport to the City Centre Airport  
Flight Turku-Copenhagen  
Arrival Kastrup Airport, Copenhagen  
Late afternoon  
Introduction to and 'hands-on' 'Det Klingende Museum' [The Sounding Museum] (Musikmuseet)  
Evening Dinner on your own (Musikmuseet present at a suggested restaurant)

**Day 5** – Copenhagen, Thursday 28. August  
Morning Panel session: Museums as instigators – Museums as educators (Musikmuseet)

Lunch at the Conservatory Canteen  
Early afternoon  
Paper session: Ture Bergstrøm: The Lehmann Kunstschränk at Rosenborg Castle; Ole Beuchert Olesen: The Compenius Organ at Fredriksborg Castle; [NN]: The Danish Rock Museum – Presentation of the new museum (Musikmuseet)

Afternoon Guided tours/visit to the exhibition (Musikmuseet)  
Late afternoon Reception (the Ceremonial Hall of the National Museum)  
Evening Dinner on your own (Musikmuseet present at a suggested restaurant)

**Day 6** – Copenhagen, Friday 29. August  
Morning Rosenborg Castle, visit with guided tour and concert by Violonbanden.  
Bus to Rosenborg conservation workshop in Brede: Presentation of The Lehman Kunstschränk  
Lunch at Brede Spisehus  
Afternoon Bus to Fredriksborg Castle: The Compenius Organ (introduction and concert)  
Evening Dinner on your own (Musikmuseet present at a suggested restaurant)

**Day 7** – Copenhagen/Trondheim,  
Saturday 30. August  
8:40 Departure from Copenhagen  
Arrival Trondheim – Værnes Airport  
Bus transport to Trondheim – check in at hotels  
Lunch at Rockheim Panorama  
Afternoon Introduction and visit in the exhibition

Paper session: Popular music in music museums – Collecting and/or creating the popular

Break at the hotel (leisure time)  
Evening Dinner at Rockheim Panorama (optional)  
Concert at Rockheim

**Day 8** - Trondheim  
Sunday 31. August

Morning Guided tour of Trondheim by bus  
Concert and introduction to the cathedral (Nidarosdomen) and the two organs by Joachim Wagner, Berlin 1739-41, and Georg Friedrich Steinmeyer, Oettingen 1930.  
Introduction and visit to the new museum at Ringve  
Lunch at Restaurant Tordenskiold  
Afternoon Session: Recording musical instruments – Sound collections and the collection of sound  
Closing session  
Evening Farewell dinner at Ringve (optional)

**Day 9**

Monday 1. September  
Departure – direct connections to London, Amsterdam, Copenhagen, and Stockholm

Notes:

Panel: 6-8 contributors, 10 min presentation. Questions, debate/discussion (1-2 h) governed by a moderator

Paper session: 1 session = 1 1/2 h (3 papers: 20 min+10 min discussion)

## VALVE.BRASS.MUSIC – 200 Years of Valve Brass Instruments

EXHIBITION: 6th December 2013 to 27th April 2014, Musikinstrumenten-Museum Berlin

When, in a letter to the Prussian king Frederick William III dated the 6th December 1814, the military musician Heinrich Stölzel described his invention, the world of music could not yet foresee the revolution valves in brass instruments would bring about in the next 200 years of music history. It was not just a technical refinement but also a tonal and sociocultural development in brass instruments, which continues to the present day.

Opening with examples of Stölzels design with a piston valve from the early 19th century, the exhibition presents the many different styles of valves in over 130 precious and rare instruments. One highlight is the bass tuba in F by Johann Gottfried Moritz from 1839, which with its five Berlin piston valves is the oldest surviving tuba worldwide.

With this exhibition the Musikinstrumenten-Museum Berlin celebrates its 125th anniversary and presents for the first time its rich inventory of valved brass instruments. Selected loans from the Edinburgh University Collection of Historical Musical Instruments, the National Music Museum of the University of South Dakota, the Musikinstrumenten-Museum Markneukirchen, the Museum Viadrina Frankfurt (Oder), and from the private collections of Dirk Arzig and Bruno Kampmann complement the inventory of the Musikinstrumenten-Museum. Numerous documents and accompanying artwork complete the exhibition.

The opening on 6th December at 7 p.m. will present a concert of PHIL BLECH, the brass ensemble of the Vienna Philharmonic Orchestra, conducted by Anton Mittermayr. The program includes compositions of Mozart, Verdi, Mussorgsky, Strauss and Wagner.

Together with the Galpin Society a symposium about the history of valved brass instruments is planned on 26th April 2014. More information will follow soon.

## STIFTUNG KLOSTER MICHAELSTEIN MUSIKAKADEMIE SACHSEN-ANHALT FÜR BILDUNG UND AUFFÜHRUNGS- PRAXIS

*Arthur Schoonderwoerd – Artist in Residence 2013*

40th Academic Conference and 32nd Symposium on musical instrument making

**To the development of piano playing from Carl Philipp Emanuel Bach to Franz Liszt**

Michaelstein, November 8 to 10, 2013

Lectures – Musical demonstrations – Concert

### AGENDA

Friday, November 8, 2013

10.00 Prelude

**Christoph Hammer**, Greifenberg (Germany) on a copy of the Silbermann pianoforte built by Kerstin Schwarz

11.00 to 18.00 Lectures

**Kerstin Schwarz**, Florenz (Italy)

Die Hammerflügel Bartolomeo Cristoforis und Gottfried Silbermanns – Zwei verschiedene Klangwelten mit der gleichen Hammermechanik

**Bram Gätjen**, Köln (Deutschland)

Vom Finger zum Ohr – Das Klavier als komplexer Schallerzeugungsmechanismus. Gedanken zur Schallentstehung bei Klavierinstrumenten aus akustischer Sicht

**Pablo Gómez Ábalos**, L'Eliana (Spain)

From the C. P. E. Bach's „Probestücke“ to the Schumann' „Studien“ Op. 3. Two different ways of thinking body and sound on the keyboard

**Bernhard Klapprott**, Weimar (Germany)

Das „Clavier“ – Zur Verwendung und Bedeutung des Clavichords von der 2. Hälfte des 18. Jahrhunderts

**Eszter Fontana**, Leipzig (Germany)

Instrument und Spieltechnik im Spiegel der „Clavierschulen“ zwischen 1800 und 1830 in Ungarn

**David Rowland**, Milton Keynes (Großbritannien)

The development of piano technique in England c. 1790–1810

**Christopher Clarke** (France)

English with a French accent? The Identity of the French Classical Piano

20.00 Lecture and recital

**Michael Günther**, Würzburg (Germany)

Das Pantalon – Ein verkanntes „Clavier“ der Zeit Carl Philipp Emanuel Bachs und seine ungeahnten Ausdrucksmöglichkeiten Mit Werken von C. P. E. Bach, Joseph Martin Kraus, Wolfgang Amadeus Mozart, Georg Gebel

Saturday, November 9, 2013

9.00 – 18.00 Lectures

**Detlef Altenburg**, Weimar (Germany)

Franz Liszts Instrumente und Klavierspiel im Spiegel zeitgenössischer Berichte

**Viviana Sofronitsky**, Divisov (Czech Republic)

Specifics of Liszt's and Chopin's piano works in connection to their preferred instruments by Pleyel and Boisselot

**Paul McNulty**, Divisov (Czech Republic)

The special construction and sound of the Boisselot pianofortes in comparison to these ones of Pleyel

Recital

Pleyel and Boisselot – sounds in comparison

**Viviana Sofronitsky**, Divisov

**Alain Roudier**, Etobon (France)

The birth of the double escapement

**Thomas Synofzik**, Zwickau (Germany)

Von Stein zu Steinweg – Clara Schumann und ihre Klavierbauer

**Arnfried Edler**, Hannover (Germany)

Zum Aspekt des Symphonischen in den Klavierkonzerten Beethovens und Schumanns

**Hartmut Hein**, Marburg (Germany)

Beethovens Klavierkonzerte als Spielraum historisierender Aufführungspraktiken: Tonträgerproduktionen im Vergleich

19.30 CONCERT

Saturday | 9. November 2013 | 19.30

Refektorium

Poetische Ideen:

Hammerflügel mit Orchester

Ludwig van Beethoven, Ouvertüre „Die Geschöpfe des Prometheus“ C-Dur op. 43

Ludwig van Beethoven, Konzert Nr. 5 Es-Dur op. 73 für Pianoforte und Orchester

Robert Schumann, Konzert a-Moll op. 54 für Pianoforte und Orchester

**Arthur Schoonderwoerd** – Hammerflügel Ensemble Cristofori

Sunday November 10, 2013

9.00 – 13.00 Lectures

**Hartmut Krones**, Wien (Austria)

Aufführungspraktische Erkenntnisse aus Klavierbearbeitungen des frühen 19. Jahrhunderts

**Arthur Schoonderwoerd**, Montfaucon (France)

Die „Anweisung zum Piano-Forte-Spiel“ von J. N. Hummel – ihre klavieristischen Traditionen und Folgen

**Harald Ossberger**, Wien (Austria)

Rückblick und Ausblick. C. Czernys Ausführungen über den Vortrag im Licht von Beethovens Umsetzungen seiner eigenen Klavierwerke

**Klaus-Peter Koch**, Bergisch Gladbach (Germany)

„... strahlte doch das Dreigestirn: Liszt, Chopin und Henselt.“ Bemerkungen zum Interpretieren und Klavierpädagogen Adolph von Henselt (1814–1889) in Russland

ca. 13.00 Concluding words

– Changes possible –

Organization

Conference fee 25,00 €, daily cards 10,00 €

Tickets for the concert: 19,50 €/reduced 17,00 € (category A) and 17,50 €/reduced 15,00 € (category B)

Travel to Kloster Michaelstein

From the train station Blankenburg you can take the bus number 253 or 21 to Wernigerode. From the train station Wernigerode you can take also the bus number 253 or 21 to Thale or Quedlinburg. You have to alight at the bus stop „Waldmühle“.

Accommodation

The accommodation for the conference is to be organised by the participants.

Hotel and bed-and-breakfast accommodation can be booked through the Blankenburg Tourist Information Centre, Tel.: +49 (0)3944-2898, Fax: +49 (0)3944-63102, email: [touristinfo@blankenburg.de](mailto:touristinfo@blankenburg.de)

Questions to the symposium can be sent to the following address:

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THE CLARINET IN THE 18TH CENTURY

It is with great pleasure that we announce the publication of the book *Die Klarinette im 18. Jahrhundert. Tendenzen und Entwicklungen am Beispiel der Sir Nicholas Shackleton Collection* written by Heike Fricke. The publication is a thorough study of the history of the clarinet, rich in content and detail. It deals with the early history of the clarinet to its heyday in the Viennese classics. Fricke focuses on the interactions between composition, tutorial material, performance of music and instrument making. In addition, she illuminates how regional concepts of sounds were reflected in clarinet making.

Hardcover, 288 pages, 70 illustrations, 40 in full color. Language: German  
18 x 24,5 cm, Euro 49,90.  
ISBN 9787-3-9815965-0-2  
Finkenkruger Musikverlag  
[www.rohrblatt.com](http://www.rohrblatt.com)

