

CIMCIM Bulletin August 2018



CONTENTS

GABRIELE ROSSI ROGNONI:

President's message 3

ARTICLES

HEIKE FRICKE:

Music Museums, Composer's Houses and Musical Instruments Museums in Germany:

An Overview 6

NEW DISPLAYS AND TEMPORARY EXHIBITIONS

NATALYIA EMELINA:

The Myth of Stradivari 17

BRADLEY STRAUCHEN-SCHERER:

The Art of Music: Renovated Galleries at the MET now open 19

BOBBY GIGLIO:

News from the Museum of Fine Arts Boston 22

PATRICIA BORNHOFEN:

National Music Museum Gets Green Light on Building Expansion 24

RESEARCH

PASCALE VANDERVELLEN:

Restoring the Piano-Viole: An Adventure in Sound 25

PARTICULARS

Congratulations and Contributions: Jeremy Montagu at 90 26

HEIKE FRICKE:

Interview with Darryl Martin from the Danish National Museum 31

REPORTS

EMANUELE MARCONI:

New CIMCIM Website. 34

NEW BOOKS 35

Cover Photo: A trio of trumpeters playing fanfares from the grand staircase of the MFA Boston,
'Art in Tune', 16 November 2018.

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Gabriele Rossi Rognoni

PRESIDENT'S MESSAGE

Dear CIMCIM Members,

I am writing this message on my way back from the annual meeting of the ICOM Advisory, the event which brings together, usually in early June, the Chairs of all ICOM National and International Committees to discuss the programmes and achievements of this huge organisation, which includes over 40,000 members in 119 countries. The Advisory traditionally meets in one of the large halls of the UNESCO palace in Paris and alongside the major public events (particularly the General Assembly) it includes smaller meetings where the various components of ICOM – including International Committees such as CIMCIM – can discuss practical issues and compare strategies and achievements.

There are 30 International Committees in ICOM and several of them overlap more or less extensively with the interests and concerns of CIMCIM (a list can be found here: <http://t1p.de/1mlj>): ICLCM, for example, gathers Literary and Composers' Museums, while musical instruments are often discussed by ICME (Museums and Collections of Ethnography) and ICMAH (Museums and Collections of Archaeology and History). Others address overarching concerns of all types of museums, including ours, such as CIDOC (Documentation), CECA (Education and Cultural Action) and ICMS (Security).

Although CIMCIM is one of the medium-small committees, as far as member numbers are concerned, it is nonetheless among the ones that are leading the way in the commitment towards revision and update of their identity, goals and reach. This activity, which has taken much of the time of the Board over the past months, was initiated by the previous Board with the revision of CIMCIM's acronym, and is being continued consistently through consultation with our membership (the members' survey distributed in 2017), revision of our Mission Statement and the delivery of a bet-

ter organised and efficient web-page, which provides a much needed platform to gather historical information (many past CIMCIM Bulletins, conference programmes and publications are now available), as well as develop current projects. A similar process is now being launched for all other ICOM's International Committees and CIMCIM's proactive approach has been acknowledged by ICOM this year in terms of budget allocation and support to strategic projects.

Three areas, in particular, emerged as critical from this process and the discussions that followed:

1.) Geographic expansion: the number of CIMCIM members, both individual and institutional, has been in constant expansion since 2014. Over the years, the number of countries represented has greatly increased, with the addition of areas never represented before such as Iceland, Lithuania, Georgia, Ukraine, Korea, Thailand, Chad, Senegal and Kuwait and more countries are in the process of joining as I write. There is, in other words, a strong emerging community joining from Eastern Europe, Asia and Africa which provides an unprecedented enrichment of perspectives, possibilities for networking and project development and shared expertise, but that also requires a constant reconsideration of the ways CIMCIM operates to guarantee that new members can effectively participate in its activity and that different needs and perspectives are fairly represented.

Each of these countries contributes different ways of addressing musical heritage within and outside museums, different ways of working, and different challenges that require sometimes urgent intervention.

One of the key opportunities that CIMCIM can open is to foster integration and networking facilitating international contacts, and one of the strong-



est way that we have to do so is through our annual meetings, which offer the possibility to visit museums and collections and liaise with colleagues from all over the world. This year's conference in Wuhan and Shanghai (10-16 September, <http://t1p.de/t4za>) will be the first independent CIMCIM meeting in recent years organised outside Europe and north America and a unique opportunity to explore the ancient musical traditions of China, as well as the current thriving trend in music museums in one of the world's fastest evolving contexts. I visited the conference venues in summer last year and was thunderstruck by the warm hospitality, combined with utmost efficiency and generosity in sharing the marvels of collections that span over more than 2,300 years, managed and displayed by institutions that are growing at sometimes inconceivable speed. The programme for the conference is now finalised and includes a rich balance of papers from delegates of twenty nations as well as opportunities to taste delicious food and enjoy the beauty of cities and nature, meeting museum colleagues, musical instrument makers and musicians.

The cost of attending conferences remains one of the strongest barriers, particularly (but not only) in the effort of expanding membership to new and emerging economies. Towards this consideration, this year's budget allocation to Travel Grants has been greatly increased, thanks to support from

CIMCIM regular budget, a new dedicated allocation from ICOM and an extraordinary effort by the local organisers for which I am particularly grateful. A new and transparent allocation procedure was developed, which supported the decision-making process since requests are more than the resources available. While this is likely to remain the case, CIMCIM's support is also sometimes able to leverage further funding from local governments, foundations and institutions, as happened this year with a special contribution from the British Government to support applications from Africa.

When direct participation remains impossible, digital networking is growing as a 'second best' and for this reason CIMCIM is investing in improving its digital resources, now consisting in its web-site, Facebook page, mailing list and newsletter. A small contract for the revision of structure and content of the CIMCIM webpage (cimcim.icom.museum) was granted in 2017 and led to the launch of the new page earlier this year. Emanuele Marconi, who undertook the revision, has also kindly accepted to act as volunteer web-master for a limited period of time. However, communication remains a critical dimension for CIMCIM which requires committed time and efforts and for this reason a position will be opened, immediately after summer, for a communication officer who can help to manage the available platforms. An open call for expressions



Hubei Provincial Museum in Wuhan, Hubei Province

of interest will be distributed before the end of September.

However, money is not the only barrier that limits participation, and language is among the other major ones. For this reason the CIMCIM Board has formally acknowledged the importance of liaising with Regional Alliances that are active at country- or region-wide level and share the same goals and concerns. These often offer a level of pervasiveness that is beyond the reach of any world-wide organisation and can be the best allies in reaching a more global membership: as a first step, a memorandum of understanding was signed with the Russian Association of Music Museums and Collections representing over 50 museums and collections from Eastern Europe and Western Asia. Similar agreements, aimed at cooperation and knowledge exchange, are now being discussed with other associations in three other countries.

2.) Museological expansion: one of the requests that emerged strongly from the Membership's survey, was the need to expand CIMCIM scope beyond its original focus on musical instruments. CIMCIM Members come from a large variety of professions, which include, but go far beyond musical instrument curators, and require a broadening of perspectives from within. At the same time, CIMCIM is also in the best position to support joint initiatives with other ICOM Committees and therefore bring in competencies and perspectives from closely related fields. The ICOM triennial general conferences are one of the most natural contexts to develop such initiatives, and two joint sessions (with the Committee for Documentation and the one for Ethno-

graphic Collections) are being planned as part of the 2019 ICOM General Conference, whose programme is already well underway (1-6 September 2019, <http://icom-kyoto-2019.org/>).

3.) Content development: Two major projects have also been funded and are being prepared: a revision of CIMCIM's approach to the preservation of functionality in music collections, and the publication of an edited volume on Displaying Music in the 21st century.

The first will gather current perspectives from museums dealing with functional objects within and beyond the realm of musical instruments. It will compare how the broader world of museums is dealing with the concern of preserving functional objects (for us, the old question: playing or not playing), a matter which requires multi-disciplinary revision particularly in light of the new awareness for intangible heritage and its role within museum collections; the other will aim at bringing together a snapshot of how music permeates museum galleries and discussions, well beyond what we strictly define as music museums (or musical instrument museums). Both projects will extend over several years and will enter their public phase before the end of 2018. Announcements and updates will be regularly distributed through our mailing list (cimcim-l@lists.ed.ac.uk) and Facebook page.

None of the above would be possible without the enthusiasm and energy profused by friends and colleagues within the CIMCIM Board, and particularly Frank Bär, Christina Linsenmeyer, Patrice Verrier, Eric de Visscher, Arnold Myers, Nataly Emelina, Alla Bayramova, Giovanni Paolo di Stefano, Panagiotis Pouloupoulos, Jennifer Schnittker, Kathleen Wiens, and Zhang Xiang. To them, as well as to Heike Fricke, editor of our Bulletin, and Emanuele Marconi, our webmaster, goes my sincere gratitude.

Gabriele Rossi Rognoni

Heike Fricke

MUSIC MUSEUMS, COMPOSERS' HOUSES AND

MUSICAL INSTRUMENT MUSEUMS IN GERMANY: AN OVERVIEW.

Introduction

There are over 130 museums in Germany that deal with composers and other musicians, musical instruments or regional music history. The sponsors of these museums are the federal government, states, cities and municipalities, foundations or, in some cases, associations and private persons. The significance of these museums derives from the rich musical history of several regions in Germany, ranging from Gregorian chant and the medieval minstrelsy to baroque concert and opera forms, and classical and romantic music to contemporary music and popular music. The development of these genres was closely linked to the support and cultivation of the arts and musicians, for example, at courts and in monasteries. The preservation, development and imparting the bequest and heritage of authoritative composers such as Heinrich Schütz, Johann Sebastian Bach, Ludwig van Beethoven or Johannes Brahms results from their musical-historical significance not only in Germany, but also from the significance that their works hold in the canon of international concert life today. One of the tasks of music museums is to cultivate the memory of outstanding personalities and to provide insights into their working and living environments. Because an introduction to their work, through educational offers, special exhibitions and events, can result in greater appreciation of one's own culture and thus a sense of responsibility for the future care and preservation of this cultural heritage.

The creative work of composers was influenced, and in many ways inspired, by musical instrument making such as the production of outstanding brass instruments in Nuremberg, piano and organ building by Gottfried Silbermann or the invention the

clarinet by Jacob Denner. As well as documenting the life and work of important musical personalities, museums also have the task of preserving and revitalizing traditional and valuable musical-instrument collections, which were often founded in the 19th century or earlier. Thus, music museums and collections of musical instruments equally provide objects, sources and insights that are indispensable to musicology. In addition to museum support and documentation, museums often carry out intensive research that is as diverse as the existing sources and objects themselves, extending from material research to provenance research.

Music Museums and Composers' houses

The approximately 50 music museums in Germany show objects that mostly document the life and work of composers. Often they are located at the place of work activity or in the birthplace of an artist, and they collect musical instruments that come from the possession of the remembered musician or are related to him in some other way. They highlight the social and cultural environment of the artist by presenting his or her personal furniture or furniture of the time, as well as paintings, busts, autographs, letters and other original documents. Memorabilia, such as life and death masks, also often belong to such an inventory. The activities of music museums often include societies such as the Johannes Brahms Society in Hamburg, the Georg Friedrich Händel Society in the Händel House in Halle, the International Carl Löwe Society in Wettin-Löbejün or the Hamburg-based Telemann-Gesellschaft. Occasionally these societies are also legally responsible for the institution.

In some cases, music museums also have specialized archives and research institutes that document, maintain and disseminate the artist's musical heritage, collect and scientifically develop manuscripts and other sources, publish critical editions and scientific series of books, stimulate publications, or conduct digitization projects. Permanent or special exhibitions present the results of new research. In particular, houses with an international reputation, such as the Beethoven House in Bonn, the Bach Archive in Leipzig, the Handel House in Halle, the Robert Schumann House in Zwickau, the Richard Strauss Institute in Garmisch or the Richard-Wagner Museum with National Archive and Research Institute in Bayreuth, belong to this type. There are smaller houses, which could not be mentioned here, but which have no less important archives.

The preservation and rebuilding of these historic places has been not only the focus of cultural policy, but also of individuals, societies, foundations and citizens' initiatives. The initiative "Bach in Weimar", for example, advocates the construction of a Bach house in Weimar above the preserved original Renaissance cellar of the Bach family home. In doing so, the association wants to create a greater public awareness of the significance of Weimar as a "Bach City" and to initiate the preservation, development and utilization of the testimonies of Bach's life and work. The preservation of the cultural heritage is supposed to strengthen the identification of the Weimar people with the cultural background of the city in which they live, but also to attract tourists from overseas, especially Asia, who would like to get to know Germany as a cultural nation. These two aspects, namely the creation of cultural identity on the one hand and touristic aspects on the other hand, are of central importance for many music museums. For this reason, composers' houses and music museums have revised their exhibition concepts and modernized or expanded their buildings as part of their efforts to increase public awareness. Recent additions and new buildings reflect both a change in museum pedagogy and the importance attached to these buildings today.

The Wagner Museum in Bayreuth, for example, has renovated Villa Wahnfried and erected a transparent glass and steel museum building in the immediate vicinity of Wagner's residence, which architecturally represents a clear counterpoint to the neighbouring villa. While the Villa Wahnfried remains dedicated to Richard Wagner's life and work, the permanent exhibition in the basement of the new building focuses on the performance history of the Bayreuth Festival from the death of Richard Wagner to the end of the Wolfgang Wagner era. Since Richard Wagner's Bayreuth residential building is an outstanding cultural centre, but also a symbol of German history – especially in connection with Wagner's reception in the Third Reich – an exhibition in the Siegfried Wagner House sheds light on Wagner's significance for National Socialist ideologies and propaganda.

In order to meet the growing demands of a modern, audience-oriented museum, the historical Bach-House in Eisenach, for example, was redesigned and redeveloped. Moreover, additional new buildings were built on the neighbouring properties so that the extensive collection could be presented more attractively and new fields of museum work could be tapped.

The permanent exhibition "Handel – the European" (Handel-House, Halle), which won two international design awards, was finally opened on the 250th anniversary of the death of the composer in 2009 in the birthplace of the baroque composer, which had been extensively renovated and rebuilt to mark the anniversary. The exhibition architecture takes up the compact space of the historic residential building – 14 rooms on two floors – and integrates them into the exhibition concept.

Modern exhibition concepts, as these three examples make clear, seek to reach the visitor on several levels. They do not merely present their objects, but also stage and interpret them, conveying their significance and meaning.

Museen, Archive und Forschungsinstitute mit Schwerpunkt auf einzelnen Musikerinnen und Musikern



Fig. 1: Map of Museums, archives and research institutes with a focus on individual musicians in Germany.

You can zoom into this map!

Source: Deutsches Musikinformationszentrum 2015.

A look at the map of the music museums and other composer-related institutions in Germany illustrates the different forms of the houses described above. For example, there are museums that keep, research and exhibit objects, memorials that present a permanent exhibition, houses that manage archives and estates, and institutions that have affiliated research institutes.

Several museums are dedicated to important composers such as Bach, Brahms or Schumann, as these musicians were active in different places or their birthplace was not their place of artistic activity.

Musical Instrument Museums

While music museums are usually organized independently, most musical-instrument collections are classified as departments of larger institutions, such as state, regional or city museums; museums with a technical or cultural-historical focus; or universities or research institutes. The musical instrument museums can be differentiated according to the focus of the collection. Some take a more comprehensive approach and show the wide range of musical instruments of European as well as non-European music. Their task is to preserve, develop and expand their collections, to place their holdings in a musical- and cultural-historical context and to explore and convey the function, use and construction of musical instruments. Other museums deal only with certain musical instruments, such as keyboard instruments, brass instruments or mechanical musical instruments, and consider the technical development of the respective instrument genus, their production or use, often from a local historical point of view. For example, in the vicinity of the historically grown Mittenwald Violin Making Center, the Mittenwald Violin Making Museum was founded in 1930, which represents the 300-year tradition of the trade in connection with local history. The Musical Instruments Museum in Markneukirchen deals with the cultural history of Vogtland as the “musical corner” of Germany in a similar way. However, this museum was initiated in 1883 by the trade association Markneukirchen and initially had a very practical background. As a “trade museum”, it was intended to provide local musical-instrument makers with models for the production of their instruments as well as to provide illustrative material for the instruction of the technical school

for instrument making, so as not to lose touch with international developments. Another example of a far-sighted approach was the acquisition of a tenor saxophone by the Parisian company Gautrot-Marquet in 1895, which served the local company Oscar Adler & Co. as a model for the first German saxophone production.

Although most of today’s well-known collections were not founded until the 19th century, the origin of the objects in the musical-instrument museums is often due to private collections or acquisitions of former courts and aristocratic houses. For example, the precious instrument collection of the Wenceslas Church in Naumburg (Saale) came to Berlin in 1891 on the initiative of the then Prussian Minister of Spiritual, Educational and Medicinal Affairs, Gustav Heinrich Konrad von Goßler. These musical instruments became part of the newly founded Collection of Early Musical Instruments at the Royal Academy of Music in Berlin — today’s Musical Instruments Museum of the State Institute for Music Research Prussian Cultural Heritage Foundation. This collection of wind instruments had already come into possession of the parish of St. Wenceslas in 1657 by a testamentary decision of the cantor Andreas Unger; it brings together historical musical instruments, which were already part of a collection in the middle of the 17th century. It is no coincidence that von Goßler took action to preserve heritage here as the city of Naumburg was originally part of Saxony (it became Prussian in 1815), and was the hometown of Goßler. No doubt he knew about the value of this collection and took the possibilities of his ministry to bring some glamour to the newly founded Berlin collection. Another example of the takeover of unique, historically grown collections are the instruments from the personal possession of some Wittelsbach electors of the 17th and 18th centuries as well as from the collection of the former Court Music, which are now in the Bavarian National Museum in Munich.

The Musical Instruments Museum in Berlin — as well as the Musical Instruments Museum at the University of Leipzig and the collection of historical musical instruments at the Germanisches Nationalmuseum in Nuremberg — are “global players” among musical-instrument museums. The history of the Berlin Museum of Musical Instruments dates back to 1888, when the “Collection of Early Musi-

cal Instruments” was founded at the Royal Academy of Music under the leadership of Joseph Joachim and Philipp Spitta. In the years leading up to 1902, several collections came to Berlin: a collection of 34 musical instruments from the Prussian Kunstkammer, two collections by the Leipzig publisher Paul de Wit and the private collection of the Ghent lawyer César Snoeck. The museum currently has about 3,200 instruments of 16th- to 20th-century art music, including: the above-mentioned early Baroque wind instruments from Naumburg; harpsichords by the Flemish family of instrument makers Ruckers, as well as keyboards and clavichords by other makers; Italian master violins; Viennese classical instruments; and examples of Berlin musical-instrument making.

The Museum of Musical Instruments at the University of Leipzig also goes back to the collections of Paul de Wit. Around 1900, the Cologne paper manufacturer Wilhelm Heyer acquired these and other important private collections. With support from Henry Hinrichsen from the music publishing house C. F. Peters, the state of Saxony was able to purchase Heyer’s collection in 1926 for the University of Leipzig. Today, the collection of the Leipzig Museum includes more than 9,000 objects which represent the development of European musical instruments from the Renaissance to the present day, mechanical musical instruments and historical recordings, some non-European musical instruments, as well as an iconographic collection. Among the outstanding exhibits of the collection is the oldest-dated clavichord by Domenico Pisarenis (1543) and the oldest original preserved fortepiano by its inventor Bartolomeo Cristofori of Florence (1726). Both collections, the one in Berlin as well as the one in Leipzig, were originally created as a study collection for a Music Academy or University and have continued to pursue a research approach until today.

The Germanisches Nationalmuseum in Nuremberg was founded in 1852 by Freiherr Hans von und zu Aufseß. From the beginning, the museum also collected musical instruments, for example from Nuremberg churches. In 1962, the Department of Historical Musical Instruments was founded under the direction of John Henry van der Meer. With the support of the Volkswagen factory, a collection of almost 1,500 pieces was acquired: the collection of the Nuremberg entrepreneur Ulrich Rück.

In addition, there were other important acquisitions, namely the Piano History Collection of the piano manufacturer J. C. Neupert from Bamberg (over 300 objects, 1969), a large part of the collection of Karl Schreinzer (violins and stringed-instrument parts, 1967), the bassoon collection by Will Jansen (32 bassoons, acquisition 1971, catalogued 1982), the workshop of the Nuremberg woodwind instrument makers Georg and Fritz Graessel (1986), the brass-instrument collection of Karl and Helga Hachenberg (190 objects, 2000) and the oboe collection of Wolfgang A. F. Fischer (60 oboes, 2002). In 2011, the collection contained around 3,000 musical instruments, with the Schreinzer Collection being counted as a single inventory number.

Other, smaller collections, such as the Foundation of Historic Keyboard Instruments of the Neumeyer-Junghanns-Tracey Collection in the Bad Krozingen Castle, are of national significance because of the exclusivity of their objects. As in many similar cases, these are musical instruments collected by private collectors.

Research aspects of the musical-instrument museums concern, for example, musical instruments, historical performance practice and interpretation research. Since 1956, the Germanisches Nationalmuseum has been cooperating with The Bavarian Broadcast in a concert series called “Musica Antiqua”, in which instruments from the museum can be heard. Further, scientific research about musical-instrument making is conducted and presented, for example, by the Germanisches Nationalmuseum and the Musical Instruments Museum of the Leipzig University with x-rays, computed tomography and technical drawings of musical instruments.

In a comprehensive digitization project (TAS-TEN) supported by the Federal Ministry of Education and Research (BMBF) at the Musical Instruments Museum of the University of Leipzig, a large part of the collection is currently being developed in a completely new way. In the first part of the project, selected keyboard instruments are digitized with regard to their sound disposition (i.e. tuning systems and pitches). In further steps, the original compasses of historical clavichords, harpsichords, pianofortes and organs are reconstructed so that

each instrument is digitized and represented in its tonal disposition. In addition, it will be possible to reproduce the compass of each keyboard instrument in different tuning systems, pitches, and temperaments. As a result, in combination with digitized original score texts, which are already available in various scientific editions, historic compositions can be adequately heard in computer-simulations, generated independently of the historical instrument, and accessible through the museum's website.

The second essential part of the TASTEN project is the digitization of valuable piano rolls (3200 objects) produced between 1870 and 1914. Famous pianists of the time like Edvard Grieg, Ferruccio Busoni and Max Reger, to name but three, used the technology of a self-playing piano and conserved their own piano playing on punched paper rolls. These sensitive objects are now digitized, described, sound-recorded and will be accessible to the public via the museum's website.

The research group "Materiality of Musical Instruments: New Approaches to a Cultural History of Organology" at the Deutsches Museum in Munich has the purpose to develop organology as cultural history, employing a methodology that combines aesthetics and the history of science. It aims for a reorganisation and a consolidation of organology within musicology, in cooperation with neighbouring disciplines such as acoustics and the field of material culture. The artefact-based research profile of the Deutsches Museum is regarded as an ideal starting point for further collaboration with similar collections.

The Musical Instruments Museum SIMPK in Berlin is currently preparing a comprehensive catalogue of those objects of the collection, which were lost in the Second World War, thus presenting for the first time an overview of the entire holdings of the museum.

For study purposes, musical-instrument collections were also founded at German Universities and Academies. The range of facilities to be mentioned here ranges from very extensive collections of historical musical instruments, such as the musicology seminar of the Georg August University in Göttingen (1,700 European instruments of folk music

traditions and European art music) to modern-day musical instruments. Electronic, mechanical or electromechanical musical instruments from synthesizers to mixers are preserved in the Technical Equipment and Instrument Collection of the Folkwang University for Music, Theater, Dance, Design and Science in Essen. The Institute for Computer Music and Electronic Media (ICEM), which is based there, is interested in reconstructing electronic music, for example from the 1950s, for which the original and contemporary devices are indispensable.

A look at the map of musical-instrument museums shows how musical-instrument making centres have grown in Germany. The importance of Mittenwald as the centre of German violin making, for example, goes back to Mathias Kloz (1653–1743) and Andreas Jais (1685–1753). After training in northern Italy, Kloz returned to his native city, which was conveniently located on a trade route, close to forests of good quality wood, and did not impose guild restrictions, was thus a suitable place for the establishment of a workshop of international importance. Markneukirchen and the Vogtland benefited from Bohemian "exiles", who were religious refugees from Bohemia, coming to Saxony around 1650. Among them were twelve master violin makers, who joined forces in March 1677 to establish a violin-making guild. Here, too, the abundance of wood in the region and the existence of old trade routes supported the blossoming of instrument making, which soon also extended to woodwind and brasswind instruments.

Museums focusing on regional music history

In around 20 German regional museums, musical instruments and music sources that relate to local music or cultural history are exhibited – often in addition to other collections. In doing so, quite different emphases are placed on the evaluation and presentation of the musical life of individual cities and regions. Among the many musical centres that have been able to grow since the time of absolutism due to the division of Germany into numerous principalities, for example, the Thuringian residences Sondershausen and Rudolstadt. As early as 1600, the first instrumentalists were employed at court in Sondershausen and from 1617, Michael Praetorius was responsible for building up a court orchestra.

The resulting Loh orchestra was one of the most important orchestras in Germany, and, still active in the 19th century, had great influence on the successes of Wagner and Liszt. Today, the instruments of the former Princely Court Chapel are in the castle museum, along with a collection of music manuscripts from the 18th century and a harpsichord by Johann Heinrich Harrass (c. 1710–1740). Comparable objects have also been preserved in the Hessian State Museum, which preserves wind instruments of the Hessian-Darmstadt court orchestra of the 18th and early 19th centuries. In the 19th century, a growing middle class created music centres outside of courtly life. From these cultural-historical contexts musical instruments in the possession of the Braunschweiger Brüderkirche and the Bürgergarde have survived at the Braunschweig Städtisches Museum. Mainly, the citizens of the city of Brunswick donated or bequeathed instruments to the museum (founded in 1861). The Braunschweig-based, traditional piano maker Grotrian-Steinweg donated a collection of around 40 historical keyboard instruments to that museum in 1985. The Märkisches Museum Stiftung Stadtmuseum Berlin reflects the significance of urban structures for local music culture and presents its mechanical musical instruments as a testament to Berlin's musical life from street music to the bourgeois salon. In addition to collections of musical instruments, some regional museums also contain documents on the musical life and work of the region, including music scores, theatre tickets and concert programs by various institutions.

Ethnological museums and collections

Musical instruments from non-European cultures are mainly preserved by ethnological museums and collections. Objects of these collections are divided into geographical areas (e.g. continents), or exhibited side-by-side under universal aspects of the ways of life of different cultures. Against the background of increasing cultural diversity, ethnological museums are gaining in importance, because they convey the musical life of manifold cultures, preserve immaterial as well as material cultural heritage and thus enliven and enrich the musical life of the present. Prominent examples are the Museum of Ethnology in Hamburg and the music instrument collection of the Rautenstrauch-Joest-Museum for Ethnology in Cologne, which focuses on the gamelan

and enables its visitors to listen to the instruments as well as to play them. The Department of Music Ethnology of the Ethnological Museum in Berlin stands out, because it houses the Berlin Phonogram Archive founded by Carl Stumpf and Erich Moritz von Hornbostel. This includes over 150,000 music recordings that include non-European music cultures as well as European folk music. These sound documents are stored on wax cylinders, sound and video tapes, CDs and records. With about 7,000 non-European musical instruments, the Ethnological Museum in Berlin has the largest collection of extra-European musical instruments in Germany. Its future location in the newly built Stadtschloss in Berlin raises some discussion in Germany's capital about dealing with the cultural heritage of colonialism.

Additionally, some individual musical instruments from non-European cultures have also been included in collections of musical instruments that are otherwise limited to European objects, such as the Georg-August University in Göttingen, the Musical Instruments Museum in Berlin, the City Museum in Munich, and the Musical Instruments Museum of the Leipzig University.

Other museums

A relatively new phenomenon in Germany's museum landscape is the museum of pop music. They combine the idea of the Music Museum with socio-cultural aspects of popular culture. These museums also take into account that the instruments of rock and pop music – from the electric guitar to the Hammond organ and the Moog synthesizer – are inextricably linked to the genesis and development of this music. For example, the city of Gronau, birthplace of musician Udo Lindenberg, has created a museum dedicated to the cultural history of popular music in the 20th century. The museum emphasizes the changes in sound aesthetics from the wax roll to digital sound art. The “Beatles”-phenomenon is the focus at the Beatles Museum in Halle / Saale and “The World's Smallest Beatles Museum” in Siegen, both privately sponsored.

The museums of music education stand out from the traditional perception of a musical-instrument museum, because they are less understood as

institutions that collect, preserve, document and explore objects, but place the learning and experimental aspects for children and adolescents as the focus of their work. Relating to museum pedagogy, which aims to convey the museal content to young visitors in particular through physical and sensory experiencing, six music museums have been created in Germany so far. They offer the possibility to try out various musical instruments under pedagogical instruction. A novel approach is undertaken by the Klingende Museum Hamburg (and with a second location in Berlin): the visitors do not come to the museum, but the museum comes to the visitors. It has buses that are available to travel to schools, day-care centres, and other events.

Conservation and restoration

A common challenge of all music and musical-instrument museums is the preservation and presentation of their objects, which, since they usually have a tonal aspect, arguably cannot be stored and shown like other objects of art or everyday use. Some musical instruments in museums are actually used for making music, be it in concerts, guided tours or for audio recordings. For this they must be made playable, potentially needing to be tuned, oiled, maintained and cleaned, for example. Bringing this into harmony with the conservation tasks of a museum places high demands on restoration and museum pedagogy. The museums have therefore sought to develop and disseminate common shared standards for the preservation and handling of historical musical instruments. A number of German (and international) publications deal with issues, such as the care of historic musical instruments, methods of conserving musical instruments in collections, or making copies or replicas of historic musical instruments. There are also German (and international) recommendations for access to public collections of historic musical instruments as well as recommendations for the preservation of historical sources. Documents and other artefacts are spared, for example, if digitized copies can be used instead of the originals.

Challenges of museums in the digital age

In the digital age, the fields of activity of museums are changing: for the cataloguing of museum objects today, databases are available in which digitized photos, technical drawings of musical instruments, audio and video files as well as digital copies of documents that can be stored easily and clearly. The same applies to site references, restoration reports and exhibition projects.

Significant developments have taken place in recent years in the digitization of documents and sources. For example, the portal “Bach digital” offers a library with complete digital copies of works by the composer, a database of manuscript sources with composition and work lists of the Bach family. This is a cooperation of the Bach Archive in Leipzig, the Staatsbibliothek Berlin Prussian Heritage Foundation, Saxony, the University Library Dresden (SLUB), and the University of Leipzig.

In a pioneering effort, the Beethoven-Haus digital archive has made available music manuscripts, first editions, letters and pictures from its own collection and library. More than 6,100 documents on 37,600 high-quality colour scans, 1,600 audio files (music samples and audio transcripts) and 7,600 text files are intended to shed light on Beethoven’s thinking, life and work. At the same time, the project is tailored to a broad audience, from experienced musicians to Beethoven-interested laymen.

As an initiative with a different focus, the Schumann portal should also be mentioned. It links the activities of the Schumann memorials in Zwickau, Leipzig, Dusseldorf and Bonn in order to achieve a greater public awareness of the composer and his work.

In many cases, such digitization projects are financed by the public sector, for example, funds from the Deutsche Forschungsgemeinschaft, the Federal Government Commissioner for Culture and the Media, the Federal Ministry of Education and Research, and from cities, municipalities and federal states, as well as funding from associations and private donors.

Museum pedagogy

Music museums and collections of musical instruments are increasingly understood not only as places of documentation and storage but also particularly as educational institutions. In music museums, the vivid presentation of the artist's life and work is at the heart of a museum's educational program, and collections of musical instruments increasingly attach importance to the contextualization of their exhibits in terms of music history. Therefore, almost all music museums and collections of musical instruments offer special guided tours and programs for children and adolescents, taking into account that cultural education and learning at the museum is best practiced by making individual experiences. The possibilities are manifold; for example, at the Beethoven-Haus in Bonn, children get to know aspects of general contemporary history, for example, in paper-making, in examining watermarks and in learning the German handwriting "Kurrentschrift", in which letters are written to Beethoven. There is also a children's website for exploring the world of Beethoven, and for preparing for and post-processing a museum visit.

The Mendelssohn House in Leipzig focuses on cultural education. The main idea is that the experience of music and other art forms and the conveyance of cultural and social values has a long-term and profound effect on the development of a personality. Therefore, in the Mendelssohn House visitors can not only hear and get to know music, but also influence it. For instance, a modern installation enables the guests to conduct a virtual orchestra and approach classical works using modern technology. Many of Mendelssohn's works can also be accessed on a multimedia tablet. In addition, there are a series of talks, masterclasses and guided tours that address music lovers.

Audio guides or "sound showers" in music exhibitions can benefit in musical-instrument museums, as regular playing of historic instruments would permanently damage them. Further, complex acoustic processes, often delicate construction, or the cultural-historical significance of a musical instrument can be conveyed as computer animation or as a video clip.

Another means of communicating the research content of music and musical-instrument museums are concerts, which consider the original sound of instruments and also inform audiences about aspects of historical performance practice. Special exhibitions, catalogues, symposia, lectures and seminars, also in cooperation with universities, research institutes or visitor academies, round off the work of these institutions. In addition, several museums organize competitions for young musicians with the aim to introduce the works of composers to the repertoire of young virtuosos.

As most museums in Germany are financed by public funds, it is important to discuss relevant topics and issues with a broader audience. In particular, the rise of anti-intellectual political movements requires more and thorough engagement with the public.

Music museums as a tourism factor

A new field for many museums is cultural tourism, which brings tourists with a higher education to the cities. The focus lays on cooperation with the tourism industry, as well as the improvement of local infrastructure (public transport, signposting, restaurants, cafes), an adjustment of opening hours, service orientation – including multilingualism of staff, and accessibility. Even banal things like the presence of a museum shop can be decisive for a museum's visitor frequency. Here visitor surveys and evaluations can be helpful in identifying the strengths and weaknesses of one's own institution and then acting accordingly.

The Institute for Museum Research was able to determine that for about 80 percent of special museums for cultural history (a group that includes music and musical-instrument museums) in Germany the largest group of visitors were tourists (2016). This tourist aspect places certain demands on public relations, guided tours, exhibition management, pedagogical work, websites and opening hours.

Association structures

Various associations represent the interests of museums on a national and international level. The German Museums Association is the nationwide association of all museums in Germany. The Institute for Museum Research of the Prussian Cultural Herit-

age Foundation is a nationwide research and documentation institution and represents the concerns of the Foundation, the Federal Government and the federal states in the European area. The Deutsche Gesellschaft für Musikforschung (German Society for Music Research) has a committee for organology (Fachgruppe Musikinstrumentenkunde), which understands itself as a forum for information and exchange for musical-instrument collections affiliated to research institutes and universities. Additionally, the consortium Music Museums in Germany represents a number of important houses dedicated to the preservation of the legacy of outstanding composers.

On an international level, museums are members of the International Council of Museums (ICOM), which is committed to the preservation, care and communication of world cultural heritage. For example, the Code of Ethics for Museums, which is valid worldwide, requires documentation of museum collections “in accordance with generally recognized professional standards”. These standards include “complete identification and description of each piece (...) [including] its environment, origin, condition, treatment and current location”. The proof of origin is here defined as “complete documentation of an object and its ownership from the time of its discovery or creation to the present, establishing authenticity and property rights”. The content of ICOM’s work is provided by numerous specialized committees. Music museums and musical-instrument museums are grouped together under ICOM’s International Committee CIMCIM (International Committee for Museums and Collections of Instruments and Music).

Summary

The tasks of German music museums and collections of musical instruments, reflecting the international context, have changed a great deal in recent years and, moreover, have been considerably expanded. The traditional tasks of a museum – collecting, preserving and presenting – have become more transparent, but also more complex, due to modern demands on cataloguing, documentation, site management and provenance research. Likewise, the areas of conservation and restoration are becoming increasingly standardized, professionalized and established on a scientific basis. Today, research undertaken in and by museums is also geared to making knowledge accessible to a broad circle of interested people. This not only refers to the development and digitization of material collections, but also lays a high claim to the pedagogical work of museums. In recent years, comprehensive digitization projects, including the publication of series, editions, and critical editions, have been added to the existing tasks of many composer houses.

Under the influence of American and Anglo-Saxon models, museum education in Germany is subject to a change that focuses on the visitor and his active role in the museum. The involvement of local interest groups and sponsors is still not very pronounced in Germany today, but will become more important in the future.

Many museums have already recognized that the theme and content of a museum, the architecture of the building, its interior design and exhibition design, as well as the staging of an experience are of great importance for the attractiveness of an institution. Numerous new museum buildings, new concepts for permanent exhibits, exciting special exhibitions, and also revised websites and databases are expressions of this change.

Heike Fricke’s text originally was published by the Music Information Center (MIZ) (http://www.miz.org/static_de/themenportale/einfuehrungstexte_pdf/08_MedienRecherche/fricke_heike.pdf) in 2015 and has been updated for the CIMCIM Bulletin.

Nataliya Emelina

THE MYTH OF STRADIVARI

The Myth of Stradivari – is a name of the exhibition project opened by the Russian National Museum of Music (Moscow) and the Violin Museum (Cremona), with the support of the Ministry of Culture of the Russian Federation, on 1 December, 2017 in the Museum of Music in Moscow (4, Fadeeva str.)

The exhibition project is based on ten precious Cremonese instruments from the collection of the Russian National Museum of Music and five from the Violin Museum in Cremona. For the first time in Russia, items, carpentry tools, drawings, internal forms, and handwritten materials, including autographs from the studio of Antonio Stradivari and Enrico Ceruti are being exhibited. The exhibition project is complemented by unique documents and audio and video materials about Stradivari, the city of Cremona, and the valley of Val di Fiemme, where the forests whose wood was made into violins were located.

The exhibition is divided into two themed blocks: the main hall with musical instruments created by various masters and a violin master's workshop. A special accent in the design made on natural textures: wood, stone, and canvas. Another important aspect is the predominant color: the velvety intense terracotta of the walls.

The secrets of the exhibition are hiding behind semi-transparent fabrics: curious facts about the collection. Intricate micro-reliefs on the walls resemble silhouettes of musical instruments.

The workshop immerses the visitors into the life of the 17th century's violin master: wooden floor and ceiling, sunlight streaming through the window shutters, view of an Italian town behind the curtain, working tools on special shelves, the workbench with parts and pieces that are waiting to be worked on.

The leading concepts of the entire design are the images of Italian land, its culture and traditions, the feeling of a trip through time and space. The task of the exhibition project is to reveal the nature of the exhibited items to its fullest, using the color scheme, the lighting, and fixing systems. The spatial arrangement of show-cases, texts, video projections serves to reveal the idea behind this joint exhibition project of two museums.

The Museum of Music in terms of popularizing of the project launched a number of Special concerts and educational activities. The key formats of the educational program are a concert-interview and a lecture-concert. During the events performers, laureates of international competitions not just playing music, but share personal impressions with audience about playing practice. During interviews each performer talks about the history of making instruments, of the collections of the Museum of Music etc. Visitors can also attend educational project *Secrets of the Violin Master* – a number of master classes by restorators for young violinists.

The exhibition project is also a discussion platform for professionals within which issues of musical instruments preservation discussed. On 23 April is held the seminar for museums representatives on restoration problems and maintaining of musical instruments within the collections. This event is organized with the help of the Italian Institute of Culture in Moscow. The closing of the exhibition project is remarked by the special event at the Italian Embassy in Moscow and gala concert on the instruments from the exhibition at the Moscow State Conservatory.



The project was designed and implemented by the ARKHLAM project workshop: architectural and interior design projects, exhibitions, development of brand style, graphic art and objets d'art. The portfolio of the studio includes more than 40 projects for private and public spaces, complex projects in urban land improvement and architecture. They completed over 20 projects for permanent and temporal exhibitions. Today, the team is working in the field of exhibitional design and spatial solutions for complex tasks in public facilities. <http://arhlam.ru/>

Bradley Strauchen-Scherer

THE ART OF MUSIC: RENOVATED GALLERIES AND A NEW NARRATIVE FOR THE MUSICAL INSTRUMENT COLLECTION AT THE MET NOW OPEN

After a two-year long campaign of renovation and reinterpretation, the curators, conservators and project team of the Department of Musical Instruments are excited to announce that four of the Met's five André Mertens Galleries for Musical Instruments are now open to the public. Many of the Museum's most iconic instruments – including the 1720 Cristofori piano, Ming dynasty cloisonné trumpets, pre-Columbian drums, Andrés Segovia's guitar and violins by Stradivari and Amati – can be seen in galleries that present 4,000 years of musical instruments from around the world in dialogue with art from across the Met's encyclopedic collections. Through the theme *The Art of Music*, the galleries illuminate the interwoven world of music, art, innovation and society. This departure from more typical typologically and geographically organized displays is designed to make musical instruments integral to the Met's overarching narrative and to resonate more fully with the Museum's eclectic audience.

The appearance and feel of the galleries has been transformed by extensive construction work, redesign and redecoration. Sight lines have been opened up within the galleries to create vistas that enable viewers to draw links between instruments and artwork across centuries and cultures. Many instruments are shown in freestanding cases that allow them to be viewed from all sides and all are dynamically displayed on bespoke mounts. Work to reveal and restore the original wood parquet floor and clean the masonry portals and balustrades of the balcony galleries harmonizes with the beaux-arts heritage of the Met's historic architecture.

Fanfare (gallery 680) welcomes visitors to the four renovated galleries. This installation celebrates the artistry, diverse forms and interwoven uses of

brass instruments across time and place through 74 instruments spanning two millennia and five continents. A freestanding structural glass showcase and an innovative mounting system allows every detail of each instrument to be seen from all sides. This visual aesthetic resonates with the light-filled balcony gallery by exuding luminosity, transparency, and a sense of playfulness.

The *Art of Music through Time* gallery (gallery 684) is organized chronologically to illustrate that people worldwide have simultaneously created extraordinary music and instruments for millennia. This global perspective enables viewers to identify underlying commonalities in the creation and function of the instruments encountered here. The use of music and instruments to express status, identity, and spirituality, and the impact of trade, changing tastes, availability of materials, and emerging technologies are shared elements that span the sweep of time and geography. The scope of Met's instrument collection offers the rare opportunity to illustrate this narrative from ancient Egypt to the present day.

Although primarily intended to be heard, instruments also function as powerful vehicles of visual expression and are often prized as works of art in their own right. As such, their appearance frequently reflects contemporary style, and the production techniques and materials used to make them are shared with other art forms. This gallery is punctuated throughout with related objects and paintings that illustrate the universal presence of music and instruments in art and society.

The Organ Loft (gallery 683) features the 1830 Thomas Appleton organ, one of the oldest functioning pipe organs made in America. Extensive conservation and specialist maintenance of the organ's





mechanism and its fine mahogany case has been carried out to maintain its sonic and visual beauty.

Instruments in Focus (gallery 682) provides a venue for special rotations and exhibitions of instruments from the Met's collection. The first of these showcases the art of music as expressed by the creation of the *FOUR SEASONS*, a quartet of archtop guitars conceived as a complete musical ensemble.

Many of the instruments throughout the galleries can be heard on the Met's audio guide. This

material and additional information about the instruments is also available online at

<http://t1p.de/lw6c>. Posts about the gallery project, conservation of the APPLETON ORGAN, Fanfare, and objects in the collection can be found on the Met's "Collections Insights" blog.

We look forward to welcoming you to the Art of Music!

Bobby Giglio

NEWS FROM THE MUSEUM OF FINE ARTS, BOSTON

Last year marked the 100th anniversary of the creation of a musical instrument collection at Boston's Museum of Fine Arts. It was in January of 1917 that 560 instruments formerly belonging to English collector Francis W. Galpin began arriving in Boston, having been purchased by Boston businessman William Lindsey and donated to the MFA in memory of his daughter Leslie, who perished in the sinking of *Lusitania* two years earlier. Galpin's collection was remarkably broad in scope, and the Museum's number of musical instruments has now grown to nearly 1200 examples from all over the world, ranging in date from ancient times to the early 21st century.

The MFA celebrated this major milestone in various ways, all of which created great attention for this important collection. Two public programs were the most visible manifestations of the centennial festivities. The first took place on the evening of October 19, at Lindsey Chapel, adjacent to Boston's Emmanuel Church. Consecrated in 1922, this beautiful English-inspired chapel was built by William Lindsey to further memorialize the tragic loss of his daughter. The concert was a natural way to celebrate the instrument collection and its historical relationship with the Chapel. Darcy Kuronen, Pappalardo Curator of Musical Instruments, hosted an evening of live music and storytelling, with musicians playing several instruments that were part of Galpin's collection. In addition to Darcy, performers for this magical evening included Shirley Hunt, Nancy Hurrell, Laura Jeppesen, Catherine Liddell, Sarah Payson, and Emerald Rae, playing flute, viols, cello, guitar, crwth, harp, and flageolets.

A more expansive musical program for the centennial took place a month later at the Museum, on the evening of November 16. Branded as "Art in

Tune," this event took over the MFA for a full two hours, as twenty musicians performed on instruments from the Museum's collection in eleven different locales around the building. Visitors were greeted by a trio of trumpeters playing fanfares (see title page) from the grand staircase at the Huntington Avenue entrance, and then made their way to various galleries, where other musicians performed on instruments related to the artwork displayed in those rooms. This ranged from Indian *sarod* and *tabla* in the South Asian gallery to a 1930s vintage electric violin and lap-steel guitar in the American modernism gallery. Attendance was about 500 visitors greater than a typical Thursday evening at the Museum, and all of the galleries where musicians performed were at capacity if not beyond. There was much talk that night and since about this very successful multi-cultural and multi-generational program becoming an annual event, and discussions are underway about that idea.

The most lasting legacy of this anniversary was the posting on YouTube of nearly 40 videos of musicians playing instruments in various galleries throughout the Museum. Many of these were produced a few years ago for an e-book version of the collection's Highlights volume, but they were previously not viewable anywhere on the internet, including on the MFA's own website. The addition of thirteen new videos helped promote the centennial, and all of them received considerable attention when also posted on the MFA's Facebook page. Based on the responses they've generated, it is the Museum's hope to create yet more videos during 2018.



The Museum of Fine Arts' musical program "Art in Tune" with a 1930s vintage electric violin and lap-steel guitar (above).
An impression from the centennial concert (left).

Patricia Bornhofen

NATIONAL MUSIC MUSEUM GETS GREEN LIGHT ON BUILDING EXPANSION

After several years of planning and evolving architectural concepts, the National Music Museum (NMM), at the University of South Dakota in Vermillion, has received the go-ahead to add approximately 16,000 square feet (two floors plus an underground level) to their existing Carnegie building.

The proposal, put forward by the Museum's Board of Trustees, was recently approved by the South Dakota legislature. Funding for the estimated \$9.5 million building project has already been raised privately by the Museum's Board, with up to \$1.5 million of that amount — representing upgrades to HVAC and facilities infrastructure — to be covered by the University of South Dakota.

The NMM addition will provide much needed room, including approximately 4,600 square feet of new exhibit space, a gallery dedicated to temporary exhibits, a new performance hall, a dedicated classroom, a new conservation lab, a new photography lab, and new above-ground staff and administration offices. This construction also presents the opportunity for updating and reconfiguring existing museum space, as well as re-conceptualizing and redesigning exhibits.

NMM Board Chairman Scott Lawrence says, "The National Music Museum addition and overall renovation will dramatically improve the visitor experience while addressing pressing operational needs — from storage to staff use and enhanced collections management. We are so fortunate and grateful to have a Board of Trustees who are so supportive in spirit and financial generosity."

The Museum created several preliminary designs over the last decade, tenaciously seeking a balance between ideal concept and pragmatic budgeting. Koch Hazard Architects of Sioux Falls, SD, and

Schwartz/Silver Architects of Boston, MA, prepared the updated plans, which were the result of in-depth consultation with the Museum staff, the University of South Dakota, and the NMM Board.

Architect Jeff Hazard, elaborates: "The addition is simple and monumental in form but delicate in its details, both responding and deferring to the architectural spirit of the original building." The new design will also feature "a prominent new ADA accessible entrance to the Museum, while leaving the historic, classical entrance intact."

The National Music Museum is located in the former 1910 Carnegie Library building on the campus of the University of South Dakota, at the corner of E. Clark and Yale Streets. It houses one of the world's largest collections of musical instruments, with 15,000 items currently in its holdings and 1,200 on public display. Founded in 1973, the National Music Museum Inc. is a non-profit entity in partnership with the University of South Dakota.

Doors will be closed to the public throughout the preparation period after October 6th and much of the eventual construction work. Groundbreaking for the addition is slated for June 2019, with museum reopening in 2021.



Pascale Vandervellen (Musée des instruments de musique, Brussels)

RESTORING THE PIANO-VIOLE: AN ADVENTURE IN SOUND

The invention of the piano-viole is attributed to Leonardo da Vinci, who left three sketches of a “viola organista” in his notebooks of 1493–1495. In the following centuries several instrument makers tried to build an instrument where the keys, instead of being struck (piano) or plucked (harpsichord), were played with a bow. Few succeeded and only a few rare examples are preserved in the world. The oldest known instrument, built in 1625 by a Spanish monk Raymundo Truchado, is on view in the MIM in the “Western Classical Music” room (level +2).

At the beginning of the 1830s, one of the most talented Brussels piano builders, Herman Lichtenthal (Silesia/Poland? 1795 - Saint-Petersburg 1853), also tried his hand at this adventure. In 1835 he displayed a prototype at the first Exposition nationale du Royaume de Belgique in Brussels. Visitors were thrilled, the press was enthusiastic and Lichtenthal obtained a gold medal, the highest honour. King Leopold I, visiting the exhibition, was also won over and bought a model. The instrument worked for a while, but then the mechanism jammed. Lichtenthal had meanwhile moved to Saint-Petersburg and could not immediately repair the instrument. The piano-viole was therefore moved to the Palace attics.

150 years later, the MIM was contacted by the curator of the royal collections who had discovered several instruments which appeared interesting, including the piano-viole. Deposited at the MIM, it was given a patient and delicate restoration almost two

years. A large number of the parts of the mechanism had been lost or destroyed over the years, while the patents deposited by Lichtenthal were missing. A copy of one of the patents was eventually found in a New York library. On this basis, assisted by the school of musical instrument-making attached to the University of Gent (Hogeschool Gent), the engineering faculty of UCL, the Delvaux company and various instrument makers, Pierre Gevaert, keyboard instrument restorer at the MIM, was able to bring the piano-viole back to life. Thus, music lovers of today can enjoy its hybrid sound, which falls midway between the organ and the viola da gamba.

We filmed the restoration process which took more or less two years (2016–2017). The video shows the work behind the scenes of the MIM and offers the opportunity to discover parts of the museum to which daily visitors do not have access. The viewer can see how the instrument was brought back to life, how it works and how it is played. The video by Matthieu Thonon can be watched here: <https://www.youtube.com/watch?v=-ueQqvtoEK0>



CONGRATULATIONS AND CONTRIBUTIONS: JEREMY MONTAGU AT 90

When I first encountered Jeremy Montagu, at a CIMCIM meeting about forty years ago, his daunting reputation had preceded him: I'd heard he was opinionated, irascible, remarkably wide-ranging in his interests, and though lacking academic credentials, deeply knowledgeable in the tradition of British "amateur" organologists. Having studied with Thurston Dart, I thought I knew something about that tradition but really had only an ill-informed, condescending outlook toward it, and I was ready for a fight. However, upon meeting Jeremy, another of his personal qualities immediately became evident: compared to me, he was very large. So I quickly tempered my remarks and instead of arguing, just listened. Soon I realized Jeremy had thought long and hard about issues I'd never even considered. In subsequent years I tried to keep up with his stimulating stream of books, notices and articles in various publications, insights to the auction market, always learning something that upset my jejune notions.

Our acquaintance ripened as we discovered mutual interests. We had both been trained as performers, and Jeremy was a pioneer in the early music revival, notably with the ensemble *Musica Reservata*, for which he reconstructed medieval percussion instruments based on iconographic evidence. He was largely self-taught in museum work but enjoys teaching others, both in person and through writing. His hands-on experience as an orchestral musician (with the BBC Symphony and the Royal Philharmonic under Beecham and Monteaux, no less), conductor, instrument maker, collector, and connoisseur informs his research, grounding it in pragmatic reality rather than theory.

While occasionally irreverent toward received wisdom, Jeremy's courageous views are refreshing and, it seems to me, sometimes more American-ish than British in tone. Perhaps this unreserved frank-



Jeremy Montagu.

ness reflects his boyhood schooling in the USA, where he and his sister were sent during World War II, and his 1970 teaching stint deep in the American Midwest. Fundamentally, though, I attribute Jeremy's healthy skepticism to a nonconformist attitude that I find adventurous and appealing.

Also we both prize CIMCIM and the cooperative, beneficially competitive spirit our affiliation engages. I recall several congenial meetings where I was hard-pressed to keep pace with his long, assertive stride and equally challenging stream of thought. However, Jeremy's international connections, fostered by his Fellowship of the Royal Anthropological Institute and the Society of Antiquaries and his own travels, range far beyond CIMCIM's circle, bringing him into contact with distant ethnomusicologists, anthropologists, and like-minded travelers who, along with accommodating dealers and fellow collectors, helped him build his extensive instrument collection and organological library. But Jeremy, I

suspect, is at heart an independent, opportunistic seeker who especially delights in unexpected discoveries at jumble sales, flea markets, auction rooms, and such—perhaps not the best attitude for a cautious museum curator but much more fun.

Jeremy's eye for overlooked treasures focuses more on the information instruments embody about morphology, craftsmanship, and function, than on condition, superficial appearance, or monetary worth; thus he has assembled what is essentially a vast, well-documented teaching collection of inestimable value to students. This is not to overlook some precious rarities Jeremy has acquired, but his collection, unlike some other private holdings, has not been gathered as an investment vehicle or for the sake of prestige, but rather as a repository of potential knowledge, to be utilized as widely as possible.

Jeremy shared this esteem for learning with his beloved wife and collaborator, Gwen, a scholar in her own right, who died unexpectedly in 2003, leaving Jeremy and their three children bereft. Nonetheless his productivity continued, and at age 90 his tireless dedication to his life's work, assisted by quantities of snuff, is amazing and inspiring.

Having become acquainted with Jeremy's tangible and intellectual resources and with his writing skills, I thought of him first of all when gathering an editorial team for the *Grove Dictionary of Musical Instruments*, second edition. With its heavy emphasis on non-Western and "folk" instruments, this project greatly exceeded my grasp; only Jeremy, I thought, could cope efficiently with commissioning, reviewing, and critically editing the hundreds of articles, large and small, the dictionary required for adequate coverage of these diverse areas. Happily, he seized this opportunity to put his knowledge to work, putting other writing tasks aside, and for more than four years we labored together closely, with growing admiration and respect on my part.

During this period, when I came repeatedly to work with Jeremy at his house in Oxford, our friendship matured. I found comfort and instruction in Jeremy's adherence to Jewish practices, though we approach these observances from contrasting family backgrounds, mine being poor East European refugees, he descending from, as he puts it, the upper echelons of Anglo-Jewish life: the Montagu family have owned a box at Royal Albert Hall

since the hall was built; Jeremy's great-grandfather held a peerage, and Samuel Montagu Bank is now part of HSBC. Portraits of eminent ancestors decorate Jeremy's house—his grandfather, the artist Solomon J. Solomon, was a member of the Royal Academy—and we sip Islay whisky from silver cups that accompanied one of those ancestors at the Battle of Waterloo. Jeremy's own gallantry in saving two men from drowning at sea earned recognition from the Royal Humane Society, whose testimonial, signed by H.R.H. the Duke of Gloucester, hangs in a downstairs loo.

Utterly unpretentious, Jeremy appreciates but does not venerate these possessions, this heritage, but he takes pride in his father, Ewen Montagu's, wartime service in naval intelligence, about which books have been written, and in his sister's remarkable career as an art historian (Jennifer Montagu, PhD, CBE LVO FBA FSA, past trustee of the Wallace Collection and the British Museum, Chevalier of the Légion d'honneur, etc., etc.). One wonders what role sibling rivalry, however affectionately expressed, has played in forming two such divergent yet equally distinguished lives in the arts. Needless to say, Jeremy is adored by his children and grandchildren, admired by his students and colleagues, and no doubt still feared by some who long ago rubbed him the wrong way.

To hear about Jeremy's life straight from the horse's mouth, so to speak, to explore Oxford's colleges, markets, and pubs with him and to join him at High Table at Wadham and at the kitchen table eating his home-made bread, has been a privilege equal to that of working and learning side by side with my dear colleague. I hope our friendship continues to flourish for many more years.

Laurence Libin

Jeremy: a Few Comments by his Sister

As Jeremy's younger sister I was too young to remember the occasion when, as a very small boy, he disrupted the soldiers playing on the bandstand in Kensington Gardens by standing up and conducting them until he was chased away. Nor was I with him when, many years later, he and our parents were travelling in Switzerland and he bought a cowbell off the cow. But both are family history, and reflect the two sides of his musical life.

When studying music he would practice at home. If wonky notes on a French horn are painful to listen to, they are nothing as compared to the sound of a drum-roll becoming increasingly uneven. But fortunately he turned his attention to conducting (before becoming interested in early music, and taking up the knackers), and, whenever he had built up enough resources to meet the inevitable loss, he would give concerts with his orchestra, the Montagu String Orchestra (known unofficially as Monty's Meshuggahs), which the family loyally attended. My mother was always nervous that something would go disastrously wrong (it never did) and I remember one concert where we were accompanied by a family friend, the violinist Yfrah Neaman, and as the pianist took her stool for a concerto he leant over and whispered "let her mother do the worrying now".

My own specialisation is art, and I know Rome well. He joined me on one visit there, and I went to several museums of musical instruments and ethnography I had not known existed, realised that "musician angels" were worthy of more study and more precise description, and that one could argue over whether a flute played by an antique marble satyr was original or a later restoration.

I would not have presumed to try to add to his enormous and eclectic collection of instruments, but at the January Befana fair in Rome I once bought toy bagpipes made from a small balloon and a couple of straws as a present for his young son, only to find it snaffled by Jeremy. But rubber balloons don't last, so on any future visits at the right season I had to buy a replacement for his collection, until such artisanal instruments were supplanted by plastic whistles.

Our father was disconcerted the first time that on introducing himself he was asked if he was Jeremy's father. I am proud to be identified as Jeremy's sister.

Jennifer Montagu

If you attend a CIMCIM conference during your birthday, you might be lucky enough to be honoured with a rousing, multilingual chorus of "Happy Birthday" from your assembled colleagues, or even to hear it performed by a local ensemble on instruments from the hosts' collections. Although Jeremy Montagu's 90th birthday and our 2017 conference sadly did not coincide, we can celebrate by

thinking about the wonderfully diverse instrumentation of an ensemble gathered to reflect Jeremy's remarkable career, interests and breadth of knowledge. It would be truly global across time and place. It would embrace the instruments of genres ranging from art music traditions worldwide, liturgical music, folk and vernacular music, and instruments of period performance to those of the modern concert hall and recording studio. The music itself would resonate to temperaments and pitch levels past and present and to any number of different scales, modes and tuning systems. We could look to the broad sweep of Jeremy's publishing career for inspiration, starting with his Reed Instruments and Horns and Trumpets of the World, both of which are built around Jeremy's collection of some 2,500 instruments. The instrumentarium further expands with Jeremy's work as ethnomusicology editor for the second edition of *The Grove Dictionary of Musical Instruments* and to the many books and articles that he has written on topics ranging from Musical Instruments of the Bible to Timpani and Percussion, a volume in Yale's highly regarded musical instrument monograph series.

Wide-ranging knowledge of instruments and performance traditions beyond one's specialist area of research and practice is a distinguishing attribute of a consummate musical instrument curator and a hallmark of Jeremy Montagu's work as a collector, scholar and teacher. In a world of increasing specialization and compartmentalization of knowledge and skills, the willingness and ability to cross geographic, cultural and temporal boundaries as Jeremy has done is increasingly rare but remains essential to fostering a deep understanding of the confluences of music, instruments and society. Many of Jeremy's observations as researcher and his work as a curator is grounded in his experiences as a brass and percussion player and in his heuristic, hands on approach to understanding instrument design and function, both of which again are becoming rarer in our conservative curatorial climate. Jeremy was a natural successor to Anthony Baines at the Bate Collection of Musical Instruments at the University of Oxford, where he introduced a generation of performers and scholars to the world of historical performance by allowing them to have the experience of playing instruments in the collection while at the same time encouraging them to think about using this resource

in a thoughtful and responsible manner (see *An Interview with Jeremy Montagu* in the Historic Brass Society Newsletter, Summer 2002).

I first met Jeremy when I was a student of natural horn at the Royal Academy of Music in London. After poring over Reginald Morley-Pegge's book *The French Horn* and learning that many of his instruments had come to reside at the Bate, I wrote to Jeremy asking if I could visit Oxford to see the collection. Jeremy replied, stating that if all I wished to do was "to see" the collection, I could come at any time during opening hours, otherwise I had better make an appointment. With a date and time agreed, several student friends and I arrived at the Bate with our mouthpieces in our pockets, and Jeremy unfolded worlds before me, first as a player, later as his DPhil student and now as a curatorial colleague.

Our community of museum professionals, scholars, performers and music lovers is immeasurably richer for Jeremy's manifold contributions to the field. So let us begin with a drum roll on timpani and nakers; lift our voices; sound our shofars, rebecs, lutes and oboes of all manner; vuvuzelas, true baroque trumpets without holes and the like. Jeremy – wishing you a wonderful birthday year and many happy encores!!!

Bradley Strauchen-Scherer

In his 90th year, I wish Jeremy Montagu all the best and many future successes.

I am blessed and ever grateful to have him as a cherished mentor, dear friend, and my Jewish godfather. He ranks among the foremost organologists of all time, having enriched our world through his invaluable contributions to the field and its continuance. One can learn of his standing in the field through his publications, but perhaps what could be missed by those who know him solely through the printed word, is an understanding of his warmth and generosity of spirit. In fact, as I worked on this piece, at first I struggled to omit information about my own life. However, I came to the conclusion that this personal and possibly unsung side of Jeremy as he has affected the lives of his students – including me – is part of what makes him so extraordinary.

I first 'met' Jeremy as an undergraduate through his *World of Musical Instruments* series. Later, as I worked on my honors project on the history of the cello, I was given a fellowship to do research in Eng-

land. On this trip to Oxford in 1990, I first met Jeremy in person and was amazed at how helpful and encouraging he was – even to an undergraduate. In my first venture into the world of primary organological research, other sites had put up more barriers to undergraduates and even graduates. Not Jeremy. Although my time at the Bate was brief during this fellowship, it convinced me to apply to Oxford to do my graduate work – which I did a few years later, after completing a cello performance master's degree.

In 1993, I moved to Oxford a month before Michaelmas term started in order to get settled and get started on my research. I vividly remember the inauspicious start to my studies with Jeremy. My first official meeting with Jeremy began with the exchange:

"Hi. My name is Brenda Neece."

"SO!!? Oh. Oh, the new MPhil student. Have a seat."

However, after that brief but awkward moment, which I was later to learn was merely a byproduct of his extreme focus on his own work, Jeremy was the most generous mentor I could have hoped to have found.

Through my years at Oxford, Jeremy supported me as a student, guiding my organology training. I chose to attend his lecture series multiple years, because each time I picked up new ideas and made new connections. They were, hands down, the most entertaining lectures I attended at Oxford. They included audio examples, illustrations, show-and-tell of instruments themselves, and demonstrations on the playable ones. At this point I was convinced that Jeremy had the superhuman power of being able to play absolutely every instrument he encountered. I thought of him as a sort of organology superhero, if you will. In term time, I remember Jeremy's series of stacked boxes of instruments, reel-to-reel tapes, and other items he needed for his lectures. He used to wheel these down the Iffley Road to the Faculty of Music.

My individual tutorials with Jeremy were inspiring as well, but they weren't always easy. Jeremy sets an extremely high standard for himself and expects the same from his students as well. Through both the good and hard times, Jeremy was a caring and supportive doctoral supervisor. Even his wife Gwen was involved; Gwen regularly provided motherly

support, feeding me – and even my parents when they came for a visit.

Since I've known him, Jeremy has loved not only musical instruments, but also technology, particularly electronic gadgets. In my time at Oxford, he encouraged his students to make use of the then cutting-edge Psion PDA which one could use to type notes while peering into display cases. (I still have mine!) I followed Jeremy's example at Duke and received several technology grants, obtaining micro-computers, iPods, and iPads – when these were new – for my students to use in their organology studies.

At Oxford, as I got to know Jeremy better, I was struck by his unwavering belief in God. As many experience during graduate study, I had a crisis of faith. Jeremy's own faith was an example that led me to my own – and this is how he ended up being my Jewish godfather. The Church assigned me a widow as a sponsor, and I had no male sponsor. I went to Jeremy and told him that his own faith had led me on my own search, and although I ended up in a different religion, I felt his strength helped me along the way. We mutually decided that he should be my godfather. He was present at St. Aloysius as I was received into the Church and later – not that day in the church – he gave me a blessing in Hebrew. To this day he checks in with me on my spiritual life.

After I completed my DPhil, Jeremy continued to mentor me. When I got the job as the first curator of the musical instrument collection at Duke University in 2001, Jeremy gave me regular tutorials on being a curator. He helped me build my personal organology library, stressing the importance of having reference materials readily at hand. He helped me go through Duke's instrument catalogue, suggesting related resources. At this point he shared his superpower with me: he taught me to make a sound on most instruments! (Later I found out that some

of my own students thought *I* could play all of the instruments. Jeremy's tradition continues.)

Through my decade at Duke, Jeremy continued his mentorship. He looked after me on many research trips to Oxford, generously providing me with accommodation and meals as well as use of his library. Once he even hosted one of my students. He was the key to my acquiring the de Hen-Bijl Collection for Duke, connecting me with Dr. Ferdinand de Hen. Later in my time at Duke, Jeremy was particularly supportive, always sending encouraging words my way and invaluable advice as I navigated my way through the politics of a half dozen department chairs, each with his or her own ideas about the use and purpose of a departmental museum.

Jeremy's wisdom continues to guide me even though I currently find myself on the very farthest edge of organology and beyond. Without his training, I would not have been made a guest curator for an exhibit of my photography at our local Smithsonian affiliate: the North Carolina Museum of History. As I continue in photography, I realize how much I learned from Jeremy that extends beyond organology to curatorship, exhibit research and creation, and working with different types of museums and historic sites.

As I write this, I picture Jeremy working in his house on Iffley Road, surrounded by his personal collection of thousands of instruments and even more books. More than anyone else I've met in the field, Jeremy truly lives and breathes organology. He has one of the finest brains I encountered in all of Oxford. Through the past quarter of a century, Jeremy has left a lasting mark on my life, and I know I am only one of many he has inspired.

Brenda Neece (Scott)

Cnoc nam Feòrag, Durham, NC, 14 March 2018

Heike Fricke

INTERVIEW WITH DARRYL MARTIN (DANISH NATIONAL MUSEUM)

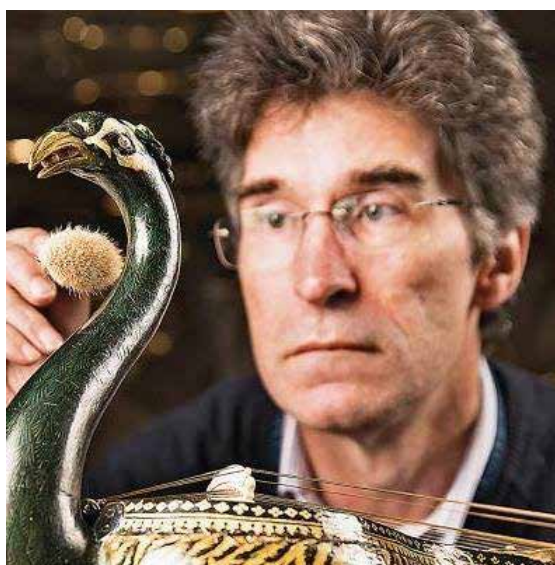
Darryl, we all know you as a curator of the musical instruments museum in Edinburgh. Now you started a new job in the Danish Music Museum in Copenhagen. What kind of instruments are compiled in this collection?

It is now a part of the National Museum, so it has instruments of various ages. The oldest are a pair of bronze lurs which are around 3000 years old, the newest is from the present day.

In the museum display, the collections are divided into three pathways, so there is a central section which explains instruments and how they work. There is a general display of European instruments which has – of course – many of the iconic instruments, and (on the other side of the central section) a section of music and instruments from Denmark, starting with the lurs and going to almost the present day. We also have a section which is arranged as a *kunstkammer*, showing instruments from precious or unusual materials, and a non-Western section as well, concentrating on instruments from the Far East.

Where do these different collections come from?

The collection started in 1898, it was founded by Angul Hammerich and he got permission to start a National Music Museum in Copenhagen. At the same time as he was collecting, there was also a private collector named Carl Claudius. A number of his instruments he gave to Sweden, to the museum in Stockholm. He started a new collection after that, and this collection came to the Danish State in 1931, when he died. In fact both Hammerich and Claudius died in the same year. And that was sort



Curator Darryl Martin.

of start of it all, these two collections, although they didn't merge until 1977.

The Nationalmuseum itself had a number of instruments of different types from the bronze age to modern instruments, and from various parts of the world. The musical instrument museum became part of the Nationalmuseum in 2006. These collections are all housed by the Nationalmuseum, we are part of the Modern Times and World Cultures museum department, dealing with the curators and the other instruments as well. So, although we are housed in our own building, we are very much part of the wider museum with all the benefits that has to offer.

There has been a refurbishment of the permanent exhibition some years ago?

Yes, it actually opened about a week after the CIM-CIM meeting in Scandinavia in 2014. The exhibition was opened by the Danish Queen. At the moment we are doing slight changes to it on various things, based on the idea of putting the public first and making it more interactive, and this will change the space a little bit.

Besides making the exhibition more accessible for the public, do you have other projects?

My colleague Marie Martens is doing a project on Carl Claudius and his collection, and as part of that she is going through the early paper work of the museum. And I am having discussion with various parts of the Nationalmuseum and other potential collaborators outside the museum. We are considering a project of musical instruments from Syria and the Middle East, and I am in discussion with the conservation and material science department about a joint project concerning some of our instruments. We are in discussions with the museum department of Early Danish History to see if there is an area we can work together on. Outside of the museum I am in discussion with a professional choir here in Copenhagen to see if there could be an interesting joint project. One of the big advantages of our new museum location is that we are (literally) surrounded by other music organisations, making discussions very easy. So there are various projects in which we are looking into at the moment.

What kind of archive do you have in Copenhagen?

It is a huge archive, where we have all the museum stuff going back to 1896. Plus we also have things from many other different sources going back to the 18th century, such as organ builders archives and things like that, even quite a lot of music, including original scores. There is a number of very secure store rooms in the building where this material is housed. We also have a library as part of our office area as well. Visitors can ask to look at books (not to take away), or special things from the archive as well. We are in the same building as the Danish Academy of Music.

Do you have a collaboration with the Academy concerning concerts?

Not especially with the Academy concerning concerts, no. We do have a partnership with Copenhagen Phil, which is an orchestra based in Copenhagen and Zealand, and do a lot of outreach activities in conjunction with them. Recently they did a concert where the idea was that the audience can walk on the stage in between the musicians as they were playing. For that I wrote a series of fun facts about all the different instruments that were being played. People could sit next to the musicians and look at what they are doing and playing, as well as reading the various facts.

We work not so much with students themselves, but more with orchestras or other similar organisations. However, we do a lot of teaching with school groups and things like that in relation to our Sound-ing Museum, and for this students from the Academy teach these as part of their pedagogy classes. This is for seven- and eight-year-old children, they learn about the instruments.

Do you have a catalogue of your collection in Copenhagen?

Not yet. We are about to have a highlights catalogue of the musical instrument museum in the next few months. The text has been finished and it is getting its English translation at the moment and then it is going to be published. Lisbet Torp and Marie Martens have written it, and it will have 75 instruments in it, including colour photos of each instrument. We have, of course, all of our instruments on a large database, and there are historical catalogues of the Music Museum by Hammerich from 1909, and by Claudius of his collection which was published in 1931, although neither is still in print.

It is a fantastic atmosphere here in the museum, it is a very nice place and people, and I am enjoying it very much.

Emanuele Marconi

CIMCIM Website Updated

In the last months, the CIMCIM website has been gradually updated to provide improved user interfaces and expanded resources for members and visitors. There are multiple reasons behind the decision to re-vamp the website, including remedying the technical issues experienced in navigating the site and fostering a more lively platform to share news and events.

We wanted to enhance the site by adding new content, updating our archives, filling the gaps in the CIMCIM history, uploading the past issues of the Bulletin, reorganizing the pre-existing sections, and cultivating a platform for exchanging news and ongoing activities. The update followed the guidelines and established structures found on other ICOM websites but number of pages, their organization, and the contents have been just subject to the approval of the CIMCIM board. The platform provided by ICOM though, limited the possibilities of improving a more user-friendly navigation: ICOM has announced updates to the platform in the next months, switching to a Wordpress platform that will be more easily customizable.

Large parts of the contents of the pages have been updated and edited, the structure of the site has been renewed to allow a simpler navigation. The core of the update has been reorganizing the historical publications, digitizing almost everything that has been published in CIMCIM's history and making it available for free download <http://t1p.de/7imt>. A few past issues of the bulletin are still to be found and will be uploaded when possible. It was a personal goal to run Optical Character Recognition on all the publications in order to have full searchable PDFs.

Some visible improvements regarded the structure of the website and the menu, where different section has been renamed and/or grouped together, in the effort of making the navigation simple.

Some apparently minor changes regarded the HOMEPAGE

<http://network.icom.museum/cimcim/> : the text has been reviewed and shortened. After the Mission Statement, one can find short info and links about Meetings, how to Join, and other services provided to the community. The main improvement is the presence of three elements on the right (widgets), pointing to the Next Conference, the Current Issue of the Bulletin, and the Facebook page. The first two of these will of course be updated when the new meeting and *Bulletin* will be announced.

- the WHO WE ARE section now has reorganised contents for actual CIMCIM officers (with pictures and affiliation <http://t1p.de/lu3d> and new memories from past presidents, as well as the creation for the first time of an Archive for all the Annual Reports and the minutes of Business Meetings.

- the WHAT WE DO section focuses now more on the meetings, the past ones, with links to abstracts and programs when available, and information concerning incoming meetings and travel grants. The subsection Working Groups will have to be updated following decisions on the Groups themselves.

- the new RESOURCES section, as the name suggests, contains resources that can be useful for the museum community, Classification, Thesaurus, Sigla, CIMCIM-L, and so on, awaiting for a phase 3.0 where the International Directory will be updated on the MINIM-UK model

<http://minim.ac.uk/> .

CIMCIM ICOM international committee for museums and collections of instruments and music

MEMBER ACCESS EN

JOIN IN

WELCOME

- Homepage
- WHO WE ARE
- WHAT WE DO
- RESOURCES
- PUBLICATIONS
- JOIN US
- NEWS

CIMCIM

CIMCIM is the acronym for Comité international pour les musées et collections d'instruments et de musique (International Committee for Museums and Collections of Instruments and Music; Comité internacional para museos y colecciones de instrumentos y de música).

CIMCIM is one of 31 international committees of ICOM, the International Council of Museums, and was established in 1960.

CIMCIM aims to promote high professional standards in the use and conservation of musical instruments in museums and collections.

MEETINGS

CIMCIM meets normally every three years during the ICOM General Conferences and in each of the other two years organizes a special meeting, usually including symposium papers and museum visits. Meetings are held in different countries of the world: recent venues have included New York, Paris and Brussels, Rome, Edinburgh, Vienna, and Vermillion, South Dakota.

Professional matters where international co-operation is advantageous are discussed in detail in CIMCIM's Working Groups, which are set up as needs arise. The deliberations of Working Groups are usually published as CIMCIM Publications.

The **Next conference** will be held in Hubei and Shanghai (China), 10–16 September 2018.

JOIN US

Membership of CIMCIM is personal, and is open to personal and institutional members of ICOM. Under special circumstances, non-members of ICOM can be co-opted. Benefits of membership include invitation to annual meetings, the **CIMCIM Bulletin**, voting rights at business meetings (held during the annual meetings), and the opportunity to participate in Working Groups.

Services offered by CIMCIM to members and non-members alike include a **series of publications** and **CIMCIM-L**, an e-mail discussion forum devoted to topics of relevance to the use and care of musical instruments in museums.

Updated on Nov, 2017

Next Conference: CHINA 2018

BULLETIN CURRENT ISSUE: September 2017

Facebook Page

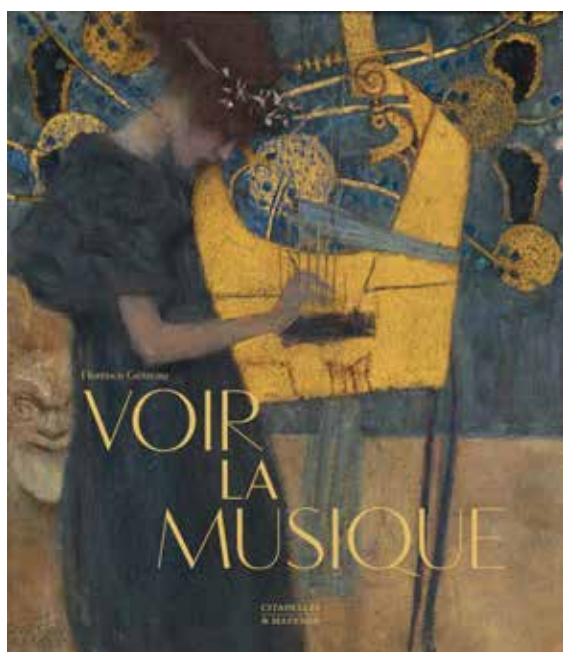
- the PUBLICATIONS section contains all CIMCIM publications: It is extremely thrilling to have full free access to the entire Cimcim archive (with few exceptions). It has been decided to abandon the old html format in favor of searchable PDFs of all available publication, for an easy use and download. Printed copy of CIMCIM publications though, are still available for purchase, prices are listed on the website. Let me point out how extremely significant is the fact that Robert Barclay's book is now available as a fully searchable PDF.

- the NEWS section is a temporary improvement: the goal is having a section to check what's new in terms of Jobs/Internships, publications, projects, etc., but the actual structure is not ideal. It has been technically impossible, even with the ICOM IT assistance, to have the news widget working correctly on the homepage like other ICOM groups,

it will probably be necessary waiting till the new Wordpress template will be available.

The work on the website is still silently running: small constant updates, research for the last missing publications, and getting ready for the new platform, are the main goals for the next months. I do encourage all the colleagues to send me their feedback, suggestions, and report any error or mistake that they might spot on the website.

New Books



Florence Gétreau, *Voir la musique*, Paris, Citadelles & Mazenod, 2017, 415 p. 313 illus. ISBN: 978 2 85088719 2.

<http://t1p.de/tdcl>

How did artists represent music from the 16th to the 20th century? This is the question raised by this book. It allows us to discover works that are primarily interested in the materiality of music, that is to say, its instruments, its noted music, its gestures, its actors and its places of practice. Because of its equal immateriality, its ephemeral character and the sensations that it provides, music wins in immediacy and intensity over other senses to solicit imagination. It innervates the human fable, its great myths, its history, its religions. This is why many images go beyond the transposition of sound reality to open on a symbolic universe.

Codes of representation are multiple, in constant evolution; with the tools of figuration, objects, “stories” but also theories adopt an identifiable physiognomy. These various incarnations are based on implicit mythological, historical and religious knowledge, also used in literature and theater as well as opera, like for the decoration of buildings and private homes. At the end of the 19th century, however, the first attempts of modernity gradually deconstructed these codes of representation, to the point of eliminating any incarnation of music by “figures”.

From the silence of still lifes and vanities to the contrasting atmospheres of festive, gallant, moral, parodic or symbolic scenes, music has fascinated painters. They evoke its place in the art of living and the variety of its practices ; they also emphasize its symbolic, evil or redeeming power.

Summary

Introduction

Myths: origin and powers of music

Apollo and the muses

Orpheus.

Astrology: Mercury, Venus and Cupid

Allegories: Music and the Liberal Arts, Five

Senses and Hearing, Platonic and Divine

Inspiration

Religion: sacred power of music

David

Angels, shepherds and saints

Objects: materiality of music

Trompes l’oeil of instruments and music sheets

Musical vanities

Virtuoso still lifes

Actors: status of the musician

Urban minstrels, traveling musicians

Professional musicians and court musicians

Portraits of dilettantes

Domestic ensembles among the elite, the courts, the wealthy classes

Singers: church, opera, music hall

Composers and virtuosos

Orchestras and their conductors

Audiences Places and sociabilities

Squares and streets: processions and public festivals

Outdoors and gardens: gallant conversations and rustic pleasures

Palaces: banquets, balls and entertainment

Theatres and Concert Halls: Lyrical

Spectacle and Orchestral Music

Salons and studios: private and intimate concerts

Concepts: inner eye and visual sound

Wagner: visions of artists

Fragmenting musical images: Cubism and later

Schoenberg-Kandinsky-Der Blaue Reiter: from the object to the soul

Movement, rhythm and syncope: dance and jazz

Audition and colourful orchestration

Bach: fugal structures in the twentieth century

Conclusion

Appendix (Notes, Bibliography, Glossary, Index)