

# Collectors at music museums – reasons and means

## Abstracts

**CIMCIM conference  
24-31 August 2014  
The Nordic countries**



Stockholm | Turku | Copenhagen | Trondheim

The Nydahl Collection, Stockholm; Swedish Museum of Performing Arts, Stockholm; Sibelius Museum, Turku; Music Museum / National Museum, Copenhagen; Rockheim, Trondheim; Ringve Music Museum, Trondheim

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

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## **A source of competence, confusion and entertainment. Some thoughts about the psychology of private collectors**

*Frank P. Bär, Germanisches Nationalmuseum, Nürnberg*

Many musical instrument museums have benefited from private collectors' often life-long efforts to compile a well-defined set of relevant objects. In acquiring such a private collection, museums can get access to a detailed expertise about the objects they hardly could have fostered on their own. However, as private collectors may be driven by incentives different from those of museums, attention has to be paid to their way of collecting, especially to the methods of completing and maintaining their collection. The topic of maintenance is especially important for the field of musical instruments, where playability may be more important than historical substance, but can, in some cases, also have advantages for the preservation of objects that services museums can't offer. Documentation of provenience should ideally be provided by every private collector willing to pass his treasures to a museum in order to avoid confusion about the nature of objects and about how they were acquired. But documentation of provenience can also be a source of delight, entertainment and learning in the technical and human way, as everybody knows who had the chance of long discussions with private collectors. The talk showcases several examples related to these issues and presents some thoughts about a psychology of musical instrument collectors.

## **On the Nydahl Collection**

*Göran Grahn, The Nydahl Collection (Stiftelsen Musikkulturens Främjande) Stockholm*

The Nydahl Collection which is hosting the first part of the conference was founded in 1920 when Rudolf Nydahl after his wine shop in Stockholm had been expropriated by the Swedish State when they monopolized the selling of alcohol in 1919. Nydahl had studied at the Conservatoire in Paris and been inspired to create a new French Conservatoire and a museum with old musical instruments and manuscripts in Stockholm. Most of the collecting was done in the 1920:s and 30:s whereby some very valuable items were acquired. Being an economical independent typical musical "Liebhaber" he seems to have spent most of his time collecting without keeping any records of provenance. This has created some difficulties in cataloguing the collection. The paper will be a short introduction to this collection and some thoughts about what drives a person to start collecting.

## **Michel Angelo Lambertini and the Music Museum in Lisbon**

*Susana Caldeira, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York*

Michel Angelo Lambertini, Portuguese musicologist and organologist, was born in Porto, in 1862. He was the author of the first publication History of The Portuguese Music, published at *Encyclopédie de la Musique et Dictionnaire du Conservatoire de Paris*. He was the founder of the Sociedade da Musica de Camara and the Grande Orquestra Portuguesa. Between the years 1911 and until his death in 1920, Lambertini put together a collection of about 500 musical instruments. After his death many instruments were lost. In 1931 his work was recovered, and the remaining instruments, about 300, became the collection of Museu Instrumental do Conservatório de Lisboa, which later originates the actual Museu da Música, also in Lisbon.

Lambertini was aware of the international collections of musical instruments. He kept contact with Victor Charles Maillon and followed his work closely, keeping the same standards and ideas of other international collections, like Brussels or New York. From a straight path in the beginning, Lambertini's work later faced much hardship due to political, economical and social instability, of a Nation that was just learning how to identify itself as a Republic.

This paper intends to bring to light the history and vital work of Michel Angelo Lambertini, and the collection of Museu da Música in Lisbon. It also intends to show how turns and counter-turns made this collection different from other collections and a peculiar example of survival.

### **Curt Sachs: director of the Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin, 1919–1933**

*Heike Fricke, Staatliches Institut für Musikforschung PK, Musikinstrumenten-Museum, Berlin*

The history of the collection after 1919 is so far unknown. All documents, inventories etc. were lost. It was not clear whether there have been instruments numbered 1851-2000 as they do not appear in Sachs' catalogue from 1919 (printed in 1922). It was also unclear how many instruments were in the collection before WWII. So we did not know how many instruments were lost in WWII. We did not know if Berner, the director after 1948 was right to suggest that the collection once had 4000 objects. Object numbers 3151 to 3821 were absolutely unclear. Did these objects exist? And what instruments were these?

In 1995 the museum got an immense amount of documents from Russia which had been taken away during the war. Now we are looking at these documents, which are in a random order and start digitizing them. So this is the first time to look into correspondences and inventories from Sachs and get an impression in what way Curt Sachs collected instruments. Firstly, I would like to give an overview of the sources which are new. Secondly, I would like to describe the way Sachs collected and documented the collection. Thirdly, I would also like to give an insight of the political situation around 1933.

### **Forgotten instruments - the rediscovery of a collection, the example of the Musée d'art et d'histoire in Geneva.**

*Emanuele Marconi, Musée d'art et d'histoire (MAH), Geneva*

The Musée d'art et d'histoire (MAH) in Geneva is the largest art museum in Switzerland and houses an important collection of musical instruments, consisting of over 800 objects, mostly of European origin. The collection can be divided into three main groups, coming from as many private collections that have been donated or sold to the city of Geneva over the last century: the Galopin collection (1908), the Ernst collection (1969) and the Galletti collection (2000).

If the oldest part of the collection (Camille Galopin, 1861-1904) has never been fully exposed, as well as the Brass Instruments collection Angelo Walter Galletti (1913-2012), this was instead the case of the Fritz and Joachim Ernst collection between 1960 and 1993. Fritz Ernst opened to the public his house-museum from 1960 to 1969. In that year the collection was sold to the city and the house-museum became the Musée d'instruments anciens de musique until 1992, the year of the death of its founder. Since 1993 the instruments are preserved in the main storage of the Musée d'art et d'histoire together with the Galopin and Galletti collections. Since 2001, only fifteen/twenty-five instruments are on display in the permanent exhibition.

Since several years the Museum has an extensive on-going construction program renovating existing areas as well a comprehensive program to modernize and extending its building-wide infrastructure: at the same time a new storage will be built to house all the Geneva public museums collections. The new permanent exhibition will display some “forgotten” collections (as timekeepers, enamels, musical boxes also), including that of musical instruments and will integrate it with the rest of the collections (paintings, applied arts, archaeology etc.) having as an objective to establish a transversal dialogue between the different collections.

This paper will describe the arrive of the collections at the museum, their actual composition, the existing archive documentation and the present activities in view of the museum renovation program and the new permanent exhibition.

### **Concerts as education – a historical survey**

*Madeleine Modin, Stockholm University*

The idea of education or rather that of *Volksbildung* has been most central to the public museums throughout the 20th Century. At the Stockholm Music- and Theatre Museum one of the ways to achieve this were, already from the beginning, to arrange concerts with a repertoire of music rarely played on other stages, and often historical instruments were used. Until the big change in the 80's when access to the museum objects became much more restricted, the idea was to let the instruments from the collections sound in lectures and concerts. As a consequence many of the instruments in the collection were restored to playing condition, especially in the 50's and 60's. Did collectors select instruments for the museum due to their playability? This paper will deal with the history of concert activities at the Stockholm Music and Theatre Museum, with a special focus on the Early Music Movement and the Folk Music Revival, presenting some of the persons and ideologies involved.

### **The Transition from a Private Trumpet Collection to a University Teaching and Research Tool, and Public Museum Collection**

*Sabine K. Klaus, Joe R. and Joella F. Utley Collection of Brass Instruments, National Music Museum, Vermillion*

Some musical instruments lend themselves more readily to collecting than others. While a pianist usually strives to own one perfect grand piano, a trumpeter needs a variety of instruments to play the standard repertoire of various genres: a B-flat and C-trumpet, possibly one in D, a cornet, and a flugelhorn, to name just a few. While for a pianist or violinist, the purchase of his or her instrument entails major expense, vintage brass instruments can be acquired fairly cheaply in antique shops and at flea markets. For a trumpeter this can trigger interest in unusual models, and inspire him or her to collect beyond immediate performance needs. Accidental finds bear the danger of accumulating many insignificant items, but it may also lead to a methodical search for important objects that document the history of an entire instrument family.

This was the background for the collecting activities of heart surgeon Dr. Joe R. Utley (1935–2001). An accomplished amateur trumpeter since his high-school days in the 1950s, his initial finds of historic interest were only by chance. Later he focused on purchases of historic significance, gathering a collection of over 600 instruments of the high-brass family. This collection was donated to the National Music Museum, University of South Dakota, in 1999, and the position of a curator was established. The instruments in the Utley Collection cover a time period of over three hundred years from 1681 to 2001, and include both ethnic instruments and those of western band and orchestral music.

To refine his collection and move beyond accidental finds, Joe Utley incorporated parts of other significant collections, and collaborated with dealers, other collectors and restorers. He also commissioned new instruments from makers of world renown reputation, inspired new designs, and had reproductions made of unique historic instruments and of some that are only documented through iconography and written sources. By doing so, he contributed to the revival of performance on the early trumpet and on rarely used trumpet types of the nineteenth century, for example the wooden trumpet for Richard Wagner's opera *Tristan und Isolde*. The reproductions in the Utley Collection provide trumpet students with the opportunity to experience the history of their own instrument through playing, while students at university level can utilize the originals as research objects.

The long-term success of Joe Utley's collection is secured through funds to the National Music Museum, provided by the Utley Foundation. They allow occasional additional acquisitions, finance a book series on the history of the trumpet, and sustain a curator. The Utley Collection thereby provides a teaching and research tool within the University of South Dakota, and will one day be incorporated in the new display at the National Music Museum.

### **Themes and Trends of the Musical Instrument Collecting Boom (1860---1940)**

*Christina Linsenmeyer, Finnish Cultural Foundation, Helsinki*

Historians of musical instrument collections tend to focus on institutions as collectors, but very little research has focused on individual collectors, some of whose private collections later became the foundations of many museums; some of their collections were dispersed to multiple institutions. Further, little has been compiled on the late-nineteenth- and early-twentieth century international trend that constituted what can be called a collecting 'boom'. European collectors seem to have instigated the trend, and American collectors, generally driven by a desire to bring culture to the USA and share it with the masses, followed suit by enacting a kind of collecting race, made possible by a concurrent boom in wealth.

In order to unpack this collecting---boom story, an internationally---collaborative book project about European and American musical instrument collectors, working title: *Through the Eyes and Ears of Collectors: Musical Instrument Collectors (1860---1940)*, is in process. This paper will survey 25 individual collectors from nine countries who are being considered for inclusion; the paper will present the current status of the project, which ultimately will categorize various circumstances and draw general trends, considering their historical implications. Two primary collecting themes have arisen, collectors who acquire 'world' musical instruments from different ethnic groups and those who collect fine violin-family instruments; these two types of collectors are generally very distinctive from each other.

This paper considers:

- Who were the collectors professionally and personally?
- What were the reasons and means of their collecting?
- What happened to their collections?

This multidisciplinary study incorporates intertwined stories of social history, biography, aesthetics, travel, economics and music history. In particular, it highlights the connection between economics and the arts, that is – the art---object 'market' and its relationship to aesthetics and methods of collecting. It also considers significant themes affecting collecting trends, such as: education, social status, economic success and financing, internationalism and nationalism, instrument making, music performance, tastes in music, wartime ownership, exhibitions and marketing strategies. Select collectors will be highlighted in more detail, including for example the parallel between Henry Ford

(USA) and Harry Wahl (Finland). The book would be published in 2015 to mark the 75<sup>th</sup> anniversary of the Winter War in Finland (30 November 1939 - 13 March 1940) and Harry Wahl's death (31 July 1940).

This paper will demonstrate significant trends in the reasons and means of individual collectors during this important yet underrepresented 'collecting boom' era. Many of the collections that resulted were foundational for new and existing museum collections. This important contextual background of these individual collectors is essential for our current understanding of the borderlands between tangible and intangible heritage; the history of our institutions; and our collections today.

### **Dutch Musical Instrument Collection of Daniël Francois Scheurleer**

*Meike Amelie Scholten. University of Amsterdam*

My research involves the music collection that was founded in the late nineteenth century by the Dutch banker Daniël François Scheurleer, and that was one of the largest and most unique in Europe at its time. After Scheurleer died, the collection was preserved, displayed, and enlarged in various ways by the 'Gemeentemuseum' in The Hague. Since 2004 the collection lies buried in a depot, unsure if it will ever be displayed again, due to several changes in the Dutch political, economical, social and cultural climate.

In my research I bring to light the changing ways in which the Dutch government has treated music collections, but moreover I reconstructed the complete history of the Scheurleer-collection, from 1885 up to 2004, which had never been done before. I show how motives to collect music instruments changed when the collection was moved from private into the public sphere, and what implications this has on the future existence of the collection.

### **Early musical instruments in the new Rijksmuseum**

*Giovanni Paolo Di Stefano, Rijksmuseum, Amsterdam*

In April 2013 the Rijksmuseum, the national Dutch museum of art and history, reopened its doors after ten years of rebuilding, renovation and restoration. The new Rijksmuseum displays over 8,000 objects which are exhibited in chronological order, from the Middle Age to the 20th century, to tell the story of 800 years of Dutch culture. Paintings are displayed alongside contemporary sculptures, prints, drawings, furniture, ceramics, textiles, jewels, naval models, musical instruments allowing visitors to experience a sense of beauty and time.

Partly given on loan, for over 60 years, to the Gemeentemuseum in The Hague, the collection of musical instruments has been recently brought back to Amsterdam to be exhibited in the completely renovated museum. Even if of a small size, the Rijksmuseum collection includes instruments of exceptional quality and interest. This paper will illustrate the Rijksmuseum recent renovation and give an overview on its collection of instruments.

## **Passions Private and Public: a panel discussion exploring the intersections between private and museum collections**

### Provisional list of panellists:

*Mimi Waitzman (Horniman Museum, London)*

*Bradley Strauchen-Scherer (Metropolitan Museum, New York)*

*Cleveland Johnson (National Music Museum, Vermillion, SD)*

*Sabine Klaus (National Music Museum, Vermillion, SD)*

*Arnold Myers (Private collector & Royal Conservatoire of Scotland, Edinburgh)*

*Marlowe Sigal (Private collector, Boston, MA)*

*Peter Thresh (Private collector, BBC producer, London)*

What compels museums and individuals to collect musical instruments? The sometimes profound differences between the two in their underlying philosophies and motives often raise concerns in both sectors about the future of the objects. Private individuals may begin collecting musical instruments out of practical or aesthetic need or simple opportunism; or they may enter the marketplace imbued with purpose and guided by a particular methodology. In any case, their collections often represent the pursuit of a lifelong passion, uniting expertise, determination, skill and luck. From a museum curator's perspective, such collections are both desirable and invaluable. Because of constraints of time and finances and a shrinking pool of suitable examples, it would be difficult for museums to replicate the work of private collectors. Even so, individuals frequently express unease over the future of their collections should they enter an institutional framework. Collectors fear that their original objectives could be diluted, subverted or even lost over time. These issues appear heightened in collections of objects which, like musical instruments, were made, not only to be seen, but also to work. Today, as in the past, the substance and style of custodianship and access can prove highly contentious as private collectors and museum curators seek to maintain both the tangible and intangible aspects of a musical legacy.

This panel will explore some historical and current intersections between public and private musical instrument collections. The speakers, drawn from both museums and the private sector, will address three inter-related questions as they pertain to their own collections and/or experiences:

1. Are there any patterns or common motives that drive individuals, as opposed to institutions, to collect musical instruments and, if so, can these be articulated or formulated?
2. Why and how are the aims and aspirations of individuals transformed when private collections move into public or institutional ownership and how can institutions and private collectors work together for each other's benefit?
3. To what extent might conditions attached to a bequest influence an institution's collecting policy, interpretation and/or curatorial approach?

Following the presentations by the panellists, the floor will be thrown open to the listeners for comments, questions and discussion.



## **Do we need more square pianos in the collection? – Museum collecting at the beginning of the 21st century**

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**The Sweelinck Collection at the Amsterdam Museum Geelvinck: an innovative, decentralised public presentation to absorb still even more square pianos in the collection.**

*Jurn A.W. Buisman, director of Museum Geelvinck Hinlopen Huis / chairman of Stichting Sweelinck Museum, Amsterdam*

In the early '70ties of last century, the music lector, restorer and collector Rien Hasselaar in Amsterdam formed an extensive collection of historic piano(forte)s for professional education. In 1991 the Sweelinck Museum, as part of the Sweelinck Conservatory, opened its doors. Besides the Hasselaar Collection, it contained several other collections (partly on loan from other museums, though mainly from private collectors). The aim of the museum was purely educational, as was stated in the statutes of the foundation governing it. In 2000, Rien Haselaar, being also the main curator of the museum, passed away unexpectedly. In the next years, the museum came under heavy financial pressure due to municipal budget cuts and, as the conservatory moved to a new, modern building in 2007, the collection was for most part stowed away in storages (the instruments on loan being returned to its owners). Still, with over 80 historic pianos, covering nearly the whole range of Dutch piano builders during this period (mid-18<sup>th</sup> to mid-19<sup>th</sup> C.), the remaining collection is within its kind the largest and most important in the Netherlands; over half of it is in the process for being listed as national heritage.

Since 2004, Museum Geelvinck gradually got involved with the Sweelinck Collection. This museum shows the life in a grand canal-mansion during the extensive 18<sup>th</sup> Century and the first part of the 19<sup>th</sup> Century. Chamber music and especially the pianoforte being an integral part of this, thus it became a home for a small part of the collection. We developed a plan to unlock the collection and make it available to a large public, using both digital means, as well as placing part of the instruments back in its natural habitat, the patrician city and country houses of the 18<sup>th</sup> and early 19<sup>th</sup> century. This sounds quite more easy as an idea, as it is in practice. The process of realising this goal is now on-going and is being fully executed by our museum (today the Sweelinck Collection has been placed fully under our wings). It is being worked-out in good collaboration with the conservatories and other stakeholders.

The presentation will give an outline of this process and the difficulties we stumbled about. It also concerns the choices which we obviously have to make within this process and the considerations on which bases, we hope to be able to make such choices. In addition, it will give an idea of the proposed strategy and aims for enlarging the collection again, increasing its (inter)national significance and how to deal with square and other historic pianos being bestowed on our museum. It may serve as an example for other collections.

### **What do museums collect from collectors?**

*Darryl Martin, Musical Instrument Museums Edinburgh*

It is a commonly heard phrase that "collectors collect objects, and museums collect collectors". This is true of almost all musical instrument museums in the world, the vast majority which were set up with the nucleus of instruments from a private collector, and frequently added to by the holdings of other collectors. At the University of Edinburgh this has happened with twice - the collection had its beginnings with the keyboard collection - having its nucleus being the Raymond Russell collection. Unusually, the non-keyboard part of the collection was formed at the University itself, as a teaching

collection in the 1840s and 1850s. The same is true for museums visited during this conference, immediately thinking of the Rudolf Nydahl Collection (Stiftelsen Musikkulturens Främjande), Musikmuseet in København, started by Carl Claudius, and Ringve Museum, started by Victoria Bachke.

For museums, getting a "collection" is usually a major achievement and much welcomed. Very few museums have the money to collect objects in the manner of private collectors, nor do they have the single-minded determination. And many private collectors amass groups of instruments which exceed public museums - in Edinburgh one can immediately think of the Russell, Shackleton, Mirrey and Blades Collections as obvious candidates to that group. However, such collections are compiled and offered to museums much less frequently as time goes on. This is partly due to the difficulties for anyone to amass a world-significant collection with so many prize objects already in public museum collections, and partly often financially difficult.

This paper will discuss issues concerning the directions that museums must consider in more recent times - whether it remains viable to accept entire collections, or if museums should be more selective about the objects they accession, even if from part of a major private collection.

### **Where is the music? What is the instrument?**

#### **Collecting the material past in the digital present for the unknown future**

*Johannes Brusila, Åbo Academy, University of Turku*

Museums are usually understood to be cultural institutions, which collect and preserve cultural heritage in the form of artifacts and which study these artifacts and make them and information concerning them available for the public. Within the framework of instrument museums, collecting has usually been understood as a fairly straightforward effort to collect instruments, but growing interest for immaterial heritage in the museum sector has undeniably led to new questions regarding the preservation of music in museums.

In my paper I intend to discuss how collecting heritage in material and immaterial form is facing new challenges and opportunities in a changing cultural context. General reappraisals of cultural values have led to new assessments of questions such as: what is heritage, whose heritage is it, what is worth preserving etc. Simultaneously the so-called digital revolution and Internet has broadened our views on the material and immaterial dimensions of music. As a result, even questions such as what is an instrument and how they should or could be collected have become topical. The new technological innovations and their cultural applications offer new prospects, but also practical, ethical, and legal consequences for museums and the research community who rely on them.

In my presentation I will draw on an assortment of theories from museum and cultural studies, musicology and organology, but also on my own experience from the music museum sector (having worked as a curator for ten years).

### **How should the non-traditional European instruments be collected and displayed? A case study of the harp lutes, inventions of music retailer Mr. Light**

*Hayato Sugimoto, University of Edinburgh*

Non-traditional European instruments such as harp lutes, the orphica and the hurdy-gurdy have been collected by various music museums and displayed as curiosities. They are usually placed in a showcase within the wider category of European instruments, and not with the stringed or keyboard

instruments, though their principal function is the same or similar as those instruments. It was perhaps not only because of their unusual form, but also the lack of academic research that could give greater importance to the instruments, especially regarding their historical context.

The harp lutes, for instance, invented by the English musician Edward Light around 1800, were enthusiastically played by amateurs (middle class ladies) as substitute instruments to the harp. The popularity of the harp lutes was strongly connected to the contemporary fashions in Britain, today known as the Georgian period. The instruments were repeatedly advertised with such phrases as 'novelty', 'easy to play' and 'moderate prices', which were in fact the elements of consumerism. Although Edward Light, is nowadays quite well known as musician and inventor, equally significant for his outstanding talent in musical instrument retailing, in which he seems to have obtained even greater success. Like the harp lutes, instruments such as the orphica and the hurdy-gurdy were also popularly played by amateur ladies rather than professional musicians and only used in a certain period, thereby there is limited information and historical context in museum displays.

As a platform for education and to reach a wider public, music museums should display the instruments in a more interdisciplinary manner, connected to broader areas of studies such as history, sociology and physics, rather than categorising the instruments or displaying them as music-related objects. For the harp lutes, now is the right time for the instruments to be shown as Regency objects used in the Georgian period since that period has recently been re-evaluated by the public as an important era that shaped modern Britain. The special exhibition 'Georgians Revealed' in the British Library, as well as the permanent gallery in V&A, which shows cultural aspects of Georgian Britain can be held up as examples.

This paper will propose how non-traditional European instruments that were historically novelty instruments in fashionable societies could be displayed in museum showcases and special exhibitions. As an example, a cultural background for the harp lute will be discussed, suggesting possible ways of presenting the instrument from the museum perspective. A music museum reoriented as an educational platform that involves a broader area of studies is proposed. Besides, by making such instruments attractive to the public, music museums could create more opportunities for funding and donations from private collectors since areas of studies going beyond music are involved.

## Free papers

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### **Decision making and the many lives of a Neapolitan Mandolin in New York**

*Susana Caldeira, Metropolitan Museum, New York*

The recent conservation of a Neapolitan Mandolin, built in 1781 by Antonius Vinaccia, from the collection of The Metropolitan Museum of Art, led to a significant alteration of its appearance. This is one of the most profusely decorated mandolins by this maker, an exquisite composition of tortoise shell, spruce, mother-of-pearl and gold inlays. It became part of the collection in 1899. It was made playable in 1938 with much sacrifice of its aesthetics. In 2011, the exhibition *Guitar Heroes: Legendary Craftsmen from Italy to New York*, brought it back to light, but it needed much conservation before it could be displayed.

The entire decision making process was more challenging than the work itself. The historical records from the beginnings of 1900, kept in the museum, and the new data acquired through scientific research, were not enough to complete the conservation without some educated guesses. There were no evidences of some original parts. Also, its conservation included to replace materials that are no longer available, like tortoise shell, to which the contribution from glass conservation was crucial.

The goal of this paper is to promote dialogue, and to share experiences, concerns and solutions that are very much present in the everyday life of a conservator of historical musical instruments.

### **Preservation and Playability: European Harpsichords in the Collection of Musical Instruments in The Metropolitan Museum of Art in New York**

*Wiebke Lüders, Vienna*

In the course of my Andrew W. Mellon Conservation Fellowship at The Metropolitan Museum of Art in New York from September 2012 to December 2013 I have been carrying out conservation work on four European harpsichords in the MET's collection under the supervision of the conservator Susana Caldeira. At the same time I had the opportunity to examine the objects closely to gain an understanding of their individual history and to put them in their cultural context. These harpsichords from Flanders (Couchet 1650-75), Germany (Willen Brock 1712), France (Bellot 1742) and Italy (Zenti 1666?) represent a broad range within the European harpsichord making and alteration tradition. Except for the French harpsichord all these instruments were converted at some point to preserve their functionality.

The playability of a musical instrument has always been a crucial aspect in deciding whether or not it is worth keeping and preserving. At present it should be widely known that ancient musical instruments in collections rarely look like they did, when they were made – neither in structure nor in decoration. As musical taste and performance practice as well as fashions of interior decoration changed throughout the centuries, musical instruments often underwent several alterations to adapt them to the new technical or aesthetic requirements. In most cases structural alterations were carried out to retain the musical instruments in a playing condition. Even though frequently they caused a loss of original information, these conversions have saved many musical instruments from being discarded and lost forever.

The approach to the preservation and handling of musical instruments has been changing over the last centuries and decades and their appreciation not merely as objects of use but as unique cultural artifacts has grown. At the present day the discussion about preservation methods and the necessity or insignificance of the playability of musical instruments in a museum's collection is part of the curator's and conservator's everyday life. A solution has to be found for each object individually in accordance with the aspiration and purpose of the collection as a whole.

To investigate the alteration history of a musical instrument does not only give us exciting insights into the past, it can also support us in resolving such difficult issues by providing important knowledge about changes in music performance and cultural life. This knowledge may help to prevent us from making mistakes by misinterpreting what we see, while practically working on the objects.

In this paper I would like to give a concise guided tour of the history of the four significant harpsichords before and after they were given to The Metropolitan Museum by the important collector Mrs. Mary Elisabeth Crosby Brown in 1889. With reference to these four harpsichords I would like to give reasons for the occasionally radical structural interventions in the past and to highlight the benefits and losses by maintaining the playability of a musical instrument for centuries.

## **Museums as instigators – Museums as educators (Panel session)**

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### **Where Ruckers Meets Rickenbacker: The Challenges of ‘Opening’ Musical Instrument Collections to a Wider Public**

*Panagiotis Pouloupoulos, Deutsches Museum, München*

Museums that house collections of musical instruments often face a difficult dilemma. On one hand, how can they attract a new generation of visitors raised with the sounds of popular music, showing them that ancient, seemingly outdated, instruments, such as harpsichords, natural trumpets or viols, can be as ‘cool’ and ‘fun’ as their modern equivalents? Conversely, how can they persuade classical music enthusiasts that recently invented, fashionable instruments, such as electric guitars, synthesizers, drum machines and turntables, also have a legitimate place in musical instrument exhibitions, just like their long established, and more respected, counterparts? And how should a balance between these two goals be achieved without looking too ‘serious’ or becoming too ‘mainstream’?

For instance, the keyboard instruments made by the Ruckers family in the 16<sup>th</sup> and 17<sup>th</sup> centuries have been valued by early music fans for their fine construction, elegant appearance and superior tone. But how can they be embraced by club-going teenagers? Likewise, the electric guitars and basses manufactured by the Rickenbacker company in the 20<sup>th</sup> century have been praised for their pioneering manufacture, innovative design and distinctive sound by pop and rock aficionados. But how can they be appreciated by opera-loving audiences? From a museum perspective such significant, ground-breaking and legendary artefacts, and their roles in shaping our musical heritage, have traditionally seemed far apart and strictly separated from one another. However, regardless of the diverse historical, socio-cultural or technical background in which they were developed, they can tell the same stories, each acting, moreover, as a ‘familiar’ medium for the ‘exploration’ of the ‘unfamiliar’ by museum visitors.

This paper will discuss how museums can make instruments more interesting to a wider public by combining supposedly contrasting or controversial, although analogous, objects and themes in exhibitions. Using examples of instruments by Ruckers and Rickenbacker the paper will examine the educational potential of bringing together different worlds on display, while employing humorous, surprising, thought-stimulating, and even provocative, content. By presenting and comparing side-by-side superficially dissimilar, but equally important, specimens many common conventions or barriers that tend to divide musical instruments can be broken down.

### **Crowdsourcing as dialog**

*Daniel W Papuga, Ringve Music Museum, Trondheim*

Making collections accessible at the web through MIMO, Europeana and Digitalt Museum has brought up questions about both the gathering and interpretation of knowledge.

This presentation uses a 2012 initiative entitled "Crowdsourcing as dialog between museums and the public" to discuss how online museum databases open for interaction with users that may usefully be combined with physical meeting and personal exchange. In which different ways might we encourage the public to contribute with constructive comments, and what do we do with these responses?

## **How Can Museum Instruct Musical Instruments Makers? -From the Experience of The State Museum of Musical Culture of Azerbaijan**

*Alla Bayramova, The State Museum of Musical Culture of Azerbaijan*

Museums can serve as a source of inspiration and knowledge for makers of traditional musical instruments. Here are some examples from the practices of The State Museum of Musical Culture of Azerbaijan. Items of museum collection can prompt the idea of special decoration of a musical instrument. For example, non-spread in Azerbaijan decoration with silver. As a result, three traditional musical instruments – the balaban, the zurna (both the wood wind instruments), and the gaval (the tambourine-like musical instrument) were decorated with silver by a young jeweler and acquired by the Museum.

Also the research of iconography of the musical instruments of the past, which, in replicas, have become museum exhibits, shows what is wrong in these replicas. E.g., the chang, harp-like musical instrument of the Middle Ages, reconstructed by the late Majnun Karimov in 1970s, when he had not yet become a museum employee, attracts attention of the Museum visitors and has been an example for other makers in Azerbaijan and abroad. Following the path paved by M.Karimov in reconstructing disappeared musical instruments, they use his achievements - and at the same time repeat his mistake. Present studies of the musical instruments' iconography and literature, where they were mentioned, show that the makers cannot always understand them properly.

Almost all of the modern versions of the chang coincide with that original musical instrument of the Middle Ages, widely spread in the Muslim East, neither in structure, nor in performing technique. Why do most miniatures present it as a musical instrument with long stem, or foot, straight or bowed, which is absent in the modern versions? It is strange that contemporary instrument makers, except one, paid no attention to these miniatures, perhaps, considering it unnecessary, while it was mandatory for the majority of Islamic painters of the Middle Ages. Meanwhile, studies of iconography of harp-like musical instruments of different cultures (reliefs, sculptures, frescoes, miniatures, etc. from Assyria, Ancient Egypt, Greece, Caucasian Albania, China, Japan, Georgia, and so on) demonstrate that nowhere else did they have such a stand. Consequently, this construction detail was peculiar for the harp in the specific territory of Islamic Asia during a certain epoch. Undoubtedly, it was due to the specific functional requirements, and, in its turn, determined specificity for its performing technique. The present method of playing the chang also does not correspond to the manner practiced in the Middle Ages and reflected in manuscript paintings.

The present instrument makers have been informed about these differences and now work on more authentic musical instrument.

## **MiCLUES: a new user-driven audio guide for the RCM Museum of Instruments**

*Gabriele Rossi-Rognoni, The Royal College of London / Nicolas Gold, Senior Lecturer, University College of London, Dept. of Computer Science, London*

The documentation of the collections of the Royal College of Music (RCM) in London is now being digitized, with the goal of having all material accessible in the RCM web site and be gradually included in the MIMO project by 2016.

The digitization also creates exciting opportunities to improve the experience of visitors to the museum through bespoke apps running on smart devices (e.g. iPhones). One of the outcomes of this project is a collaboration with the Department of Computer Science of University College of London, supported by a Share Academy grant, aimed at developing an interactive app available on smart

devices to improve the visitors' experience, developing pathways through the museum according to their interest and linking to contextually appropriate resources. The app will include spoken texts, video and audio recordings and will offer a dynamic, rich, and portable context and window into the museum's larger collection offering a rounded multimedia experience to visitors. Pathways may be curated by museum staff, planned by visitors in advance and downloaded to the device, or perhaps crowd-sourced. After moving away from the planned path, the return "route" can be supported through dynamically generated thematic routes (e.g. historical, geographical, stylistic) to provide a richer, user-driven experience of the collection.



## Introductions to excursions (Copenhagen)

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### **The Lehmann Kunstschränk at Rosenborg Castle**

*Ture Bergstrøm, The Danish National Museum / The Danish Music Museum Copenhagen*

Two interesting self-playing instruments have been discovered in a Rococo Kunstschränk that is held in the Rosenborg Castle collection, Copenhagen. The Kunstschränk has been on display for a long time, but the musical parts of it had for about 100 years been stowed away in a store room.

The magnificent piece of furniture was built in 1757 by the royal cabinet maker C. F. Lehmann for the royal Danish court. The upper part housed a trumpet chest with one stop of trumpet pipes that played a fanfare for two trumpets every half hour. The pipes are the only Danish reed pipes from the 18th century that are preserved unchanged. The trumpet chest is well preserved with its original pinned barrel, clockwork, wind chest and bellows.

An even more exceptional instrument placed in the lower part of the Kunstschränk played a piece for flutes and harpsichord every hour. Instead of organ pipes, 24 identical traversos by G. Crone, Leipzig, were placed in the instrument, each tuned to one particular note by plugging the relevant finger holes and by boring extra holes where needed. In addition to the flutes, two pinned barrels, the wind chest and the bellows are extant, but the harpsichord and the clockwork are now lost. The flutes are blown by peculiar lip-shaped wooden mouthpieces. Flutes and harpsichord are operated by two simultaneously turning pinned barrels. This seems to be the earliest example of a mechanical instrument with more than one barrel turning at the same time. Also, it must be the only find that includes 24 identical instruments made at one time by a baroque maker – moreover all of them are in original state apart from the extra bored holes. External and internal measurements were made of each instrument, and by comparing them it was tried to gain more knowledge about the working methods of G. Crone.

Unfortunately the barrels for flute and harpsichord are in poor condition and they are now so cracked and warped that it is no longer possible to play them with the original mechanical parts. Therefore a decoding method was developed that made it possible to reveal the music on the barrels without touching the pins. This method included a laser scanning of the barrels, correcting the result taking cracks and warping into account, and for converting the results of this into music.

### **The Compenius Organ at Frederiksborg Castle**

*Ole Beuchert Olesen, The Danish National Museum / The Danish Music Museum Copenhagen*

Frederiksborg Castle was built by the king Christian IV who wished to create an edifice which would be more splendid than anything else in his kingdom. The chapel, which was begun in 1606, is in the westernmost of the main castle's three wings and contains the only major preserved interior dating from Christian IV's time. A catastrophic fire in 1859 ruined the greater part of the castle, although the chapel was mostly salvaged, since "only" a vault in the north end crashed down and shattered the inventory there, including the king's private oratory and the large organ built in 1616 by Nicolaus Maass and completed by Johan Lorentz. This organ's façade was reconstructed when the chapel and castle were rebuilt in 1864 and it fits in beautifully with the rest of the lavish furnishings. Today the chapel has altogether three organs: the Compenius organ (built in 1610), the Marcussen organ (built in 1864, standing at the back of the organ gallery) and the P.-G. Andersen organ (built in 1972).

The Compenius organ was built c. 1610 at the request of Heinrich Julius of Braunschweig-Wolfenbüttel, a remarkable intellectual leader who was a pioneer in several areas including theatre

management, newspaper publication and organ building. The idea behind this unusual instrument was primarily to demonstrate how far the art of organ building had progressed, and how many beautiful, subtle sounds could be produced solely from wooden pipes. The duke had chosen one of the leading organ-builders of the time, Esaias Compenius, to carry out the task, and he summoned his court organist, the composer and musical theoretician of many talents, Michael Praetorius, to act as a consultant. In 1616 the widow of Heinrich Julius (+1613), Christian IV's sister, Elizabeth, donated the instrument to her music-loving brother.

The stop-knobs are formed as small heads of silver with the abbreviated names of the registers engraved on the foreheads. The fool's head at the right of the upper row activates a special bagpipe effect. All the pipes (of which there are altogether 1001) are made of wood, even the tiniest, for which it would have been far easier to use metal. The principal pipes in the façade are also made of wood with their fronts thickly coated with ivory.

When the organ is played it is as though one is hearing a Renaissance orchestra from the time of Christian IV in the flesh. One really only misses the drums and triangles. The instrument is often referred to as a "dance organ", but it would be more accurate to call it a "universal" organ; in fact it suits all music of the period, irrespective of whether it was intended for sacred or secular use. The Compenius organ is not only a musical instrument, it is affiliated to the *Kunstschränk* tradition, and recently two interesting - however, absolutely incompatible - attempts have been made to interpret its iconography.

The lecture will describe this unique instrument and discuss the principles behind the latest restoration, made in 1988 by the Danish organ builder and organ archeologist Mads Kjersgaard.

### **The Danish Rock Museum: Presentation of the new museum**

*Lena Bruun Jensen, The Danish Rock Museum*

With music centre stage, the upcoming Museum of Rock Music will provide insight into the many ways in which young people have both challenged, and shaped, our society since the 1950s. The Danish Museum of Rock Music is conceived as a vibrant building, complete with exhibitions, sound lab, interactive installations, light and sound.

Music has stimulated the emergence of many things, e.g. political viewpoints, technologies, linguistic trends and media, not to mention new meeting-places. In short, one could say that the music that young people listen to reflects significant trends within society at large. One of the most striking examples is of course teenage rebellion. It seriously changed the existing norms, with the result that the drummer of one of Denmark's first all-female electric rock bands was on the verge of being expelled from the Danish Academy of Music in 1964 on the grounds that girls and rock did not constitute an acceptable match.

The interplay between music and youth culture is past, present and future. While Grunge was the soundtrack that accompanied Generation X in the 1990s, Hip Hop culture, with Danish rapper Jokeren at the helm, had a major influence on fashion and linguistic trends. Recently another Danish rapper L.O.C. challenged an entire music industry when he made his new album available for download, free of charge.

We plan to employ all possible means in our endeavour to bring history to life in an active manner, so that you, our guest, hopefully will leave the building short of breath, having saturated your senses and learnt a lot. An interactive lab is to be an integrated element of our exhibition. Amongst other things, we plan to have a dance installation where you can try out a number of dance steps (e.g. the

Jitterbug, Twist, Disco and Rave). You will also be able to try remixing popular tracks, composing a track, recording your favourite hit or standing on Roskilde Festival's main stage, Orange Scene, in front of a virtual audience and feel the rush! "The Danish Museum of Rock Music" will house vibrant exhibitions, sound lab and interactive installations. We will do our utmost to communicate the sensuousness and vitality that form the core of life with music.

The Danish Museum of Rock Music will be the country's first museum for young people. Because of this we will also be challenging the prevailing museum concept. However, the museum designation, itself, will continue to be a guarantee of professional standards of excellence, significance and substance. We will be documenting the importance of music in order to ensure that it is recognized on a par with other art forms, such as the visual arts.

The Danish Museum of Rock Music has established a Nordic network of rock- and pop museums is about to extend it to a European scale. The museum is a part of Roskilde Museum.

## Popular music in music museums—Collecting and/or creating the popular

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### **Electrophones on Display – Between experimental prototype and large-scale product or How to manage the crossover from art to popular music**

*Sonja Neumann, Deutsches Museum, München*

In the field of organology electrophones are usually treated as outsiders: merely added to the long-established classification systems and often banished from the exhibition-catwalk of precious musical instruments of glorious bygone eras. This is quite amazing, considering the fact that during the second half of the 20th century the electrophones have become the most favoured musical instruments featuring a great variety of popular music.

Probably this is a crucial point of the “problem” because the tradition of most musical instrument collections is primarily related to art music dealing with instruments as artistic craftworks, not as manufactured goods of mass production. From this point of view a lot of museums or musical instrument collections refuse their acceptance that new electronic musical instruments are worth collecting. It is easily comprehensible that, e.g., a synthesizer could be a rather ‘ugly’ and problematic exhibit, often unplayable and difficult to repair, consisting of composite materials different in quality, dubious in their ageing resistance. But this is only a practical reflection of a basic issue concerning the status of electrophones within musical instrument collections since the real challenge is to display them in a proper way.

The musical instrument collection of the Deutsches Museum is a large collection of sound-producing objects with a special area of focus on music automatons and electrophones. Traditionally, the exhibitions of the Deutsches Museum, a museum of science and technology, illustrated not only old but also new technologies: So it is hardly surprising that musical instruments were not shown as works of art, but were presented from a more technical perspective. Now, as a result of a new ‘Masterplan’, the musical instrument exhibition of the Deutsches Museum will be under major renovation for the next years and this offers the opportunity to create a new exhibition.

Admittedly there would not be enough space to show every musical instrument in its ‘natural’ habitat with a great variety of artistic enactment, creative scenography accompanied by a stunning musical show. The thematic priority of technical aspects should favour a more unostentatious presentation but also integrate important context. So far, the starting point of exhibiting the modern times of musical instruments should be the early electromechanical and electronic instruments of the 1930s, followed by the studio of Oskar Sala with its Mixturtrautonium and the experimental Siemens Studio with its huge elaborate and unique sound components of the 1960s. Subsequently, a convincing junction to the present age is difficult to achieve – instead there is not only a substantial lack of suitable exhibits but also a vagueness where the future development would lead up to.

Therefore I would like to present and share some thoughts about dealing with electrophones in an exhibition of musical instruments particularly against the backdrop of the new pop-music specialized museums, concerning i.a.:

- criteria of collecting electrophones, especially new electronic devices;
- arrangements of context creating a causal nexus in an exhibition;
- presentation of electrophones as a chance to link up with different musical genres;
- aspects of a new definition of musical instrument.

## **Challenges of Integrating “Old World” and “New Europe”**

*Kathleen Wiens, Music Instrument Museum, Phoenix*

The presentation explores considerations towards popular music within a museum gallery dedicated to “European” music traditions. The gallery is one portion of permanent exhibition space within the Musical Instrument Museum (Phoenix) and displays musical instruments from a variety of folkloric, classical, and popular genres. Generally, the gallery space privileges “political state” as the category through which objects are presented. This has the advantage of helping visitors understand the geographical location of a specific instrument or musical tradition, but has the disadvantage of perpetuating notions of music culture and political boundaries as inherently bound. Parameters of MIM displays include guidelines for object spacing, resistance to duplicating instruments between displays, and low word-count limits on all text. These parameters present a challenge when attempting representation of pluralism within a given political state – whether it be cultural pluralism by representing music of minority communities, or musical diversity by representing diverse practices (folkloric, classical, and popular). Given the limitations of the political state as primary category, how might music culture of a state be represented as pluralistic and fluid across borders rather than segmented by state lines?

One response to this quandary lies in invoking newly emerging music videos. Displays in the Museum utilize sound and video to help contextualize the objects as social objects for the visitor. The Audio/Visual component then becomes an opportunity to present subtleties not addressed in text. The pervasiveness of music video production and distribution throughout Europe and the world acts as a resource through which I, as curator of the Europe collection and gallery, can broaden the scope of our content while staying within museum design guidelines. Many musicians from minority communities across Europe signify their own regional or communal identity within their pop music through integrating distinguishing dress, language, or musical characteristics. By including their videos in gallery content, I aim to diversify visitor notions of expressive culture in three ways. First, the videos represent music within specific geographies as dynamic and fluid through population movement and meeting. Secondly, music videos that come out of minority or immigrant communities or populations without nation-states (indigenous or Roma communities for example) helps represent cultural diversity to visitors. Thirdly and finally, concepts of folk music and popular music are blurred by emerging artists in their videos.

Overall, these videos help represent music as a dynamic process, not as static and segmented by location or genre. I will outline several examples from MIM’s Europe gallery, and present a few examples in which musical instruments work in tandem with new music to become a part of representing Europe as a place of musical plurality.

## **Gender identity and representation in the history of Norwegian popular music – A critical look at the history writing and museum-collection, with high hopes for the future**

*Synnøve Engedal, Rockheim, Trondheim*

Rockheim is The National Museum of Popular Music in Norway. The museum opened in Trondheim in August 2010, but the creating and the collecting, started in 2007. Our journey, which now has led to a precise, but dynamic and fresh strategy, has been full of enlightening experiences. In this paper I am going to focus on one of them: on a project that involved collecting, documenting and communicating with a specific theme in mind. The theme was gender in popular music, and the work resulted in an increment to the museum-collection, a publication and an exhibition called *I dreamt I was a real boy. Gender in Norwegian pop and rock*, which opened in May 2013.

Popular music is a cultural expression with a broad area of impact. It serves as an important marker of identity for many. In this way, pop music helps define for us what is acceptable behaviour, what is masculine, what is feminine, sexy and not sexy. Against this backdrop, Rockheim wanted to take a deeper look at what type of gender identities, roles and ideals have dominated Norwegian pop and rock from the 1960s through to the present day, and how these are manifested in the history writing and collecting of popular music.

### **The Supramusical Value of Celebrity Instruments in Museums: Confronting Perceptions and Problems**

*Matthew W. Hill, University of Edinburgh*

Musical instruments associated with famous musicians, while perennially popular with the public, are sometimes looked askance by museum professionals. Part of the difficulty is with the very definition of 'celebrity instrument'; what exactly is a celebrity instrument and how does a celebrity association affect the way musical instruments should be considered and displayed by museums?

In recent years, the burgeoning interest in popular culture memorabilia, fuelled by forces diverse as online auctions and reality TV shows, has been paralleled an increase in musical instruments with celebrity associations being displayed in museums. However, it is immediately noticeable that the cultural significance of these objects varies widely, running the gamut from instruments closely associated with an artist over entire career, to instruments whose only association with a celebrity is a signature on its surface.

Regarding their worthiness for display, celebrity musical instruments are often anomalies within museum collections; the value we place on the historical past of an instrument, including its previous owners and associations, can trump issues of condition, authenticity and originality. In a real sense, these objects may turn our ideas of 'ideal' object provenance and condition on its head. However, although the potential pitfalls are many, the inclusion of celebrity instruments in museum collections can do more than just appeal to popular taste; the supra-musical value of "celebrity" can offer the museum visitor a valid, accessible and visceral way of gaining insight to an artist, genre or musical period.

This paper will examine some of the issues surrounding the classification, selection and display of celebrity instruments from both an organological and popular culture context, and will propose a taxonomy of celebrity instruments to provide a framework for their evaluation as museum objects.

## Recording musical instruments – Sound collections and the collection of sound

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### Documenting the Instrument, Musician, Repertoire or Setting? – Aspects on audio recording of museum objects

*Mats Krouthén, Ringve Music Museum, Trondheim*

In 2003 UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. At music museums musical instruments plays a central role in the collecting plans and in the collections. As curators we have a responsibility to contextualize these objects by also collecting recordings, videos, transcriptions etc. and to display this material in adequate settings. In cooperation with user groups museums therefore can contribute to the preservation, protection, presentation and development of various musical traditions.

In my paper I will discuss some specific methods and questions with focus on one specific type of recording: *audio recordings of musical instruments as museum collection objects*.

Between the 1960s and 1990s Ringve Music Museum recorded concerts and events on instruments belonging to the museum collection objects. In the 1970s there also was made studio recordings on museum objects resulting in phonograms (LP, EP, cassettes, later CDs). The last decade the museum has worked mainly with sound recording of mechanical instruments from the collections and documentation of the meeting between the musician, the instrument and the repertoire. For reasons of conservation and resources the museum exams the single museum objects only once through the developed *risk – benefit analysis* (see paper, Vera de Bruyn).

Audio recording of museum objects is not an objective action, but involves a set of various aspects woven together in a network of relations; all aspects could serve as a starting point in the process of recording sound. In my paper I will argue for that in decision making concerning audio recording of museum objects, in compliance with the museums role as operator in the process of intangible culture, we must take into consideration

- musical instrument
- musician
- repertoire
- performance context and purpose of recording
- target user group
- listening conditions
- complementary documenting media

I will also argue for the importance of putting effort on documenting recording metadata (in addition to the IASA standard for technical parameters) such use of hardware & software, room description, microphone set up, instrument & musician position, mixing & filter parameters.

A careful examination of these aspects allows us to set up a framework, or checklist, in trying to make us more conscious and prepared to take decisions on sound documentation of museum objects. The experiences of the work at Ringve Music Museum will hopefully contribute to the tool-kit for museums in our concerted work with sound collecting.

## **Material or sound? Risk – Benefit Analysis in the recording of musical instruments**

*Vera de Bruyn, Ringve Music Museum, Trondheim*

In connection with the sound documentation of musical instruments at Ringve Music Museum in Trondheim (Norway) 2011, a Risk - Benefit Analysis was developed to hinder damage to the instruments through playing.

The Risk - Benefit Analysis applies to collections of musical instruments that are defined as objects with high preservation value. These instruments underlay various requirements in conservation to inhibit their ageing processes and all kind of changes to their material. There are restrictions for use - and this is an often discussed, central contradictory point: Sound is as important as the physical material of the musical instrument and should be documented. But documenting the sound means risking the loss of physical material. Over decades and centuries, there might be little left of the primarily parts of the instruments being played but a strongly restored and fragmentary instrument. This is not what museums aim to produce, according to the conservation code of ethics. But we believe that it also is wrong to only focus on the preservation of the physical material, which can hinder possibilities for the documentation of sound. Is it possible to keep both sound and the physical material to the future without one reducing the other? What can we do to find a balance to preserve both?

Through Risk - Benefit Analysis, we try to create a compromise by opening a decision making process tied to individual instruments. The aim is to carry out one audio recording before the instrument "time freezes" again to further protect the physical material.

Initially, a condition report is made, focused on functionality. Based on this, the Risk - Benefit Analysis can be created. The analysis aims to compare the condition to what gains might be achieved through an audio recording. Here an example: The condition report tells about a violin's stable condition (low risk for damage). It is the last in the world of this important violinmaker and no audio recordings have been made earlier (high benefit from an audio recording). In this case, it would be appropriate to stretch the conservation concept as much as ethical acceptable to enable an audio recording of the violin. A reverse example is a violin with many cracks in thin and fragile material (high risk of damage). The brand is common and the instrument without a special story. There are several audio and film recordings of similar instruments on U-tube and in other museums. Here we would take distance from a conservation aiming towards playability.

The Risk - Benefit Analysis helps to raise awareness and control of harmful moments before the audio recording is taken. It facilitates preserving the physical material of the instrument while still opening possibilities to document sound. It becomes an important tool for the development of conservation concepts tied to playability.

Risk - Benefit Analysis should always be carried out as collaboration between curator and conservator. Instrument specialists as well as musicians can also be important working partners.

## **Producing Museum Collections CD Hamamatsu Museum of Musical Instruments**

*Kazuhiko Shima, Hamamatsu Museum, Shizuoka*

The Hamamatsu Museum of Musical Instruments was established in April 1995 by the City of Hamamatsu. Being one of the biggest musical instruments museums in the world, it holds 3300 items, 1300 of which are displayed. Aiming to tell the ordinary people in Japan about the wonderful



world of musical instruments and music, it has produced so many kinds of activities for musical instruments and music of the world, of old and modern, equally in the areas, times and kinds.

Musical instruments are visible, tangible objects of course, but at the same time, they are the tools producing music which is invisible and intangible cultural heritage. We must preserve both tangible and intangible heritage. For this purpose, at the Hamamatsu Museum, making the original museum CD, using instruments from our collection, started in 1997. At first, the aim was to make a catalogue of the sound from collections, adding to the visual catalogues already published. We made the 19th century brass instruments CD. Very short melodies and scales of each instrument were recorded. But when I heard it, I was not impressed at all. Because there was no "music" on the CD, there were just samples of sound! I wanted to make a music CD.

In 2004, I became the director of the museum and decided to start making CDs again with new concepts. That year we made 4 albums. All albums were full of music, not catalogues of sound any more! Since then we have been producing albums every year. Many of them are the fortepiano albums played by Mrs. Kikuko Ogura. She is a so wonderful pianist, studied Tokyo University of the Arts, Graduated School, Amsterdam Sweelinck Conservatorium, and won the first prize for fortepiano in the Brugge Early Music Competition. She has much respects for the old fortepianos, always tries to adapt herself to the instrument to get the best sound, the true spirit of it. I found that she is the most suitable player and musician for the museum, where the spirits of old instruments and of the people who made, played or listened to them still exist.

We made many fortepiano CDs and introduced ordinary people to the charm of fortepiano of 19th century Vienna, London and Paris. People cannot know them through the huge modern grand piano of today. We must understand and respect of this kind of heritage. And finally, we got a great result. One of the fortepiano CD was awarded Grand Prize in "The National Arts Festival 2012: Category of Records".

Musical instrument itself is not music. So, we must record museum musical instruments and collect the sound to pass over the intangible cultural heritage to the future.

**The restoring & recording of instruments at Museum Fernández Blanco. The awakening of Fernández Blanco Museum's sleeping beauties. Instruments sounding again after nearly a century**  
*Jorge Cometti /Leila Makarius, MIFB, Buenos Aires*

Six years ago the MIFB recovered its former string instruments collection developing since then an active enhancement policy, which includes restoration, sound recording, edition of musical CDs, books and catalogues, special concerts programs and the opening of a new exhibition room for the most notable violins and violas.

Concertmaster Pablo Saraví and the "New Yorker" - argentine luthier Horacio Piñeiro are both working for free with museum's curators on the resurrection of these historical instruments, while some argentine young luthiers are learning the master's skills and knowledge during the process. The "star" of the collection, an extraordinarily conserved 1732 Giuseppe Guarneri del Gesù, known as the Armingaut /Fernández Blanco violin, was the first to be set up. During the restoration, old and risky hard glue - probably used by a luthier in early 20th century - had to be removed. The careful and necessary opening allowed to know instrument construction's plans, thoroughly described in the book *Un Guarnerius en Buenos Aires*, published by the museum with a detailed sketch and measures. Cleaned up, with new finger board, bridge sound post and strings, the violin silenced for 90 years, recovered its rich and powerful sound.

The second instrument committed a Santos Serafín violin. The same hard glue was removed and bass bar (it was not original) was changed. Some worm marks were restored and one of the blocks was changed as it was too fragile. At last varnish was cleaned, the angle of the neck was corrected, and accessories were renovated. Made in fine woods with great refinement in its construction and owner of an exquisite sound, this violin seems to be one of the most beautiful and elegant works done by Serafin.

The third, in that first step, was a Giofredo Cappa, The work was similar to the work on the Santo Serafin. This instrument has personality, style and a sweet, beautiful and penetrating sound. The sound of these historical jewels was recorded on a CD.

During the last two years, Mr. Piñeiro did three trips to Buenos Aires. On the first he studied all the instruments decided which he would restore. On the two trips that followed he restored more than ten instruments of the collection, including old violas and violins made by Italian masters, and three special violins made in Buenos Aires at the beginning of the 20th Century. All instruments were tuned up, cleaned, on one or two there was more restoration work necessary. During 2013 all instruments were recorded, played by a selection of the best musicians of Argentine. During 2014 one of the cellos will be restored, and a CD with all the restored instruments will be recorded.

Our paper will focus on restoration and about sound, video recordings made by best Argentine musicians at the Museum. Besides of the museum's regular chamber music season –with more than 100 hundred concerts a year- a special season performing on historical instruments will be organised, giving birth to a new and extraordinary artistic event intended to shine in the argentine cultural panorama. Grevasio Barreiro a young luthier formed in Cremona and main disciple of H. Piñeiro is now "luthier in residence" at the museum.