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Exhibitions

CIMA, Sainte-Croix

1996 is the 200th anniversary of the musical box. To celebrate this anniversary a varied year-long programme of festivities is being organised throughout the Sainte-Croix region. Tours of workshops and museums, including visits to CIMA, Sainte-Croix's museum of musical boxes and automata will be arranged on a weekly basis from May until October. An auction, a dance show and the 4th International Festival of Automata are among other attractions. For further information contact the Association for the 200th Anniversary of the music box, Rue de l'Industrie 21, Case Postale 22, 1450 Sainte-Croix, Switzerland.

Metropolitan Museum, New York

'Making Music: Two Centuries of Musical Instrument Making in New York' a special exhibition of the department of musical instruments at the Metropolitan Museum of Art, runs from 9 April to 28 July this year.

Reflecting the importance of music to New York's culture and economy, locally-made instruments have occupied a central position in the collection of the Metropolitan Museum of Art since its earliest days; it began acquiring American instruments in 1889. The exhibition reflects the influx of peoples of diverse origins to the city over the course of its history from the seventeenth century to the present day, with instruments ranging from rustic recorders resembling baroque European models, an elegant 1869 Steinway concert grand piano, a 1930s Brooklyn-made 'ud combining Middle Eastern and Art Deco influences, through to the steel drums hammered out by the Trinidadian immigrant Vincent Taylor in 1974. Exceptional examples of the evolution of taste in both furniture and in music are shown in a monumental Renaissance Revival piano by Nunns & Clark c.1853, a product of a once-thriving industry that employed thousands in the

metropolitan area, and a theremin, the work of one-time Manhattan resident Lev Termen. Represented here too are some of the many instruments shipped to New York by John Jacob Astor in the early 19th century, proof of the stimulus to the musical instrument import industry provided by the free market in a city which emerged from the War of 1812 as the nation's cultural and economic powerhouse. A boost to the output of local manufacturers caused by the imposition of protective import tariffs between 1816 and 1833 resulted sophisticated instruments such as the "square" piano by John Geib & Son, with woodwork attributed to the workshop of Duncan Phyfe. The effects of both war and peace on the city were manifested in the musical instrument trade: Civil War-era military needs gave special impetus to band instrument manufacture and distribution, while music's major role in Victorian civic and domestic life is shown in woodwind, brass and stringed instrument of excellent quality, such as a unique ivory e-flat clarinet produced about 1885 by the distinguished firm of Theodore Berteling.

Germanisches Nationalmuseum, Nürnberg

The Germanisches Nationalmuseum's exhibition: 'Leopold Widhalm (1722-1776) und der Nürnberger Lauten-und Geigenbau im. 18 Jahrhundert' (Leopold Widhalm and Lute and Violin-Making in Nuremberg in the 18th century) opened on 26 March and will continue until the 30 June 1996. The catalogue of the exhibition contains articles, biographies, descriptions of instruments and photographs. Among the contributors are D. Krickeberg, K. Martius, P. Klein, I. Loebner/W. Zunterer, H. Staat, M. Knesch and T. Drescher. The catalogue is available from the Germanisches Nationalmuseum, Nuremberg, Postfach 9580, D-90105 Nürnberg (fax +49-911-1331 200).

News

The Brussels Museum of Musical Instruments

Since my paper at the Stavanger conference last July, here in Brussels my colleagues and I have put most of our energy into the project for new accommodation on the Place Royale. The themes and instruments for the 2,500 m² exhibition space have been finalised. A document was presented to the Ministry in charge in December in order to maintain the profile of the project and to justify the budget for it.

Funds for completing the work on the interior of the building and for the installation of technical facilities and storage systems have been made available; this work should be finished in 1997.

The preparation of the final stage is now in progress, the design and installation of the exhibitions are being thoroughly examined. Thanks to an extra budget, more conservators have been employed in order to prepare the 1,500 instruments for the exhibition (working on keyboards, brass instruments, the treatment of surfaces and on stringed instruments). Projections for the duration of the work to be carried out upon some 1,500 instruments indicate that it will take several years ... the end is in sight - but probably not before the beginning of the 3rd millennium.

Mia Awouters

Greetings from Kiev

Raisa Husak sends her greetings to CIMCIM members, and her regrets for her absence from the CIMCIM meetings in Britain and Norway. Her private collection includes more than 200 musical instruments, the core of which are historical Ukrainian examples; the instrumentaria of other European countries, the USA, Bolivia, Georgia and the Lebanon are also represented. Most of these instruments are featured in lectures on organology, organography, and Ukrainian folk culture, in the Institute of Culture and the National Academy of Music in Kiev. A number of students are reviving these instruments so as to use them in their future creative activities, by making copies and learning the repertoire of traditional performers.

Edinburgh University Collection of Historic Musical Instruments

Two important instruments have been purchased for the Collection, with the assistance of four different charitable organisations. These are a flute by the most eminent woodwind maker to have come from Edinburgh, John Mitchell Rose, and a rare tenor trombone by Francois Riedlocker of Paris (circa

1800) with original wooden case. Several instruments have also recently entered the collection through the generosity of various donors.

The cataloguing programme has continued to advance: four further fascicles of descriptive text have been published. These cover (1) viols & violins, (2) clarinets, (3) stringed instruments of regional cultures worldwide and (4) ancillary equipment. In addition to the printed editions, they have also been published electronically.

A part of the Catalogue has been mounted on the World Wide Web (apparently making EUCHMI the first musical instrument collection to have substantial useful information on www pages): an 'electronic picture gallery' containing a 'virtual catalogue' has been created, consisting so far of 58 pictures showing some 84 items (supplementing Volume 1 of the Collection's Catalogue). The 'gallery' can be viewed at

<http://www.music.ed.ac.uk/euchmi/>

Further information about the Collection can also be found here.

Greetings from Basel

Veronika Gutmann reports the excellent news that the musical instrument collection of the Historical Museum is destined to move to a larger building (a 19th century prison) in the middle of the town halfway between the Academy of Music and the main buildings of the Historical Museum (Barfusserkirche). The new museum is scheduled to open in 1999. Plans have been made to abandon the storerooms outside the town; the public exhibition and the study collection will then be located next to each other. Veronika Gutmann much regrets her absence from the CIMCIM meetings in Stavanger.

A general guide to the collection, checklists of the flutes, reed instruments and board zithers and catalogues of some of the keyboard instruments are among the publications issued by the Historisches Museum. Among the authors are Veronika Gutmann, Andreas Küng, Martin Kirnbauer and Günther Heyder. For details contact Veronika Gutmann, Historisches Museum Basel, Steinenberg 4, CH-4054 Basel, Switzerland, fax: +41-61 271 05 42.

*Royal College of Music Museum of Instruments,
London*

The Harp Stock books of the London firm of Érard (c1798 - 1917) were purchased by the museum at Sotheby's on 1 December 1994; this was made possible by the swift and generous response to the Museum's appeal for donations towards a bid. The Stock Books provide unique information on the development of the harp by Sébastien Érard and his nephew Pierre; like the Broadwood Archives, now in the Bodleian Library and Surrey Record Office, they are also important as documents of patronage and professional and domestic music-making. They reveal details of stringing, materials, repairs, costs and models, and the preferences of harpists such as Anne-Marie Krumpholtz, Sophia Dussek, the Chevalier de Marin and Dizi, who recommended harps to purchasers; also the numbers and destinations of models exported, thereby providing a unique record of the use of the harp in other countries. There are details of packing and transport and of agents as far afield as Russia, India and America; indices of purchasers; annotations on the decoration of harps and on successive owners and repairs; and a section of detailed accounts from February 1807 to June 1809.

Last May the 25th Anniversary of the opening of the Museum was celebrated with a concert and an exhibition. Other events in an exceedingly busy year included a Centenary Lecture: 'Sir George Donaldson and his Museum' given by the Curator in November 1994.

Elizabeth Wells

News of Working Groups

Education and exhibitions: call for Bibliography
Recommendations for publications on the physical-acoustic properties of musical instruments and the cultural contexts in which they are used, to be incorporated into the bibliography for the "Guidelines for non-specialist interpreters working with musical instrument collections" are sought by this Working Group. Books in languages other than English would be particularly valuable. Please send your recommendations to Margaret Birley, together with bibliographical details of the publications and a brief resumé of their contents.

Training Group for Curators: Appeal for information

Does your museum provide any opportunities for training for curators of musical instruments? Do you know of any other institutions that do - or could? As agreed at the last meeting of the Training Working Group, I will collect information on any training opportunities that already exist and any proposals/ideas for future courses, events or co-operation (see Training Group Report, Bulletin 26). Please write to me giving as much detail as possible. It would help if all replies were in this order: Institution; address; phone/fax/e-mail; name of contact; title of course; duration/dates; any further details of scope/range of topics; level (e.g. is it designed to train a novice or to extend/'update' the skills of an experienced curator, or both?); etc. Thank you in advance for your co-operation.

Elizabeth Wells, Royal College of Music Museum of Instruments, Prince Consort Road, London, SW7 2BS, (fax +44 (0)171-589 7740).

CIMCIM in Cyberspace

CIMCIM's World-Wide Web pages have recently been augmented by the addition of the full text of several important publications:

Copies of Historic Musical Instruments

Training in Musical Instrument Conservation
(This is the first time the full text of this publication has been available through the Internet.)

Recommendations for the Conservation of Musical Instruments in Collections: an Annotated Bibliography

Recommendations for regulating the Access to Musical Instruments in Public Collections
(English Language version)

To view these publications, or other information provided by CIMCIM, open
<http://www.icom.org/CIMCIM/>

The next CIMCIM mailing is scheduled for *August*. The deadline for copy is 15 July 1996.

Conferences

AMIS Conference, Shrine to Music Museum, Vermillion, May 1996

The American Musical Instrument Society will hold its 25th annual meeting at the Shrine to Music Museum, the University of South Dakota, Vermillion, 16-19 May 1996.

Forty papers for this conference have been accepted; including presentations by Gerhard Stradner (Vienna), Michael Latcham (The Hague), Ferdinand De Hen (Ghent), Herbert Heyde (Leipzig), Beryl Kenyon de Pascual (Brussels), Sabine Klaus (Tbingen), Jean Michael Renard (Montluon), Grant O'Brien (Edinburgh), Janet Page (London), Jeannine Lambrechts-Douillez (Antwerp), Andrew Dipper (London/Minneapolis), Andreas Beurmann (Hamburg), Darryl Martin (Edinburgh), Renato Meucci (Parma), and Beth Bullard (Madras). North American participants will come from Montreal, Winnipeg, the City University of New York, Yale, Brandeis, Michigan, Duke, North Texas, Iowa, Stanford, Kansas, Arizona State, the Museum of Fine Arts in Boston, Colonial Williamsburg, the Metropolitan Museum of Art, and towns across the country.

Activities associated with the conference include a progress report/discussion lead by Janet Page, Editor for Instruments and Performing Practice for the next edition of the New Grove Dictionary. There will also be a session where CIMCIM members will be given five-minute opportunities to discuss recent acquisitions and share their knowledge of unusual instruments or other information.

Among the museum's keyboard instruments to be heard in concert are the harpsichord by Jacques Germain, Paris 1785 and the Portuguese grand piano by Manuel Antunes, Lisbon of 1767. The presentation of Curt Sachs Award and Densmore Prize will be celebrated with a Scandinavian feast featuring the sounds of a Swedish näverlur. There will be a wide variety of other social and musical activities.

Individuals who wish to undertake research projects using the museum's collections may do so after the meeting has ended, but must make arrangements in writing, well in advance.

Vermillion is easily accessible by air, and competitive pressures have kept prices low for those who book early. The museum will meet flights coming into Sioux City and Sioux Falls airports on Tuesday afternoon and evening and on Wednesday until 3.00p.m. Motel costs are modest, and dormitory rooms will also be available for those on a shoestring budget.

For further information, send a fax to André P. Larson, local arrangements chairman, at +1 605-677 5073 or call +1 605-677 5306.

International Musicological Society Congress August 1997, Royal College of Music, London
The Sixteenth International Congress of the IMS 'Musicology and Sister Disciplines: Past, Present and Future', will be presented by the Royal Musical Association in association with the Royal College of Music and BBC Radio 3, and will take place in the RCM from 14 to 20 August 1997. The Programme Committee is particularly keen to see all aspects of musical, organological and music-related research widely represented and it is hoped that papers relating to musical instruments, objects in the RCM and Oxford Collections may be included. Proposals for papers should be sent to David Fallows, IMS 1997, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, as soon as possible.

Symposium on Historic Musical Instrument Acoustics and Technology, Edinburgh, August 1997
Call for papers: The Technology of Musical Instruments and the History of Musical Acoustics.

The International Symposium on Musical Acoustics will be holding joint sessions with the Galpin Society at this conference. The Symposium will tie in with the 1997 Edinburgh International Festival and is expected to include concerts and visits to Collections. Details may be obtained from Arnold Myers.

In Memoriam J.-S. Laurenty

We are saddened to learn of the death of J.-S. Laurenty on 12 February 1996 at the age of 69. Dr Laurenty was the curator of musical instruments at the Africa-Museum in Tervuren until his retirement in 1991, and was a member of CIMCIM for many years. His comprehensive catalogues of the musical instruments in the collection which were published by the museum: *Les cordophones du Congo Belge et du Ruanda-Urundi* (1960), *Les Sanza du Congo* (1962), *Les tambours à fente de l'Afrique Centrale* (1968) and *La Systématique des aérophones de l'Afrique centrale* (1974), are invaluable sources for organologists and for all scholars working in the field of Central African material culture. During the past two years J.-S. Laurenty worked on *L'organologie du Zaïre*, a four-volume publication of which Vols 3 and 4 will be published posthumously.

CIMCIM Conference, 19-23 September 1996
Further Call for Papers

Regional Traditions in Instrument-making: Challenges to the Museum Community

A presentation of papers exploring regional variations in instrument-making, and the historical, geographical and environmental factors which have determined them. These variations have implications for museum acquisition policies and the interpretation of collections. CIMCIM members are invited to present papers on the above topic at the 1996 CIMCIM meeting (19-23 September 1996). Presentations should last no more than 20 minutes. It is envisaged that some papers will be published, but at this stage CIMCIM cannot guarantee the publication of all submitted papers. Authors should, however, be prepared to deliver the full text of their papers, preferably by e-mail or on diskette, in time to be distributed at the meeting, i.e. by 31 July, 1996.

Papers will only be accepted if they are (a) on the topic as described above and (b) relevant to museum practice. Abstracts of 200 to 300 words should be submitted by post, fax or e-mail by to Arnold Myers (fax +44 31-650 2425) (e-mail a.myers@ed.ac.uk) immediately: authors will be notified of acceptance as soon as possible. For more information contact Arnold Myers or Margaret Birley. Papers will be read in Nagycenk near Sopron on 22 September at the Széchenyi castle.

CIMCIM members who have already stated their intention to attend the conference are: Cynthia Adams Hoover, Margaret Birley, Philippe Bruguère, Marie France Calas, Martha Novak Clinkscale, Erling Dahl, Carlos Rausa, Heidrun Eichler, Eszter Fontana, Brigitte Bachmann-Geiser, Veronika Gutmann, Birgit Heise, Rudolph Hopfner, Alfons Hubner, Peter Andreas Kjeldsberg, Birgit Kjellström, Sabine Klaus, John Koster, André Larson, Ivan Macák, Arnold Myers, Kazue Nakamizo, Catherine Ochi, Richard Rephan, Konstantin Restle, Christiane Reiche, E. Susan Thompson, Patrice Verrier, Elizabeth Wells, Corinna Weinheimer, Martin Elste, Zoltán Falvy, Florence Getrau, Sumi Gunji, J. Richard Haefer and Laurence Libin. The last-mentioned six participants have offered papers.

COST OF CONFERENCE: UPDATE

An update on the information about the 1996 CIMCIM meeting that was circulated in the CIMCIM mailing in December is given below. Payment of the conference fee (200DM) may be made before 1st June in pounds sterling or US dollars. Alternatively, the fee may be paid in cash in Deutschmarks or Austrian shillings at the time of registration in Vienna. Please see the enclosed PAYMENT FORM for details.

The conference fee must be paid by all participants and accompanying persons coming to the the 1996 meeting. The fee will cover additional transportation costs and sandwiches, coffee etc. during the journeys between Vienna, Nagycenk and Bratislava. Hotel costs in Vienna are likely to range from 450 to 845 ÖS per person per night, depending on availability. The Lehrerheim and the Rosen hotels in Vienna are now fully booked, reservations have been made at those hotels for members who returned the Preliminary Booking Forms. The conference organisers will be able to assist other CIMCIM members to locate alternative accomodation, provided that they return the enclosed Booking Form immediately. The hotel reserved for CIMCIM in Nagycenk is Kastályszálló Nagycenk (9485 Nagycenk, Kiscenki u. 3) which has 17 double rooms at 60 DM per person per night, including breakfast, a lower cost than that originally cited. CIMCIM members are requested to make their own bookings for hotels in Budapest; Eszter Fontana offers her help. The cost of a meal in a modest restaurant in Vienna is approximately 150-180 ÖS, in the hotel in Nagycenk: 15DM, and in Budapest 15-20DM.

If you wish to attend the conference and did not send Eszter Fontana the Preliminary Booking Form, circulated with the Call for Papers in December, please return the enclosed BOOKING FORM to her immediately, by fax. The fax number is +49 341 2142135. If you have already returned the Preliminary Booking form please do not trouble to send her the enclosed Booking Form, but you are asked to advise her as soon as possible if you now know that you are unable to attend the meeting. If you wish to pay the conference fee in advance please return the enclosed PAYMENT FORM to Margaret Birley by 1st June.

CIMCIM MEETING 1996

Programme and costings

- 18 Sept** **Arrival: Vienna**
18.00 Meeting for participants in a restaurant in Grinzing: "Gasthaus zur schönen Aussicht" at Hauptplatz (main square) with music (barrel-organ).
Full address 22380 Perchtoldsdorf, Fehnerweg
- 19 Sept** **Vienna**
Sammlung Alter Musikinstrumente im Kunsthistorischen Museum
9-10 Registration for CIMCIM conference
10-12 Welcome for members to conference, greetings from absent members
Introduction and short history of the collection by G. Stradner. Short guided tour of the exhibition
12-13 Break for lunch
13-15 Exhibition/free
15-17 Board meeting
19 Staatsoper: Tchaikowsky - Queen of Spades**
- 20 Sept** **Vienna**
10-12 Ethnological Museum in Vienna (Volkskunde Museum) Visit to the collection.
Folk music of the Alps
12-13 Break for lunch
14 Depart for **Klosterneuburg** by coach
15 Klosterneuburg, Renaissance organ (G.Freundt, 1642) introduced by Mag. Lerperger
16 Return to **Vienna**
17 Arrival in Vienna
17.30 - 20.00 Working groups
- 21 Sept**
9 Depart for **Bratislava** by coach, with luggage
11-13 Exhibition of folk musical instruments
13-14 lunch
14-17 Working group for Traditional Instruments (all welcome)
17 Depart for **Sopron/Nagycekn**
Arrival, Hotel Nagycenk
- 22 Sept** **Nagycekn**
10-12 Papers
12-13 lunch
14-17 Papers
17-22 Sopron/free
18-19 Board meeting in Sopron
- 23 Sept** **Nagycekn**
10-12 Working groups
12-13 lunch
13-14 Board meeting
14-17 General meeting
19-22 Farewell dinner, wine-tasting, Hungarian folk music
- 24 Sept** **Post-conference excursion**
10-13 Sopron-Fertorákos

13-14	lunch
15	Depart for Budapest
18-19	guided city tour. Hotel/free
25 Sept	Budapest
10-12	Institute for Musicology, Musical Instrument Collection with an exhibition of the collections of the Institute, the Hungarian National Museum and the Ethnographic Museum of Budapest.
13-17	Free for individual/small group visits to the collections of the above-mentioned collections, the Bartók Memorial Museum or the Aquincum organ...
17-18	Liszt Memorial Museum
19	Concert at Liszt Museum
26 Sept	Departure Bus transfer to Vienna airport

** Tickets for the performance of the Queen of Spades on 19 September have been booked for CIMCIM members who have already requested them using the Preliminary Booking Form. If you are making a late booking for the conference and wish to purchase a ticket for this event, please contact the ticket office at the Vienna Staatsoper direct (tel: +431 514442653).

CIMCIM in Austria

Programme organised by: Dr Gerhard Stradner, Kunsthistorisches Museum, Sammlung Alter Musikinstrumente, A-1010 Wien, Neue Burg, Heldenplatz (tel: [431] 52177470 fax: [431] 5335513)

CIMCIM in Hungary

Programme organised by Eszter Fontana Direktor, Musikinstrumenten-Museum der Universität Leipzig, D-04103 Täubchenweg 2c, Germany (tel: [49] 341 2142 121, fax: [49] 341 2142135)

CIMCIM in Slovakia

Programme organised by Dr Ivan Macak Direktor, Hudobné Múzeum, Vajanského nábr.2, 814 36 Bratislava, Slovenská Republika (tel: [427] 314 300 fax: [427] 313 349)

