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Bulletin No. 49

August - août 2002

Announcements

Letter from the president

Dear CIMCIM-friends,
I hope you are having a nice summer and have enough free time to enjoy this CIMCIM bulletin. Some of us are busy organizing our St. Petersburg journey while others make plans for attending different meetings in the coming year. The choices are many (see the bulletin below) and one would like to be able to participate in them all. As for CIMCIM, we are very pleased that the number of papers submitted for the September meeting is unexpectedly high and the themes falling under the general topic "sound or not sound. . ." seem to be of great interest to many. I therefore anticipate and look forward to another exhilarating meeting in an exciting venue featuring stimulating discussions centred upon this perennial, "evergreen" topic. Please take a look at the abstracts on the CIMCIM Website under <http://www.icom.org/cimcim/ixtra.html> As you know, it is highly important to locate grants or endowments enabling members who could not otherwise participate to attend the conference. I was therefore especially pleased to learn that our colleagues in St. Petersburg managed to raise support for quite a large number of CIMCIM members. We are grateful to the Soros Foundation that is generously providing financial assistance for the attendance several CIMCIM members from countries of the former Soviet Union and neighboring countries, like Poland. I know the challenges of fund raising and

highly appreciate the diligent work of our Russian organizers who have excelled in this difficult task.

Although it is not possible for everyone to attend the meeting will feature "to-be-read" papers that provides a "virtual attendance", a good solution for all to take part in CIMCIM's work.

I wish you a pleasant summer.

Yours, Eszter Fontana

CIMCIM News

The ongoing series on musical instrument collections continues in this edition. Information derived from questionnaires provides members with information concerning various music museums and collections around the world. This issue features the contribution from Museu da Musica in Lisbon, Portugal:

Name: Museu da Musica;

Address: Estacao do Metropolitan Alto dos Moinhos, Rua Joao de Freitas, Branco, 1500-359 LISBOA - PORTUGAL

Body responsible: State Museum, Ministry for Culture under the responsibility of the Portuguese Institute of Museums, in installations granted by Lisbon Underground Railway (Subway) in an act of Patronage.

Collection: ethnography (some African, Asian and popular Portuguese instruments); European art music (European musical instruments) ca. 1000 instruments. The most important instruments are: thirteen eighteenth-century Portuguese clavi-chords; eighteenth-century Portuguese and French harpsichords by Manuel Antunes, Joaquim Jose

Antunes, Pascal Taskin; Henry von Casteel's "Liszt" pianoforte; Stradivari cello once owned by King Luis I; Portuguese fiddles by Galrao; popular guitars; Portuguese guitars; eighteenth- and nineteenth-century wind instruments from the Portuguese family Haupt; and the Eichentopf oboe.

Other collections: sheet music (Portuguese composers, singers and musicians: Jose Vianna da Mota, Alfredo Keil, Tomas Alcaide, etc.); iconographical artefacts (paintings, sculptures, engravings, ceramics, etc.); sound-video- archives (78, 33 rps music recordings, tapes, CDs. etc)

Specialised library: public (Organology, Musical History)

Activities: guided tours; temporary/ permanent exhibitions; education; research; documentation etc.

Publications: Catalogues: "Fabricas de Sons"- permanent exhibition; "Liszt em Lisboa" temporary exhibition (1995); "Jose Vianna da Mota, cinquentenario da morte" temporary exhibition (1998); "Tomas Alcaide, centenario do nascimento", temporary exhibition (1999); "Iconografia musical", temporary exhibition (1997); "Roteiro do Museu da Musica" (2002); "Michel'angelo Lambertini, temporary exhibition (July 2002)" "Frederico de Freitas, centenario do nascimento" (end of this year). Tapes and CDs, with historical instruments museum. etc.

Size of exhibition area: permanent and temporary exhibitions, 700 m².

Date of opening of the exhibition: the first permanent exhibition was opened on 26th July 1994, the second was opened on 16th May 2002.

Opening hours:, Tuesday - Saturday from 10 am - 6 pm, closed Monday and Sunday.

Number of visitors per week: ca. 250 visitors (+ school children); ca 12.000 to 13.000 per Year

Number of museum employees: scientist (2); administration (1); guides (4); guards (1); invited experts (3).

Number of divisions: organology cabine; restoration workshop; documentation centre; library.

Number of voluntary workers (1)

Information on the budget: State financing budget per year + Subway sponsors

Helena Trindade, director

HELP REQUESTED

Dear CIMCIM member,

I am a conservator and PhD student and I would be grateful if you could help me with my master's project.

The subject of my research is "Synthetic And Semisynthetic Materials Used In Western Cultures".

I define Synthetic Materials e.g. Bakelite, Lucite, Perspex, Plexiglas, as those which are produced solely by industrial processes. I define Semisynthetic Materials e.g. Celluloid, Rhodoid, Ebonite, Vulcanite, as those natural materials which are chemically altered. My studies encompass plastics wherever they are used, but I would particularly welcome your help in the case where plastics are used in musical instruments.

May I tell you some applications of plastics in musical instruments of which I am aware? It is well known that plastic keys have been fitted to pianos for many years. Saxophones have been made entirely in plastic. Their tone may not be first class, but they are quite serviceable. Even guitars have been injection moulded in polystyrene in the space of a few seconds. Flutes have been produced from Ebonite or Vulcanite since the 1840s. Otto Röhm the developer and producer of Plexiglas produced a so-called "Plexiglas-Quartett" in Berlin in the 1930s.

Plastics have become an important part of our cultural, scientific, and sociological heritage, but with age, they will degrade unless they are properly conserved. We risk losing them forever. I think I can help you to recognise degradation and suggest ways of combating it.

My plan is to make a "Collection Survey" with your help, so as to get an appreciation of the size of the problem. The survey would list the objects, describe their condition, suggest how storage or mounting could be improved, which objects need immediate treatment and which could be left until later. Once I have a better appreciation of the size of the problem, I would approach several possible authorities who may be willing to fund some remedial work.

Therefore I have prepared a questionnaire to start the collection of information. Once I have received your reply, I would, if possible, visit you to carry out a more detailed survey, when I may be able to offer "First Aid" advice on the care of plastics in your collection.

Please do not hesitate to contact me if you want more information. Even if you cannot answer the questions, please tell me if you are interested in setting up such a survey.

Thank you very much for your support.

Survey

Your name:

Name and address of your institution:

What are the main types of objects in your collection?

How many items in the collection?

How many of those are musical instruments?

Are there any instruments made mainly of traditional materials with modern materials used only for the decoration?

If yes, how many and what kind of instruments?

Do you collect instruments made of semisynthetic and synthetic material?

And how many musical instruments of your collection are made of semisynthetic or synthetic material?

Do you think instruments made of synthetic material are less valuable than instruments made of traditional material?

Do you avoid collecting "plastic" instruments and if so for what reason?

If you have instruments made of synthetic material in your collection please state the kinds of instruments, their age and the material: (if you do not know the name of the material please try to describe it)

Do you as a curator or conservator control the environment and the state of preservation of the synthetic materials?

Do you know about the problems of modern materials?

Are you interested in the care of modern materials?

How do you consider the importance of the care about the modern materials?

very important/important/not important/don't know

Would you be interested in a collection and condition survey of musical instruments made of synthetic and semisynthetic materials of all the member museums of ICOM CIMCIM?

If yes, would you help me to collect the data?

Thank you very much for your support and I look forward to receiving your replies.

Friederike Waentig

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Carry le Rouet, France

JOURNÉES D'ETUDES de la Société Française d'Ethnomusicologie (SFE), 24-25-26 MAI

2002: Vacancier - Calanque des Eaux Salées

Musiques à écouter, musiques à voir: la musique dans les musées d'anthropologie aujourd'hui

Compte tenu de l'effervescence existant actuellement en France dans les musées d'ethnologie et "de société", la question se pose de manière aiguë de savoir comment les collections d'instruments de musique, et plus largement comment la musique sera présentée désormais : Musée du Quai Branly, avec le départ imminent des instruments de musique du Musée de l'Homme et leur installation dans un "silo" qui se veut révolutionnaire, mais qui pose de nombreux problèmes ; Musée de Marseille qui devrait voir un redéploiement des instruments des ATP, selon une définition "européenne et méditerranéenne" qui se cherche encore ; musée de la Cité de la musique, dont la présentation des instruments non européens reste très modeste; collection d'instruments de Montluçon qui semblent en difficultés.

D'une manière générale, se pose la question de l'usage que le muséologue fait habituellement de la musique dans ses présentations : c'est le plus souvent sans aller au-delà de l'illustration. Nous mêmes, ethnomusicologues, que voulons-nous montrer de la musique? Au-delà de la traditionnelle exposition d'instruments de musique, ne souhaitons-nous pas faire écouter les sons qui y correspondent? Et au-delà de l'écoute, comment donner des sons une image visuelle permettant au visiteur de mieux comprendre la perception qu'il a de la musique? De même, ne souhaitons-nous pas montrer les techniques de jeu, la mimique des chanteurs, les danses et leur prodigieuse diversité? Aujourd'hui, tout ceci est facilité -et même requis- par l'évolution des techniques du sonagramme, de la vidéo numérique, de la modélisation et d'une manière générale, de toutes les nouvelles technologies. Pour leur part, quel est le point de vue des muséologues? Qu'est-ce qui les intéresse dans les musiques de tradition orale ? Enfin, l'avenir des archives sonores est aussi à l'ordre du jour dans le cadre de ces musées, aussi bien celles des ATP que celles du musée de l'Homme ou du musée Guimet.

Dans ces bouleversements annoncés, l'ethnomusicologie sera-t-elle actrice à part entière ou simple figurante ? La Société Française d'Ethnomusicologie, pour qui aucun de ces sujets

n'est étranger, organise une rencontre sur ce thème lors de ses Journées d'Etudes annuelles qui auront lieu du 24 au 26 mai 2002, à Carry le Rouet, dans le Bouches du Rhône. Laurent Aubert a d'ores et déjà annoncé son intention de publier un numéro spécial des Cahiers de Musique Traditionnelle sur ce thème à partir des interventions et des débats de ces Journées d'Etude.

Il s'agira à la fois de faire circuler dans le milieu l'information sur ces transformations, et surtout de mener une réflexion sur le plan théorique, méthodologique et pratique, en profitant de l'expérience de quelques collègues européens. Il s'agira aussi de renforcer la position institutionnelle de l'ethnomusicologie et de ses représentants dans les musées en France.

The papers presented will be published in the "Cahiers de Musique traditionnelle" by François Borel

Conferences/ Symposiums

Stiftung Kloster Michaelstein, Germany

11.- 13 October 2002

Is the Square Piano still Respectable Today?
The History and the Importance of a neglected
Keyboard Instrument

The position of importance that was previously held for the square piano is often underestimated, although the number of surviving instruments hints of their significant role in music history. The first square pianos, made with simple actions, were probably built as early as the 1720's or even earlier in German speaking countries. But it was the English model, first constructed by Johann Christoph Zumpe in London, that would survive throughout the 19th century in an advanced form. It became popular in parlours and music-rooms around the world. Since great composers were regular guests in such an environment, more important compositions might have been performed on square pianos than we are aware of today. The history and the importance of this keyboard instrument, which has been neglected without justification, will be the topic of the 23rd symposium on musical instrument building. Technical and acoustical aspects, the use in present-day musical life, and issues of restoration and making copies will be dealt with.

The musical instrument collection at Stiftung Kloster Michaelstein is in the possession of several square pianos, among them one by the firm of Muzio Clementi & Co. (London, ca. 1810). In commemoration of the 250th birth date

of the composer, pianist, piano teacher, music publisher and instrument maker Muzio Clementi in 2002, we will celebrate the achievements of this multifaceted figure in the coming symposium. His compositions will be performed in the matinees and evening concerts at which time the audience will also hear the charming sound of the square piano.

Lectures and concerts:

Christian Ahrens, Germany: "*Von der Schwierigkeit, einen Namen zu finden... Zur Frühgeschichte des Tafelklaviers*"

Lucy Coad, United Kingdom: "*Zur Restarierung von Tafelklavieren*"

Michael Cole, United Kingdom: "*Die bedeutende Rolle der Frauen für das Tafelklavier*"

Sally Fortino, Germany: "*Werke von englischen Komponistinnen im Clementi-Umfeld*"

Jobst P. Fricke, Germany: "*Akustische Probleme bei Tafelklavieren*"

Michael Günther, Germany: "*Frühe süddeutsche Tafelklaviere*"

Günter Joppig, Germany: "*Über das Tafelklavier von Massie, Osterode*"

Beryl Kenyon, Spain: "*Tafelklaviere in Spanien*"

Sabine Klaus, USA: "*Forschungsgegenstand Tafelklavier; Problemstellungen, Lösungsversuche und Konsequenzen*"

John Koster, USA: "*Tafelklaviere in Amerika*"

Dieter Krickeberg, Germany: "*Die soziale Funktion des Fortepianos vom Ende des 18. Jh. bis 1850*"

Michael Latcham, Netherlands: "*The square pianos by Johann Gottlob Wagner*"

Laurence Libin, USA: "*Square pianos at the periphery: Russian and American*"

Maribel Meisel, USA: "*Square pianos*"

Benjamin Vogel, Sweden: "*Square pianos in Sweden by the shift of the 18th century*"

Wolfgang Wenke, Germany: "*Restaurierung von Tafelklavieren*"

Further information:

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Florence, Italy

21 - 22 October 2002

In the year 2000 an oval spinet made by Bartolomeo Cristofori in 1690 was rediscovered and it is now on display at the Musical Instrument

Museum of the Galleria dell'Accademia in Florence.

The instrument – similar to a later one, now in the Musikinstrumenten Museum der Universität Leipzig – is entirely in original condition. Remarkably both action and structure were never restored or modified in the past.

After its discovery the instrument was studied and examined for two years and Kerstin Schwarz has made a copy for the museum.

The Musical Instrument Museum of the Galleria dell'Accademia is now organising a two day open meeting on October 21st-22nd 2002 to present the instrument, its copy and, most of all, to thoroughly discuss the conservation that will be performed on the instrument. The programme includes papers by Franca Falletti, Eszter Fontana, Florence Gétreau, Renato Meucci, Giuliana Montanari, Grant O'Brien, Stewart Pollens, Kerstin Schwarz, Luigi Ferdinando Tagliavini, Gabriele Rossi-Rognoni, a concert, and a round table to discuss the conservation of the instrument.

All CIMCIM members are warmly invited to attend the meeting and especially to actively participate to the round table.

A short description of the instrument with photos, description of the ongoing research and all the details of the open meeting are on line in either Italian and English at <http://www.sbas.firenze.it/musei/cherubini/>

A large attendance by colleagues is encouraged as shared insights and experiences will prove invaluable. People who would like to express their position without being able to attend the meeting are welcome to get in contact with the museum writing to

GalleriaAccademia.CollezioneCherubini@sbas.firenze.it or sending a fax to +39.55.2388609.

Requests for financial support to attend the meeting can be sent to the same address.

Gabriele Rossi-Rognoni

Florence, Galleria dell'Accademia, Museo degli Strumenti Musicali

Oxford, London, Edinburgh; UK

3 - 9 August 2003

Call for Papers:

Conference on Musical Instruments

URL:

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

The joint meeting of the Galpin Society and the American Musical Instrument Society in August 2003 will include visits to important collections of musical instruments in the United Kingdom, a conference in which members of both societies will present the results of their recent research, concerts, and social events.

The Conference

The Papers Sessions are provisionally scheduled to take place in London on Thursday August 7 and in Edinburgh on Friday August 8 and Saturday August 9.

Members are invited to offer papers based on original research and discoveries, and may be on any topic concerning the history, design, use, and care of musical instruments. It will not be necessary to submit the full text of papers, but suitable contributions may qualify for publication in the Galpin Society Journal or the Journal of the American Musical Instrument Society at the discretion of the respective editor. The language of the abstracts and presentations will be English. Papers should be delivered in person at the Conference by one of the named authors. It is intended that there will be no parallel sessions.

It will be possible to register for the papers sessions of the conference (7-9 August) without registering for the whole meeting (3-9 August). The accommodation booked for participants will however be preferentially allocated to participants registering for the whole meeting.

Abstracts of papers (400 words maximum) and a biography (no more than 75 words) together with a list of audio-visual equipment and time requirements should be sent to Arnold Myers by e-mail, preferably as plain text in the body of a message, to:

A.Myers@ed.ac.uk by 15 January 2003.

Abstracts may be submitted by post, in which case they should be received at the address below by 15 December 2002.

Submissions will be considered by the Organising Committee, which includes representatives of both societies. Acceptance of submissions will be notified by 15 February 2003. Accepted abstracts will be placed on the Galpin Society's website. It would be helpful in planning the meeting if intending participants in the Conference could notify Arnold Myers as soon as possible (preferably by e-mail) - whether or not you intend to give a paper.

Information about the Conference will be maintained on the Galpin Society website:

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

For further information, please contact Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG. E-mail: A.Myers@ed.ac.uk

Kraków, Poland

19 - 21 September 2003

Call for Papers

International Conference in Musicology

Early Music - Context and Ideas

The main aim of our conference is to discuss the problems concerning early music (up to the mid 19th century), specified below. We invite musicologists from all countries to come to Kraków (Poland) to participate in our meeting. The conference will be held in the Institute of Musicology of the Jagellonian University, one of the oldest and most prestigious universities in Central Europe.

We propose the discussion of general topics of the conference:

socio-anthropological and practical contexts of music; musical life in various times and societies; music institutions and their impact on music production,

stylistic problems of musical performance in various traditions; musical repertoires as responses to specific social needs and venues', *musical context in sources and archives*, *musical ideas and theory of music*; music within the system of knowledge, music and the various fine and performing arts, *musica speculativa*.

All accepted papers will be available on the official web-site of the conference and will be published before the conference in the *Conference Book*. During the conference only the central theses of the paper will be delivered (no more than two minutes). The principal aim of the conference is to discuss, in separate thematic sections, the problems of the published papers. We expect papers (in Ms Word 97 or rtf format) no longer than 3000 words or 21000 characters (including footnotes and bibliography). Articles can also include, in addition, musical examples, illustrations and tables. Although the language of the conference will be English, we also accept papers in Italian, German and French.

During the conference (Friday-Sunday) we plan to organise special concerts and to visit the Museum of the Jagellonian University, the neighbouring medieval castle and the ancient salt mine in Wieliczka.

Conference Calendarium

deadline for declaration of participation in the conference: 15 June 2002

deadline for submitting the preliminary proposals (central theses of the paper, max. one page): 15 November 2002

deadline for sending papers for printing : 31 January 2003

publication of the papers on the conference web-site

(in advance of the book publication): 15 April 2003

The conference fee is 50 Euro plus ca 300-600 Euro for accommodation and meals; we do not refund the travel costs. (One Euro is approx. 0.87 US\$.)

For information, please contact:

Wojciech Marchwica or Piotr Wilk; Institute of Musicology – Jagellonian University

ul. Westerplatte 10, 31-033 Kraków; tel./fax (48-12) 422-0064,

e-mail: conference@orfeo.hist.uj.edu.pl

Recent Publications

CRISTINA BORDAS IBÁÑEZ: Instrumentos Musicales en Colecciones Españolas, VOL II, Madrid: Centro de Documentacion de Musica y Danza, 2001; 363 pages, Photographs in colour. ISBN: 84-87583-55-5 price: 42 ; Euro Orders to: Servicio de Publicaciones del Ministerio de Cultura, Calle Abdon, Terradas 7, 28015 Madrid, Spain. Fax: +34 915493418

Volume II of Cristina Bordas' catalogue on musical instruments in Spanish Collections; in total 661 instruments with a colour photo and a short description each. VOL I was presented in the CIMCIM Bulletin 42.

ALFONS HUBER (ed.):

Das österreichische Cembalo -600 Jahre Cembalobau in Österreich

In a letter of 1397 Hermann Poll (1370-1401) from Vienna is mentioned as the inventor of a new instrument, called a clavicembalum. Presumably as a victim of political intrigue he was executed in April 1401 in Nuremberg. 600 years later finally the first monographic publication dedicated to harpsichord making in Austria has been released. The starting point was a symposium organised by the Sammlung alter Musikinstrumente in 1997. The findings initiated by this event and additional research make clear that an independent tradition of harpsichord

making existed in Austria. Only the small number of existing instruments is responsible for the fact that until now this tradition was regarded as a side-branch of South-German harpsichord making.

New light is shed on the early history of the harpsichord with a special emphasis on the relevant written and iconography sources from the Habsburg countries. One of the chapters deals with the deduction of harpsichord design as it is lined out in drawings of the 15th-century from the tradition of gothic architectural design.

The extant plucked keyboard instruments are analysed and a series of features, typical for the Austrian harpsichord (e.g. "Wiener Baßoktav"), is listed. A number of technical details with regard to construction, keyboard layout, string gauges, and pitch now allow the attribution of unsigned instruments. Furthermore these details have implications on performance practice in general. An in-depth study of all relevant sources concern countries which in the past were part of the Austrian Empire and now are neighbour countries of Austria. A listing of all instrument makers who were involved in harpsichord making and a checklist of 17 extant plucked keyboard instruments sum up to a voluminous reference book which is indispensable for researchers, curators, restorers, musicians and connoisseurs of the harpsichord.

22 chapters, 638 pages and 220 illustrations (20 in colour), ISBN 3 7952 1039 9. Publisher: Verlag Hans Schneider, Tutzing. Price: 252.-Euro

JEREMY MONTAGU: Timpani and Percussion Instruments

Yale University Press, May, 2002; 268 pages and 76 plates; Timpani and Percussion Instruments from Stone Age to Today with a section on non-European and non-orchestral European instruments. Many of the plates, usually with more than one instrument, are from the author's own collection.

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Bulletin 50:

Please send your contributions, preferably by e-mail, by September 15th to the editor:

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