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Bulletin No. 36

September - septembre 1998

CIMCIM Business Meeting in Melbourne 13 October 1998

Members are invited to send items for the Agenda for discussion at this meeting to Arnold Myers (address above) before 5 October 1998.

CIMCIM Working Group for Education and Exhibitions

Interpreting Musical Instruments in Museum Collections

These Guidelines, intended for "non-specialist" museum educators and museum guides interpreting sound-producing objects for non-specialist audiences, are now available on the CIMCIM Website, URL above.

History of CIMCIM

Thanks to much hard work by Jeannine Lambrechts-Douillez and other contributors, the 'History of CIMCIM' has now reached a point where it can be published. The original intention was to produce a printed booklet, but web publication offers many advantages, not least being that more history can be added in the course of time. It is now available on the CIMCIM Website, URL above.

Members' Announcements

RNCMCHMI

The Royal Northern College of Music Collection of Historic Musical Instruments, 124, Oxford Road, Manchester, M13 9RD, UK

This collection of some 300 instruments is now housed in a purpose-built museum of about 125 square metres, in the basement of the handsome New Building adjacent to the College. The museum was formally opened on June 27 1998 by Her Royal

Highness the Duchess of Kent.

Three separate bequests made in the past by the local collectors Henry Watson (1846-1911) and Josiah Chapman (1843-1907) are brought together here. The instruments already in the College collection have now been joined by those formerly belonging to Manchester Public Libraries, which were in storage for many years.

The collection contains a number of important instruments. It is particularly strong in bowed stringed instruments, with examples by Stradivarius, and Barak Norman, bows (Vuillaume, Sartory and Dodd), keyboards (Shudi & Broadwood), and in Asian and African instruments dating from the last century. The Curator has prepared a catalogue (amounting to 173pp. in hard copy) which has now been posted on the College's website:

<http://www.rncm.ac.uk/library/hwmind.htm>

William Waterhouse
Acting Curator

CSFRI

A Center for the Study of Free Reed Instruments has recently been established by the following institution:

Graduate School and University Center of the City University of New York,
33 West 42 Street,
New York, NY 10036-8099, USA
(Fax: +1 212 642-1973).

This research centre will foster and serve as a resource for scholarly research on all aspects of all free reed instruments. As from the autumn of 1999, it will publish the *Free-Reed Journal*. In addition it is in the process of building a library to be made accessible to those interested in the subject. For further information, please see the web page:

<http://web.gsuc.cuny.edu/freereed>

**Report on a conference at the St. Petersburg Museum of Musical Instruments
13-15 June 1998**

The mid-18th century baroque palace built for the Sheremetev family on the embankment of the Fontanka canal was the venue for this conference, convened by Vladimir Koshelev, the Curator of the St. Petersburg Musical Instrument Museum. Here delegates gathered to present papers on the conference theme, 'The History of Musical Instrument Collecting'. The conference was attended by 28 curators and conservators of musical instrument collections in museums all over Russia, from St. Petersburg (Anthropology and Ethnography Museum, Conservatoire, Historical Military Museum, Russian Institute of the History of the Arts, State Museum of Theatre and Music) Peterhof, Moscow (State History Museum, M.Glinka Musical Culture Museum), Novgorod, Sortavala (Museum of North Priladozhie, Karelia) Kazan (Conservatoire), and Ostashkov. Two private collectors from St. Petersburg and one from Novgorod were also among the participants. There were six delegates from museums and educational institutions in Western Europe and America: the Historical Museum, Basel, the Hochschule für Musik und Theater, Hannover, the Shrine to Music Museum of the University of South Dakota, the Metropolitan Museum, New York, the Mechanisches Musikkabinett, Rudesheim am Rhein, and the Horniman Museum, London. Papers were given in Russian and English, and a skilled interpreter was on hand to provide a simultaneous translation.

Delegates from the West had the unique opportunity of gaining an overview of the history of many different collections in Russia which originate from a great variety of different sources, ranging from instruments which were collected in the field by members of the Russian Geographical Society, to those that were played at the court of Peter the Great and in the households of the nobility. A number of papers dealt with the vital work that is in progress on archival records, for the purposes of uniting instruments with their documentation. Vladimir Koshelev discussed the aesthetic values of different eras that are encoded in the musical instruments in the St Petersburg Museum's collections, notably the mechanical musical instruments of the late nineteenth and the twentieth centuries. Accounts of research into the construction and history of individual instruments were presented, examples included the piano with an

english action in the Museum of North Priladozhie (A. Boryzrinskaya, Sortvala). Other highlights of the papers sessions an account of the work on a catalogue of Russian bells, the study of a collection of trumpets presented as military trophies (S. Bozhkov, St. Petersburg Historical-Military Museum) and the history of the *Atlas muzikal'nikh instrumentov narodov SSR* (Moscow, 1963). Among the foreign guests' papers, Laurence Libin's discussed the history and social function of the Metropolitan Museum, describing the series of letters exchanged between one collector, Mrs Crosby Brown, who donated a third of the museum's existing musical instrument collections and another, Baron K.K. Stackelberg, the founder of the St. Petersburg Musical Instrument Museum. Dr Ellen Hickmann, of the Hochschule für Musik und Theater in Hannover, outlined her work making an inventory of musical instruments in the regional museums in Germany. The conference papers will be published later this year.

The Sheremetev palace also houses a temporary exhibition of the museum's musical instrument collection, which will be on display until June 1999. The exhibition includes a violin by Sebastian Klotz which belonged to Glinka, instruments of the court orchestra of the Tsar Alexander III, and many of the gems such as the Denner and Boekhouys recorders that are illustrated in the *Catalogue of the Musical Instrument Collection of the Leningrad Institute of Theatre, Music and Cinematography* by G.I. Blagodatov (Leningrad, 1972). The New Holland Ensemble gave a concert on some of the instruments in the collection for the assembled delegates.

The conference programme also included tours of the Sheremetev Palace and the Hermitage Museum, in addition to a fascinating visit to the Folklore-Ethnographic Centre of St. Petersburg. Here a presentation was given on a major research project to document performance practice in the *gusle*, which a generation ago was played in many of the villages in north west Russia, but has now all but vanished.

The St. Petersburg musical instrument museum has a large collection of historic instruments from Western Europe and from Asia, and the museum is now seeking opportunities to develop its collections from other continents. This issue was addressed during the round-table session of the conference, and the possibility of CIMCIM's offering help to

this museum and to others, in terms of facilitating the exchange of exhibitions, will be explored at the meeting in Melbourne. It was also suggested that the creation of an inventory of the instruments in the museums and collections of St. Petersburg would constitute a secure foundation for the further development of the collections, as well as providing a valuable resource for research.

The 1998 meeting in the St Petersburg Museum was planned as the first in a series of conferences, each of which will address a different aspect of the work of maintaining and developing the museum's musical instrument collection. Delegates' thanks for this most successful and rewarding conference are due to Vladimir Koshelev, to Mrs Natalia Metelitsa the Vice-Director of the St Petersburg State Museum of Theatre and Music, and to all others involved in the organisation and the sponsorship of the event.

Margaret Birley

Recent Publications by CIMCIM Members' Museums

Historisches Museum, Basel

V. Gutmann: 'Die Bestände der Musikinstrumenten-Sammlung des Historischen Museums Basel. Katalog der Kleinorgeln.' In: *Historisches Museum Basel. Jahresbericht 1992*. pp.4-20

Martin Kirnbauer: 'Die Bestände der Musikinstrumenten-Sammlung des Historischen Museums Basel. Verzeichnis der Flöteninstrumente.' In: *Historisches Museum Basel. Jahresbericht 1992*. pp.21-30

Martin Kirnbauer: 'Die Rohrblattinstrumente in der Musikinstrumenten-Sammlung des Historischen Museums Basel.' In: *Historisches Museum Basel. Jahresbericht 1994*. pp.62-75

Günther Heyder: 'Die Tischzithern in der Musikinstrumenten-Sammlung des Historischen Museums Basel.' In: *Historische Museums Basel. Jahresbericht 1994*. pp.76-87

V. Gutmann: 'Die besaiteten Tasteninstrumente in der Musikinstrumenten-Sammlung des Historischen Museums Basel, I. Hammerklaviere.' In: *Historisches Museum, der Instrumente*' (Brigitte Frei-Heitz, Daniel

Schneller), *ibid.* pp.16-22

V. Gutmann: 'Die Bestände der Musikinstrumenten-Sammlung des Historischen Museums Basel. Die besaiteten Tasteninstrumente in der Musikinstrumenten-Sammlung des Historischen Museums Basel, II. Tangentenklaviere.' In: *Historische Museums Basel. Jahresbericht 1996*. pp.5-16

Sabine Klaus: 'Die Streichinstrumente in der Musikinstrumenten-Sammlung des Historischen Museums Basel'. In: *Historisches Museum Basel. Jahresbericht 1997*. pp.37-59

Edinburgh University Collection of Historic Musical Instruments

Catalogue of the Collection, Volume 2 Part J Fascicle ii: Drums. Published September 1998. 44 pages. ISBN 0-907635-36-9. Price including packing and postage: £5.00 to addresses in the United Kingdom, £6.00 overseas surface postage.

Kunsthistorisches Museum, Vienna

RUDOLF HOPFNER *Streichbogen Katalog. Sammlung alter Musikinstrumente im Kunsthistorischen Museum und Sammlungen der Gesellschaft der Musikfreunde in Wien* (Catalogue of Bows in the Collection of Old Instruments in the Kunsthistorisches Museum and the Collections of the Gesellschaft der Musikfreunde in Vienna). Tutzing: Hans Schneider, 1998. 257pp., over 180 illustrations and diagrams, including the author's 38 technical drawings of important bows. Quarto format with folder for technical drawings. ISBN 3-7952-0930-7. Price: DM 248.- (Text in German)

Forthcoming Meeting

The Historic Brass Society
Presents
an International Symposium:
Historic Brass Research, Pedagogy,
Performance and Conservation
March 10-13, 1999
Paris, France

This meeting is being organised in Cooperation with the Cité de la Musique and the Conservatoire de Paris. There will be four sessions of research

papers. The papers will be read in either French or English. The HBS and Cité de la Musique will have translations of each paper made. Papers will be on topics concerning historic brass instruments, their repertory, performance practice, or reception before 1900.

Other Symposium activities will include: four formal concerts, a tour of the Musée de Musique, and a special round-table discussion with noted organologists and museum curators, early brass instrument masterclasses, informal playing sessions, and a special session on performance interpretation.

Further information from:
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CIMCIM Bulletin No. 37

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