

IAMIC NEWSLETTER

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1974

Musikmuseet

Slottsbacken 6

S-111 30 Stockholm

## Minutes of the CIMCIM/IAMIC Meeting

Stockholm 5 - 8 June 1974

Presiding: Madame H. de Chambure

Present: See attached list.

1. The group having been welcomed by the chairman and absences apologized for the participants introduced themselves and CIMCIM working groups were organized.  
5 June Other organisational matters concerning the congress were discussed and the meeting was adjourned until 6 June.
2. The chairman read a letter from the ICOM director regarding the reorganization of CIMCIM. The president of CIMCIM, Madame de Chambure, and the Secretary-General, Mrs. Jean Jenkins, each having served two three year terms retired and were not eligible for re-election.  
6 June After discussion and nomination of candidates, Felix van Lamsweerde was elected as new president and Gunnar Larsson as new secretary. Madame H. de Chambure was given the title Honorary President by acclamation. IAMIC organization was under discussion when the meeting was adjourned until 8 June.
3. Felix van Lamsweerde presiding.  
8 June Felix van Lamsweerde suggested holding the next CIMCIM/IAMIC meeting in Amsterdam in the second half of September - provided the Tropenmuseum would support this proposal. After discussion, the secretary was asked to contact responsible persons in Budapest and Leipzig regarding preparations for the 1976 meeting. The IAMIC Board agreed to investigate what steps, if any, should be taken to re-organize IAMIC at the 1975 Amsterdam meeting.
- By acclamation, the new CIMCIM Board assumed responsibility for the IAMIC Board to which Cary Karp, in addition, was named treasurer. The additional IAMIC Board members remained Mr. Hellwig, Mrs. Lambrechts, Prof. Honura and Dr. Sasse.
- The new President asked to and will be represented by the Honorary President at the ICOM congress in Copenhagen 1974. A report of the present meeting will be delivered in Copenhagen by the new secretary.
- The IAMIC annual membership fee remained US \$ 7.00.
- The CIMCIM working groups, which had met on several occasions during the week, delivered their reports, which will be published in the IAMIC Newsletter.
- A report was made to the Congress by the delegate from Cuba, Mrs. Henriquez, containing detailed information about the new Cuban Museum of Music.
- After the group expressed its gratitude to the hosts for having organized the Congress, the meeting was adjourned.

Felix van Lamsweerde  
 President

Gunnar Larsson  
 Secretary CIMCIM/IAMIC

Stockholm, June 7th 1974

#### AUDIO VISUAL WORKING GROUP

In relation to the design of new museum plans the group felt strongly the need for the better understanding of the use of modern public information means such as audio visual systems, integrated in the museum display technique.

The group has the feeling that the use of these means and its consequences should be thoroughly discussed, based on one or more papers on this subject in the next meeting.

The group is aware of the fact that the use of these technical means is not merely a technical affair but a matter of application and design, based on the conveyance of the information within expositions for museum-educational purposes.

A more or less 'rounded-off' conclusion on the use of audio-visual and general technical aids in the museum is not possible to make at this moment.

We do suppose that, as Mr. Larsson did with his new plans, the working group on audio visual means will receive questions and proposals which could be discussed in the next meeting.

For our part we can, based on some case problems put up by members of CIMCIM, do a study on them and present this at next years meeting. We would like to ask members present here to inform us about very succesful applications in this field in their country of origin.

There is a provisional paper available on the essential qualities of A. V. applications, which has not been presented in a general meeting, due to lack of time.

Anybody interested in this matter will gladly be presented a copy of this paper.

On behalf of the working group:

P. van der Kleut

THE PHILIP BATE COLLECTION OF HISTORICAL WIND INSTRUMENTS

FACULTY OF MUSIC, UNIVERSITY OF OXFORD, 32 Holywell St., Oxford,  
(Curator, Anthony Baines, M.A.)

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The Collection has increased from 300 to over 450 wind instruments (370 wood, the rest brass) through private donations and permanent loans - prices on the open market in England are too high to be met by the funds normally available.

The policy of issuing instruments to students of the University for prolonged study has made possible numerous performances of works entirely with contemporary wind instruments. Among these works are : Mozart's Serenade in Bb for 13 instruments, and Rosetti's Parthia in F for eleven; Beethoven's Eroica Symphony; Stamitz, Clarinet Concerto in Eb; also sonatas for flute, oboe, by Loeillet and Telemann; and various items of military music of the late 18th century (with serpent). Playing-diapason has been a little below modern for the classical period, and a semitone below for pre-1750.

The Collection is open free to visitors during term on Mondays and Thursdays from 2 to 4 p.m., or by special appointment by letter. A catalogue will be commenced after a large new accession has been legally finalized. This will replace the duplicated hand-list (which is available at 30p.)

## Recent publications:

F. Hellwig: "Johann Sebastian Bachs Streichinstrumentarium". In: 48. Bach-Fest der Neuen Bach-Gesellschaft. Nürnberg 1973, p. 87; "Historische Musikalische Temperaturen und ihre Einstimmung". In: Restaurierung von Saitenklavieren. Beiträge zur Aufführungspraxis, 2., Graz 1973, p. 57; review of: "A. Buchner, Musikinstrumente von den Anfängen bis zur Gegenwart. Hanau 1971". In: Musica 27, 1973, p. 178.

Dr. J. H. van der Meer: Zielsetzung bei der Restaurierung historischer Saitenklaviere". In: Restaurierung von Saitenklavieren. Beiträge zu Aufführungspraxis, 2. Graz 1973, p. 15; introduction to a facsimile reprint of: "Livre plaisant et tres utile. Antwerpen 1529", and "Dit is een seer Schoon Boecxke. Antwerpen 1568". Amsterdam 1973; "Bemerkungen zu Ekkehart Nickels Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg". In: Mitt. d. Ver. f. Gesch. d. Stadt Nürnberg 60, 1973, p. 309; review of "K. Wolters, Das Klavier. Bern - Stuttgart 1969". In: Musikforschung 25, 1972, p. 389.

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 HAAGS GEMEENTEMUSEUM, The Hague

On april 5th the exhibition of the private collection of musical instruments, owned by mr. Carel van Leeuwen Boomkamp, was opened in the Music Department of the Gemeentemuseum. The importance of this collection, containing 112 instruments from the 17th - 19th century, is generally known since the publication of the descriptive catalogue by C. van Leeuwen Boomkamp and J. H. van der Meer (Fritz Knuf, Amsterdam 1971). It is hoped that the collection will be incorporated in the museum in the near future.

In the museum workshop the restorations of the following keyboard instruments have been accomplished by mr. W. A. Scheurwater. They are now in excellent playing condition.

Grand piano, Erard frères (Paris 1808).

Fretted clavichord, Germany ca. 1700.

Unfretted clavichord, attributed to Silbermann, ca. 1750

Clavicytherium, Albert Delin (Tournai ca. 1760).

WILL JANSEN

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Large private collection of bassoons, in total 37 of which 2 are contrabassoons. The collection comprises bassoons from the period 1750-1895, specimens were made in: Germany, Austria, Holland, Belgium, France, England, Bohemia.

Large collection of illustrations pertaining to the bassoon, photographs of numerous instruments, photo-reproductions of many paintings, drawings, engravings etc. on which bassoons are shown. Large bibliography of music for and with bassoon (solo & woodwind ensemble music); discography of practically all gramophone records with music for bassoon and woodwinds including bassoon(s).

Biographical archive containing the life and work data of well over 600 woodwind makers who manufactured bassoons and of many famous and important bassoon players of the past and present.

The collection was founded in 1950 with the aim of preserving historic bassoons, to purchase them whenever possible and by doing so, to prevent them from being tampered with and particularly, to keep them on the European Continent, preventing them departing overseas and keeping them together in a private collection which will remain on the Continent where they belong, where they were manufactured and played.

The above led to the commencement and development of the large illustration archive, the bibliographies, discographies and other documentation materials. All finally led to the collector compiling a large volume on the bassoon and much pertaining to the instrument, at the repeated requests of many bassoonists the world over. The ms of the book, which will be in English, is nearing completion.

Advice is given without cost to bassoon players on repairs to be done to their instruments, plus following services: compiling of expertises for insurance cases and taxation reports, advising in technical and esthetical matters connected with the bassoon, giving free information on all bassoon matters.

At present, the bibliographic archive (of which all the data will be included in the volume) contains the data of well over 7.000 works of music, for bassoon solo and woodwind music including the bassoon and of which over 300 study works and over 600 bassoon concertos.

The volume now being compiled involved 24 years of research. The

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Private collection which at the end of 1973 consisted of 1,234 instruments divided as follows:

	flutes & whistles	reeds	'brass'	strings	idioph.	membr.	misc.
Euro. & American art:	77	36	73	5	112	52	75
Euro. & American folk:	85	41	21	17	91	4	
non-european art & folk:	94	50	40	43	155	41	10
demonstration instrs.:	44	10	14	9	17	9	4
keyboard:	5						

The european misc. includes tuning forks, mutes and so on but not bows which come with their instruments; the non-euro misc. includes bull-roarers etc.

The collection is accessible at any time to visitors by appointment. All the instruments are photographed (and prints are available at cost) but the only complete catalogue is a manuscript one (xeroxes of that are also available at cost, of course). There is a typescript catalogue of some 400 of the collection, the catalogue of an exhibition that was mounted in Sheffield in 1967, copies of which are available at \$1 (US).



Dr Tanaka came back to Japan in 1899 with one of his Enharmoniums. The Japanese musical and musicological situation was not advanced enough to understand and encourage Tanaka's vision, so that he had to give up improving his keyboard instrument for a long while. He endeavoured mainly in promoting artistic and musicological studies of traditional Japanese music alongside his official activity as mechanic and inventor at the Department of Railways.

Tanaka restarted his endeavours with his instrument in 1930, after he had retired from his official duties. He repaired his old Enharmonium and installed it at his private institute for electrotechnics at Gotanda in Tokyo. I was one of the very few privileged students who could be instructed by the great master himself on his instrument.

Dr Tanaka succeeded to construct in 1932 a new harmonium which had 46 different pitches in one octave managed by 21 keys (disposition see: MGG vol. 13, col. 80). With two pedal mechanisms for the enharmonic change and the natural seventh and the whole keyboard transposition mechanism, one can play ordinary pieces without much difficulty in the just intonation. Now at last one of these "Neo Enharmonium" is in my official room of the Art Museum as a living instrument. Although there seems still a long way left before building the organ, we are much encouraged in promoting the vision of our great master collaborating with our younger generation.



Restoration of a "clavecin brisé" by Marius 1715.

(Private Collection)

N.B. The instrument is made of three parts. The present notes concern mainly the smallest, but the same work was done on all of them.

The soundboard was removed. Several ribs were removed, since they were obviously recent: they had been put on to keep the soundboard flat, but dampened all sound. Several cracks were shimmed.

Part of the bottom was in ply-wood: it was replaced with old walnut, according to the original. The case was entirely dismantled and glued back together with hide-glue. The hitch-pin rail was remade, according to the original, new pins were put, and the instrument was restrung.

The keyboard-frame was repaired, the keys were cleaned, felted, several were straightened.

The jacks, made originally of a silver alloy, were revised, new bristles put on, delrin quills, dampers, pivots. About two thirds of them are original, others are copies, all in metal.

All hinges and trap-work were cleaned and made to work properly.

Numerous photographs and a detailed plan of each part will show clearly the state in which the instrument was found, its subsequent changes, and the state in which we left it.

Hubert Bédard.

## B) Case:

- 1) The spine, tail-piece, bent-side and cheek, are original, and all were lengthened at the "ravallement": their joints were checked and re-glued where needed.
- 2) All frames, upper and lower, were removed and put back in place, re-glued. Most were from the original Ruckers instrument although they were slightly displaced during "ravallement".
- 3) All paintings were cleaned (18th Century work). The spine was painted black, uniform, and the original Ruckers-type trap-work painting showed underneath: it was completely cleaned, the black being removed, to show the original, which proved to be one of the finest examples of early flemish marble-paint, as seen on other Ruckers instruments.

## Action:

The jacks were dismantled and made to work properly. They were lengthened, new bristles were provided, several new tongues were made, and they were voiced in delrin.

All slides were revised and cleaned.

The buff-stop was leathered in "peau-de-buffle".

New handstops were made, since the existing ones were recent and out of style.

All keys were cleaned, several needing new covers, both in ebony and in bone. They were re-felted, and several were straightened. The mortises were all repaired, as well as the coupler dogs (several were missing).

A new bottom was made, out of line. The instrument was strung and made to play.

Plans and photographs were made, indicating all stages through which the instrument has been at one period or another.

Hubert Bédard.

Genf. Musée des instruments de musique anciens.

Lit.E.I.Clerc. Musée d'instruments anciens de Musique.

Genf 1973.

S.Junge. Old instruments seen and heard. -

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F.Muggler und K.Hofer. Das Genfer Musée d'instruments anciens  
de Musique. -

Neue Zürcher Zeitung. Nr. 357, 15.6.1969.

J.Haldenwang. Le musée des instruments anciens de Musique. -

Revue "Musées de Genève". No. 33, 1963.

Greifensee. Wind instrument collection of Prof. Dr. Bernoulli.

Lit.J.Hiestand. Die Bernoullische Blasinstrumentensammlung im  
Schloss Greifensee. -

Glareana 1, 1952, Nr. 6.

W.Nef. Eine eigenartige Sammlung von Musikinstrumenten. -

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Seewen (So). Sammlung mechanischer Musikinstrumente H.Weiss-Stauffacher.

Lit.H.Weiss-Stauffacher. Die Welte-Philharmonie-Orgel der Sammlung  
Heinrich Weiss-Stauffacher in Seewen So Schwei  
Basel 1970.

Sumiswald. Sammlung der Musikinstrumentenfabrik Hirsbrunner.

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Der Hochwächter 11, 1955.

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III Manuscript inventory lists or duplicated check lists exist for the  
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(Schweizer Geigen). Check-List.

St. Gallen. Musikinstrumente im Historischen Museum.

Inventar, angefertigt von W. Nef.

Zürich. Flötensammlung W. Thut. Check-List.

Musikinstrumente in Museum Bellerive.

Inventar, angefertigt von O. Rindlisbacher.

Musikinstrumente in Schweizerischen Landesmuseum. Kartei.

V. Literature about individual Swiss instrument types.

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Hans Krouchdaler. - Jahrbuch des Staatlichen Instituts  
für Musikforschung. Preussischer Kulturbesitz 1969.  
Berlin 1970.

Boltshauser, H. Die Geigenbauer der Schweiz.  
Degersheim 1969.

Chappuis, A. und Droz, E. Les Automates des Jaquet-Droz.  
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Grindelwald 1972.

Geiser, B. und Schmid, A. Chlefeldi. Instrumente der Fastenzeit.  
Schwyz 1973.

Geiser, B. Das Hackbrett in der Schweiz.  
Visp 1973.

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Bern-München 1972.

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schweizerischen Instrumenten- und Musikgeschichte  
des späteren 18. und frühen 19. Jahrhunderts.  
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Basel 1965.