CIMCIM Newsletter

NEWSLETTER OF THE
INTERNATIONAL COMMITTEE
OF MUSICAL INSTRUMENT
COLLECTIONS

BULLETIN DU COMITÉ
INTERNATIONAL DES MUSÉES
ET COLLECTIONS D'INSTRUMENTS
DE MUSIQUE

ICOM

XIV - 1989

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CIMCIM MEETING, 10 - 17 APRIL 1988

Sunday 10.4.88	11 am	Opening ceremony with reception afterwards.
Monday 11.4.88	9-12 am	Robert Barclay: Restoration versus Reproduction. Laurence Libin: Centennial of Metropolitan Museum instrument collection in 1989. Frances Palmer: The Reserve Collection-A Public Facility Under Threat. Arnold Myers: Cataloguing Standards for Instruments Collections.
	2-5 pm.	CIMCIM plenary session.
	8 pm.	Concert in the Museum (harp and flute)
Tuesday 12.4.88.	10 am.	Guided Tour through the Museum of Ethnology. Berlin-Dahlem by Dr Artur Simon, accompanied by Dr Gesine Haase.
	2-5 pm.	Dieter Krickeberg: Der Originalzustand des "Bach"-Cembalos Cynthia Adams Hoover: Early American Pianos (1790-1810) Marta Szekeres-Farkas: Die Harfe in der ungarischen Volksmusik. Gary Stewart: A Mid-Sixteenth Century Italian Cittern at the University of South Dakota. Margaret Downie Banks: The C.G. Conn Company: A Retrospective.
	8 pm	Concert with the Berlin Philharmonic Orchestra
Wednesday 13.4.88	9-12.30	Sightseeing tour in English (departure 9 am from Hotel Kronprinz accompanied by Dr Martin Elste.
	2 - 5 pm	Computer session
	8 pm.	Concert in the Museum (Early baroque ensemble music)
Thursday 14.4.88	11am noon 2 pm	Guided tour through the Reichstag Invitation for lunch. Guided tour through the Museum and the Institute Data base Centre Cary Karp: New Data base system
	8 pm	Concert in the Museum (harp and violin)

Friday 15.4.88	9.13 am	Peter Klein: Dendrochronological analyses on European stringed instruments. Karel Moens: Authentizitatsprobleme alter Streich-instrumente. Florence Getreau: Une experience de sonorisation par casques Infra-rouges au Musée instrumental de Paris. Edward H. Tarr: The new Trumpet Museum in Bad Sackingen Catherine Megumi Ochi: Organisation of Drum Museum (read by Dr.Droysen-Reber)
		2-2.45 pm Frank Holland: Klavar (Foundation of Great Britain: the system for reading from sheet music vertically)
	2.45-5 pm	CIMCIM plenary session.
	8 pm	Concert in the Museum (Chamber music with harp)
Saturday 16.4.88	11 am	Edward Witsenberg. Concert with historical harps
	7 pm	Closing dinner.
Sunday 17.4.88	11 am	Concert in the Museum

Members Attending

Dr Rob van Acht	Music Department (Instruments) Haags Gemeentemuseum	Stadhouderslaan 41 2517 HV Den Haag Netherlands
Mr Robert Barclay	Canadian Conservation Institute	1030 Innes Road Ottawa, Ontario KIA OM8 Canada
Mrs Nina Benzoor	Curator, Haifa Museum	POB 45134 Haifa 31451 Israel
Tony Bingham		11 Pond Street London. NW3 2PN UK
Mr Edward Bowman	The British Piano Museum	368 High Street Brentford, Mx. TW8 OBD UK
Madame Josiane Bran-Ricci	Musee Instrumental du Conservatoire	NSPM 75008 Paris 14 rue de Madrid France
Mrs Lydia Downie		8 Wylie Street Hamilton, NY 13346 USA

Dr Margaret Downie Banks	Curator, The Shrine to Music Museum	The University of South Dakota 414 East Clark Street Vermillion SD 57069-2390 USA
Frau Prof Dr Dagmar Droysen-Reber	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Dr Martin Elste	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Dr Imogen Fellinger	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Wolfgang Fruh	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Madame Florence Getreau	Musee Instrumental du Conservatoire	NSPM 75008 Paris 14 rue de Madrid France
Prof Sumi Gunji	Kunitachi College of Music Research Institute	5-5-1, Kashiwa-cho Tachikawa-shi 190-Tokyo Japan
Dr Gesine Haase	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Prof Friedmann Hellwig		Dohmengasse 17 5000 Koln 30 West Germany
Dr Hubert Henkel	Direktor des Musikinstrumentenmuseums de Karl Marx-Universitat	Taubchenweg 2c 7010 Leipzig DDR
Mr Frank W. Holland MBE	The British Piano Museum	368 High Street Brentford, Mx. TW8 OBD UK
Mrs Cynthia Adams Hoover	Division of Musical Instruments Smithsonian Institution	MAH 4124 Washington, DC 20560 USA
Dr Gunther Joppig	Munchner Stadtmuseum Musikinstrumentemuseum	St Jakobs-Platz 1 8000 Munchen 2 West Germany
Dr Cary Karp	Musikmuseet	Box 16326 10326 Stockholm Sweden

Mr Peter Andreas Kjeldsberg	Ringve Museum	Pb.3064 Lade 7002 Trondheim Norway
Birgit Kjellstrom	Musikmuseet	Box 16326 10326 Stockholm Sweden
Dr Peter Klein	Universitat Hamburg Ordinariat fur Holzbioligie	Leuschnerstrasse 91 2050 Hamburg 80 West Germany
Dr Dieter Krickeberg		Kopernikusstrasse 20 8500 Nurnberg 40
Mrs Barbara Lambert		10 Pequot Road Wayland, Massachusetts 01778 USA
Madame Dr Jeannine Lambrechts-Douillez		Silversterlaan 4 2232 Schilde Belgium
Drs Felix van Lamsweerde	Koninklijk Institut vor de Tropen	63 Mauritzkade 1092 AD Amsterdam Netherlands
Mr Laurence Libin	Curator, Department of Music The Metropolitan Museum of Art	Fifth Avenue 82nd Street New York, NY 10028 USA
Dr Hélène La Rue	Curator, Pitt Rivers Museum	South Parks Road, Oxford OX1 3PP UK
Mr Reginald Mayes	The British Piano Museum	368 High Street Brentford, Mx. TW8 OBD UK
Dr Onno Mensink	Head, Music Department Haags Gemeentemuseum	Stadhouderslaan 41 2517 HV Den Haag Netherlands
Frau Ursula Menzel	Restauratorin	Rosental 16 8000 Munchen 2 West Germany
Wolfgang Mertin	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Karel Moens		Mussenstraat 140 3000 Leuven Belgium
Mr Jeremy Montagu FSA	Curator, Bate Collection	Faculty of Music St. Aldate's Oxford OX1 1DB UK
Mr Arnold Myers		University of Edinburgh Reid Concert Hall Bristo Square,Edinburgh EH8 9AG, UK

Dr Frances Palmer	Horniman Museum	London Road, Forest Hill, London SE23 UK
Horst Rase	Staatliches Institut fur Musikforschung Preussischer Kulturbesitz	Tiergartenstrasse 1 1000 Berlin 30 West Germany
Kathryn L. Shanks		Schaarschmidtstrasse 30 8000 Munchen 50 West Germany
Gary M. Stewart,	Conservator The Shrine to Music Museum	The University of South Dakota 414 East Clark Street, Vermillion SD 57 069-2390 USA
Dr Marta Szekeres-Farkas	Musikhistorisches Museum	Tancsics u. 7 1014 Budapest Hungary
Dr Edward H. Tarr	Trompetenmuseum	Postfach 1143 7880 Bad Sackingen Austria

Plenary Session

Apologies for absence

John Fesperman, Scott Odell, Gary Sturm, Mette Muller, André Larsen, Elizabeth Wells

1. The change of programme adopted

2. Agenda adopted

3. Secretary's report

The Secretary presented the financial report. A decision was made that the dues should be paid in French Francs or in Dollars, before the dues had always be paid in Dollars but the use of Francs would give members the chance to use cheques.

4. Editor's report

The Editor reported that there was a certain amount of difficulty in gathering in every paper after each session. Even then it was quite a difficulty when papers had to be retyped when they were in several different languages. This took up many hours which could be saved if members were to send in camera ready copy. It was decided that if articles were sent in a camera ready form any language would be accepted. No copies would be sent back to authors for checking. However it would be important to ensure that information was sent out as to format of pages for authors to follow.

5. Classification Working Group

Claudie Marcel Dubois' report was read out by the President who said that she hoped that this would be finished during her period of office.

6. Projects - Computerization

It was felt that there should be better communication between museums, and that as

more began to use computerised catalogues there should be greater chance to exchange information. It was decided that there should be no corporate action but that it should be up to each individual to do things using the group to make contacts. Also people could use the CIMCIM meetings as consultations. Individual needs might vary so that the work of a group would not be as useful as individual consultation.

Bob Barclay brought to the notice of the meeting the work done by CCI which was building up records on a main frame data base. This was to be a record of conservation materials, and this record of data will be accessible through a telephone modem. It would also be possible to build up records of historical instruments.

The President considered that this should be a two years projects and wondered whether to make it into a working group, but it was thought that there would probably be no need for it as a working group.

It was thought that one of the most important things to do would be to make records for conservation of whether anything could be done and if so what. There were two considerations that the Committee should make firstly how best to approach the problem and then how to address the problem.

Cynthia Hoover stated that the theme of this whole discussion was conservation and that there was a plea from our Latin American colleagues that they had no guidance in conservation. They would be grateful for any help. Bob Barclay said that he could produce guidelines. He thought that there was a special case for musical instruments.

Peter Andreas Kjeldsberg spoke of the need to know more about the courses and training centres for conservation. He thought that it would be useful to send out a questionnaire to find out what kind of courses and how long they were. The possibilities of raising funds for this through National Unesco sources was discussed. One of the problems in this research would be that there is an enormous literature.

The New Edition of the Directory

The last edition was reported to have sold out; it was time to consider the a new edition. Barbara Lambert was to try to make a new schedule; much work had been done on the first edition which would be helpful to the second. The AMI is doing a new America and Canada edition. It was decided to send a questionnaire to all collections of instruments; public collections, dealers and private collectors. Journals dealing with musical instruments would also be circulated. It was also decided to build up a network of curators and areas to look for new collections. Everything was to be sent out next month. This would also need to be done from an updated list of colleagues.

A note was made that the addresses of private collectors should perhaps not be included as it was not wished that this index would be a burglars' handbook.

1989 Triennial in The Hague 27 August to 6 September

It was announced that the Triennial would take place in the Congress hall with CIMCIM meetings in the Gemeente Museum. The local organisers would be responsible for organising tours to other relevant museums in the Netherlands such as those in Utrecht and Asten. At the end of the meeting other visits could be arranged for example to Belgium and West Germany. The arrangements were discussed and strong representation was made that CIMCIM meetings should not clash with those of other groups such as CIDOC.

New Elections

Elections would take place in the Hague and someone had to be elected to take in nominations.

Meeting in Japan, 1991

Professor Sumi Gunji mentioned the hope that the delegates might meet in Japan in 1991. There were many major collections in Tokyo even though most are private. The

major problem that was seen with this plan was that of a very expensive venue.

There was also an invitation to use Vermillion.

Plea to write on behalf of the Horniman

There was a plea from delegates for the members of CIMCIM to write to the Secretary of State for Education supporting the work of the Horniman Museum. This was accepted.

Chinese conference on Chime Bells

A letter had be received concerning a meeting in China about the casting of chime bells. Everyone with an interest was welcome to go.

Computerisation Session

A data base was demonstrated to the delegates using Word Perfect. Bob Barclay would be willing to send members information on how to set up a data base on Word Perfect. A database was being prepared of materials used in Conservation and conservation techniques.

It would also be a breakthrough if there could be a greater use of electronic mail with the computer used to answer mail. Then information could be sent in machine readable form in this case the material could then either be sent via a modem or on a diskette. A modem was recommended as being the quickest method of transmitting messages between museums. Information can then be exchanged at any point. If a main frame mailbox is used information can be exchanged very quickly between different people. The possibilities of information exchange then become Utopian. A computer group using this method of communication could then use the modem message as a bulletin board.

Computers and the Newsletter

There would be two ways to send in texts; the first would be the use of camera ready copy, the second would be to use electronic mail and machine readable copy.

Computer group

Using one modem to communicate to another.

1. Direct dialled number with modem. On this the usually poor quality of the line is a disadvantage.
2. A packet switching network, using a direct dialled modem. This uses a pad to conduct conversations between computers.
3. J.P. Getty conservation network giving free communication.
4. Using direct dialled lines on a locally hosted system.

Any computer, or even electric typewriter, can be used.

Academic institutions may have the use of JANET, which is the Joint Academic Network; there well may also be access to BITNET, SUNET, or EARN. It was proposed that the group ought to try to do something. First there was the suggestion of a working group to give help for computer users as well as for the Newsletter. It was felt that it should be possible to work together without working group status. Bob Barclay, Cary Karp and Hélène La Rue said they would liaise on various problems of the Newsletter. It was decided that communication between museums should be set up using the system.

Data Dictionary

It was discussed that members should begin by making a list of key fields. The data dictionary would start with about a hundred fields and then this would be modified by use. One of the methods might be to look at everyone's and then distill them together. One of the important steps in the data dictionary project would be the establishment of a communication system. Firstly through compiling a list of Bitnet users. Then information of general interest could be sent around.

There followed a choice of programme discussion. No software should be chosen that was not capable of reading ASCII codes. It was also suggested that the next Newsletter could make transmitted via modem so that any corrections could be made simply.

There was a discussion of the meetings to be held in the Hague at the ICOM Triennial 1989. This meeting is to open with a plenary session on 28 August. CIMCIM meetings would be held on Tuesday, Wednesday and Thursday. The Hague was planning a special exhibition and suggested a working group around the presentation of Musical Instruments.

A short discussion followed on the meaning of the ICOM theme "Museums as Generators of Culture. Three themes were mentioned:

New forms of presentation
Co-operation in future between Museums
Growth of collections in Museums.

A request was made that the members should have the opportunity to visit the music iconography centre. It was decided that the Dutch members should be responsible for local organisation and that other members should write to the Hague for further information.

Elections were then held to appoint the officers for the nomination of candidates for the board. Peter Andreas Kjeldsberg was elected unanimously and suggestions for Chairman and Secretary should be sent to him. Then he was to approach the persons who had been proposed. The names should be sent three months before the meeting and then announced to members. Members were reminded that it was still possible for Peter Andreas Kjeldsberg to be on the board. Board members have to be members of ICOM. People who had served are allowed to serve again but they are not allowed to do so if they have been on the board in the last six years.

Report on the Directory.

There followed a discussion about the new Directory of Musical Instrument Collections. It was decided that there was not enough room to include the titles of the professional staff. There were some collections, for example in Great Britain, where there were no curators. The first circular was to be sent out within a month. It was decided that it was important to list the particular strengths of collections and to mention how many instruments were on display and that each museum should be sent a new form together with a copy of their first entry. Any one who could help would be greatly appreciated. New museums who are to be included should also be sent a couple of pages as a sample. A different letter should be sent to new museums who are to be included. No dealers or commercial collections are to be included. We would also hope to have some help from colleagues within different areas of CIMCIM to give names and addresses of contacts throughout the world.

The questionnaire should be kept as simple as possible. Frances Palmer offered to be the contact point in the UK for private collections and Florence Getreau for the similar collections in France. Carlos Rausa for the collections in South America. Barbara Lambert would work out who would be able to help in different countries in this way. A

deadline should be put in the original letter; this was decided to be August. When available the material should take about one year to edit. The entries would be made as a data base and there was some inconclusive discussion as to whether the data base should be made available on disc.

Throughout the whole proceeding good contact and relations between ICOM and Knuf should be kept going as ICOM had the contract with Knuf. Barbara should be the CIMCIM representative with Fritz Knuf.

Various working groups were discussed

The Directory

Barbara Lambert CIMCIM representative
Jeaninne Lambrecht-Douillez
Onno Mensink

Presentation in Museums

Birgit Kjellstrom would be the co-ordinator for the working group. The term "presentation" would be understood in its widest sense. A circular letter should be sent to pick up the ideas of the previous working group.

Training in conservation

Co-ordinator - Peter Andreas Kjeldsberg
Bob Barclay
Friedemann Hellwig

This group was established to see whether object conservators could receive some training in Musical instrument conservation as well. That this training should be also for the students at advanced levels. Bob Barclay was to propose to CIIC that we should consult their conservation code standard of ethics. He could also propose a bibliography of useful papers. The problem of builders and players was also discussed.

Computerisation Co-ordination.

There was to be a consultative link with Peter Homulos and the CIMCIM working group on Terminology. Members of this group:

Arnold Myers
Friedemann Hellwig
Cary Karp
Bob Barclay

Future meetings

AMIS

The Nicholas Bessaraboff and Frances Densmore Prize was discussed. The 1985-6 prize had been awarded to Bruce Haynes for his article on the oboe. Next spring it would be for the best book on instrument building. The Curt Sachs had been award three times; to Antony Baines, Philip Bate and Dr Rosenbaum.

Japan 1991

This date was suggested as the next meeting for CIMCIM.

The President presented CIMCIM's vote of thanks to all those whose hard work had made the meeting in Berlin such a success.

Groupe de travail Typologie et classification
Rapport sur 1987

En 1987 le Groupe qui s'est livré à des échanges de vues asses fréquents avec plusieurs collégues communiquant par courrier et téléphone a tenu un colloque de deus jours entiers les jeudi 17 et vendredi 18 septembre à Paris, au Musée national des Arts et traditions populaires.

Etaient présents à se colloque: Dr J. Lambrechts-Douillez, présidente du CIMCIM, conservateur, Museum Vleeshuis, Anvers; Mme J. Bran-Ricci, secrétaire générale du CIMCIM, conservateur, Musée instrumentale du Conservatoire national supérieur de musique; Dr. Cl. Marcel-Dubois, coordinateur, chargée de mission, Musée national des Arts et tradition populaires; Dr. H. La Rue, editor CIMCIM, chargée des Collections d'instruments de musique, Pitt Rivers Museum, Oxford; Mme G. Dournon, chargée des Collections d'instruments de musique, Musée de l'homme, Paris.

Récapitulant les travaux précédents du Groupe et estimant que la typologie des classe aérophones, cordophones et membranophones était arrivée à un palier qui permettait d'envisager une premiére synthése, notre Groupe décida d'entreprendre l'étude de la quatriéme classe, celle des idiophones.

On se rapellera que la classification proposée par notre Groupe se fondé sur la morphologie des instruments. Le respect de ce critére primaire dans le cas des idiophones a conduit à proposer une classification entiérement nouvelle dans son principe même.

En effet alors que la classification de chacune des trois classes précédemment traitées pouvait se prévaloir en partie de classifications déjà existantes dans la mesure ou? on y retrouvait tante pour les instruments savants que pour les instruments de différentes ethnies, la prise en compte de certains critéres morphologigues, il en allait tout autrement pout les idiophones qui, eux, dans la majorité des classifications précédentes étaient ordonnés selon leurs principes respectifs de mise en vibration (entrechoc, pilonnage, secouement, raclement, arrachement, pincement, friction, soufflement....).

Le Groupe a donc cherché à faire reposer sa typologie des idiophones sur des critéres normalisés avec ceux, morphologiques, respectés dans les trois autres classes, tout en lui ménageant les mêmes possibilités d'informatisation ultérieure.

La variété extréme et la multiplicité des idiophones dans le monde rend notre tache ardue et soumise à risques. Aussi, ici plus encore que dans les autres classes d'instruments, la nomenclature proposée demeure ouverte. Un souci de clarfication a conduit le Groupe, aprés débats et réflexions, à tenter une premiére expérience de classification à partir de deux grands critéres morphologiques: idiophones à 1. corps plein; 2. corps avec vide intérieure. Il a eté possible de classer ainsi pratiquement tous les idiophones connus. Mais il ne peut s'avoir que d'une premiére ébauche et déjé plusieurs imperfections sont apparues. L'étude de cette version préliminaire devra étre reprise en 1988 et approfondie.

In 1987 the Classification Group met for a two day session, 17th 18th September, at Paris in the Musée des Arts et Traditions Populaires. Members present were:

Dr J. Lambrechts-Douillez, chairman of CIMCIM, curator, Museum Vleeshuis, Antwerp; Mme J. Bran-Ricci, secretary of CIMCIM, curator, Musée instrumentale du Conservatoire national supérieur de musique; Dr. Cl. Marcel-Dubois, coordinator, chargée de mission, Musée national des Arts et tradition populaires; Dr. H. La Rue, editor CIMCIM, curator of the musical instrument collections, Pitt Rivers Museum, Oxford; Mme G. Dournon, curator of the collections of musical instruments, Musée de l'homme, Paris.

Having worked out the system for the Aerophones, cordophones and membranophones the Group decided to tackle the problems of the idiophones. Once again the classification was to be based on the form of the instruments. In the case of the idiophones this criterium is to be a unique one in systems of classification. In previous

systems the idiophones are classed by the way in which they are caused to vibrate (e.g. rattling, banging, plucking etc.) In our case we were to work from the same principles as in the other three groups.

The great variety and number of idiophones in the world made our task a hard one with many pitfalls. Also, once again as in the other classes, the terminology posed the first problem. After discussion the Group decided to divide the class into two main sections: 1. solid idiophones, 2. idiophon with hollow body, This way we found we could classify almost every known idiophone. This is, however, only our first try and already we can see the faults in the system. There is still much work and reappraisal to be done.

The Reserve Collection - A Public Facility at Risk.

Frances Palmer
Horniman Museum, UK

I hope that this paper will not be seen as public recitation of private anxieties; it is an attempt to describe the ways in which the whole concept of a museum is changing: it is a request for advice from those of you who have encountered the same problems: it is equally an offer to discuss those problems with colleagues who have yet to face them.

For reasons which I cannot explain here, Britain is changing from a society based on manufacturing, to one in which the service industries are of vital importance. Culture, history and art are the commodities which we are seeking to sell to tourists. While a fair proportion of visitors to British museums and galleries display deep knowledge and connoiseurship, many others have no idea of a time scale longer than about 50 years. Many of these visitors feel a need to "act out" history, to participate in dramatic presentations, to handle and attempt to use historic artefacts and, in consequence, there is a conflict growing between "theme park" techniques of display and the more conventional styles of "museum and gallery" exhibitions. Many visitors seem to be frankly confused by having to relate objects to the information which is provided on labels and graphics perhaps as part of the all-pervading influence of TV they want demonstrations, talks and films.

Many modern museums are finding an increasing need to control the flow of visitors, and this combines with the demand for dramatic presentation to produce a completely new philosophy of museum display. In Yorvik for example, Viking material from medieval York is shown to visitors who are moved through the exhibition in a travelling car, while a well-known television personality - admittedly from the culturally up-market end of television - is heard reading a commentary. There is no provision made for visitors who may wish to linger over a specific object, either because of a specialised personal interest, or because it appeals to the imagination. Increasingly we are being asked to involve the public in museum displays, while at the same time removing any need for the use of imagination or powers of reasoning.

Any museum exists primarily as a dictionary of objects, and the duty of the curator is to protect and preserve them as well as to present and display them. If we are wise we concentrate on the objects which are the whole strength of a museum: there is a danger that wonderful audio-visual aids and copious explanatory notes will distract the visitor away from the objects. A visitor can buy a guide book and take home the text and the illustrations, the objects themselves cannot be taken home for study, and the display in the museum should concentrate the attention on them in whatever way seems most appropriate.

To return to the image of a museum as a dictionary, we may consider that the public displays form a pocket dictionary- a manageable and concise work of reference which is readily accessible to all users. Once one adds in the reserve collections and study material, we get closer to the 13-volume dictionary with historic examples, obsolete types and copious references. Some museums have sufficient space to be able to arrange study collections and open-access storage for visitors with a specialised interest. Others are not so fortunate and must keep material which cannot be displayed in safe storage.

Why can we not display the complete collection? Some particularly vulnerable items can easily be damaged by display conditions, and the responsibility for preserving them requires that they should be protected from hostile environments. Where display space is limited it may not be physically possible to show more than a small proportion of the holding. Finally, there is a danger of bringing on mental indigestion in members of the public, so that they cannot see the quality of the objects for the sheer quantity of material that is presented to them.

Material which is out of public sight is not necessarily also out of curatorial mind. Stored material can be used to change and enrich the permanent displays; vulnerable items may be displayed for short periods under strictly controlled conditions. The very depth of the collection may be of value to the specialist visitor: what looks to the untrained eye like a boring selection of duplicates may reveal significant patterns of variations when examined by an expert. The reserve collections can also form a repertoire of material for loan to other institutions which may need the services of a specialised musical instrument collection, to fill out the coverage of a particular culture or period of history.

Professional curators will recognise all of this as a statement of the obvious; however, it may not be so obvious to members of the public who hold the museum's purse strings. There are two basic misunderstandings about reserve collections, and the fact that they are basically incompatible does not mean that the same person cannot hold them both simultaneously. The first misunderstanding sees the store as being full of Rubens, Stradivaris or Chippendale, any one of which would realise enough to fund the whole museum for a year if sent for sale, and which the curators are too mean-minded to show to the public. [It is worth noting at this point that the word 'curator' is derived from the Latin verb curare "to care for", and not from the French noun derived from a carib source curare "a deadly poison"!] The second misunderstanding is that the reserve collection contains a load of rubbish which has no conceivable interest, and does not justify the considerable amounts of money which must be expended in storing it in safety. The Independent of 30 March 1988 quotes the National Audit Office report on the Victoria and Albert Museum, the British Museum and the Tate Gallery as saying: "Review and possible disposal of objects lie at the heart of such issues".

My own collection has benefited from some 300 instruments which were transferred from the Victoria and Albert Museum, as well as transfers from other public collections, so perhaps I should not complain.

It is perhaps the image of the reserve collection which is at fault. Published catalogues must include material which is not on display, and should give details of the procedure by which stored items may be examined. The Museum of Mankind in London has a photographic catalogue of non-displayed material which may be consulted by members of the public. Perhaps we should organise an inter-museum loan service, circulating lists of material available for loan, and quoting the display conditions which must be provided. Above all, the management of the store must have a business-like and professional air. We must be seen to care about these items by providing good storage conditions and adequate supervision when material is made available to visitors.

Finally, we must beware of using museum objects as a toybox. Many educationalists seem to think that it is easy to make music with an unsophisticated instrument, or to participate without preparation in any musical tradition which relies heavily on improvisation. I feel that I have failed to communicate the fact that a great deal of skill and musicianship is required to play any instrument, but in particular those without mechanical aids, and that a performer working within an improvisatory tradition will have spent many years learning the rules which control the improvisation. "Playing" on unfamiliar instruments can only lead to frustration and disillusionment; it is far better to arrange for experts to participate in workshops and give basic tuition
in instrumental techniques while demonstrating the full musical capabilities of the instruments.

A Problem of Terminology

Jeremy Montagu

We tend to divide our collections between "European" (or "western") instruments and "ethnic" instruments. I find these and similar terms less and less satisfactory. Even leaving aside (though we should not do so) the American instrument-making firms, our beginners play on Chinese-made instruments, and our professionals on Japanese. "Western" depends on where you stand; it is a correct term in America: it covers that continent and China and Japan to their west, but it leaves out Europe. So far as "ethnic" is concerned, it is becoming a synonym in England anyway, for funny, quaint and so forth, with a strong overlay of incompetent and more than a hint of fake; ethnic food (scatter a little curry powder), ethnic clothes (badly made and ill-fitting), ethnic jewellery (factory made in Birmingham), etc., etc. It is also now coming to be seen as pejorative and insulting by many of those to whom it is applied; before long it will be down there with the lower derogatory terms in English slang, and then we'll be forced to give it up. Most seriously, it is etymologically silly to use it as we do; we are all - and all our arts and artefacts are "ethnic".

May I suggest that we use the term "international" to cover the instruments which are truly international today, those of our (I speak as a European) art and popular music, which are used around the globe from the Tokyo Philharmonic westwards to the Honolulu Symphony, and round the world eastwards from an East Berlin pop group to a West Berlin night club?

And can we take from our Soviet colleagues the idea of using the term "regional" (or "national", but "regional" is better, for often they differ from region to region within a nation) for those instruments which sometimes we call "folk" (not a good term for a sitar or a shakuhachi), "non-European" (a silly expression, since we usually put European non-art-music instruments in the same category) or "ethnic".

Cataloguing Standards For Instrument Collections

Arnold Myers

Introduction

When preparations were being made for the forthcoming catalogue of the Edinburgh University Collection of Historic Musical Instruments, cataloguing standards were established. These were found particularly necessary to ensure uniformity of presentation because a number of consultant authors were involved. More importantly, the new catalogue has been designed from the start to be produced using computers to facilitate revision of the data at any time when justified by additions to the Collection or the acquisition of further information about items already held. No satisfactory cataloguing standards could be found in the literature, although a number of published catalogues served as exemplars.

Having, after consultation, established cataloguing standards for a medium-sized general collection of instruments, I felt that these could be generalised and be of use to other museums involved in cataloguing, and could in fact serve as the basis for an international standard for cataloguing musical instrument collections. The rubrics which follow, therefore, are being put before CIMCIM for discussion in the hope that an agreed International Standard may result.

Cataloguing Objectives

What business are we in ? The music business ? Education ? Conservation ? I suggest we are primarily in the information business and that our contribution to the making of music or to education is to a large extent dependent on our storage and transmission of information.

Conservation, the most exacting of our responsibilities, is not an end in itself, but is directed at maximising the inherent information content of museum objects for this and for future generations.

A large element of the curator's work is the recording of that part of the information about museum objects which is not inherent in the objects themselves - provenance, usage, value etc. Added to this are the recorded observations and opinions of experts relating the objects to the worlds of musical practice and scholarship. The typical products of such documentation have been the accessions register on cards or computer and the published catalogue in print and photograph.

I propose that where we deal with a well-defined area of museum activity such as musical instruments, we can standardise our methods to a large extent in order to raise standards (where necessary), improve communication and still allow scope for inspiration, ingenuity and excellence. By selecting the best from each other's methods we can better communicate information for the research of today and better accumulate new information for the benefit of future generations.

The main purpose in compiling the information content of a catalogue of instruments is to relate the knowledge concerning the craftsmanship of instrument making to our knowledge of historical practice in music making. A catalogue is deficient which concentrates only on the physical description of objects (as is common) or (more rarely) on the performance possibilities of instruments. What is it that we appreciate about the great cataloguing masterpieces of the past ? The pioneers, Mahillon, Bessaraboff and Heyde have displayed the greatest sureness of purpose, clarity of thought, accuracy of expression, and awareness of the cultural climate in which instruments originated.

I am proposing today that we should look at the categories of information that we record, with a view to promoting such clarity of thought, accuracy of observation and creating a structure for our records which will facilitate the synthesis of research information in the areas of both lutherie and performance practice. It is this synthesis which makes our requirements different from those of other museum curators.

Our categorisation of information and our structuring of records have to be sufficiently detailed to promote thoroughness in registration and cataloguing and sufficiently simple to be readily intelligible to museum visitors and users of published catalogues. Our methods should be adaptable to the use of collections with small numbers of instruments and to museums without the staff time or expertise to produce scholarly catalogues. At the same time, our methods should be capable of accommodating the most detailed work of collections taking the lead in the production of research-based catalogues or of prestige illustrated coffee-table catalogues.

Any international standard for musical instrument cataloguing must also serve the needs of both large general collections and specialised collections. I suppose our largest instrument museums (or groups of museums sharing a union catalogue) will have to catalogue 10,000 or so objects. Others of us may be faced with more unusual cataloguing challenges - 700 concertinas, 800 marching band instruments or 900 incomplete instruments acquired from a maker's workshop.

These problems are not new, or entirely our own. They have been effectively dealt with by the library profession, who have developed an international standard (The Anglo-American Cataloguing Rules) which is widely used (not only in English-speaking countries). These rules structure the recorded information about published books and other materials into precisely defined fields, with procedures for recording the information in cases capable of differing interpretation. The same book, catalogued by librarians working in different places, will be given identical, or at least compatible, descriptions.

A standardised approach is, of course, made both more possible and more necessary by the adoption of computers and modern data communication methods. The system and methods I propose, however, are not specific to any one computer system or database software. They can be used with any word-processor or even without a computer at all, by those of us still using pieces of paper and cards for primary data recording.

I do recommend, however, the approach we are taking at the University of Edinburgh. This is to separate the recording of information and the production of a published catalogue as far as possible. Our computer files containing both registration and catalogue information are made using the simplest possible structure, using only basic ASCII coded characters and containing no formatting instructions. They are ready either for further editing and data processing in Edinburgh or for transmission to anyone else who can make use of them using any computer system capable of interpreting ASCII codes. In fact, we are aiming at both a printed catalogue, which will be produced from our basic files by a series of database and desk-top publishing procedures (in the short-term) and at a searchable database (in the long-term).

Standardisation

If the rules for cataloguing are too detailed, it is to be expected that excessive discussion and delay would occur before agreement was reached, and they would, when published, be less likely to be followed. If the rules are too diffuse, than they will be ineffective. We should accept the fact that we cannot prescribe cataloguing rules that will apply to every single instrument, and that cataloguers will have to approach exceptional cases by following the underlying principles of the cataloguing standards. Standard rules should be hospitable to changes in emphasis and to the introduction of new categories of information if and when any aspects of the description of instruments achieve greater importance.

Cataloguing Principles

In a catalogue, the needs of the reader should determine the content, presentation and form. Typical readers of catalogues are players of instruments and instrument makers. The former are interested in the characteristics of historical models and require information which places the instrument in its musical, cultural and social context, whereas makers require different information. Since any catalogue has to be written with the average reader in mind, some knowledge of instruments can be assumed. More detailed information should be given where possible for instruments remote from the cultural starting-point of the anticipated readership. If the content of the collection is ethnocentric, the catalogue will be ethnocentric also.

The information needs of instrument makers are unpredictable and usually demand greater detail of description and measurement. In a catalogue published for general readership we can aim only to provide descriptions of the instruments that will enable the maker to decide whether to purchase a workshop drawing, to write for more detailed information, or to visit the Collection in person. Sufficiently detailed information should be given in the catalogue to differentiate apparently similar instruments in the Collection. The catalogue can be updated as instruments are added to the Collection and as knowledge is acquired about existing holdings through organological scholarship.

It is assumed that a published catalogue will consist of an introduction, the main body of entries, illustrative material and indexes. The latter should include indexes of instrument names, makers names, places of origin, acquisition numbers, etc.

If practicable, the language of the catalogue should be English, French or German. If the suggested standard field names are used, a reference table can be drawn up in any appropriate languages.

Cataloguing Procedures

Musical instruments are designed to play music and do not always conveniently fit into the schemes of classification by which musicologists and curators arrange their information. Instruments can be classified according to their place, time and culture of origin, their morphology, their materials of construction, their function (either at time of manufacture or at the time of their most recent regular use), etc. Any classification bringing together instruments which share one characteristic will separate instruments which share other characteristics.

Where appropriate, the catalogue should be arranged in the order of the Hornbostel-Sachs classification tables, as modified by the CIMCIM Working Group on Classification. A supplementary general rule for ordering the catalogue is that similar instruments (e.g. clarinets of whatever keywork) should be listed in order of descending nominal pitch.

Items which can be readily separated and used for their proper musical purpose should be treated as separate entities for cataloguing purposes. Brass instrument mouthpieces, percussion instrument beaters and bows for stringed instruments are in practice frequently used for playing various brass, percussion and stringed instruments: they should be catalogued separately even when associated by manufacture or long usage with particular instruments. Bassoon crooks and bagpipe chanters are somewhat less readily interchanged between instruments, and (together with ephemeral items such as reeds and strings) can be described in the catalogue as playing accessories for the instrument they have been associated with most recently, if any. In all cases, the cataloguer should state whether the accessories are known to be those originally supplied by the maker for a particular instrument, whether they are probably original, or whether they are only possibly original. Non-playing accessories would not be recorded with this group.

An instrument should be described in the functional state in which it left the workshop of its last repairer or, if in original condition, its maker. Any faults, broken or missing parts that have occurred since then can be listed in a *Faults* field; any opinions about a former state can be given in the *Repair History* field. For example, if a clarinet was built as a five-key instrument, had a sixth key added later and has since lost a couple of keys, it would be catalogued as a six-key clarinet, the loss of two keys being entered as a fault and the addition of one as repair history.

The system for description of keywork given here is that developed by John Dick, and propounded by him at the meeting of the Galpin Society in Edinburgh in 1986. This does not attempt to give an analysis of the mechanism from the engineering point of view, or to describe the keywork fully, but rather to indicate the facilities offered to the player. Where the system of keywork is common and well described in the literature (e.g. for 8-key flutes or for 5-key clarinets) the fingering is not spelled out in detail in each case. In the case of more complex instruments a detailed description in words would be difficult to write and read: a diagram can be given if within the capability of the computing processes chosen for producing the catalogue. Cases of greater interest or complexity should be illustrated photographically.

Here, as elsewhere in the catalogue, the guiding principle is to describe distinguishing features in more detail while indicating the presence of common features as concisely as possible. Where an instrument requires unusual cataloguing procedures, these should be explained.

Measurements

There is a wide variety of practice amongst cataloguers with regard to the publication of measurements. The overall length is traditional in museum catalogues, and it is of use in the case of instruments which are illustrated to give an indication of scale. Many of the measurements sometimes published are likely to be of interest only to an instrument maker, who would for any practical purpose require more information than can be given in a catalogue. Where measurements

are of value in providing an indication of playing characteristics, such as drum diameters, trombone bores, guitar string lengths and violin body sizes, these are worth giving.

All measurements should be given in international (S.I.) units. Consequently, physical dimensions will be in millimetres only. Cataloguers should state the degree of accuracy associated with their measurements, whether of length, pitch, or any quantity expressed numerically. If, say, the diameter of a woodwind fingerhole is stated to be 3.25mm, it should be clear from the introduction or statement following the figure whether it is within the range 'plus or minus 0.01mm' or 'plus or minus 0.25mm'. Where appropriate, the equilibrium temperature and relative humidity at the time of measuring should be stated. If measurements in units in use at the time and place of manufacture of the instrument are thought to be significant, these may follow the data in S.I. units.

The Helmholtz and other unsatisfactory pitch nomenclatures, although still widely used, should be rejected in favour of the American National Standard nomenclature. The note letter is followed by a number (where possible written as a subscript) denoting the octave. C_4 to B_4 is the octave from "middle" C to B in the centre of the treble clef; higher octaves are denoted by higher numbers, lower by lower. Thus the A which is commonly 440 Hz is A_4. The cataloguer should make clear wherever necessary whether the actual or the transposed ("written") pitch is meant. For regional instruments where international pitch nomenclature is inappropriate, pitches can be given in terms of the ellis (El). The octave number as above (where possible written as a subscript) is followed by the pitch in cents above the nearest C below the pitch being described. Thus the pitch of "middle" C is $_4$0 El; 440 Hz is $_4$900 El.

Cataloguing Data Sheet Format

The record for each instrument (or other catalogue entity) is divided into fields. Some fields are required for the description of instruments of all classes; some are required only for the description of instruments in particular classes. For any one instrument, the information required to enter the data in a particular field may be unknown, or that field may be inappropriate for describing the instrument. In these cases, the field is left blank. When the text is being processed for publication, blank fields can be omitted.

It is unlikely to be necessary to designate fields which would be used in describing fewer than 10-12 instruments in a Collection. This is because there is less need for automatic processing, not because lower standards are required. Thus for types of instrument less well represented in a Collection, most measurements and other details will be entered in the *Technical Description* field. If too many fields are used, the database software may not cope. The criteria for recording data in a separate field should be whether the data needs to be categorised for recall in a database system, manipulated as a unit in an editing algorism for publication, or separated for collection management purposes. Acting as a reminder to record some piece of information is not a sufficient justification for designating a separate field.

If the volume of data is too large for inclusion, the most important information should be given, together with an indication that it is incomplete and a reference to the location of the remainder of the data outwith the computer record. This may apply, for example, to the literature references concerning important instruments, or to the detailed measurements of complex instruments.

Where the information given is only the opinion or speculation of the cataloguer, it should be followed by a question mark in brackets (?).

The structure of the record for each instruments is as follows:

- Fields used in identifying the instrument
- Fields describing the instrument
- Fields giving performance characteristics
- Fields giving the history and use of the instrument
- Curatorial management data

A printed catalogue can be automatically extracted from the data in the standard format, and prepared for publication if required by 'desk-top' publishing methods. On-line access to the database is also quite feasible. The same data, without further keyboarding and proofreading, can be used to generate collection management documentation.

Abbreviations

Abbreviations of the field names have been devised using two or three characters. Only the fields with two-character abbreviations would be used for a published catalogue. The abbreviations have been devised to be as brief as possible while retaining some mnemonic value in English at least.

Data Entry

Data should be entered following the most appropriate field name, leaving a clear line between each field and terminating the entry for each field with a full stop. Where a field entry runs to several lines, the text should be grammatically correct, not in 'telegraphese'. Parts of the field entries (such as the fingering) may, however, be in tabular form.

At the editing stage, it is suggested that the field names given below in square brackets should be removed, so the text of the entry should be complete in sense without the presence of the field name. Where the field name is merely followed by a colon, the name and the colon should be retained when editing.

Some notes on the standard of data and format of entry for each field follow:

CL Classification:
The Hornbostel-Sachs classification as modified by the CIMCIM Working Group on Classification.

AN [Acquisition number]:
The Collection's accession or registration number.

ON [Original name]:
This is the name (or names), where known, of the instrument in the country where it was made or first sold. In the case of transliteration from scripts other than that of the language of the catalogue, the standard orthography used should be cited in the introduction.

EN [Common name]:
The vernacular modern designation in the language of the catalogue. This may include a conventional designation of size or pitch, such as 'half-size violin', '25-inch Kettledrum' or 'B♭ Piccolo'. More precise measurements and the standard pitch designation will be given in other fields below. In cases where the conventions for naming instruments are confused in general usage (e.g. "Arch-lute" and "Chitarrone") the cataloguer should describe his usage in his introductory text. There is no accepted thesaurus of terms used in the study of musical instruments, so in the case of variants, the choice of name or of spelling should follow the usage of "The New Grove Dictionary of Musical Instruments".

NP Nominal pitch:
Applies to wind and percussion instruments "in" a certain key. On brass instruments, this is generally the fundamental pitch of the tube without keys or valves being pressed or slides extended. On woodwinds other than bassoons, this is generally one tone lower than the 'six-finger' note in the lowest register for instruments overblowing at the octave, in the second register for instruments overblowing at the twelfth. For example, the instrument with traditional English nomenclature 'B♭ Piccolo' has the nominal pitch A♭. If in any special case there is good reason to depart from this convention, this departure should be stated in the catalogue entry and explained in the introduction. If instruments of the class exist in a very wide variety of sizes, a designation of the octave of the nominal pitch should be given, following the American Standard convention. For example, the descant recorder is "in" C_5, indicating the note a tone lower than its lowest six-finger note. The designation of the nominal pitch of an instrument does not necessarily indicate the transposition used by its players: the differences between conventions for trombones, Wagner tubas, bass clarinets etc are well known and should be ignored in a catalogue.

TS [Type or system]:
The principal technical characteristic, relating where possible to an established designation. In general, the type or system is that characteristic requiring a particular technique of the player. For example, 'Boehm system', '6-string', '1-key' 'Hand-tuned ' (timpani), 'French fingering', 'Thumbplate system' 'Valve' (trombone) etc.

MK Maker:
Give the maker's name directly if the actual maker or workman can be confidently identified. In cases of doubt, use the convention defined by Messrs Sotheby's:

> *'by': The instrument is in the cataloguer's opinion the work of the named maker. This category also includes instruments made specially for a dealer and originally sold under his name, and where the actual maker is unknown or unidentifiable.*
>
> *'ascribed to': A traditional attribution with which the cataloguer does not necessarily agree.*
>
> *'attributed to': The instrument is believed to be by the named maker in the opinion of the author(s) or the authority(ies) whose literature or certificates are referred to in the* Specific Literature References *below.*
>
> *'School of', '... school': The instrument is, in the opinion of the cataloguer, by a follower of the maker indicated, or is in the style of instruments associated with the area indicated.*
>
> *'workshop of': In the cataloguer's opinion, the instrument is executed in the basic style of the maker and possibly under his direct supervision.*
>
> *'labelled', 'stamped', 'inscribed' etc: The instrument is not, in the cataloguer's opinion, by the maker indicated but merely bears his name.In some cases the instrument may be a later copy or be modelled after the maker indicated.*

PL [Place of origin]:
The town or district and country should be given if known. Use the form in the language of the catalogue, e.g., Prague, Czechoslovakia rather than the form given in any inscription: the latter is recorded separately below.

CO Culture of origin:
The origin of the instrument should be described by cultural tradition, such as that of a particular ethnic group, where possible.

DM [Date of making]:
In the order day, month, year. For example, 'June 1930', 'Circa 1810', 'Between March 1895 and June 1897'.

SN Serial number:

FM [Further information on maker]:

OS Overall size:

The next few fields are used for certain types of instruments only: any one section of a catalogue may use only a selection as appropriate.

LB Body length:

BU Body width, upper bouts:

BW Body width, waist:

BL Body width, lower bouts:

BD Body depth:

S1 String length 1:

S2 String length 2:

DI Shell diameter:

DE Shell depth:

NT Number of tension points:
On drums and banjos, for example.

NF Number of frets:
The total number should be stated, also the number of these on the belly. Description of fretting systems should be given under Technical Description *and any inbuilt determination of temperament, other than equal temperament, should be given under* Performance Characteristics.

SL Sounding length:
Of wind instruments.

BR Bore:
Of wind instruments. The bore of any substantial cylindrical section should be given. The diameter of non-cylindrical woodwinds should be measured at the middle joint. In case of possible ambiguity, the measurement procedures should be explained.

RE Depth of reed, mouthpiece or crook receiver:
In wind instruments.

RI Diameter of reed, mouthpiece or crook receiver:
In wind instruments.

TD Technical description:
This is generally the largest section of data to be entered, including specification of the materials used in making the instrument. Often the exact identification of woods is difficult: the introduction to the catalogue should indicate the degree of precision attempted.

Where instruments are designed so that the player's fingers operate keys or other finger-specific mechanisms to allow the sounding of a discrete pitch or set of pitches (as on woodwind instruments), a table should be made to show the principal notated note name obtained by actuating the mechanism allocated to each finger or the mechanism name (e.g. 'Patent C♯'. The details of the mechanical operation of keys, linkages, etc are not necessarily given in the catalogue, and do not belong in this table. Keys are listed as far as possible in order starting with the touchpiece nearest the natural resting position of the finger. The thumb keys on bassoons are listed clockwise, starting from twelve o'clock in the normal inspection position.

L0 [left-hand thumb]:
L1 [left-hand index finger]:
L2 [left-hand middle finger]:
L3 [left-hand annular finger]:
L4 [left-hand little finger]:
R0 [right-hand thumb]:
R1 [right-hand index finger]:
R2 [right-hand middle finger]:
R3 [right-hand annular finger]:
R4 [right-hand little finger]:

The next few fields are use for certain types of instruments only: any one section of a catalogue will use only a selection as appropriate.

KH Keyhead type:
On wind instruments. There is no need to repeat the word 'keyhead'. Phillip Young in "2500 Historical Woodwind Instruments" gives some common flap designs which may be referred to. Herbert Heyde in his Eisenach Catalogue gives in addition some common touchpiece designs, but this is taking the degree of detail further than may be initially practicable.

KM Keymount type:
The mount and spring types should be entered for wind instruments. There is no need to repeat the word 'keymount'. The convention of Phillip Young should be adopted to indicate the attachment of leaf springs:

SATB: springs attached to the body of the instrument.
SATK: springs attached to the material of the keys.

VT Valve type:
On brass instruments.

IN [Inscriptions]:
The text of any inscription should be prefaced by the method of inscription (such as branded, inscribed, carved, engraved, labelled, stamped, written etc.). The text of the inscription should be transcribed in double-quotes. The use of upper and lower-case letters in the original inscription should be replicated; the use of italic or gothic script need not. Line breaks in the original are indicated by a oblique (/). Double quotes and obliques in the original are omitted in the transcription. Any logos or devices are given outwith double-quotes in sequence of line breaks. If the whole inscription is not given, parts omitted should be indicated by '...'. If parts are illegible, they should be indicated by '(-----)'. The location(s) of any inscription on the instrument should be indicated. In the case of transliteration from scripts other than that of the language of the catalogue, the standard orthography used should be cited in the introduction.

DF Decorative features:
These should be described in appropriate detail having regard to their significance as information concerning the manufacture or original function of the instrument.

PA Playing accessories:
Items such as mutes, capotastos, chin-rests, card-holders, carrying straps associated with an instrument and used in playing should be mentioned here.

CS [Case etc.]:
Items such as cases, reed-caps, tool-kits, cleaning equipment, tuning hammers, etc associated with an instrument but are not used in playing should be mentioned here.

FL [Faults]:
Any faults or missing parts which impair the appearance or may affect the performance of an instrument should be described here. Any faults which have been rectified by alteration or repair should only be described in the Repair History field. *Any minor, easily rectified hindrances to function (such as missing key pads, broken strings or shortage of hair in bows) may be mentioned in the* Memoranda for Curator field *below.*

RH [Repair history]:
Any repairs, modifications or other deliberate alterations carried out on the instrument which brought it into its most recent playing state should be described. The cataloguer's speculations about previous states of the instrument should be given here with reasons (such as comparisons with similar instruments in the Collection or elsewhere).

GU General usage of type:
Any comment to communicate function may be made here. If a type occurs frequently, it is better to indicate function in the introduction. 'Instruments of this type were widely used in British military bands in the late 19th century' would be a typical entry in this field.

GR General literature references:
References to published descriptions of the class of instrument (not referring to the particular item being catalogued) may be made. Each reference should include title, author, publisher, place and date of publication and the relevant page number.

UP Usable pitch:
The playing pitch determined by the construction of the instruments, e.g. 'Plays at A_4 = 440 Hz' should be given. If the instrument appears to have been made to be used at a particular pitch standard such as "Diapason Normal" (A_4 = 435 Hz) or "Old Philharmonic" (A_4 = 452.5 Hz) this should be stated. The tolerance in usable pitch (e.g. plus or minus 20 cents) should be stated either generally in the introduction or specifically for each instrument.

PC Performance characteristics:
The practicable compass of the instrument where determined by the mechanism or constructional features of the instrument and any specimen-related strengths or deficiencies in the response of the instrument to the player should be given.

AW [Association with other items]:
A reference should be made to any other item in the Collection directly associated with the item being catalogued. This will be usual for brass instrument mouthpieces, bows of stringed instruments, beaters of percussion instruments, and instruments built, sold or used in pairs or groups. Indicate whether association is by design, manufacture, sale or usage, whether longstanding or recent.

SR Specific literature references:
Published literature referring to the specific item being catalogued should be cited. Each reference should include title, author, publisher, place and date of publication and the relevant page number. Certificates of authentication may also be cited in this field.

IR Illustration references:
Published literature illustrating the specific item being catalogued should be cited. Include photographic and radiographic illustration and drawings. Good practice is for workshop drawings

to be checked every ten or so years: the date of checking should be given here. Each reference should include title, author, publisher, place and date of publication and the relevant page number.

RR Specific recording references:
Published recordings of the specific item being catalogued should be cited. Each reference should include recording artist, date, publishing company and recording publication reference number.

SU Specific usage history:
Known usage in a particular orchestra, band, etc should be stated, together with players' names and dates.

PO Previous ownership:
The names of former owners, collectors and players in reverse chronological order with dates to the nearest year should be given.

LN Current ownership:
The statement of ownership should commence with 'Lent by', 'Gift of', 'Bequest of' or 'Purchased'. If a purchase, the names of any person or body providing funds for the purchase should be stated here.

CA [Collection assignation]:
This field should be used where a donated or purchased collection retains its identity within the Collection as a whole.

The following fields are for Collection management use only, and would not form part of a published catalogue. There is no need to finish each of these fields with a full stop.

IND Index reference:
This is assigned by the editor for use in preparation of indexes. It can be the acquisition number, the page number or the column number as appropriate. This will be specific to the program or system used in data handling.

SOR Sorting number:
A number is required for computer sorting of the catalogue records into order and is based on the classification and other factors. This will be specific to the program or system used in data handling.

PNN Photographic negative numbers:
This is for reference numbers relating to the item being catalogued in the Collection's file of photographic and radiographic negatives.

LOC Location:
This field may be used to identify the display case or storage container or to refer to a current loan record.

AQD Acquisition date:
The exact date of receipt should be recorded.

RDE Revision dates of entry:
The date on which the cataloguer last incorporated new information should be given.

AOE Authorship of entry:
The catalogue authors should be given credit in the introduction. The originator of any significant observation and the exact date it was made or revised should be given here.

CON Conservation record:
A summary description and date of any work carried out should be given, referring to full reports. IIC or MDA conservation records should be used and referred to here.

MON Condition monitoring:
The date of last inspection for condition monitoring and a summary of the report should be entered.

CCR Custodial category:
In the case of collections where instruments are used in performance or where restoration work is carried out, but limited to justifiable circumstances, the category (1, 2, 3, 4 or 5) assigned to control the usage or the nature of restoration permitted should be entered. See the author's paper 'Conservation of Wind Instruments', Venice, 1985.

VAL Valuation:
The value for insurance purposes and the date of last assessment may be entered here.

MFE Memoranda for editor:
Any messages for the editor of the catalogue such as missing data, data whose accuracy is doubted, problems still unresolved etc may be listed here.

MFC Memoranda for curator:
Any messages for the Curator of the Collection such as minor faults not described in the Faults *field, any precautions recommended in handling or using the instrument, and conservation treatment to be considered should be listed here.*

ASCII Character Translation Table

General codes for characters outwith the basic range of ASCII codes and standard abbreviations, which can be employed wherever necessary, are listed below. These codes and abbreviations would be replaced by the intended characters when a catalogue was being prepared for publication.

*sharp	sharp sign (♯)
*natural	natural sign (♮)
*flat	flat sign (♭)
*quarter	¼
*half	½
*E	upper case umlaut
*e	lower case umlaut
*/	acute
*\	grave
*z or *Z	cedilla
*s or *S	circumflex
*1 ... *9	subscript 1 ... subscript 9

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The Former states of the so called Bach-Cembalo

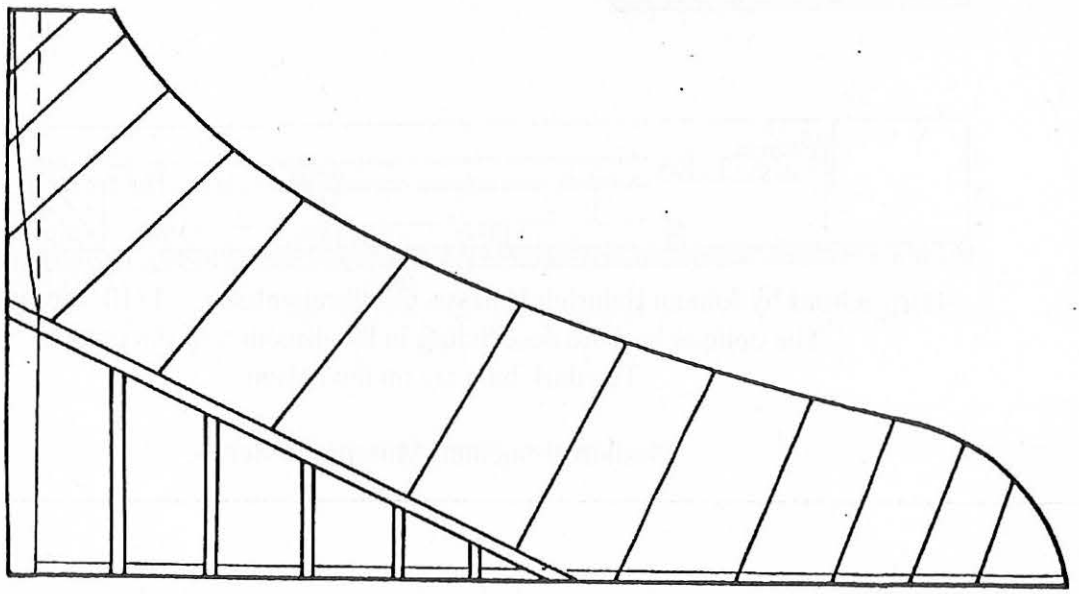
Dieter Krickeberg in collaboration with Horst Rase

In the Musikinstrumenten-Museum des Staatlichen Institute fur Musikforschung PK in Berlin there is a harpsichord which was said to have been in the possession of Johann Sebastian Bach. From 1899 on up to the second half of this century it was copied many times. These "copies" were rather far from the original.

In 1955 Friedrich Ernst, then restorer of the Museum in Berlin, published his booklet "Der Flugel Johann Sebastian Bachs", stating that the so called Bach-Cembalo cannot have been an instrument of Bach. In "Studia Organologica, Festschrift fur John Henry van der Meer", published in 1987, Horst Rase (now restorer of the Museum) and I suggested, and I think with good reasons, that this harpsichord was made by Johann Heinrich Harrass in Grosbreitenbach, who died in 1714. At least in the second half of the eighteenth century this instrument belonged to Friedemann Bach, and so it was not unlikely that before it was in the possession of Johann Sebastian.

The goal of the conference was to establish some suggestions about the former states of construction of the "Bach-Cembalo", excluding the disposition of the stops which Horst Rase and I have examined in the Festschrift van der Meer. An important aid for this analysis is the harpsichord made by Harrass, which is preserved in Sondershausen. It seems to be in its original state. (I call this instrument the "Sondershausen Harrass", and the "Bach-Cembalo" the "Berlin Harrass".) We can understand the original state of the Berling Harrass as a modified version of the Sondershausen Harrass. The latter has 8' 4' on the lower manual and 8' on the upper manual; the Berlin Harrass had the same disposition, with the exception that instead of the 8' of the lower keyboard it had a 16' stop.

It seems reasonable to suppose that the original inner construction of the Berlin Harrass too was very similar to that of the Sondershausen Harrass. On the one hand the tension of the strings of the Berlin Harrass was less because the length of the 16' strings was considerably less than twice the length of the 8' strings. On the other hand there are some problems with the stability of the Sindershausen Harrass, so that it is unlikely that Harrass might have chosen a distinctly lighter construction for the Berlin Harrass. That the position of the rids of the soundboard in the Berlin Harrass once was similar to that in the Sondershausen Harrass, can be seen for instance by its traces of glue. The ribs did not cross



Harpsichord by Johann Heinrich Harrass, Großbreitenbach, c.1710. Present state, now in the Musikinstrumenten-Museum in Berlin.

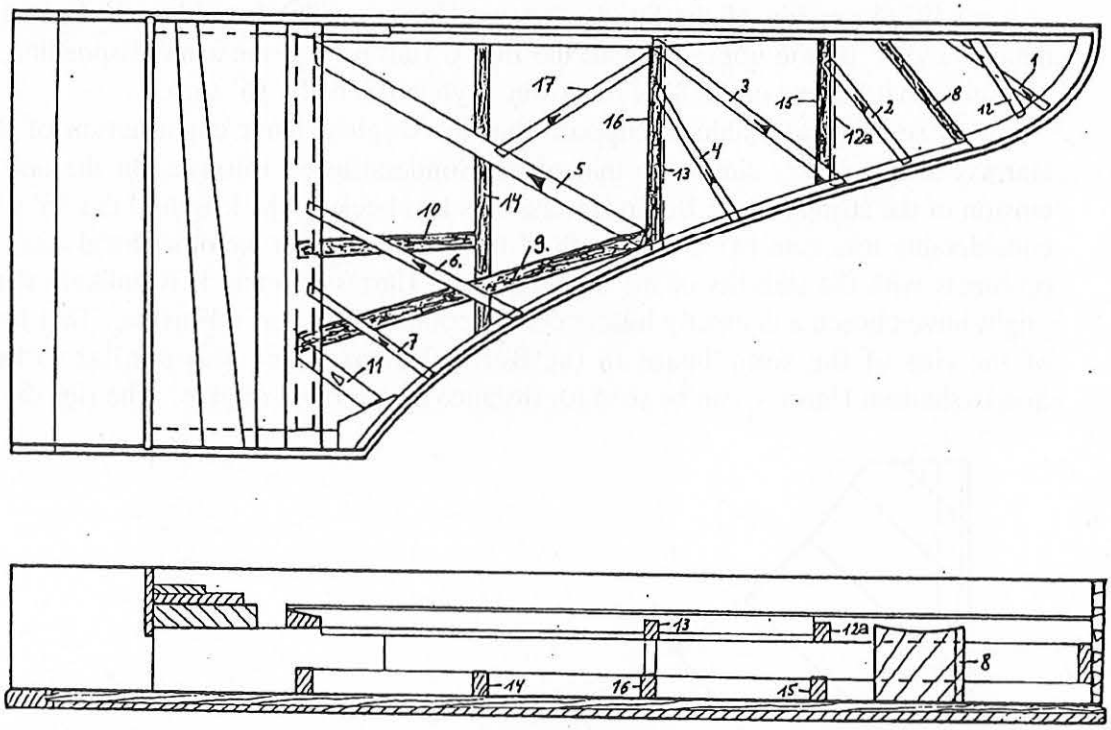
Sound board, state of c. 1900. In the orioginal state the ribs ended a short distance from the liner or the 4' hitchpin rail (no ribs between the 4' hitchpin rail and the cutoff bar).

the 4' hitchpin rail. The frame work of the Berlin Harrass still partly corresponds to that of the Sondershausen Harrass.

In the first half of the eighteenth century a second 8' stop was added, probably by Harrass himself. The distribution of the stops to the manuals was then presumably the same as today* lower keyboard 16', 8', upper keyboard 8' with buff stop and 4': the famous "Bach-disposition" as it was constructed by Zacharias Hildebrand too.

The gap had to be enlarged, the construction stabilised (the bottom was doubled). So it is not surprising that we now find the original belly rail as a part of the frame work, forming together, with another heavy bar, a point directed towards the tail of the harpsichord (numbers 5 and 9 of the illustration showing the framework). Some ribs may have been added near the belly rail and the tail, others may have been lengthened to the cut off bar (and perhaps cut out under the bridges). Elements of the frame work added in the nineteenth and twentieth century may be numbers 10, 11 and 17.

A detailed version of this conference will be published in the Jahrbuch des Staatlichen Instituts fur Musikforschung Preusischer Kulturbesitz.



Harpsichord by Johann Heinrich Harrass, Großbreitenbach, c.1710. Present state.
The oblique bars are descending in the direction of the points.
The dark bars are on the bottom.

Musikinstrumenten-Museum in Berlin.

A Mid-Sixteenth Century Italian Cittern At the University of South Dakota

Gary Stewart.

Along with the noteworthy names of Guarneri, Testore, and the many Amatis in the Witten family collection of early Italian stringed instruments recently purchased by The Shrine to Music Museum, came a few anonymous surprises. One of those surprises was a mid-16th century Italian cittern. It came to the Museum in a disassembled but unmolested state, and has now been reassembled and tentatively attributed to the maker of the 1582 Paduan cittern at the Victoria and Albert Museum, which is signed Augustus Citaraedus Urbinas.

The Shrine to Music Museum cittern displays the gothic features typical of earlier Italian examples of the instrument, but it is not so extravagantly mannerist as the famous cittern by Virchi at the Vienna Kunsthistorisches Museum. While the Virchi cittern seems to cross the grey boundary between cultural implement and art object, the Urbino instruments were made to be played upon. This can be verified by the deep wear pattern on the left edge of the soundboard caused by rubbing motions of the right forearm, a very worn spot just to the right of the bridge where the right hand and little finger would have rested when playing with a plectrum, and the deeply worn brass frets and fingerboard. Also, the rose was somewhat torn about the place from where the plectrum might slip, or miss, the strings.

Along with the Victoria and Albert Museum Urbino instrument, The Shrine to Music Museum instrument shares many similarities with another cittern, by Franciscus Citaraedus(no date) in the Vienna Kunsthistorisches Museum. Both of these other instruments are shaped in typical Paduan "teardrop" body outline - the Victoria and Albert Museum cittern with carved "money moulding" around the sides, and the Kunsthistorisches Museum instrument with a small amount of floral relief carving at the top of the body on both sides. The shape of the Shrine to Music Museum cittern is anything but typical, its contours and corners seemingly based on a personal fancy.

The body, neck and peghead of both the Victoria and Albert Museum and Shrine to Music Museum instruments were carved from a single block of wood, probably sycamore or pear, and both have had a piece of wood joined to the front of the peghead from which the scroll was carved. The Kunsthistorisches Museum cittern has not been examined, but its scroll is very similar to the other two. The three instruments also share similarly shaped combs on the backs of their pegheads. The Victoria and Albert Museum cittern's comb is more or less rudimentary compared to the others, and the Kunsthistorisches Museum instrument perhaps somewhat more developed. The Shrine to Music Museum cittern's comb is much more developed, with the carving ending with a grotesque of a man's head on top, and a smaller griffin-like head just above the large hook at the bottom of the peghead. The Shrine to Music Museum cittern is also decorated with a carving at the heel of the neck. It is of a grotesque man with a very long tongue, seeming to blow a strong gust of air from his mouth.

The Shrine to Music Museum cittern was once owned by Lord Astor, and it presumably adorned a trophy wall in Hever Castle. It was sold at an auction of Hever Castle instruments to E.M.W. Paul in 1963. Mr Paul then sold it to Mr Witten some years later. At some point the instrument lost its pegs, strings and bridge, and was disassembled, or came apart by neglect. It was in this state that it came to the Museum. Since only one early Italian cittern of the period, the Virchi, is known to have its original pegs and bridge, those parts were more or less copied for our instrument. Though the cittern shows evidence of having been used with as few as 10, and possibly as many as 15 strings, the most typical number and arrangements is six double coursed, and it is that way that our instrument was set up.

This instrument shows evidence of much use, and its usefulness and quality are

attested to by the fact that it was altered and refitted for several styles of stringing. There is also some evidence that it was not made with a chromatic fingerboard, but was converted from a more typical diatonic style with incomplete or omitted frets at some positions. It is now without the typical decorative finial at the end of the fingerboard, that part having been sawn off just below the 19th fret.

Our cittern was treated like a relic, and given the least amount of treatment possible to make it reasonably complete for display purposes in the Museum. The instrument was reassembled with very weak hot glue, and purposefully undercleaned. The fittings and stringing were finally completed with the helpful advice of the eminent Dutch cittern expert, Dr Louis Peter Gripp.

The C. G. Conn Company: A Retrospective

Margaret Downie Banks
The Shrine to Music Museum, USA

In October 1985, the one hundred and eleven-year-old C.G. Conn Musical Instrument Manufacturing Company of Elkhart, Indiana, was sold by its Chairman of the Board and sole owner, Daniel J. Henkin, to the Swedish conglomerate, Skane-Gripen, for an undisclosed price. Although the Conn trade name was preserved for marketing purposes, the company came under the control of a new parent corporation known as United Musical Instruments. In May 1986, United Musical Instruments announced plans to close the remaining Elkhart operation. Consequently, Conn instruments are no longer manufactured in the company's home town of Elkhart, Indiana, but are now produced at several other sites in the US as well as in Mexico.

Inasmuch as these historical events have taken the ownership of the C.G. Conn Company out of American hands for the first time since the company was founded in 1874 in this tiny Elkhart building, it seems an appropriate time to document the history of the company. To that end, James Jordan, wind specialist at the University of Wisconsin Madison, and I have begun systematically to research the company's history. The results of this joint effort will begin to appear in article form in a forthcoming issue of the Journal of the American Musical Instrument Society. We hope that eventually we may be able to publish a book which will not only detail the company's history, but also include a biography of C.G. Conn, as well as data concerning the company's patents and various instrument models. We have set up a special C.G. Conn Archive at the Shrine to Music Museum which includes original catalogues, Conn publications, photographs, and other types of documentary information concerning the company, as well as a collection of 320 musical instruments produced by the company from 1876 to the present. My presentation today is given not only in the hope of sparking interest in researching and recording the history of the C.G. Conn Company and its contribution to the American musical industry, but also to encourage the development of similar documentary projects concerning other contemporary musical instrument manufacturing firms worldwide.

The history of the Conn Company might be divided into five segments, each one defined by the ownership of the company during a particular time period. My time is too short today to enumerate the multitude of accomplishments and contributions made during each of these five eras; however, I hope that my presentation will provide some insight into the historical growth of the company and, finally, its founder, Charles Gerard Conn.

A native of the finger lakes region of upstate New York, C.G. Conn settled in Elkhart with his parents in 1851 at the age of seven. He served in the Union Army during the Civil War, both as a musician and as a sharpshooter. Following his release from a Federal prison camp at war's end, Conn worked with his father in a grocery store and bakery business, making rubber stamps as well as plating and engraving silverware on the side. His career as a manufacturer of musical instruments came to pass as a result of a fight with a fellow

musician during a Fourth of July celebration in Elkhart, at which time Conn received a blow which lacerated his lip so severely that it appeared that Conn's cornet playing days were at an end. He was determined to play again, and, in 1874, Conn invented a rubber-rimmed cornet mouthpiece which conformed to the abnormalities of his lips. He patented the mouthpiece in 1875 and began production on an improvised lathe made from the frame of a sewing machine. Shortly thereafter Conn hired a few employees to assist him in producing the new mouthpiece, and began a systematic plan for marketing his invention not only in the US but throughout Western Europe.

It was while manufacturing the mouthpieces that Conn met the French instrument maker, Eugene Dupont. The two men apparently began to work together informally, repairing and eventually building cornets. A legal co-partnership was agreed upon in 1876, establishing the firm of Conn and Dupont. The cornerstone of this partnership, which lasted only three years was the production of cornets such as this one with the serial number 162, probably made in 1876 for presentation during the following year to the leader of an amateur cornet band.

In 1877, Conn and Dupont expanded their business by purchasing an idle three-story furniture factory located by the Elkhart River. According to a contemporary account, the factory included 18,000 square feet of floor space and was run by hydraulic power. In 1878, a second building was attached to this factory. By 1879, more than one hundred men were employed at this plant. A few months later the Conn-Dupont partnership was legally dissolved. Instruments made after Dupont's departure simply bear C.G. Conn's name and the city of manufacture.

A disastrous fire demolished the Conn factory on 29 January 1883 - Conn's 39th birthday. Since the city of Elkhart had no water system, firemen had to bore through 18 inches of ice on the Elkhart River in a futile attempt to get water. Conn set up temporarily in another building and soon built a larger plant on the same site.

The new factory grew rapidly as production and demand for Conn's instruments increased. In 1893, the plant was rebuilt to accommodate better its 300 employees. According to an 1897 sales catalogue, the C.G.Conn factory was described as being the largest in the world. These historically valuable engravings of the improved 1893 plant were commissioned by the company specifically for use in their advertising materials.

Instruments marked Elkhart and Worcester, Massachusetts, date from the period 1887-1898, while C.G. Conn operated another factory which he purchased from Isaac Fiske at the time of Fiske's retirement. Shortly before discontinuing his Worcester operations, Conn opened a retail store in New York City, which proved to be an immediate success. An account written in 1898, notes that "the C.G. Conn wholesale and retail establishment is fast becoming the new quarters of the leading band and orchestra musicians of New York. At no time of the day can you visit the place without meeting a half-dozen at least of the leading professionals of New York and vicinity."

In 1906, the C.G. Conn factory became unionised. The Union rule book boasted that it was "the first factory of its kind in the entire world to open its doors to the exclusive use of union labour". Local No.335 of the metal polishers, buffers, platers, brass moulders, brass and silver workers' International Union of North America was formed. Instruments made after the 15 November 1906 unionization of the factory, were stamped with the union label. According to the union rules, workers put in nine-hour days, with an hour off for lunch, and worked six days a week. Time-and-a-half was paid for overtime and double pay was the rule on Sundays and legal holidays.

A second disastrous fire destroyed Conn's factory on 22 May 1910. The plant burned while C.G. Conn was vacationing at his home in Southern California. Upon his arrival in Elkhart four days later, according to the city newspaper, The Elkhart Truth, "[Conn] was accorded a public demonstration...[the likes of which] had never been seen in Elkhart. The business district took on a gala appearance with store fronts decorated with

flags and bunting and large flaring banners bearing messages of welcome and good cheer". Following his parade escort to the local hotel, C.G. Conn announced his determination to rebuild his plant in Elkhart. Work on this structure, located at 1100 East Beardsley Avenue, was started on 15 August 1910, and four months later, 12 December 1910, all departments were in full operation under one roof.

A postcard of the new Conn factory, dating from about 1913, shows a somewhat enlarged plant. According to the text, the factory employed 303 wage earners including 250 men and 53 women, with no boys or girls employed. While the men still worked nine-hour days, women were limited to eight-hour workdays. Women worked primarily in the secretarial pool, the accounting department, and in the case-making division. Men, of course, were primarily responsible for the manufacture of the instruments. The factory output was about 800 instruments per month, "not counting bugles, drums and musical traps and accessories". The plant was run by electrical power. Calendars in this series of historic postcards of the factory reveal that the pictures were taken during the months of February, March and April, 1913. The final card of the series features C.G. Conn working in his private office.

Charles Conn led the company's development from a firm which produced only cornets to one which produced all types of brass and woodwind instruments, including the first American saxophone designed in 1888. Under Conn's direction the company designed the first bell-up sousaphone basses in E-flat and BB-flat, nicknamed the "Raincatcher" by members of Sousa's band. By the 1890's, the C.G. Conn Company both made and imported stringed instruments, including all members of the violin family, as well as banjos, mandolins and guitars. Occasionally a rare 17th- or 18th-century Italian violin passed through the Conn "used instrument" department. In an advertisement from 1907, a purportedly genuine 1742 Joseph Guarnerius violin was advertised for $1,000. The company sold percussion instruments and accessories as well, such as the perforated metal shell snare drum, which was featured for a time on the company's letterhead. By 1905, Conn produced not only band and orchestral instruments, but also a portable organ which was advertised as being "better adapted than any other for students of harmony, missionaries, evangelists, Sunday School services, prayer meetings, Gospel wagons, picnics and outings, trolley parties, vaudeville artists, the village opera house, vocalists and any musicians connected with opera, dramatic, minstrel, or concert companies". This list represents a large portion of the Conn company clientele, with the important addition of the amateur and professional bandsmen.

The C.G. Conn years ended in 1915 with the sale of the company to a group of Ohio capitalists, headed by Carl D. Greenleaf. The company was renamed C.G. Conn Ltd, a seemingly minor name change, yet one which was clearly marked on instruments manufactured after 1915. One of the first improvements made by Carl Greenleaf was the expansion and upgrading of the Elkhart plant. By 1917, the workforce numbered 550 and the factory was turning out close to 2,500 instruments per month. The US Government was a major customer, ordering some $350,000 worth of the latest model Conn instruments in 1917. In the same year the corporation was valued at $1,000,000. In the 1920's, Greenleaf speeded production and reduced costs by introducing assembly-line production. His use of the hydraulic expansion process assured the production of "perfectly proportioned instruments which were easy to play and accurately in tune".

The Greenleaf family led the company's development for a total of 54 years, with Carl Greenleaf's son Leland, assuming leadership of the company after his father's death in 1959. The "Greenleaf Years" are primarily noted for the company's ability to adjust to significant changes which took place in the musical market place notably the decline of the town band and vaudeville and the rise of jazz, the big band era, and the public school band and orchestra market. Carl Greenleaf converted C.G. Conn's old mail-order business to a retail sales operation.

In 1928, Greenleaf established an active research department which was eventually headed by his son, Leland. This department not only led the industry in improving instrument design, but also led the way in the development of electronic tuning devices such as the Stroboconn which was first marketed in 1936.

Under Carl Greenleaf's leadership, C.G. Conn Ltd, made a significant contribution to the development of the public school band and orchestra. Greenleaf established the first school for band directors in 1919. In 1923 the company introduced their first educational aids for school band and orchestra directors. Conn Ltd, promoted the first national high school band contest, held in Chicago in 1928, in which 17 bands participated. Greenleaf provided monetary support for Joseph Maddy's establishment of the National Music Camp at Interlochen in 1928. In 1927, the Conn Company introduced a visible embouchure mouthpiece as a teaching aid. Made of semi-transparent bakelite, it was advertised as a useful tool for correcting pupils' lip positions. Furthermore, the company said that it contained "certain germicidal ingredients" which would make it "constantly self-sterilizing".

Other significant accomplishments during the Greenleaf years included production of the first American contrabass sarrusophone, manufactured in 1921 on a government contract for use in US Army bands; the first successful short action valves in 1934; the first all-electronic organ in 1946; and the first fibreglass sousaphone in 1960.

C.G. Conn Ltd, was purchased from the Greenleaf family in 1969 by the Macmillan Company in what has been referred to, in hindsight, as a "hostile takeover". The company headquarters were moved away from Elkhart for the first time in Conn's history. President Peter Perez managed the company from its new corporate headquarters in Oak Brook, Illinois. The Conn Ltd, factories in Elkhart were closed. In their place nine new plants and four sales and distribution offices were opened, mostly in the Southern United States and Mexico. Under Macmillan's management the Conn Company lost valuable market position, prestige and money, according to a recent account in The Music Trades Magazine.

Following four months of negotiations in September 1980, Macmillan sold the C.G. Conn Company to Dan Henkin, former Advertising Manager for Conn, for a reported $80 million. Henkin immediately moved the Conn headquarters back to Elkhart and heralded the event with a monumental "Welcome Home Conn" party, featuring Doc Sverinsen and his band. Henkin cited concerns for his own health as one of the main reasons which precipitated his sale of the Conn Company to the Swedish conglomerate in 1985.

Assembling C.G. Conn's biography, and interpreting both his personality and philosophy, is a task which should certainly be undertaken in any effort to record the history and development of the company. C.G. Conn has been characterised as having had a "flamboyant personality", which undoubtedly influenced his lifelong political aspirations. In 1880, at the age of 36, Conn was elected to the first of two terms as the democratic mayor of Elkhart. He later served a term as a representative in the Indiana General Assembly. Conn spent two years in Washington DC, from 1892 to 1894, as a member of Congress, during which time he purchased the Washington Times newspaper, and personally conducted a sensational campaign against alleged vice in the capital city. He declined a renomination for a second term. He also declined a call from Indiana labour organizations for his nomination as a Democratic Vice-Presidential candidate in 1896. His political career ended in 1910, after losing the Indiana gubernatorial nomination and a bid for nomination as US Senator from Indiana.

During his 30's and 40's, C.G. Conn was characterized by writers of his day as displaying "reckless Irish activity, Irish hospitality, Irish good nature and good humour and Irish indomitable pluck". Physically, Conn was characterised as a "tall, handsome man, with clear cut features, somewhat spare in build, but of great wiriness. His energy and activity were almost unlimited". He was a "good liver, modest and retiring in his manners, and was one of the few who everybody liked to meet, never hurried that he had not time to talk [about] Elkhart...".

Conn lived to be 87, and, during the last 15 years of his life, his formerly modest and retiring lifestyle and his idealistic crusades against vice seemed to wane in favour of his own alcoholic and sexual lusts. He divorced his wife of 46 years in 1915 and, after selling his company to Carl Greenleaf, left Elkhart to live in southern California for the remainder of his life. Conn remarried in 1919 and fathered a son at the age of 75.

His deep involvement with Freemasonry certainly influenced his philosophy towards life and, undoubtedly, his business philosophy. He published a book of philosophy in 1916, entitled The Sixth Sense,Prayer, which is a rather bizarre attempt to correlate scientific fact with generally accepted theories of religious faith. Basically, Conn believed that through prayer man would experience the growth of new brain cells, and by this means, and this means only, he would eventually conquer sin and attain salvation by his own efforts. It is interesting to note that during the last decade of his ownership of the company, Conn flavored his advertising with an almost evangelistic fervour in both his catalogues and his final issues as editor of The Musical Truth, the in-house publication which promoted his products. For example, in 1912, in an attempt to regain the profitable business he had once enjoyed, Conn wrote:"The disastrous fire of two years ago that entirely destroyed Mr. Conn's old factory plant and nearly put him out of business, enabled some of his competitors to 'grab off' some of his business and sequestrate some of the prominent musicians who were devoted to the Conn interests. But they are all coming back. They may wander temporarily from the fold, but they all come back. How do you stand with Conn? The day of judgment is near at hand, and your own convictions will soon cause you to jump into the Conn band wagon and play a Conn instrument. Get ready for the change - make your peace with the great instrument maker".

Ironically, some of Conn's own words of wisdom would return to haunt him. In an advertisement in the November 1907 issue of The Musical Truth, Conn wrote: "Debt is to be deplored when liabilities exceed assets. Under other circumstances, it may be justified. Men have laid the foundation of their fortunes through their ability to accumulate debts. None doubt the wisdom of the laborer, who goes into debt to buy his home, which when paid for, represents a valuable asset. Such debts are prudent and profitable." Four years later C.G. Conn himself went into debt in an attempt to save his company following the devastating fire of 1910. The fire involved a loss estimated at $500,000. In April of 1911, Conn and his first wife, Kate, executed a trust deed for $200,000 covering all their possessions for the purpose of bonding the Conn indebtedness and securing working capital. The deed included, in addition to the instrument factory, a scale factory, Conn's ownership of the City newspaper, some 60 descriptions of real estate in Elkhart and vicinity, various real estate mortgages, 125 shares of stock in a motor company, a seagoing yacht, two smaller yachts, and much valuable personal property. In 1915, Carl Greenleaf bought all of Conn's assets with the single exception of his first wife's home in Elkhart. In 1931, C.G. Conn died penniless, with no money available for a proper burial. Funds were raised by the Elkhart Masonic Lodge to bring his body back home to Indiana. Six years would pass before the Elkhart Chamber of Commerce would raise enough money, through a memorial fund, to mount a headstone on Conn's grave.

C.G. Conn's own words might make an appropriate epitaph: "Fame is but a fitful flame, which must be coddled or 'twill flicker and fade. Hard to ignite, it is yet harder to maintain with that fervid brilliancy, which illuminates the life and era of the genius who kindles the spark."

Dendrochronological analysis of European string instruments

Peter Klein

Introduction

Scientific examination of string instruments were concerned, above all, with the problems of resonance and acoustic and, furthermore, with the determination of the wood species used and its origin and properties. Lottermoser and Meyer reported in 1958 on the first experiment in order to achieve a dendrochronological dating of Italian string instruments. In this preliminary study a relative correlation of the tree-ring series of three violins could be demonstrated; however, absolute dating was not possible. Up to the present further dendrochronological analyses on violins were only occasionally attempted for individual instruments (Corona 1980, 1987, Schweingruber, 1983). Some years ago a comprehensive investigation of the wood of string instruments was initiated by the University of Hamburg and supported by the "Germanisches National Museum Nurnberg" and Geigenbauschile Mittenwald" (Klein et al. 1984, 1986, Mehringer 1985). In a first step chronologies of spruce wood were established with recent trees from sites where the wood for the instruments most likely came from.

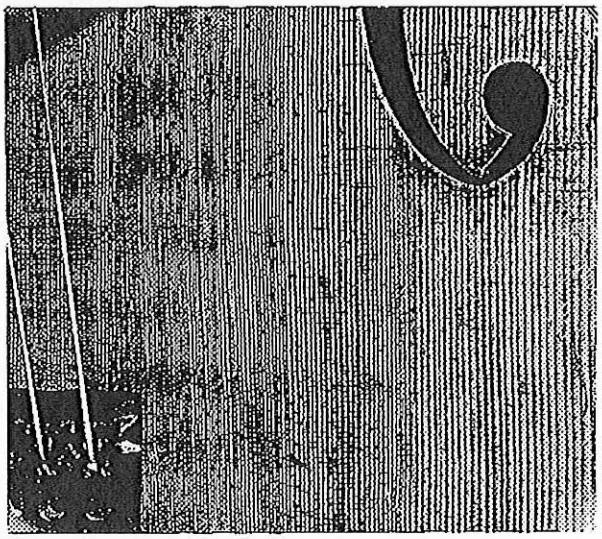


Fig. 1: View of the treble side of a violincello

The main aim was then to dendrochronologically date the bellies of instruments made from spruce wood (Figs. 1 and 2). In addition to the absolute dating of the individual instruments the attribution to a definite geographical origin and a relationship between the felling date of the tree and the creation of the instrument were to be elucidated.

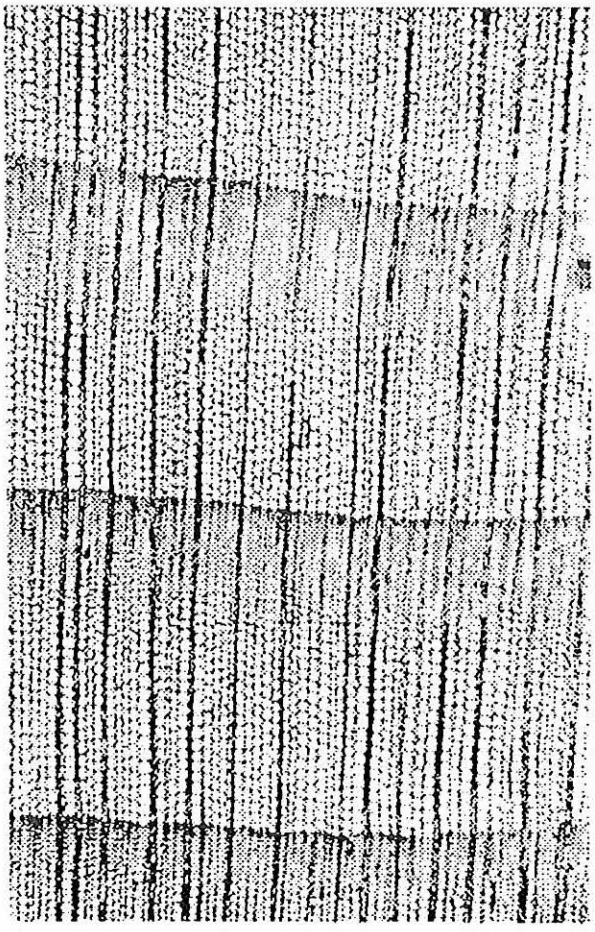


Fig. 2: cross section of spruce wood

Establishment of spruce chronologies

Based on wood of recent trees and selected instruments from the 16th to the 20th century - spruce chronologies were established for different regions. The tree-ring series of the bellies were taken directly from the objects by means of a calibrated lens. Presently these chronologies already cover a continuous span of more than 600 years from the present to the year 1350 AD. Up to date we can differentiate the origin of the wood for bellies into alpine regions and sites at low altitudes.

Using these master charts it was possible to determine the last annual ring of the wood used for individual instruments (Fig.

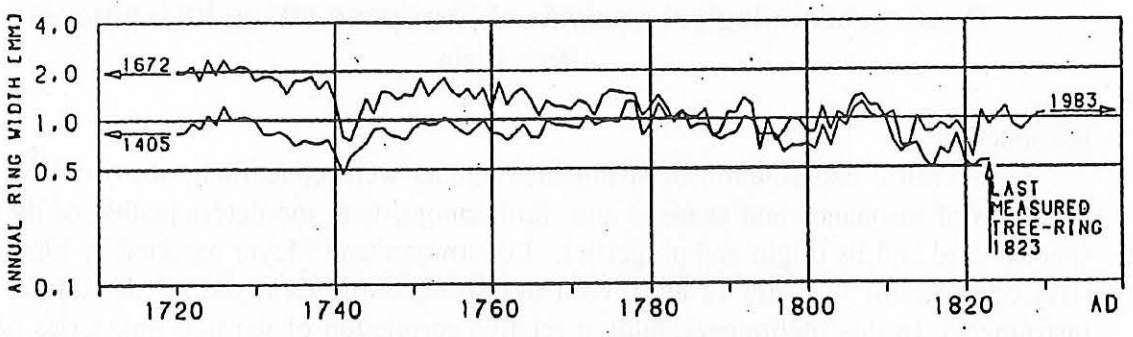


Fig. 3, Comparison of growth ring series

3). It is obvious that as a rule the bellies consist of two parts. It is also evident that before joining the bass side and the treble side the width of the boards used was reduced by different numbers of tree rings. This is shown by the comparison of the two individual curves representing wood from the same tree.

Use of Sapwood for string instruments

In literature (Leonhardt 1969, Ille 1975, Bariska 1978) it is often reported that no sapwood has been utilised for the bellies of violins and other string instruments. If this was generally practiced by instrument makers a dating of the heartwood would not contribute much to age determination of an instrument. In contrast to oak wood, the number of sapwood rings for spruce wood differs markedly between trees of different sites even if the same age class is compared. The trees can contain more than 60 sapwood rings. According to this it was unlikely that this valuable part of the wood would be cut off. For example, dating the wood of several instruments for which an exact date of construction is known shows that the interval between the date of the youngest growth ring, and the date given for the instrument is smaller than that comprised by the sapwood.

For some instruments it was also possible to attempt a direct determination of the sapwood. Tiny wood specimens of 10-20 mm thickness of the instruments could be stained with safraninastrablue and the sapwood character identified microscopically by the means of the blue stain in membranes of the bordered pits in sapwood, while the membrane in heartwood contains aromatic accessory components, which absorb safranin.

The storage time of sounding wood

The analyses of the wood selected for instruments in the School of Violin Making in Mittenwald with known felling dates demonstrate that a different number of growth rings were cut off in manufacturing an instrument. Figure 4 shows 10 boards from a tree felled in 1970 in order to make violins. Up to 29 growth rings were removed. These results are important in evaluating the storage time of spruce wood of old instruments. Regarding the belly of an instrument it is not possible to say whether the interval between the felling date of the tree and the creation of the instrument indicates the storage time of the wood. It is more important to consider that a certain number of growth rings were cut off in the process of manufacturing. Assuming that two or three millimeters of wood are lost it is possible to evaluate the number of growth rings removed. In the case of thirty five instruments this proved to be a reliable assumption and a storage time of between five and twenty five years could be concluded (Fig. 5). This statement refers exclusively to German instruments which were analysed and the analysis will be extended to instruments from other provenances in the coming years.

Dendrochronological dating

In co-operation with the museums in Brussels, Nurnberg and Vienna several instruments were analysed (Table 1). The dendrochronological analysis is only able to give the dating of the youngest ring on the belly. It is not possible to explain by the dedrochronology whether the belly is an original or a reused board. The belly of the bass viola da gamba made by Vogel (Nürnberg) can be concluded that an old belly is existent. The felling date of the tree used for the four boards is in accordance with the historical attribution. Similar consequences can be derived for the instruments made by Giovanni d'Andrea da Verona and Heinrich Ebert. In the case of the Violin of Ventura Linaro it is clear that the belly was made more than sixty years later. A more detailed interpretation of each of these instruments is given in the the article by Moens (1988) in the proceedings of this conference.

Instrument maker	Historical attribution	Annual rings		Determination of the last measured tree ring	
		bass	treble	bass	treble
Hans Vogel (Nürnberg)	Bass viola da gamba 1581	130[1] 64[1]	130[1] 58[1]	1534 1546	1536 1526
Ventura Linarol (Vienna C 96)	Violin 1581		148	1640	
Giovanni d'Andrea da Verona (Vienna C 94)	Lyra 1511	195[2]	117[2] 56	1500	1504 -
Ebert Heinrich (Brussels 1402)	Tenor gamba ca 1600	128[3]	129[3]	1567	1575

Table 1. Dendrochronological results of four instruments in collections at Brussels, Nürnberg and Vienna. The Index number (1 - 3) means the attribution to the same tree.

A good chance to differentiate between the original bellies and copies is to be done for instruments with the label of such a famous maker as Jacob Stainer. It is evident from Table 2 that the bellies of two private instruments were manufactured at the end of the century. It is also interesting that the wood used for the copies originates from the area Bayrischer Wald or Erzgebirege while to wood for the originals comes from the alpine regions.

Similar results have been found for the bellies of different copies of Stradivari and Amati instruments.

Conclusions

From the dendrochronological investigations of string instruments it becomes evident that a "terminus post quem" for the creation of the belly of an instrument can be determined. Exact dating is restricted to the last tree-ring available for measurement and not directly possible for the felling date.

From the absolute dating of many instruments however, it can be concluded that the

entire tree radius was often utilised for making instruments with merely the bark being removed. It is clear that the storage time of the wood varies considerably and that some rings were often cut off. The difference between the last measured ring on the tree and the historical attribution of the instruments shows the possibilities and the limitations of dendrochronology. In future the establishment of extended master chronologies for spruce from further geographical regions will allow more accurate attributions of origin for the wood used for bellies.

Instrument Maker	Historical attribution	Annual rings		Determination of the last measured tree ring	
		bass	treble	bass	treble
Jacob Stainer (B 244)	Bass viola da gamba 1665	124[1]	137[1]	1624	1608
Jacob Stainer (B 5176)	Violin 1654	87[2]	94[2]	1639	1639
Jacob Stainer NYMMA 981.8	Violincello	165[3]	214[3]	1657	1649
Jacob Stainer WAS 71, 17	Violin ca. 1650	83[4]	96[4]	1651	1652
Jacob Stainer? private	Violin label: 1642	72[5]	72[5]	1872	1872
Jacob Stainer?	Violin	136[6]	129[6]	1889	1894

Table 2 Dendrochronological results of six instruments.
B = Staatliches Institut fur Musiforschung, Pru*scher Kulturbereich, Berlin; NYMMA: Metropolitan Museum New York; WAS: Smithsonian Institution, Washington, D.C.
The index number (1 - 6) means the attribution to the same tree.

Acknowledgements

I am indebted to the Musikinstrumentenmuseum Berlin, Musée instrumentale, Brussels, Museum für Kunst- und Gewerbe, Hamburg, Geigenbauschule, mittenwald, Deutches Museum, München, Metropolitan Museum, New York, Germanisches Nationalmuseum Nuernberg, Kunsthorisches Museum, Vienna and Smithsonian Institution, Washington for their co-operation in my research.

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Problems of Authenticity of Sixteenth Century Stringed Instruments

Karel Moens

As an addition to the dendrochronological research of old stringed instruments by F. Klein, this contribution points to come important additional problems concerning originality, authenticity and attribution that have risen during organological research on the same instruments. We are limiting ourselves here to sixteenth century instruments because here the problems we are dealing with are most frequent. Also because of the rarity of these instruments, a critical study of these problems is indispensible.

Our first and least problematic example is the violin attributed to Ventura di Francesco Linarolo, Venice 1581, from the Catajo collection in the Kunsthistorisches Museum in Vienna. This instrument belongs to the best known old violins. (fig 1.) A first superficial examination reveals that the pegbox, the neck, the ribs, the bottom, the fingerboard and the tailpiece are extremely well conserved and that the belly is more damaged and seems to be older. The former parts are all made from the same wood, a wood very similar to walnut, but probably it is more likely to be a kind of mahogany. Up till now the wood couldn't be determined wi th certainty. An exotic wood such as mahogany would be unlikely for a sixteenth century instrument.

Fig. 1

UV-light shows that only the body has an old varnish. All the other parts are covered with the same, but younger, transparent varnish. This younger varnish partly

covers the older one on the edge of the belly. The inlay on the belly is made from a different material from that used on the fingerboard and tailpiece and that belonging to the neck, ribs and bottom. The inner construction is highly individualistic and cannot be compared to any other old violin.

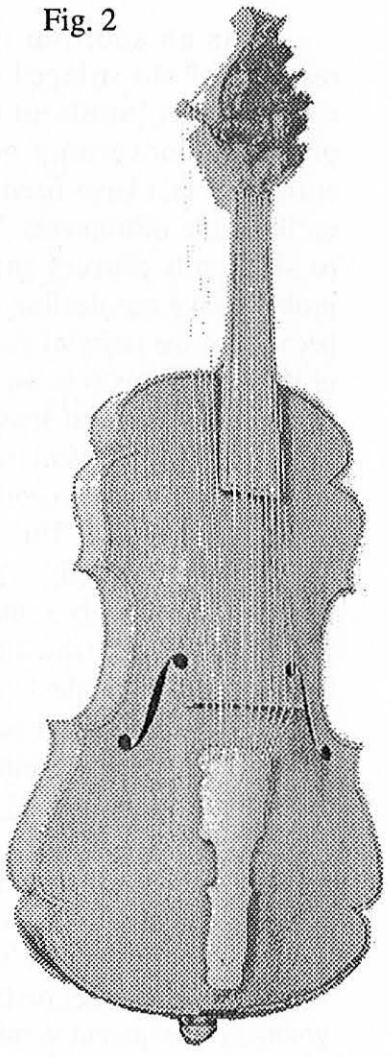
The spruce upper block is very thin, very wide and has horizontal growth rings. The neck connection isn't strengthened with nails. The ribcorners are glued together on cornerblocks. The connection of ribs and bottom is strengthened with a piece of parchment. On the inside of the bottom too, seven horizontal and four vertical strips of parchment are glued. Such parchment or paper reinforcements are known from bellies of late seventeenth century instruments from southern Germany and Austria. However, we have never seen them fitted in this way in bottoms, and certainly not on such early instruments. These parchment strips, which are glued in illogical, but visible, places, give the impression of having been applied with the intention of giving the instrument an archaic appearance. The label doesn't seem old, either, and the handwriting and text are quite different from other Ventura Linaro labels.

In 1984 I suggested that the belly could date from the second half of the seventeenth century and that the other parts could be much younger. As far as the belly is concerned, this conclusion has now been confirmed by the dendrochronology (after 1645). The doubts about the other parts remain.

As to the next example, again our doubts are mainly about the authenticity of other parts than the belly. The instrument in question is a lira da braccio attributed to Giovanni d'Andrea, Verona 1511, from the Catajo collection in the Kunsthistorisches Museum in Vienna.

Here too, a whole series of details point to a belly that is much older than the other parts. Except on the edge, which shows the same cracked varnish as on the other parts, the belly has an older varnish.

Fig. 2

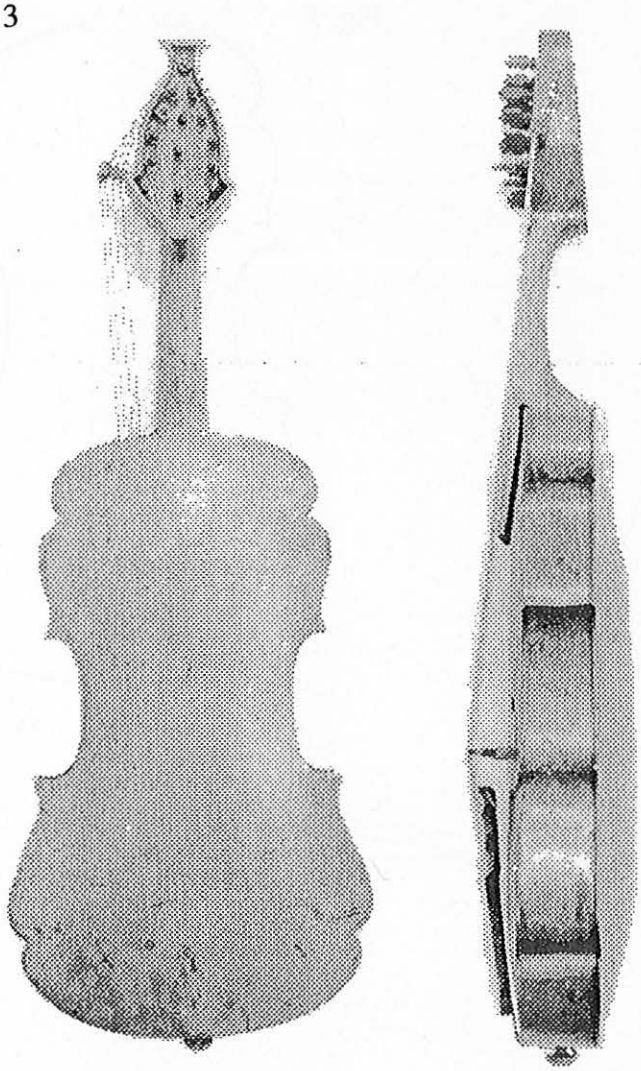


The dendrochronological dating of the belly corresponds with the date on the label. This label, however, consists of two pieces. The upper piece with the name seems to be older than the lower one with the date. Both parts have been written in a different handwriting and with different ink. Almost all worm holes in bottom and ribs have been cut open. These parts have probably been worked and assembled when the wood had already been damaged by woodworm.

The construction of the instrument is unusual. The ribs aren't bent, but sawed and glued on belly and bottom. The neck has never been replaced. but is nevertheless very oblique. It is glued without an upper block or any other reinforcement between the two ends of the ribs. This connection is not very stable and is highly unusual. Up till now we have only seen such a neck connectio n in another instrument from the same Catajo collection, whose authenticity is also problematic. These and many other findings justify some of the doubts concerning the age of the instrument in its actual composition and shape. Despite the age of the belly, it is very dangerous to draw conclusions from this instrument concerning the construction of the lira around 1500.

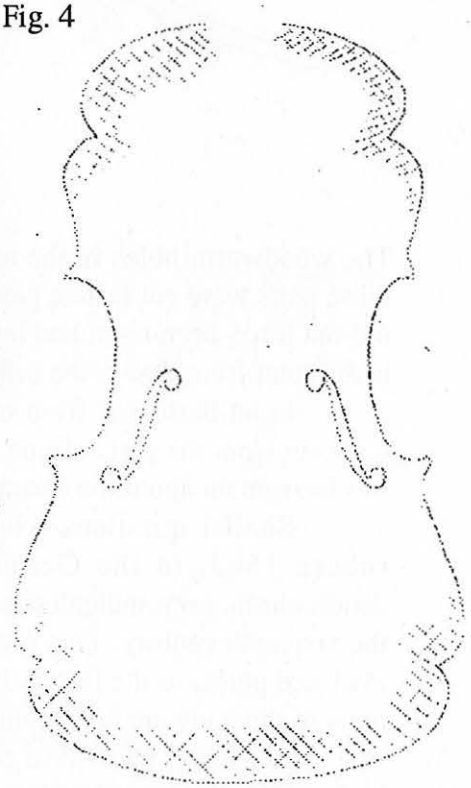
Sometimes traces of older constructions make it

Fig. 3



possible to reconstruct precisely what happened to an instrument. This is the case with the lira da Gamba attributed to Wendelinus Tieffenbrucker, Papua ca 1590, also from the Catajo collection in the Kunsthistorisches Museum in Vienna, (fig. 2). It has not been possible to determine the age of the belly until recently. There are two signatures on the instrument whose authenticity is very doubtful: a label and an inscription on the pegbox. The belly and the back have a completely different arching. The belly is almost flat and the back is highly arched, (fig. 3). Once again, only the belly shows traces of an old varnish. The other parts have a transparent varnish. Some parts of the edge of the belly have been recut, re planed and revarnished with the same varnish as was used on the back. All this could point to an alteration in the outline, (fig. 4).

Fig. 4



Similar traces of alteration of the outline were found on the back. Originally the ribs were glued in a groove in the back. The centre parts of the ribs are still glued in this groove. Where the outline of the back has been recut the groove leaves the edge, (fig. 5). The direction of the groove corresponds with the normal outline of a cello, (fig. 6). Presumably because of the con striction of the outline, three new rib pieces had to be mounted, (Fig. 7).

The inside of the back shows scorch marks at the bottom which make it likely that the back has been

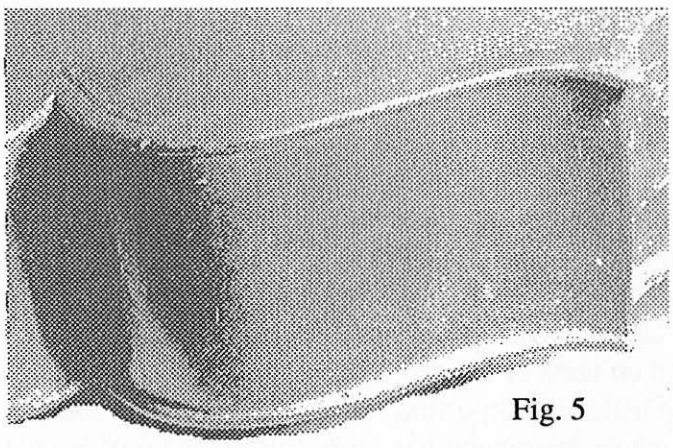


Fig. 5

rebent at this place. This might have been necessary because the vaulting of the back was incised which recutting the outline. By bending down the edge the whole outline was again brought into one plane, (fig. 8).

Fig. 6

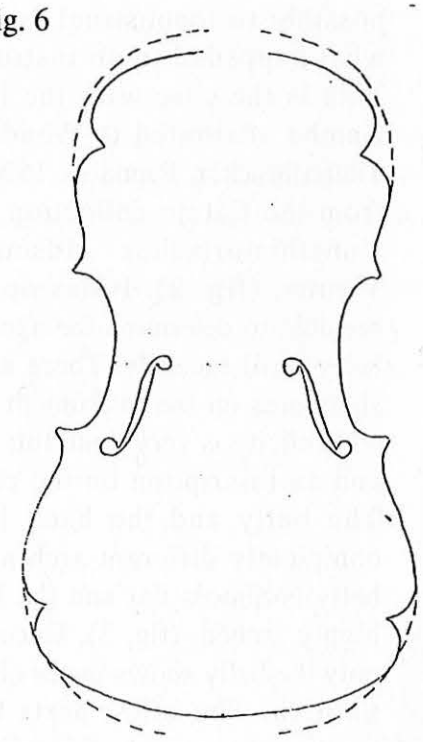


Fig. 7

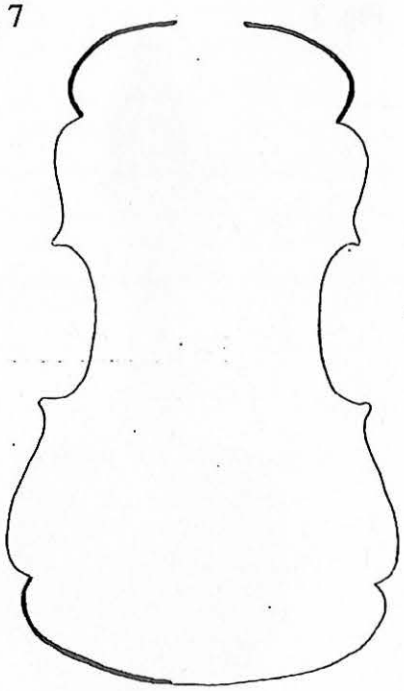
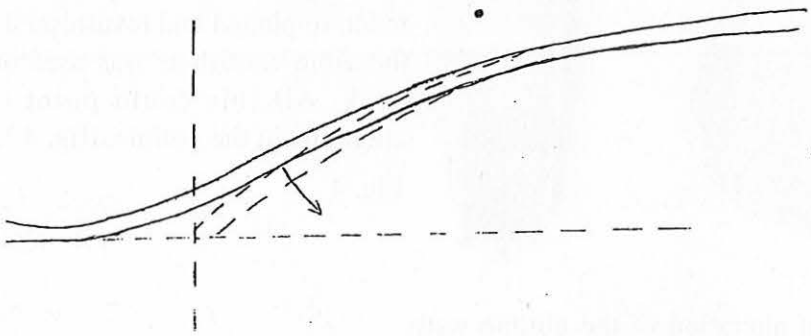


Fig. 8



The woodworm holes in the neck and the pegbox have almost all been cut open. Probably those parts were cut from a piece of wood which already had woodworm. The fingerboard is old but it has been recut and it probably originally belonged to another instrument. The inlay is different from that in the belly.

From these and from other findings it can be concluded that the body has probably been cut from the parts of one, or more, cellos. It would be wrong to draw conclusions from this instrument about the construction of the lirone around 1600.

Similar questions arise in connection with the big bass viol by Hanns Vogel, N rnberg 1563, in the Germanisches Nationalmuseum in Nürnberg, (fig.9). The dendrochronology indicates that the youngest growth rings date from before the middle of the sixteenth century. This corresponds entirely with the date on the label. However, much evidence points to the fact that the neck, belly, ribs and back do not belong together, and that parts of the body are not original viol parts but parts of one or more bass violins.

Belly and back have completely different arching. The arching of the back is very high and looks quite complete, with a channel at the edge. The belly is much flatter and has no channel. This may point to a recutting of the belly. Other indications of this are the extremely thin edges of the belly and the bottom, these being the result of the replaning of the edge. Also the varnish looks different. In both day and UV light an old varnish can be seen in the middle of the belly and on parts of the ribs. This varnish is completely absent on the back and along the edge of the belly and its purfling. Also, along the edge there is visible traces of a lot of recutting. The whole instrument has been revarnished with a coat of the

Fig. 9

same lacquer which is only used alone on the back.

The neck foot is much lower than the ribs, and it has been fixed to the upper block in a very unusual way, which was, however, commonly used for repairs and transformations. On the basis of the wooden pins with which the ribs were fixed in the upper, lower and corner blocks, two different earlier stages - probably as a bass violin - can be reconstructed.

In spite of the early dating of the belly, in its actual state this instrument doesn't tell us anything at all about early southern German viol making.

The recutting of old bellies such as has been seen on the two previously described instrument is often ascertained from the UV image of the varnish on the edge, plane traces, incomplete arching, etc. In these cases, the inlay is often not original. When the bass bar has been cut in the belly, it has generally been shortened. Usually traces of this recutting are to be seen, (fig. 10) .

Changes can be much more radical when the belly is only a small part of an already existing instrument. In the main the sha pe of the new instrument has been determined by the available space above, below and between the soundholes. This sometimes results in some very strange designs. It may be that the different elongated viol shapes with very high waists originated from this custom.

A good example is the so-called "viola da spalia" attributed to a Venetian instrument maker of the late sixteenth century in the Brussels Museum of Musical Instruments, (fig. 11). Another example is the small bass viol attributed to Casper Tieffenbrucker in the Gemeentemuseum in The Hague, (fig. 12). In most cases dendrochronology can still be applied because the oldest growth rings are

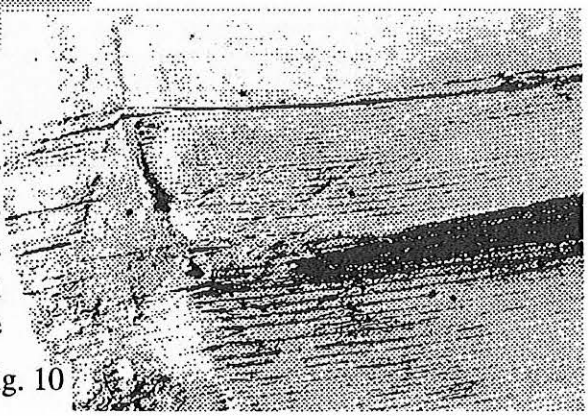


Fig. 10

Fig. 11

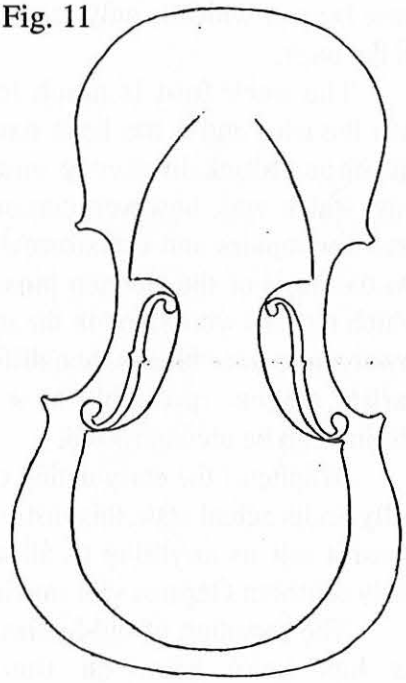


Fig. 12

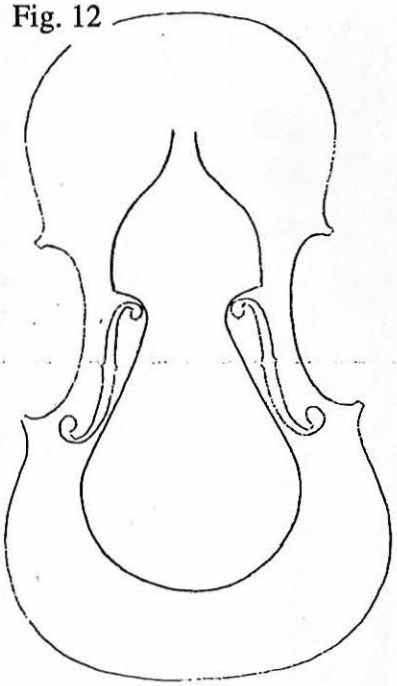
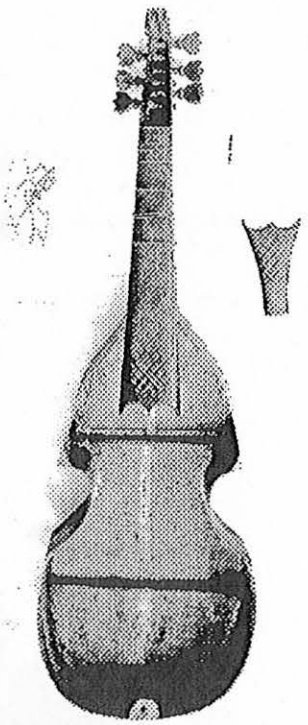


Fig. 13



mainly situated on the outside. When the belly has been cut from the part between the soundholes of an existing belly, that belly usually consists of more than two pieces. In this case, after recutting, only a few growth rings are missing.

Presumably also the belly of the small viol attributed to Hainrich Ebert in the Brussels Museum of Musical Instruments is an example of such recutting, (fig. 13) According to dendrochronological evidence this belly originated from 1580 at the earliest. The outline and arching of the belly fits exactly between the soundholes of a small doublebass, (fig. 14). Probably it was a belly with a central bar integral with the wood of the plate instead of a bass bar, which points to the great age of the belly, (fig. 15).

Fig. 14

The back too has been cut from a larger whole. Evidence is to be found in the open worm holes and in an interrupted text fragment in the inside, (fig.16). Worm holes that are cut and that don't continue are also to be seen

Fig. 15

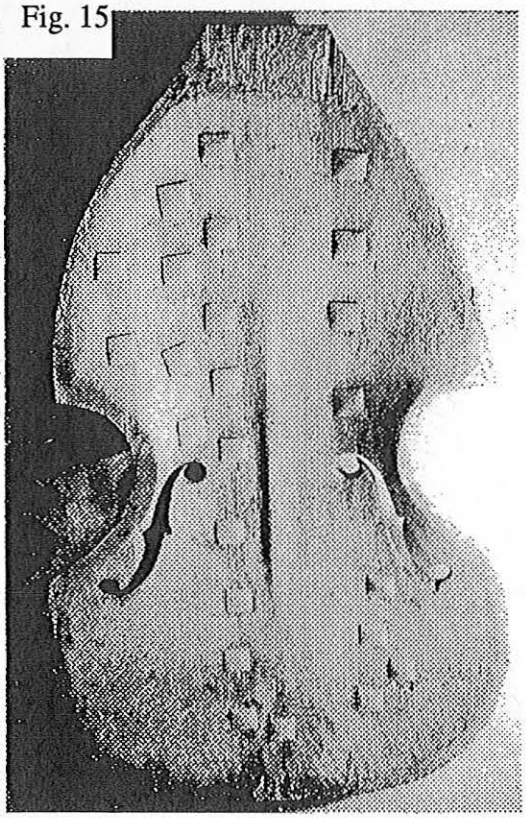


Fig. 16

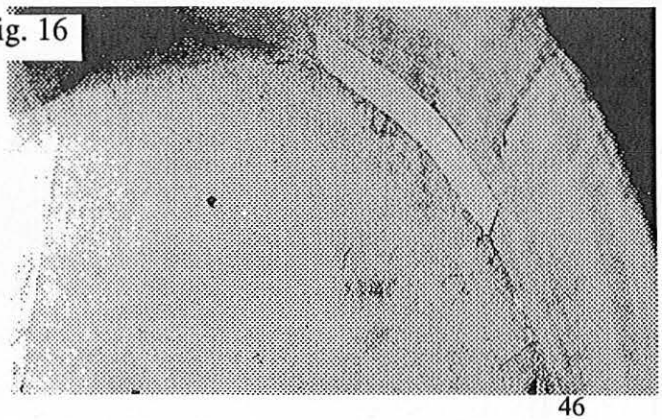
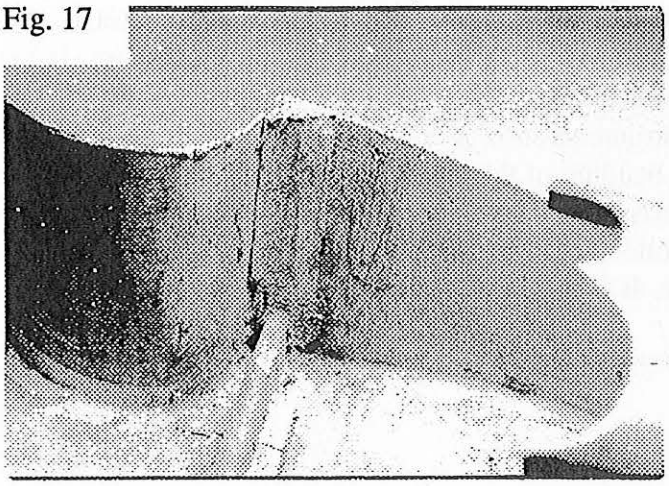


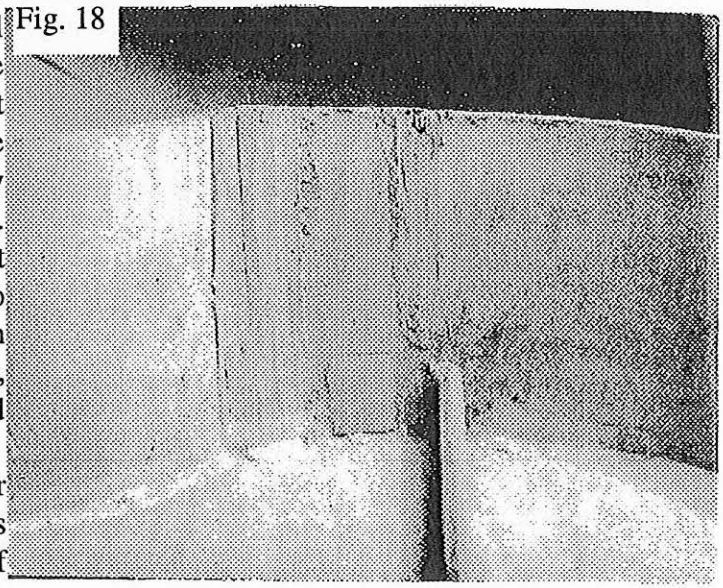
Fig. 17



in the joint of ribs and bottom, this points to recutting.

The ribs may have been rebent. They could have been planed on the inside and bent without heating. Hence the cracks in the middle parts of the ribs, (fig. 17). Next to the four corner blocks one can see the remains of small blocks that would have supported crossbars under the belly, (fig. 17, 18, 19). These small blocks might, therefore, have belonged to the earliest stage of the instrument. They are also made from the same piece of wood as the corner blocks. However, one of the remains of these blocks is situated on a part of the ribs that isn't old, (fig. 17). These fragments of wood were possibly fitted to simulate an original condition. If the actual belly is original, which is possible on account of its age, the support blocks for cross bars under the belly don't make sense. The belly has indeed a carved arching. Finally it should be mentioned that the fingerboard was actually too large for this neck and it has been narrowed and shortened. It may, therefore, be a reused fingerboard from another instrument.

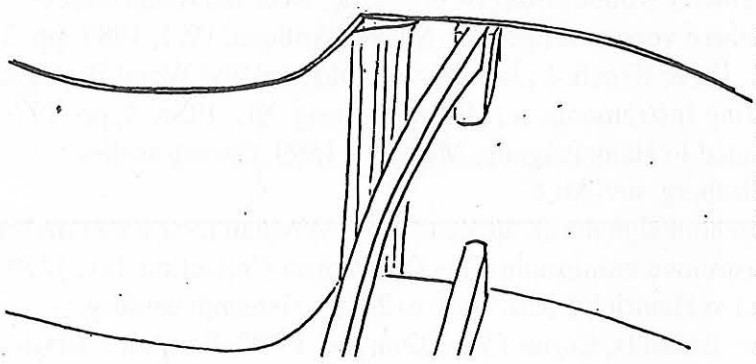
Fig. 18



All these and many other elements could be interpreted as indications that the actual design of the instrument is not original, in spite of the age of the belly. As a result it is dangerous to draw conclusions from the construction and the design of this instrument as to Venetian viol making in the sixteenth century.

I presume that similar things happened to several violins attributed to Antonio Ciciliano. Instruments from this maker are in the Kunsthistorisches Museum in Vienna, the Academia Filarmonica and Museo Civico in Bologna and in the Museum of Musical Instruments in Brussels. These instruments are all very different from each other in form, construction, signature, etc. There are, however, in one collection instruments which do have similarities. The Brussels Museum of Musical Instruments has two viols attributed to Batt ista, Antonio's son, which are identical to the viol attributed to Antonio. As far as the Viennese instruments are concerned, tenor and bass are very similar, but the treble is completely different. The earliest possible origin of the

Fig. 19



bellies of the three Viennese instruments has been put at between 1580 and 1607. This last date (for the bass viol) is very late bearing in mind that Antonio Ciciliano is mainly mentioned in accounts from the sixteen sixties.

Most of the bellies of the instruments show evidence of having been recut: they show plane traces, thinning of the edges, bending of the corners, etc. The back and the ribs of the Viennese treble are cut from old parts, this is demonstrated by the state of the worm holes. The back of the tenor in the same collection is probably much younger, and the back and the ribs of the bass are also younger. It is probable that the necks of the three Viennese instruments are also not old.

Despite the early dating of the bellies, the authenticity of the dating of the actual shape remains an open question.

Conclusions

In these examples I wanted to demonstrate that the results of dendrochronological research only offer complete accuracy in a restricted number of cases. Often it has not been possible until quite recently to obtain any result at all. When the youngest growth rings are younger than the dating we know that this dating was wrong, as in the case of the violin by Linarolo. When the dating of the instrument is confirmed approximately, we still have to be sure that only the bark has been removed, otherwise the dating could be younger. This dendrochronological dating doesn't tell us anything about the other parts of the instrument, nor about the or iginality of the actual shape of the belly and the instrument as a whole. This is a very special problem with instruments which are partly made from the recut parts of pre-existing instruments.

Footnotes

1. Klein, P., Dendrochronological analysis of European Stringed instruments, CIMCIM, NEWSLETTER, p.
2. Violin, attributed to Ventura di Francesco Linarolo, Venice 1581, Kunsthistorisches Museum Vienna, Catajo collection, inv. 84, 86 , C.96.
3. Lira, attributed to Giovanni d'Andrea, Verona 1511, Kunsthistorisches Museum Vienna, Catajo collection, inv. 84, 86, C.96.
4. "Viola da braccio", attributed to an Italian instrument maker ca 1500, Kunsthistorisches Museum Vienna, Catajo collection, inv. 84, 61, C.70.
5. Lira da gamba, attributed to Wendelinus Tieffenbrucker, Padua ca 1590, Kunsthistorisches Museum Vienna, Catajo collection, inv. 84, 85, C.95. For more details of research on this instrument see: Moens, K., Authenticiteitsproblemen bij oude strijkinstrumenten, Deel III; Renaissance-instrumenten in openbare verzamelingen, in: Musica Antiqua, IV, I, 1987, pp. 3-11.
6. Bass viol attributed to Hanns Vogel, N rnberg 1563, Germanisches Nationalmuseum Nürnberg, inv. Mi 5. For more details of research on this instrument see: Moens, K., Authenticiteitsproblemen bij oude strijkinstrumen ten, Deel III; Renaissance-instrumenten in openbare verzamelingen, in: Musica Antiqua, IV, I, 1987, pp. 3-11.
7. Klein, p., Mehringer, H., & Bauch, J., Dendrochronological and Wood Biological Investigations on String Instruments, in; Holzfors chung, XL, 1986, 4, pp. 197-203.
8. A.o. Bass viol attributed to Hans Pergette, München 1599, Germanisches Nationalmuseum Nürnberg, inv. Mi 6.
9. "Viola da Spalla" (without signature), attributed to a Venetian instrument maker, late sixteenth century, Instrumentenmuseum Brus sels, Correr Collection, inv. 1429.
10. Tenor viol, attributed to Hainrich Ebert, Venice, 2 half. sixteenth century, Instrumentenmuseum Brussels, Correr Collection, inv. 1 402. For more details of research on this instrument see: Moens, K., Authenticiteitsproblemen bij oude strijkinstrumenten, Deel III; Renaissance-instrumenten in openbare verzamelingen,

in: Musica Antiqua, IV, I, 1987, pp. 3-11.

11. Treble, tenor and bass viol attributed to Antonio Ciciliano, Venice, second half of the sixteenth century, Kunsthistorisches Mu seum Vienna, Catajo collection, inv. C. 75, C. 76, C. 77. "Viola bastarda" attributed to Antonio Ciciliano, Venice, second half of the sixteenth century, Instrumentenmuseum Brussels, inv. 14 24. two "Viola bastarda" attributed to Batista Ciciliano, Venice, second half of the sixteenth century, Instrumentenmuseum Brussels, inv . 1425 & 1426. Tenor viol attributed to Antonio Ciciliano, Venice, second half of the sixteenth century, Museo Civico Bologna, inv. 1761. Tenor viol attributed to Antonio Ciciliano, Venice, second half of the sixteenth century, Academia filarmonica Bologna.

12. Witten, L.C., Apollo, Orpheus and David, in: Journal of the American Musical Instruments Society, I, 1975, pp. 5-55.

The Bad Säckingen Trumpet Museum

Edward H. Tarr

The subtitle of this little article could read "An Unusual Solution" or "A Particularly Fortunate Solution" - unusual because the museum director is not an art historian or museologist, but rather a concert artist (to be sure one with a doctorate in musicology); and fortunate for the excellent community support offered to the museum in a rather unconventional organizational setting - but for this, see below.

First, please allow me a few personal remarks, as one of the newest members of CIMCIM. They will also place the fortuitousne ss of the Trumpet Museum in its proper perspective.

During the April 1988 CIMCIM meeting in Berlin, I became more closely acquainted with my colleagues in the instrument museum profession and, incidentally, with their own professional situations. I have observed that although we of the profession are dealing with objects of the highest spiritual value, our daily lives often seem to offer a marked contrast. There seem to be the rigid hierarchical structure and a chain of command from top to bottom, presumably from board of directors to the janitor, with the curator somewhere in the middle. If, according to New Age philosophy, everything is interconnected then we do not seem to be in a good position. As a concert artist, I cannot function with rigid structures; if I am to provide others with spiritual nourishment, I need to have the freedom to receive the same from my surroundings. In my own case I am fortunate that all of my employers (simultaneously the Schola Cantorum Basiliensis and the Conservatory in Basel, the Musikhochschule in Karlsruhe, and the city of Bad Säckingen) allow me maximum freedom to carry on a full-scale international concert schedule at the same time as I have the responsibility for the instruction of my pupils or the care of the Trumpet Museum on an irregular but intensive schedule. Some of the unfortunate manifestations of the rigid power game: Laurie Libin's struggles with renovation of his department, Bob Barclay's director failing to support him in his efforts to save a grand piano which was once the favourite of Glenn Gould, a concert artist offering a special Berlin performance to CIMCIM on our one free evening but it being neglected, or Frances Palmer's plight: the disappearance of adequate political support for the Horniman Museum.

My wish for my CIMCIM colleagues is that there may be as close an interconnection as possible between the values they represent and the nature of the structures within which they work.

Back to Bad Säckingen, here is how our little museum functions. First, a quick look at its situation and a brief history. The city of Bad Säckingen has some twenty thousand inhabitants and lies on the Rhine River which forms the boundary between Germany and Switzerland, i ncidentally with the oldest still-existing covered wooden bridge over the Rhine. It is also the home of a legend about a trumpeter: the "Trompeter von Säckingen" is

the title of an epic poem from 1856 by the well-known Romantic poet Victor von Scheffel (1826-86), who actually once liv ed in Säckingen for a short period. In 1884 it was made into an opera, with text by Rudolf Bunge and music by Victor Nessler (1841-90). Th e opera enjoyed enormous success in its time; it is said that there were nine hundred performances in 1888 in North Germany alone! Combined, the poem and the opera have given Bad Säckingen ("Bad" was added to the name in 1978) an indelible and instantaneously recognizable reputation in the German-speaking world as the home of the legendary trumpeter: street and restaurants are even named after some of the poem's and opera's characters.

It was therefore understandable that the mayor Günther Nufer jumped at the chance in 1984 to purchase the private collection of Ernst W. Buser from Binningen near Basel, Switzerland , a mere half hour's train ride away. Room was made for the collection - at that time numbering some fifty instruments and another fifty graphic works - on the first floor (seven rooms and a large central hall) of the former Schänau Castle (seventeenth century), which is popularly known as the Trumpeter's castle and is located in a beautiful large park one minute's walk from the pedestrian area in the heart of the old town. The opening ceremony took place on the 27th October 1985, with John Henry van der Meer pronouncing the main address.

The museum director is directly responsible to the mayor, has the use of the mayor's secretary, and his contract calls for h im to work on an average of eight hours a week at his own discretion. A caretaker, constantly present, also looks after the other collections exhibited in the castle (clock museum and Black Forest living room on the ground floor, archaeology and local history displays on the second and third floors). The director also works closely with the town Cultural Officer, organizing exhibitions in th e museum's rooms (after the opening exhibition, two so far, both dealing with centenaries: of Scheffel's death in 1986 and of Yamaha's founding in 1987), and chamber-music concerts in the 200-seat concert hall on the second floor. A more ambitious Trumpet Festival, featuring both international artists and ensembles as well as younger talent, is to be inaugurated with city and state funds in 1989.

Not only the director's working schedule but also his budget is unconventional. Up to now the operating budget came out of a freewill "offering" extracted annually by the mayor from the operator of the local gambling casino, but since this establishment has been shut down as the result of a police raid half a year ago, there is no longer a clear-cut budget. However, for acquisitions and restaurants there seems to be enough money; in any case, standard procedure has always been to go directly to the mayor when an interesting instrument turned up. In this way, since the museum's opening it has been possible to supplement the Buser collection b y the acquisition of some important items, including an original 1795 edition of the Altenburg trumpet treatise, a unique manuscript of 1688-89 containing trumpet duets by Bartolomeo Bismantova, a natural trumpet by Anton Kerner (supplementing the two Kerner trumpets already owned, which were made by his two sons), a rare trumpet banner from the Victorian epoch, the valve-slide trumpet by Pace auctioned by Sotheby. Obviously, in a small town there must be some limit to available monies, and so we feel ourselves fortunate not to be in the harpsichord-collecting business.

The advantages of a small town and limited (or non-existent) hierarchical structure were also apparent in the matter of a catalogue. One was desired for the museum opening, and so I prepared one in two months, learning to use the museum computer at the same time. The catalogue was given a very attractive graphic presentation in the shortest possible period of preparation, it contains an unusually small number of typographical errors and (according to John Webb's kind review in the 1987 Galpin Society Journal), a maximum of desired information; it contains a photo of every object in the collection. My sympathies go out to colleagues in more important collections who have not been able to bring out catalogues in years. In some cases I feel they may be victims of their own Utopian ideas as

to what a catalogue might contain; but a little will-power plus a culturally aware and benevolent mayor, can turn ideas into deeds.

1. Number XL (December 1987), p.84
2. Edward H. Tarr, Die Trompeten von Säckingen. Eine Gesamtschau der Sammlung von E.W.Buser. Katalog (Bad S ckingen, 1985), 150 pp., 128 black and white photographic illustrations, available at the museum, from Tony Bingham, and the Schneid er-Verlag in Tutzing.

"Taiko Kan"

Catherine Megumi Ochi

1. Preface

Initially, the primary consideration in planning an exhibition is location and the expectations of the public. Firstly, the exhibition must be suited to the area in which it is to be held and the demands of the people who live there. Secondly, it is essential to anticipate the type of people who will visit the exhibition, and also the kind of people who you want to see what is being displayed.

Once the theme of the exhibition is set, once it has been developed to agree with the location and visitors, arrangement of the display can then be started. Layout of the display must be based on the above conditions.

Concerning the location of our Taiko Museum, this is in Asakusa, the traditional entertainment area of old Edo - the modern Tokyo. Here the flavour of "mukashi" has been preserved unchanged. Although such areas were looked down on, the Asakusa area has been preserved as one example of Tokyo's "shita-machi", the people of this area clinging to the old ways and traditions.

Recently, a new form of customer has been flocking to this area - the younger generation with its own special demands and expectations. These young people, in creating their own styles and fashions, in turn become the opinion leaders for others of their own generation. Now these people are turning more and more to our traditional Japanese folk culture. Aesthetically, these new customers are also showing deepening interest in the spiritual aspects of this culture, as can be seen in their enthusiasm for "Mandala Exhibitions" and "Yoga Centres". More important they not only have the desire to buy, but also have the money with which to do this.

As the younger generation is just starting to "discover" Asakusa, the area itself is now making every effort to utilise this opportunity. The display at our museum is to be an important part of this effort. It is to play a leading role in attracting these young people, for we feel that as part of the primary motivation, this display is to form one major element in promoting the Asakusa area.

2. Exhibition: Theme

The theme of our display - Taiko

It was for primitive man that the sounds produced by beating, striking and flicking had great appeal, this leading to the production of the very first musical instruments. This was the heart of simplicity - this is the heart of the Taiko. The exhibition is to be set out over our showroom, shop and production area in Asakusa. In this way it has the advantage of being connected with the daily business of drum manufacture and sales - something that we hope will be to the advantage of our business. On one hand the museum is separate from our shop and showroom, while on the other the atmosphere of our workshop and factory will undoubtedly pervade the display.

In planning this museum we hope to give it a name with appeal that will attract people for example, something reflecting the main theme of our display. Suggestions such as the Japanese "Taiko-Kan", the English "Drum House", or the parody "Drum-Kan" (the Japanese term for gasoline cans) are being considered. We are looking for something which reverberates with appeal, especially for young people we would welcome any suggestions.

3. Exhibition: Basic Impression

To create a display which will attract young people as well as the older generations who have been inherently interested in our cultural past. A display which will appeal to the younger generations and captivate them - this being the basic goal of our museum.

It is to captivate peoples' imagination that we have selected the wide range of drums from all over the world which are to be put on display. Also as young people today seem to prefer that which physically stimulates and excites rather than the emotional or sentimental, our Taiko exhibition is to be centered around actual performances and playing of the drums.

In the exhibition it is planned to give visitors the experience of actually playing the drums on display. Set against a white background, the Taiko are to create a visual image, as well as the sound, which is to impart an aura of domination, giving visitors the sense of "total involvement". For the visitors themselves are an essential part of any display.

4. Exhibition: Development 1 (2nd floor)

The Haniwa Taiko Player (Centre Piece)

Upon ascending the stairs up from our production area, firstly visitors are to be confronted with the "centre piece" of our museum. In planning for this the problem was "what shall we use as our symbol?" Luckily in the Tokyo National Museum we found a clay Haniwa figure of a man playing a Taiko which is over 2,000 years old. Unfortunately the head had been lost; however, we were able to recreate a suitable likeness in replica form to be adopted as our "trade-mark"

Taiko Production (Workshop)

To the left at the top of the stairs is the Taiko production area and workshop. This whole area will be open for display through glass partitions and the stages in drum making explained by a series of graphic panels. The craftsmen will be introduced as living examples of this traditional skill.

Asakusa - our business and society

Miyamoto Unosuke Co. Ltd actively promotes the cultural activities of this area. In fact, publicising the culture and society of Asakusa is one of the aims of our business. A bi-annual publication being put out by us for this purpose. In addition, displays of "Mikoshi" and "Matsuri" photographs are held regularly.

5. Exhibition Development 2 (3rd floor)

Aim of the display (To play and listen to drums)

i. The third floor of the exhibition is divided into two: a place for visitors to play the drums and a place where they can listen to them. It will mean that all the instruments on display can be played while recordings can be listened to and films about them seen. In this way it

is not just a museum for looking at exhibits and reading explanations, it is a "chamber of drums".

ii. It is a museum designed to show the origin and development of musical instruments all under one roof. It is to illustrate similarities in the development of musical instruments throughout the history of mankind in many different areas of the globe.

The Spirit of the Taiko - the pulse of their creators
(Drums of the World)

i. This is a museum for people to handle drums and to play them. It is a display of drums which our staff has been collecting from all over the world during the past six years. Basically, the drums and related material have been categorised in two main groups - ethnological and cultural-anthropological. Each drum will have its own explanatory panel giving its name, use, method of playing and photographs and pictures of its actual function.

ii. In the case of priceless antiques, drums which are easily damaged or on loan to the museum; these are housed in special cases for "display only". However, recordings of these drums will be played over speakers upon pushing the appropriate switch.

iii. General explanations will not be displayed; however, the geographical location of the origins of the exhibits will be shown on a world map. By looking at this visitors will be able to see the origins and spread of the drums, the drums themselves being classified according to this.

iv. The interior of the museum is to be painted white and floodlit like a photographer's studio. The atmosphere is to be refined and exhibits displayed with multiple lighting.

The Beat of the Taiko - something which stirs the blood and excites one's soul. (A new taste in life)

i. This is an exhibition for listening to sounds, to images, to the voices of the instruments. As for the Japanese Taiko, this display is a means for showing the beauty and vitality brought out along with the sound in playing one of these drums.

ii. The sound room is acoustically designed and fitted with "body-sonic" chairs so that listeners can physically feel the vibration of the drums.

iii. The beat of the Taiko takes the visitor's mind back to the world of fundamental origins. In order to create the reality of this sensation, it is represented both by visual image as well as through sound.

7. Epilogue.
The main features of this planned display are:

i. That it is to be centered around active visitor participation and experience.

ii. That an explanatory, information-based form of exhibition is to be totally avoided.

These are the main goals aimed for in the planning and creation of this museum.

Many forms of display are planned to be exhibited. Within these, a wide range of

variety is essential in order to attract visitors. For an exhibition without visitors, no matter how high the value of the exhibits, no matter how advanced the level of academic research, becomes something that is lifeless, something which is tied up as being purely an academic exercise. Ours is to be completely a "visitors exhibition", however.

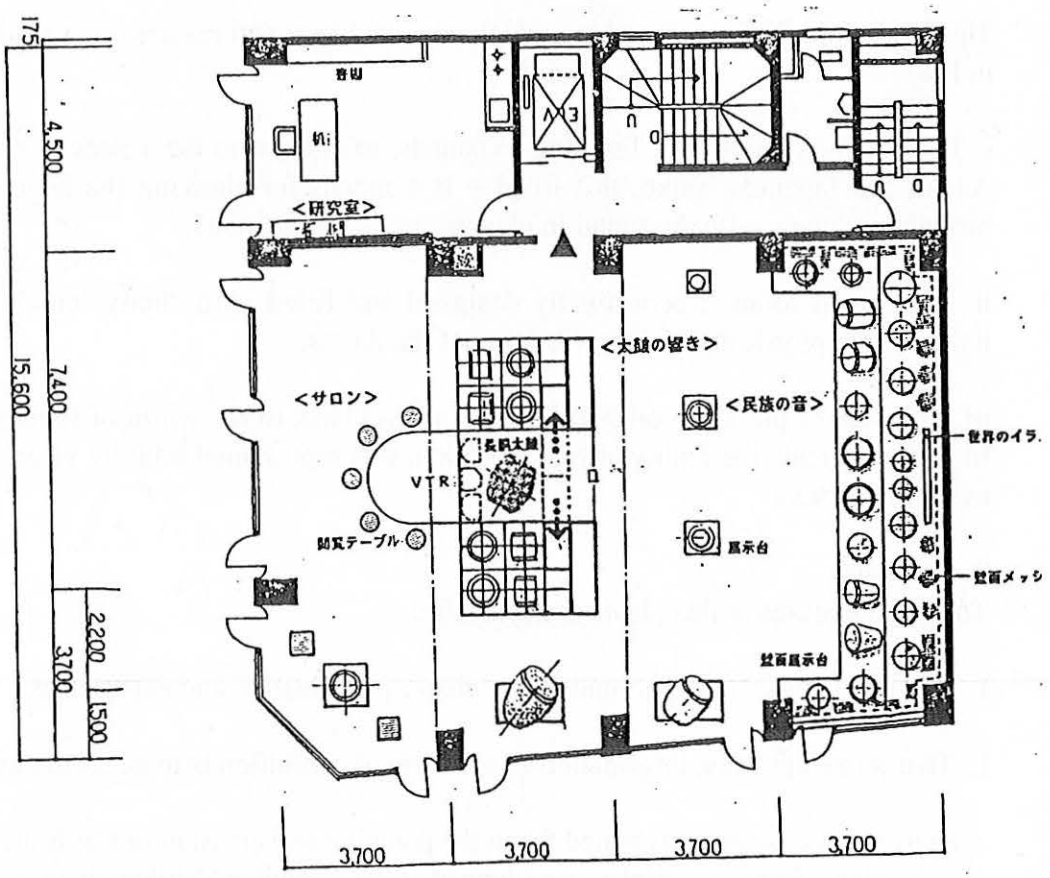
For the Present:

This museum is designed for the interest of the young people of today. It is to seek the recognition of the younger generation, the next generation, and the following generation - it will change to relate to the interests of the people living in the present. In other words, it is essential for such an exhibition to adapt itself to meet the demands of its visitors, demands which will naturally change with time. "Now" will always be the present moment for which all planning must be orientated.

For the Future:

In order actively to encourage and plan for continuing academic research and further displays, we must also consider the facilities needed to house the exhibits and their interior layout. While collecting material and continuing research, as well as promoting this work, it will also be necessary for us periodically to rearrange the layout of our exhibition to accommodate additions and cater for changes in the demands of our visitors.

Finally, there continues to exist a strong academic interest in the Taiko. Many of our visitors will be aware of this, but at the same time, our staff and museum guides will need to explain this, as one major goal of our museum is to be in contact on an individual level. In order to achieve this, a record of visitors' names and addresses will be kept, and the museum magazine, research results and notification of planned exhibition projects sent to them: this being an important part in the development of our "Taiko-Kan". Progress is being made in planning activities which are to be carried out following completion of the museum; with this in mind may we look forward to your continuing interest in our work.



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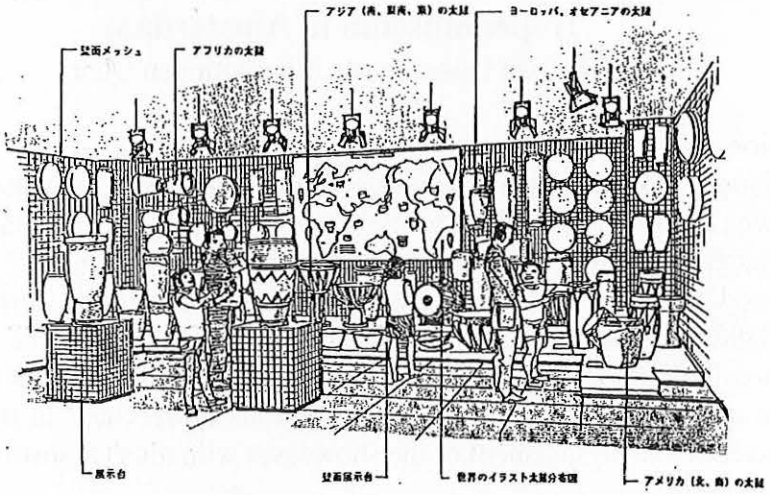

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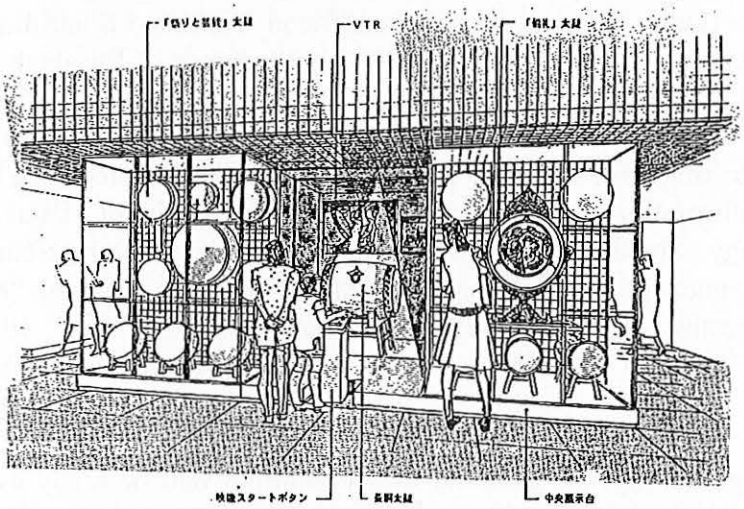

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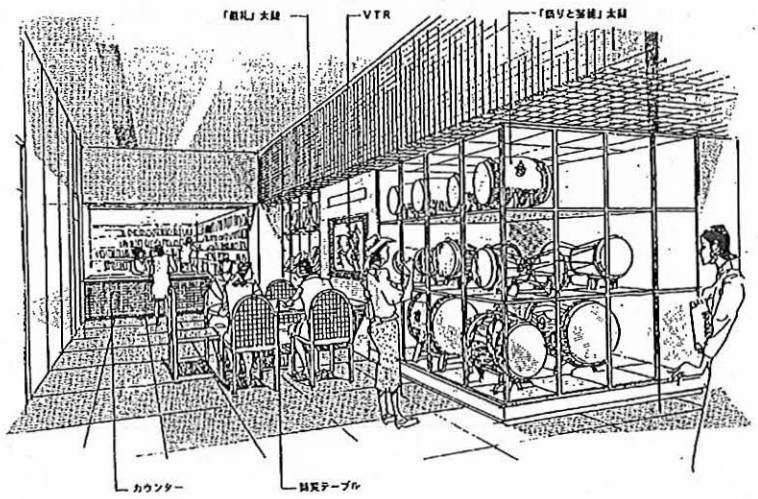

Recent Developments at the Ethnomusicological Section of the Tropenmuseum in Amsterdam

Felix van Lamsweerde Elisabeth den Otter

New Exhibition

The former semi-permanent exhibition of the music department had as its main focus six big showcases with musical instruments. Recently a larger space has been made available to extend the subject to a combined representation of music, dance and theatre. Both funds and technical services were made available to realize this new exhibition. By the middle of 19898 a display of dance-masks and theatre puppets will be ready, as well as a section on cross-cultural influences ion music. In the first half of 1989 five case-studies of music, dance and theatre from the five main regions represented in the museum will be realized, as well as a re-arrangement of the showcases with musical instruments.

New Curator

The function of Felix van Lamsweerde had to be reduced to a part-time job from the first of January 1988 for reasons of health. His main field will now be the music, dance and theatre of the Indian subcontinent. The responsibility for other regions represented in the Tropenmuseum (Latin America, Africa, the African world and South-East Asia), as well as the general management of the section will be in the hands of Elisabeth den Otter. She has accepted a full-time position as curator on the first of January 1988, after having been involved with the work of the ethnomusicological section in various capacities since 1978 and being a part-time assistant since 1986. Elisabeth den Otter received her master's degree in cultural anthropology in 1979, with subsidiary subject in visual anthropology and ethnomusicology. She did field work in 1980/81, subsidized by the Netherlands Foundation for the Advancement of Tropical Research, which resulted in her book "Music and Dance of Indians and Mestizos in an Andean Valley of Peru" (Eburon/Delft, 1985). Elisabeth den Otter joined ICOM and CIMCIM in 1988 and will participate in the 1989 meetings in The Hague.

We hope that by that time our new exhibition will be ready as planned, although certain audio-visual additions will not be ready until 1990 or later. We will be pleased to welcome members of CIMCIM on excursion to our museum.