

CIMCIM

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

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Message from the President

With this *CIMCIM Bulletin* and 1995 ICOM Meeting in Norway in July, Bob Barclay and I will end our six years as officers of CIMCIM. Enclosed with this *Bulletin* is a summary of CIMCIM activities for the past three years. We thank you all for your important contributions that made the annual meetings so memorable and the Working Groups so productive. We are especially pleased to see the completion of the first three numbers in our new *CIMCIM Publications* series.

We are pleased to announce the results of the postal ballot here, and we know that you will continue to be supportive of the new officers: President: Sumi Gunji (Japan), Vice-President: Arnold Myers (Scotland, UK); Secretary/Treasurer: Margaret Birley (England, UK); Advisory Members of the Board: Martin Elste (Germany); Eszter Fontana (Hungary and Germany); Peter Andreas Kjeldsberg (Norway); and John Koster (USA). You will note that because of a tie vote, the number of Advisory Members has been expanded from three to four (Section 7a of the CIMCIM By-laws allows for "at least three Advisory Members to the Board"). Our thanks to Frances Palmer, Horniman Museum, for chairing the Nomination Committee and to Laurence Libin and Birgit Kjelström, committee members. Congratulations to all elected officers. We wish you and CIMCIM a healthy and active future, and we look forward to seeing you in Norway and Sweden in July.

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

As this will be my last communication to you as holder of this post I would like to echo Cynthia's message above by completing my term of office with

a heartfelt thank you to all who sent articles to the *Bulletin*, paid their dues on time, and generally supported the aims and intentions of CIMCIM by active participation in the committee's activities. I will not say that it has all been a garden of earthly delights these past six years (and at times it has been a chore) but there have been many moments of great satisfaction that have made it all worthwhile. I wish the very best to Cynthia, whose assistance and support have made my job easier to do, and I thank my Section Chief and Director at the Canadian Conservation Institute for the tremendous support they have willingly given. I also wish the best to the team that will take over from us. They know that they can call on us for any advice or assistance during the transition period, and we will always be here at any time after that.

Bob Barclay

ICOM Conference, July in Stavanger, Norway

If you have not sent in the registration forms to Peter Andreas Kjeldsberg, do so *as soon as possible*. Late registrations can still be made, but reservations for accommodation cannot be guaranteed. Peter, our organizer in Norway, has sent the following list of people who have indicated their intention to attend the conference as of May 3rd:

Cynthia Adams Hoover, Washington
Carmelle Begin, Canada
Margaret Birley, London
Heidrun Eichler, Markneukirchen
Corinna Weinheimer, Trondheim
Iona Ungureanu, Rome
Mia Awouters, Brussels
Catherine Megumi Ochi, Tokyo
Carlos Rausa, Buenos Aires
Elizabeth Wells, London

Beryl Kenyon de Pascual, Brussels
Jos Gansemans, Tervuren
Martha Clinkscale, Riverside
Martin Elste, Berlin
Erling Dahl, Bergen
Sumi Gunji, Tokyo
Jeannine Lambrechts-Douillez, s'Gravenwezel
Göran Grahn, Stockholm
Eszter Fontana, Leipzig
Rob van Acht, The Hague
Peter Andreas Kjeldsberg, Trondheim
Claus Beitzl, Vienna
Dagmar Droysen-Reber, Berlin
Arnold Myers, Scotland

Very few people have submitted papers to read during the formal CIMCIM sessions. We encourage you to come forward with ideas for presentations. We hope to see many more members for what promises to be a great occasion. For all enquiries contact:

Peter Andreas Kjeldsberg,
Ringve Museum,
P.b. 3064 Lade,
N-7002 Trondheim,
Norway
Phone: 47 73 92 24 11
Fax: 47 73 92 04 22

Recent Publications

Modern Harpsichord Music: A Discography
Martin Elste. Greenwood Press, Box 5007, Westport, Connecticut 06881, U.S.A. ISBN 0-313-29238-8. 352 pages. \$79.00.

A discography and bibliography of music written for the modern harpsichord, this volume features more than 800 mass-marketed recordings of some 600 compositions written after the revival of the harpsichord (c. 1889). Also included is information pertaining to performances of compositions arranged for harpsichord. Although the modern harpsichord is a much greater part of 20th century music than one might imagine, it is about to become a relic because of its historical incorrectness. This will leave sound recordings as the prime medium of information for contemporary compositions, most of which cannot be adequately performed on any other instrument.

Contents: Abbreviations; How to Use the Discography; Introduction and Acknowledgements; Discography; Index 1: Compositions by Genre; Compositions for Solo Harpsichord and Two Harpsichords; Concertos; Compositions for Chamber

Ensemble; Compositions for Large Ensemble with Harpsichord; Vocal Music and Opera; Arrangements for harpsichord (except Jazz and Popular Music); Jazz and Popular Music; Compositions with Electronics and/or Magnetic Tape; Harpsichord Compositions Recorded Using a Piano; Compositions Performed on an Electronic Harpsichord or Similar Instrument; Index 2: Chronology of Compositions; Index 3: Collections of Modern Harpsichord Music; Index 4: Labels and Record Numbers; Index 5: Harpsichordists; Index 6: Harpsichord Makers; References.

Author Martin Elste is a Curator in the Museum of Musical Instruments, State Institute for Music Research, Berlin, and chair of the Discography Committee of the International Association of Sound Archives. His books include: *Internationale Heinrich Schütz Diskographie* (1972), *Bachs Kunst der Fuge auf Schallplatten* (1981), *100 Jahre Berliner Musikinstrumenten-Museum* (1988), *Kleines Tonträger-Lexicon* (1989), and *Kielklaviere: Cembali, Spinette, Virginal* (1991). Elste also writes record reviews and professional articles.

Pre-Columbian Musical Instruments: Silenced sounds in the Tropenmuseum collection

Elisabeth den Otter. Bulletin 335, Koninklijk Instituut voor der Tropen, 63 Mauritskade, 1092 Amsterdam, The Netherlands. ISBN 90 6832 823 9. 48 pages, b&w illustrations, Dfl. 15.-

This is the first Bulletin on the Tropenmuseum in the Royal Tropical Institute series. Pre-Columbian objects are exhibited in many museums all over the world. This Bulletin focuses exclusively on the great variety of musical instruments, with special reference to the Tropenmuseum collection. The instruments are carefully described and classified; many are depicted in black and white photographs. Combining information from the artefacts themselves with other written or musical sources allows the author to use the collection to discuss various aspects of social, cultural and religious life in parts of Central and South America before the Conquest. The degree of cultural continuity reflected in present-day musical practices is discussed. The musical instruments in the collection are from Mexico, Central America, Costa Rica, Panama, Colombia, Ecuador and Peru.

Author Elisabeth den Otter is an anthropologist and curator of the Department of Ethnomusicology of the Tropenmuseum in Amsterdam.

Chests of Viols?

Tilman Muthesius, a viol maker in Postdam, is making a set of viols and has asked if anybody knows of a viol chest that he can use as a model. He can be contacted at:

Tuchmacherstrasse 44,
14482 Potsdam,
Germany
Phone: 331-748-1496

Help Wanted in Algeria

Archéologue de formation, professionnelle au musée Zabana, actuellement j'ai sous ma responsabilité une collection très variée d'instruments de musiques effaitenant à diverse pays - africains, asiatiques et aussi du Kaghreb. Je vous prie de bien vouloir m'aider per une documentation afin de établir un catalogue raisonné sur mes objets. S'il vous plaît contacter:

Mme. Kaci Zahia, Musée National,
Oran 31000,
Algerie

CD from Kunitachi College of Music

Kunitachi College of Music announces their first foray into the world of recording with a compact disk entitled *Seven Broadwoods*. This recording traces the evolution of the English piano with selections played by Richard Burnett from the music of J.C. Bach, J. Field, F. Mendelssohn, L.v. Beethoven, R. Schumann, F. Chopin, and C. Debussy. The disk is available from Kazue Nakamizo at Kunitachi College:

Collection for Organology,
5.5.1, Kashiwa-cho, Tashikawa-shi,
Tokyo,
190 Japan

Change of Address

Please note that Eszter Fontana has now taken up the post in Leipzig:

Musikinstrumenten-Museum der Universität,
Leipzig,
Täubchenweg 2c,
D-04103 Leipzig,
Germany

We congratulate Eszter on her appointment and wish her all the best for the future.

Organology in the University

The Fachgruppe Instrumentenkunde (Special Group for Organology) of the German Gesellschaft für Musikforschung (Society for Musicology) has dealt several times with problems of training. This resulted from the activities of the Deutscher Museumsbund (German Federation of Museums) where comparisons were made between the formalized training offered in the disciplines of archives and libraries, and museums where much more latitude was evident. In museums, graduates from university may pass through a *Volontariat*, but this is not formalized or obligatory.

In spite of the problem that graduates without specialisation in museology may still be appointed to museums, the Fachgruppe was of the opinion that the duration of academic studies should not be further prolonged. On the other hand the *Volontariat*, which takes two years, would be more tolerable, and even recommendable, if it could be made comparable to the position of *Assistent* in the university. More general aspects were also discussed:

Past experience has demonstrated the importance of the basic course in organology which is offered in many universities, and which is necessary for all students of musicology. Even in examination papers (which are not organological) errors of ignorance concerning simple questions about musical instruments are encountered. In the first place, students must be trained in using sources of all kinds unaided. Another very important point is the widening of the mental horizon: as there is normally no specialised organologist for giving basic courses, there should be visits to musical instrument museums and/or the staff of the museums should take part as teachers in the courses. The attention of the students for the theoretical and practical possibilities of organology should not be provoked too late. Basic course subjects should be: terminology, primarily the terms for instruments and stops, basic knowledge of the musical capabilities of the instruments, information about the historical development of some types of instrument and their social and/or symbolic significance, and the musical function of structural details of instruments (a field which can only be partially termed 'musical acoustics'). Finally, the basic course should indicate the interrelationships of musical composition, musical theory, and the musical instrument. These interrelationships, i.e. the understanding of music not only as written but as a sounding phenomenon, make progress in musicology.

Instruments not only produce sounds but also influence articulation and musical mobility. To what degree the analysis of these interrelationships plays a role in the university - beyond the basic course - depends upon the decision of the individual institutes.

Such an academic preparation is also valuable for specialisation in organology. There should always be didactic material for students, but not every institute can offer an organological accent. Therefore collaboration with museums and other institutions which are concerned practically, theoretically, physically or psychologically with musical instruments suggests itself. As the funds for lectureships are very restricted these institutions and specialised individuals should participate also with guided tours and advice.

Regardless of whether completion of special, formalized training given by a musical instrument museum is considered a condition for appointment of a musicologist, more than fundamental knowledge of organology must be expected. A course in practical museum work, offered by a museum specialist within the university programme, has proved to be especially successful. Practical and scientific assistance of students in museums during academic vacations has also proved very useful.

Dieter Krickeberg,
Germanisches Nationalmuseum,
Nürnberg

Musical Instruments in the Landscape Museum in Ptuj, Slovenia

Slovenia is a small country on the sunny side of the Alps, surrounded by the Italian, Austrian and Croatian cultures. For centuries it was part of the Hapsburg Monarchy, which is why it is so deeply rooted in central Europe. Ptuj, the oldest town in Slovenia, is proud of its many-thousand years old past, about which findings have been preserved since ancient times. Musical instruments already began to represent a part of the rich archaeological heritage at the end of the last century. At that time a collection of archaic instruments was a rarity in Slovenia. Such a collection was exhibited in Ptuj and has constantly been added to by artifacts of local origin. There are now more than 250 items exhibited and they represent the richest collection of musical instruments in the country.

The collection shows the development of individual instrument families from the 17th to the first decades of the 20th century. It is divided into salon, brass, folk and non-European instruments. Expert opinion places the collection among the more important in European musical heritage because the makers of the individual instruments came from all over Europe.

Among the most valuable items are a lute made by Andreas Beer (Vienna, 1694); a viola d'amore by Johannes U. Eberlet (Prague, 1732); a viola da braccio by N. Louis Gilbert (Metz, 1764); two diatonic harps which belonged to travelling musicians from the mid-18th century; some rare woodwind instruments made by Viennese masters in the second half of the 18th century (F. Hamming, T. Lotz, K. Tauber, S. Koch); a partly-preserved oboe from the beginning of the 18th century (H. Schell, Nürnberg); a fretted clavichord (Graz?, middle of the 18th century); and some pianos of the early period among which the instrument made by Ferdinand Hofman of Vienna (c.1795) should be mentioned. Also worth mentioning are pianos by K. Benedickt (Graz, c.1840); J. Kramer (Vienna, 1815-20); J.M. Schweighofer Sohn (Vienna, c.1835); and I. Bosendorfer (Vienna, c.1840). Some valuable instruments of the Ptuj civic brass band (18th and 19th centuries) testify to the centuries-long musical tradition in the civic and military bands of Ptuj. There are also some woodwind instruments made in Slovenian workshops by Simon Unglerth of Ljubljana (beginning of the 19th century) and a positive (processional) organ by Janez Frančišek Janecek (Celje, 1739).

The custodians of our museum have been completing the collection with the acquisition of folk instruments from different Slovenian areas and are thus preserving these important witnesses to our history.

Darja Koter, MA
Curator of Musical Instruments
Ptuj, Slovenia