

CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS
BULLETIN DU COMITE INTERNATIONAL DES MUSEES ET COLLECTIONS D'INSTRUMENTS DE MUSIQUE

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CIVICIA WEAVER

EDITORIAL

In CIMCIM Newsletter Nr. 5 I emphasised that this is your publication. I stressed its value as an ideal medium for the exchange of news, views, comments and questions.

But my letter-box has remained empty - which must mean that you have no queries, no problems concerning the collection of musical instruments. All the better!

Perhaps, however, you already possess a large collection of instruments - not to mention a great deal of valuable experience in this fascinating field. If so, why not make use of the CIMCIM Newsletter to pass on some of your know-how, ideas and other advice to less-knowledgeable fellow collector-exhibitors?

I look forward to being able to publish in our next issue further contributions on the theme of "Exhibitions of musical instruments (your ideas and suggestions)". And please start thinking today about the special subject of "Publications specialising in musical instruments", so that we may all be informed of such specialist publications worldwide.

This newsletter Nr. 6 is dedicated to Professor Emmanuel Winter-nitz, the prominent organologist, authority on music iconography, man of letters, former CIMCIM President, and valued friend, who on 4 August this year celebrated his 80th birthday. I should like to express our heartfelt greetings and gratitude to Professor Winternitz - not with a traditional birthday rhyme, but with the eulogy of another great Viennese jurist Franz Grillparzer, who said in 1850:

"Dem Meister, der in dieser Zeit des Viel-Wollens und Wenig-

Könnens das Grosse kann, das er will."

To the master, who in these days of wanting much and knowing little is able to accomplish the greatness.

Dr. Brigitte Geiser

ENCOUNTERS WITH EMANUEL WINTERNITZ

It goes without saying that anyone active in the field of museums and collections of musical instruments knows the name of Emanuel Winternitz at least through his publications. I myself began my museum career in 1954 at the Gemeentemuseum at The Hague, and it very soon became evident that I had to take knowledge of Emanuel Winternitz's publications. This was a duty, but it was above all a pleasure. The pleasure was caused not only by Emanuel Winternitz's delightful style, but also by the highly interesting and vast representation of the cultural backgrounds of anything he writes about. I know few people with such a vast knowledge of European cultural history.

It has escaped my memory, when I exactly had the pleasure of getting to know Emanuel Winternitz personally. In any case I met him during the meetings at the Musée des Arts des Traditions Populaires at Paris in the summer of 1960, when CIMCIM was founded. I have a very vivid remembrance of two happenings during these meetings. In the first place a number of lectures was organized. Among these one of the most interesting was Winternitz's lecture on one of the iconographical subjects that are his speciality. The lecture was published under the title "The Survival of the Kithara and the Evolution of the English Cittern: A Study in Morphology", in the Journal of the Warburg and Courtauld Institutes XXIV (1961). The method applied by Winternitz, analogous to the method applied in studying certain biological phenomena, was entirely new at least to me, and the results extremely illuminating. In the second place, during the final meeting in Paris, when CIMCIM had been officially

founded, discussions were held concerning the working programme of the committee. When various theoretical programme points had been brought to the fore, such as classification, cataloguing, terminology and the making of a repertory of museums and collections, Winternitz pointed out that, while we were meeting in Paris and discussing theoretical problems, the instruments in the museums and collections were very often going to pieces. Wouldn't it, he said, be far more practical to elaborate principles of preservations and conservation of musical instruments? Of course those present were largely of the same opinion, and thus the working group for preservation and restoration of musical instruments came into being. It should not be forgotten that, although Emanuel Winternitz was not a member of this working group, it was nevertheless formed at his suggestion.

In 1961 the Congress of the International Musicological Society was held at New York. It had always been one of the greatest reasons for anxiety of Emanuel Winternitz that the very precious Crosby Brown Collection at the Metropolitan Museum of New York together with later acquisitions, largely made on Winternitz's initiative, could not be shown to the public. Well do I remember how happy Winternitz was that the direction of the museum had made it possible to make an exhibition of at least a number of the most important objects of the Metropolitan Museum on the occasion of the Musicological Congress. It was on this occasion, too, that he had the possibility of editing what is termed a picture-book: Keyboard Instruments in the Metropolitan Museum of Art. In 1962 the tri-annual ICOM Conference was held at The Hague, largely at the Gemeentemuseum. I remember quite well one little

incident, which I would not like to omit here. I am sure that the person involved has enough sense of humour and self-irony to appreciate the pun.

There is in the German language a type of improvised rhymes of a humoristic nature, to be compared with the limericks of the English language. Such rhymes are called "Schüttelreime", and in them the rhyming words are identical but for the inversion of the initial consonant, usually in the second but last and the last syllable. Winternitz was always a great Schüttelreimer, and he exchanged many a Schüttelreim with his friend Paul Hindemith, who like Winternitz taught at Yale University. The shortest Schüttelreim I ever heard was made by Winternitz at the Hague on the name of the director of the museum, Mr. Wijsenbeek. Here it is: "Wijsenbeek - beissen weg".

During the CIMCIM meetings on the occasion of the tri-annual ICOM Conference at New York in 1965 Winternitz was elected president of CIMCIM, and I myself secretary. There followed three years of intense correspondence, that I remember with the greatest pleasure. A large number of letters flew to and from over the Atlantic Ocean, also because Winternitz, who could not be present at the meetings of the Comité Exécutif of ICOM in the summers of 1966 and 1967, delegated me. During these meetings discussions were held about a reform of the international committees of ICOM, of which CIMCIM was one. It seemed unavoidable that these committees would be reduced to a restricted number of members, a reform which was effectuated in 1968. Neither Winternitz nor I myself agreed with the policy to be followed, and we exchanged a lot of ideas about it. Furthermore, the poor secretary was always writing letters to some CIMCIM members -

towards the end of his activity usually registered - to which an answer was never received. This caused certain CIMCIM activities to stagnate. The secretary was always bombarding the president with questions, how to continue, problems that were usually solved by the president in a most agreeable and diplomatic way.

The unavoidable reform of the international committees of ICOM was the main reason for Winternitz's resigning as CIMCIM president and for my resigning as secretary. This happened at the CIMCIM meetings during the tri-annual ICOM Conference at Cologne in 1968. Unpleasant as these meetings were, one feature stands out very clearly in my memory: Another lecture by Emanuel Winternitz, this time on musical instruments doodles by Leonardo da Vinci. The lecturer here brought to the knowledge of organologists the contents of an article "Anatomy the Teacher: On the Impact of Leonardo's Anatomical Research on his Musical and other Machines" that he had published a year previously in the proceedings of the American Philosophical Society. This brilliant lecture cannot easily be forgotten by those who heard it.

In 1969 the new musical instrument hall at the Germanisches Nationalmuseum at Nuremberg was inaugurated. On this occasion the museum organized a symposium about the importance, the optical and acoustical presentation and the tasks of the collection of musical instruments. Emanuel Winternitz arrived at Nuremberg a day before the conference. I remember quite well showing him round the new instrument hall, where two Viennese pianos of the early 19th century were standing next to one another. Apparently Winternitz's hands itched and he played the first four measures of the slow movement of Bruckner's seventh symphony

on one of the two pianos, whereupon I continued the next measures of the same movement on the other. And thus we proceeded, me pleasantly surprised at Winternitz's knowledge of Bruckner's symphonic works, and Winternitz equally surprised not only at the fact that a musicologist knew something about music, but also that an organologist could play at least one category of instruments. The first symposium lecture given by Winternitz was again unforgettable. As he said himself in his lecture: "I have the dubious choice between a Viennese-American English and Viennese German - a slightly rusty, faded, and clumsy German". He chose the second, as nearly all participants spoke German, but the patient reader can be assured that the German was neither rusty nor faded or clumsy, on the contrary. The subject of the lecture was another of Winternitz's favorites: Musical Instrument Collections in the Past, in this case of the early baroque era.

As most of the participants in the symposium were CIMCIM members, the opportunity was used to organize a few CIMCIM meetings at Nuremberg. During one of these meetings I sat next to Winternitz. On this occasion some very probably necessary but nevertheless dull administrative problems were discussed. At a certain moment Winternitz handed me a little paper, on which he had made a doodle of a tomb with a cross on top with the inscription: "Fra poco sarò nel CIMCIMitero." The patient reader may be assured that Winternitz's prophecy did not come true, so that he or she need not be afraid of possible future meetings in which boring administrative problems are spoken about.

Emanuel Winternitz felt absolutely blissful, when at last money was raised to fit up a new musical instrument gallery at the

Metropolitan Museum. The André Mertens Galleries were opened in November 1971. On this occasion Winternitz organized a symposium at the Metropolitan Museum. I was kindly invited to hold a lecture, so that I had the opportunity of being one of the first to see the new galleries and to rejoice in them. It was probably Winternitz's modesty that caused him to refrain from holding one of his well-known brilliant lectures on that occasion.

After that I had the pleasure of meeting Emanuel Winternitz a few more times still, in 1972 on the occasion of the Congress of the International Musicological Society at Copenhagen, and a few years ago privately at Florence. I experienced it as most inspiring to sit in the open air at Florence, sip the drinks and discuss one of Winternitz's favourite subjects: Italian Renaissance.

Indeed, Italian Renaissance is a theme on which Winternitz has an astounding knowledge. It is the basis not only of his study on the lira da braccio and on the Duchess of Urbino's spinettina, a very valuable acquisition of the Metropolitan Museum, that Winternitz wrote up in an article in the Metropolitan Museum Journal I (1968), but also of many iconographic studies, i.e. on the Gaudenzio Ferrari frescoes in the Basilica at Saronno, on the intarsias in the ducal palace of Urbino, on Filippino Lippi's frescoes in the Cappella Strozzi in Santa Maria Novella at Florence, on Raphael's Parnassus at the Vatican, on paintings by Filippino Lippi, Piero di Cosimo, and Lorenzo Costa and on the musical instrument doodles of Leonardo da Vinci. However, also Italian baroque interests Winternitz, as his article on the Golden Harpsichord in the Metropolitan Museum

in connection with Todini's Galleria Armonica testifies.

Iconography also of works of art of other countries form another subject in which Winternitz is deeply interested, as can be seen in his studies on bagpipes and hurdy-gurdies, on angel concerts in the 15 century and on the Hours of Charles the Noble.

Finally, the history of musical instruments collecting with its backgrounds is another field of interest of Emanuel Winternitz.

This is testified not only by his lecture at Nuremberg, but especially by an article that is far too little known in organological circles: "Musicali strumenti" in the Enciclopedia universale dell' arte, volume 9.

Emanuel Winternitz is an inspiring personality, not only by his publications, but also through personal contacts. May there remain for him, notwithstanding the biblical age of the very strong, many years of fruitful research and of inspiration to be conferred by him on younger generations of organologists.

John Henry van der Meer

EMANUEL WINTERITZ - BOOKS, ARTICLES AND REVIEWS SINCE 1940.

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THE COLLECTION OF HISTORIC MUSICAL INSTRUMENTS AT THE
GERMANIC NATIONAL MUSEUM. NUREMBERG.

The Germanic National Museum, founded by Hans von und zu Aufsess in 1852, had the task of collecting documents relating to the object culture of the German language area. The founder wished to lay the foundation of a collection, which was to be a parallel to the documentation of German language and literature, inaugurated some decades earlier, in the field of arts and applied arts of all levels of society from prehistoric times onwards. Object culture also includes musical instruments, and from the very beginning musical instruments were, indeed, collected, some of them very rare and valuable items. Their number slowly increased, until it amounted to 362 at the outbreak of World War II. The war caused the loss of more than 50 items, including some very rare pieces, (e.g. a bible regal, 7 clavichords, including a pedal clavichord, the only known German virginal with split sharps and flats respectively and a clavictherium), while other items were badly damaged. A number of instruments were loaned to the museum in 1872. These included five instruments from the Denner workshops, (two clarinets, two trumpets, three trombones and a natural horn), all from Nuremberg workshops. The loan was retracted in 1932 and the objects are to be counted among the war losses. It is fortunate that museum activities prevent the curator from meditating on what might have happened, had the loaning institution not given notice to the museum. However this may be, after the end of the war the reconstruction of the museum's premises and the museum's activities began, and some new

acquisitions were made. At the moment the "original" musical instrument patrimony of the museum amounts to 418 items. It goes without saying that this number is too small for a separate musical instrument department under the supervision of a specialized curator.

However, two private musical instrument collections had been formed at Nuremberg. One of these had been initiated by the piano dealer Wilhelm Rück, whose sons Hans and Dr. Ulrich Rück enlarged the collection considerably by acquisitions from other private collections. The Rück Collection survived the war with comparatively few losses. In 1962 the ownership of this collection, comprising 1484 items and giving a general survey of musical instruments was increased in such a way that a separate department of musical instruments could be organized. I was entrusted with the collection as its curator in January 1963, Friedemann Hellwig with the extremely varied restoration activities in the autumn of that year.

The second private collection at Nuremberg belonged to the Neupert family. It was initiated by Johann Christoph Neupert and enlarged by his sons Fritz, Dr. Reinhold and Julius and by his grandsons Hanns, Alfred and Dr. Arnulf Neupert. The purpose of the collection was to document the development (in an evolutionary sense) of the history of keyboard instruments, and as such it was well known to all those interested in the subject. Before World War II the most important items were exhibited in a historic building in the centre of the town. In 1938 a catalogue of the exhibits was published. The collection went through a more adventurous history than the Rück Collection; items had to be sold, especially during the economic crisis of

the thirties and in the first years of the war, a fair amount of instruments (fortunately not the most important ones) were destroyed by a fire while in storage in Munich after bombing of this city. But new acquisitions were made as well, the most recent addition being the purchase of the keyboard collection of the well-known physicist Hermann von Helmholtz of Göttingen. In 1968 the collection consisted of 298 items, with which the Museum was entrusted in that year.

The Volkswagen Foundation made the acquisition of the Rück and Neupert collections possible by important financial aid. In 1967 Mr. Hans E. Hoesch of Hagen-Kabel, after intercession of Mr. Fridolin Hamman, Stuttgart, donated to the museum the larger part of the collection of fittings of bowed string instruments of the double-bass player Karl Schreinzer of Vienna, part of these objects having great historic importance. Mention must also be made of such persons and institutions loaned instruments of the museum, usually items filling lacunae in the collection. In this connection the two most important loans may be recalled: five English keyboard instruments (three harpsichords, a spinet and a cupboard piano) from the collection of Mr. C.F. Colt, Bethersden, England, and twenty woodwinds from the 19th century - especially flutes by Boehm and oboes by Triebert - from the collection of Mr. Karl Ventzke, Düren.

Neither the Rück nor the Neupert family restricted their interest to instruments from the German language area. Moreover, the English keyboard instruments from the Colt Collection and the French woodwinds owned by Mr. Ventzke do not belong to this cultural area. Indeed, by such items, by its Italian and Flemish harpsichords, by folk music instruments from Sweden to Spain

from the British Isles to the Soviet Union, finally by the small group of extra-European instruments the musical instrument collection of the Germanic National Museum has become the only department of this museum that goes beyond the boundaries of the programme laid down by its founder.

In order to house the collection properly, a new museum wing was constructed, of which the ground floor was reserved for the instrument collection, the storeys above for the large collection of folk art, not including folk musical instruments. A conception for the presentation of the instruments had to be made. It hardly needs mentioning that very varied principles can be followed in presenting museum objects in general, and musical instruments in particular. It is the opinion of the author that any form of dogmatism is false in such matters as the presentation of a museum collection. It is his conviction that his successor must be given the opportunity to consider his predecessor as old-fashioned, if not feeble-minded.

Emotionally he is convinced that his conception is the correct one.

The first and foremost question to be asked is: what is a museum and what is its object? One object of a museum is undoubtedly documentation, as was the conviction of the founder of the Germanic National Museum. Applied to a collection of musical instruments, this means that the collection must contain as many documents as possible as source material for 1) the history of musical instruments; 2) the geographic diffusion of musical instruments; 3) the technology of musical instrument making; 4) the playing technique of musical instruments;

5) and as near as possible approximation of the sound of musical instruments. Thus, an instrument collection can offer source material to researchers of European music and musical instruments, ethno-musicologists, instrument makers and musicians. However, these together form only a very small percentage of museum visitors and a still smaller percentage of the tax-payers, from whose contributions most museums are financed. In effectuating the documentary aspect, and instrument collection may also form valuable educational material. But then, apart from school classes, most museum visitors do not go through the main entrance with the sole aim, or even with the principal intention of being instructed. Most museum visitors have to digest their daily newspapers, their technical literature, their radio news, their television programme and do not generally and in the first place come into a museum to be further instructed or to perform research.

The museums of a few generations back were primarily documentary and educational, and some still are. In such museums one finds the largest possible number of objects exhibited, of good or bad quality, of central or only peripheric importance, often crowded in poorly lighted glass cases or crammed onto the wall, as extensive documentation as possible of the subject, sometimes objective, sometimes in order to illustrate a Weltanschauung, be it religious, nationalistic, political or otherwise. Such museums undoubtedly serve researchers and they may confirm convictions of a Weltanschauung. They might even serve educational purposes to a certain degree, and, in the case of musical instruments, they can help instrument builders and a few

of the other categories mentioned above. If the average visitor to the museum, however, has to profit from such a documentary and/or educational presentation, he should prepare himself in order to understand the wealth of material. He has to read books, to study, and is educated, whether he wants to be or not. It is understandable that the visitors of such museums consist mainly of specialists and of a few school classes. The specialists, however, form an élite that most certainly does not pay all the costs of a museum. It seems preferable not to confer upon the museum such an élite character. Most certainly specialists have to be served. For them the whole collection should be accessible, as far as the size of the museum staff permits. For educational purposes certain objects not of general interest should be made accessible, e.g. in a special educational department. But the average museum visitor, who does not wish to do research, and who does not want to spend energy in educating himself, should have the possibility to have his needs and wishes satisfied.

What does the average visitor enter a museum for? Probably some have the desire to be presented with a general survey of what the museum presents, however not primarily in order to learn, but rather to enjoy. There is no doubt that the element of beauty in arts and artefacts, in other words the aesthetic factor, has been an experience attained only comparatively recently in the history of culture; it has subsisted to a certain extent perhaps since two and a half millenia, and to a considerable extent perhaps four or five centuries. We must, however, recognize the fact that the modern museum visitor

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belongs to this period of four or five centuries and that we cannot put back the clock. Aesthetic enjoyment is , therefore, a need of a large number of museum visitors, and it seems unjust and, therefore, antisocial to neglect this need.

It goes without saying that all this is far from being new. It appears again and again, however, that what is proferred above is subject to contestation, curiously enough, not by those parts of this planet, where socialism is officially adopted as the leading political principle, but by individuals of the younger generation from so-called capitalist countries, who from social idealism want to pile instruction onto as many human beings as possible. Such individuals have a museum conception that is very similar to that of the generation of Hans von und zu Aufsess and those immediately ensuing. In so doing, they would reduce the museum to the élite institution it was at one time, if citizens are not to be forced to enter the museum by sheer force.

The staff of the Germanic National Museum has done its best to a presentation that is made as interesting and as aesthetic - or, if the reader prefers, as pleasant - as possible. Not all the more than 2000 items of the collection of musical instruments are exhibited. A choice was made of some 450 of the best objects. The rest is preserved in the reserve collection, which, however, does not contain "inestimable sleeping treasures", as is sometimes contended. The treasures are in the first place not inestimable, as in the course of time they will be described in the catalogue. They are in the second place no treasures at this moment, as they are either not of superb quality, or else because their state of preservation ist at the moment such, that their treasure quality is not apparent. At most it can be said

that their qualities are treasures are as yet sleeping. In the third place they do not sleep in the sense of being emphatically withheld from the public, as they remain accessible to all such visitors as are seriously interested in them.

For the moment the exhibited material consists of instruments of European art music in connection with the fact not only that the art music of preceding centuries is nowadays as subject for scientific research, but also with the fact that its revival is of the greatest interest for practical musicianship. Objects from the three main parts of the museum's collection - the "original" collection, The Rück and Neupert collections - are included in the presentation. The three parts are, therefore, not exhibited separately. The inscriptions that accompany the exhibits include indications, to which part each individual instrument belongs.

The instruments are grouped according to music historical principles. The organological grouping (all violins together, all flutes in one place, etc.) has, therefore, been avoided, which also applied on the whole to instrument series according to their development (e.g. from the fife to the Boehm flute). Such sequences have a to emphatically instructive character and would interest mainly specialists. The average museum visitor wishes to receive an impression of musical life, of music making in different periods. For this reason, the aspect of cultural history has been brought to the fore. The same aspect are also observed in musical instrument museums as those of Leipzig, Berlin, Brussels, Copenhagen and Rome, and the principle was followed by the present author in arranging the musical instrument collection of the Gemeentemuseum of The Hague in 1962.

(The first sketch for this new conception was made in December 1954).

It goes without saying that either the general cultural periods or else the music historical periods can be taken as the fundament for such a grouping. Whether one or the other principle is followed, depends on the opinion of the individual curator, in how far there exists a demonstrable parallelism between the arts, or between the cultural activities. It is the opinion of the writer that such a parallelism, if it is handled at all as a working suggesting a historical necessity. The years 1798, 1870 and 1917 either mean nothing whatsoever in music history, or at most have some side issues (Haydn's "Gott erhalte", revolution hymns and cantatas in France, political cantatas in the Soviet Union), which hardly lie within the main stream of musical development. Concepts as Gothic, Renaissance, manneristic, baroque and classicistic belong to art history and can hardly be applied otherwise than forcibly to music history (there is e.g. no parallel in music to the rediscovery of Greek art in the Renaissance and the classical period). In the same way, romanticism is a concept from the history of literature, to be applied to music with a literary topic, but hardly to the majority of Weber's, Schubert's, Mendelssohn's, Chopin's, Brahms', Bruckner's, Dvorak's, Saint Saëns', Franck's, Fauré's or Reger's instrumental compositions. It is for this reason that the author preferred a classification according to music historical periods and on the whole avoided a terminology borrowed from the visual arts and literature. The term "baroque" was maintained for the lack of a better designation, Riemann's "thorough bass period" being both inexact and too elaborate, but the term is to be understood in a purely musical

sense, not corresponding, neither in period nor in essence, to the baroque of the visual arts.

From the 19th century only a selection could be presented. This is, indeed, a pity, as there is no period in the development of musical instruments that brought so many productive innovations as the past century. For this reason five important elements are missing in the presentation. In the first place, the enormous evolution of woodwind instruments from ca. 1775 to ca. 1850 is not extensively shown, although the museum possesses extensive material in the field; this applies to the development of valve mechanisms as well, although the museum contains an exceptionally large variety of valve trumpets with no less than five different stages and varieties of the Viennese valve. In the second place, short-lived experiments as bowed string instruments of a shape or tuning different from the normal ones (e.g. Chanot's or Staufer's instruments, the violotta, the cellone) are not presented. In these two cases the omission can be defended for the reason mentioned above, viz. that a merely organological or evolutionistic grouping is to be avoided. In the third place, however, some important aspects of orchestral music-making are either only hinted at, or else omitted altogether. In this context the growing importance of the harp, the piccolo, the cor anglais, the bass clarinet, the contrabassoon, the cornett, the contrabass trombone, the tuba's and Wagner tuba's, of the celesta and various other idiophones is hardly brought to bear. In the fourth place, the very interesting development of military bands, which caused the invention or at least the evolution of instruments as transposing transverse flutes ("band flutes"), metal clarinets, again cornetts and tubas, furthermore key bugles, valve/bugles, alto, tenor and baritone horns, valve

trombones, jingling Johnnies and the like, not to forget the saxophones and other inventions by Sax, is only very sketchily indicated. Finally the past century brought an extensive flourishing of amateur music making with apposite instruments as various forms of the guitar, czakans and flageolets, the tárogató, harmoniums, accordeons and mouth organs. These, too, are only very superficially brought to the fore. These three categories constitute an important development not only in organology and in musical instrument technology, but also in practical music making, while the fifth category, being an expression of the "democratization" of musical culture, constitute an important sociological aspect. The author considers the omission of at least the three last categories of instruments anything but ideal. The simple reason for the omission was: lack of space. It is hoped that in future special exhibitions showing some of these "sleeping treasures" can be organized. The periods are separated from each other by movable partitions. Within each period regular ensembles are grouped together, as far as possible, e.g. instruments of the city waits and of the church in the first half of the 17th century, orchestra's from the Bach period, the pre-classical and classical eras. In doing so, the museum has tried to show the connection of musical instruments with practical music making.

In grouping the ensembles, completeness was aimed at, although, of course, not always attained. In view of completeness it was sometimes necessary to include instruments that are not necessarily very pleasing from a visual point of view. In such cases the practical musicianship of the period in questions and the acoustical properties of the instrument(s) in question

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determined the choice. In view of the development of the department in the direction of a sounding museum the acoustical charm of an object is considered more important than its visual beauty.

This is all the more valid, as the department does not contain a large number of instruments of extraordinary workmanship as objects of decorative art, and neither does it possess many objects that can be brought to the fore as having belonged to famous musicians or other celebrities. Only in a few cases was an exception made; the rare automatic octave virginal by Samuel Bidermann jun., Augstburg ca. 1640, the viola d'amore by Caspar Stadler, Munich 1714, and the instruments by Joachim Tielke, Hamburg. The instruments from the workshops of Johann Christoph Denner and his son Jacob are also shown in a separate case, not so much on behalf of their exceptional beauty, as because of the quantitative and inventive importance of these Nuremberg wind instrument makers and because the museum possesses an exceptional number and variety of their instruments.

The organological and technological aspect was not completely abandoned in the presentation. A long series of keyboard instruments, mainly harpsichords and grand pianos, is ranged on a platform along the South wall of the hall. The grouping was effectuated for the other instruments, but nevertheless here a single type is presented more or less in its organological development. Other types of keyboard instruments are, however, included in the general historic evolution elsewhere in the hall (specially clavi-chords, virginals, spinets and square pianos). With very few exceptions glass cases are used, in which the objects are to be viewed from all angles, so that interesting backs of bowed string

instruments, lute bodies or the keywork of woodwind instruments are not withheld from the visitor interested in such details. As the primary aim of the presentation is to give an idea of instrumental music-making in past centuries, as in other words the instruments are shown primarily as objects for making music and not in the first place as visual shapes, the formation of still-lives has been avoided as much as possible. True, in visual arts of the 17th and 18th centuries instruments are often arranged as still-lives. Suffice it to refer to Jan Brueghel, Evaristo Baschenis or Cristoforo Munari. In such cases, however, instruments are arranged in such a way that a picture emerges that is pleasing to the eye. Visual pleasure is, although not avoided, yet not the principle of the instrument presentation under discussion. For this reason, I have avoided still-lives, where this was possible. In a few cases a "picture" could not be avoided, although it would carry us too far to enumerate these cases in detail and to explain, why the still-life presentation was applied here. Generally it was the non-originality of certain parts or the state of preservation of the instrument in question, which obliged us to recur to the "still-life". On the whole, however, the instruments are exhibited in such a way, that as many details as possible are visible, and sometimes in such a way, that the playing position is suggested, which seems reasonable for a presentation showing instruments primarily as objects for making music.

Thus, a presentation of musical instruments of European art music was accomplished. The writer from the very beginning has felt slightly uncomfortable for not including folk musical instruments. In the first place, omitting them implies the neglect of an important stratum of musical culture. In the

second place, folk musical instruments are very often earlier forms of instruments of art music. This is especially important for the Middle Ages, a period from which the museum can boast of only one item, a harp of gothic contour. It might be useful to at least give a suggestion of other Medieval instruments by showing some of their folk musical progeny: the "pipe and tabor" by such instruments from the Provence and the Balears, the shawm by South-Italian and Dalmatian folk shawms, the rebec by the Turkish kemençe rumi, the fiddle by the Moravian Klar-fidel, the micanon by the North-African qanun, the romanic harp by the Irish clairseach, etc. The problem of folk instruments has as yet not been solved, and it is hoped that a solution will be forthcoming, although the restricted space does not render it easy. Here we are still some way off from what could be considered the ideal presentation.

(to be continued)

John Henry van der Meer

LA LUMIERE DANS LES SALLES D'EXPOSITION

La lumière du soleil est une des conditions essentielles de l'existence de la vie mais en même temps elle produit des effets destructifs, particulièrement sur les matériaux organiques. Ces effets sont connus depuis longtemps. Ils furent décrits en détail dans la littérature générale de conservations et furent mentionnés brièvement dans les publications qui s'occupent des instruments de musique.¹

La lumière produit deux effets principaux: Premièrement la radiation se transforme en chaleur par l'absorption à la surface d'un objet, effet qui diminue l'humidité relative dans les parties en question et qui entraîne les dommages connus, particulièrement quand l'objet se trouve dans une vitrine fermée. La radiation à grand longueur d'onde (rouge et infrarouge) a le plus grand effet thermique. Deuxièmement, les rayons à longueur d'onde plus courte (bleu, violet et ultraviolet) produisent un effet photochimique se manifestant dans l'affaiblissement des couleurs, dans l'altération de la réaction aux solvants, dans le brunissement des papiers, etc.

Pour cette raison une limitation d'éclairage dans les vitrines et les salles où se trouvent des objets sensibles est indispensable. La valeur maximale généralement reconnue comme inoffensive pour les matériaux délicats ne devrait surpasser 50 lux.² (L'unité de lux désigne l'intensité de la lumière frappant la surface d'un objet). Cette valeur de 50 lux se réfère à des matériaux sensibles comme la plupart des vernis antiques et leurs colorants organiques, les

tissus teints, certaines sortes de bois, les papiers et le cuir.

On a effectivement tiré les conséquences et lors de la planification de nouveaux musées et lors de la réalisation d'expositions et de présentations temporaires on s'efforce de suffir aux conditions précitées. Les expositions "Die Staufer" à Stuttgart et "Karl IV" à Nuremberg (cette dernière réalisée par le Bayerisches Nationalmuseum de Munich) en font foi.

Des altérations survenues à des instruments de musique n'ont, à ma connaissance, pas été décrites ou du moins elles n'ont pas été décrites dans les milieux concernés. Pour cela il me semble intéressant de communiquer certaines expériences faites au Germanisches Nationalmuseum, qui nous ont obligées à faire certaines réflexions, qui pour certains peuvent être nouvelles.

Le côté nord du bâtiment, dans lequel sont exposés les instruments de musique, est constitué par une baie vitrée, qui ne laisse entrer que la lumière du jour réfléchi, en aucun cas les rayons du soleil. A quelques mètres de cette baie sont exposés des instruments dont quelques-uns montrent des décolorations, mais seulement du côté de la baie. Les dommages les plus visibles se trouvèrent dans les vernis colorés et dans les bois à surfaces peu laquées, surtout dans le noyer.

Les mesures faites ont montrées que la lumière incidente, naturellement en fonction du temps, était trop forte. Les altérations sont en fonction de la durée et de l'intensité de l'insolation, dont l'importance et la calculation a été décrite souvent dans la littérature spécialisée.³ Dans notre cas il peut être exclu une altération par les tubes au néon ou une trop grande densité des rayons ultraviolets dans la lumière naturelle, comme différentes mesures l'ont prouvé. Nous sommes donc obligés de chercher la source des altérations dans la lumière du jour sans rayons de soleil directes et dont la quantité de rayons ultraviolets a été réduite par la réflexion et quelques vitres.

D'abord il faut constater que n'importe quelle altération causée par la lumière est un dommage irréversible.

Tout ce qu'on peut faire, c'est de limiter l'irradiation future.

Une modification du bâtiment serait impossible pour diverses raisons. C'est pourquoi on n'a que trois possibilités: Fixer des filtres absorbants aux vitres; installer des rideaux; poser des panneaux ombrageants.

Les filtres absorbants sont produits par diverses firmes.⁴

Nous en avons discuté les avantages et les inconvénients avec un spécialiste de la firme d'Ultratech⁵ qui signalait les détails suivants: L'application du "filtre liquide" SOLEPLEX Umbral 7 à toutes les fenêtres du côté nord donnerait une absorption

de 100% d'ultraviolet en-dessous de 395 nm;

de 75% dans la partie visible du spectre;

de 72% de l'infrarouge;

soit une réduction totale de l'énergie d'irradiation de 74,5%.

De plus il serait recommandé d'en munir les vitrines sur leur faces les plus exposées, c'est-à-dire sur les faces qui donnent sur les fenêtres. Des frais de cette méthode appliquée aux vitres en question (environ de 215 m²) se monteraient à peu près de DM 16'000 (FF 32'000).

Les rideaux représentent une autre possibilité de diminuer l'irradiation. L'atténuation dépend de la densité et de la couleur du tissu. Pour réduire le danger d'incendie il y a des rideaux métallisés à l'aluminium. Des rideaux de cette sorte⁶ sont posés dans certaines salles du musée où la réduction mesurée de l'irradiation approche 80%.- Les frais pour les rideaux montent à la même somme que pour les filtres sur les vitres.

Quant aux panneaux ombrageants, cette manière de réduire l'irradiation semble être particulièrement intéressante parce qu'elle permettrait une réduction très forte; on peut aussi fixer une documentation supplémentaire sur les instruments sous forme de photos, de commentaires et enfin, mais ceci est un projet à long terme, de magnétophones pour la

démonstration sonore des objets exposés. En outre, on pourrait limiter cette installation aux instruments particulièrement menacés.- Les frais de matériel se chiffrent à DM 3'000 (FF 6'000). L'exécution des travaux pourrait être confiée aux techniciens du musée.

Les trois solutions que nous avons imaginées ne sont certainement pas les seules capables de résoudre notre problème; les 50 lux auxquels nous aspirions plus haut ne sont pas non plus atteints, et dans les circonstances données dans le musée même pas souhaités.

Toutes les trois solutions pour réduire la lumière changent naturellement le visage de notre collection de manière différente. En plus les finances ont leur mot à dire. Il s'agit donc de trouver les moyens qui nous permettent de réduire les rayons nuisibles, tout en ayant assez de lumière afin que les visiteurs puissent étudier et jouir des objets exposés.

Appendice

Comment mesurer l'irradiation en lux: Des appareils spéciaux de mesure sont sur le marché,⁷ mais on peut aussi utiliser un posemètre photographique avec un diffuseur devant l'élément sensible à la lumière. Par exemple, voici comment mesurer les lux avec le posemètre Polysix de la firme de Gossen:

L'échelle de sensivité sera mise à 18DIN/50 ASA, l'angle de mesure à 30 degré. Les temps de pose et les diaphragmes indiqués correspondent aux valeurs suivantes en lux:

seconde - diaphragme	lux
1 - 1,4	11
1 - 2	22
1 - 2,8	44
1 - 4	88
1 - 5,6; 1/2 - 4	175
1 - 8; 1/2 - 5,6; 1/4 - 4	350
1/2 - 8; 1/4 - 5,6; 1/8 - 4	700
1/4 - 8; 1/8 - 5,6; 1/15 - 4	1400

1/8 - 8; 1/15 - 5,6	2800
1/4 - 16; 1/8 - 11; 1/15 - 8	5500
1/8 - 16; 1/15 - 11	11000
1/30 - 11; 1/60 - 8; 1/125 - 5,6	22000
1/60 - 11; 1/125 - 8; 1/250 - 5,6	44000

Notes

1. A. Berner, J.H. van der Meer, G. Thibault, Preservation and Restoration of Musical Instruments, ICOM 1967, pp. 6, 7.- J. Jenkins (ed.), Ethnic Musical Instruments/ Instruments de Musique Ethnique, ICOM 1970, pp. 47/48.
2. Voir par exemple: Victoria & Albert Museum London, Technical Notes on the Care of Art Objects, The Deterioration of Art Objects by Light, London 1966.- H. Kühn, Erhaltung und Pflege von Kunstwerken und Antiquitäten, Munich, 1974, pp. 305, 307.- Institut canadien de conservation (Musées nationaux du Canada), Fiche Technique, avril 1975, p. 10.
3. Communication de Dr. Herrmann Kühn, Deutsches Museum, Munich.- Voir aussi: G. Thomson, The Museum Environment, London 1978, pp. 21, 22.
4. Par exemple: SUN-X (Great Britain) Ltd., Dunster House, 37 Mincing Lane, London EC 3.- Ultratech, Maxplatz 11, 8500 Nürnberg.
5. Voir ci-dessus note 4.
6. Verosol, Vacuum Metallizing BV, Oosterstraat 2, Enschede (Hollande).

7. IL 200 UV-Visible Photometer, International Light Inc.,
Dexter Industrial Green, Newburyport, Mass. 01950,
U.S.A.- Cryophysics GmbH. ? Butzbacher Str. 6, D-6100
Darmstadt.- Etc.

Friedemann Hellwig

MUSICAL LIFE IN THE ZURICH AREA BETWEEN 1765 AND 1812

The exhibition on Musical Life in the Zurich Area Between 1765 and 1812, which took place in Zurich from 17 March till 16 April, 1978, enjoyed considerable interest and attendance. It revealed many aspects of the musical life of the time: music in the nursery, school and home, outdoors and inside theatres and concert halls, music for marching and music for dancing. Among the great variety of objects on show - pictures and other documents, sheet music, and music instruments - there were some very rare pieces. To make the occasion a treat for the ear as well as a feast for the eye, little concerts were given free of charge every day; music as it used to be played at the time covered by the exhibition was brought to life to the enjoyment of an enthusiastic audience.

A carefully designed Catalogue (in German), edited by Dr. Brigitte Geiser and containing numerous illustrations and a musical history of Zurich between 1765 and 1812, served as a useful guide. A limited number of copies are still available from the

Department of Education
Walcheter

CH-8090 Z ü r i c h
Switzerland

on remittance of a cheque for sFr. 10.--.

Guide pour les visiteurs de l'exposition "Les instruments de musique populaires suisses" qui a eu lieu à Lucerne et qui sera répétée en octobre et novembre à Berne, mais aussi dictionnaire de poche, et précurseur du volume suisse du manuel des instruments de musique dans la tradition populaire européenne, la Société Suisse des Traditions Populaires vient de publier un numéro spécial de son bulletin "Schweizer Volkskunde". Ce volume de 24 pages contient un résumé de 66 instruments, dont 59 sont illustrés par des dessins. L'auteur, Brigitte Geiser, a encadré cet aperçu par une introduction, une bibliographie, une discographie et une liste de musées suisses conservant des instruments de musique populaire suisses. Cette revue, aussi belle qu'informative, peut être commandée à la Société Suisse des Traditions Populaires, St. Alban Vorstadt 56, 4006 Bâle. Prix: SFr. 5.--.

THE CARE OF MUSICAL INSTRUMENTS

A Technical Bibliography for Conservators, Restorers
and Curators

compiled by

Friedemann Hellwig

(Germanisches Nationalmuseum, Nürnberg)

Introductions to the use of this bibliography and its classification system may be found in the previous Newsletter, p. 15, and will reappear in the CIMCIM Newsletter of 1979.

A d e l m a n n, Olga

2.3.3.

Esperienze di restauro presso il Musikinstrumenten Museum id Berlino.

Experiences in restoring at the Musikinstrumenten Museum in Berlin.

In Italian and English.

In: Comitato per la salvaguardia dei beni liutari nazionali (ed.). Atti della giornata di studi sul restauro liutario. Acts of the day of studies on the restoration of stringed instruments (Cremona, 9 October 1976). Cremona 1977, pp. 27-32 (It.), pp. 111-116 (Engl.).

p.t.o.

B a l d i n i, Umberto

2.3.1.

Esperienze e metodo nel restauro degli strumenti musicali antichi danneggiati nell'alluvione di Firenze del 1966.

Experiences and method of restoration of ancient musical instruments damaged in the flooding of Florence in 1966.

In Italian and English.

In: Comitato per la salvaguardia dei beni liutari nazionali (ed.). Atti della giornata di studi sul restauro liutario. Acts of the day of studies on the restoration of stringed instruments (Cremona, 9 Oct. 1976). Cremona 1977, pp. 37-43 (It.), 121-122 (Engl.).

p.t.o.

C a p r a r a, Otello

1.9.

La figura del restauratore: da mago a tecnologo.

The restorer's image: from wizardt to technologist.

In Italian and English.

In: Comitato per la salvaguardia dei beni liutari nazionali (ed.). Atti della giornata di studi sul restauro liutari. Acts of the day of studies on the restoration of stringed musical instruments (Cremona, 9 October 1976). Cremona 1977, pp. 35-36 (It.), 117-120 (Engl.).

A description of the treatment of a contralto viola attributed to Franz Straub of Friedensweiler/Black Forest, 17th century; a double bass by Weiss, 1689; and a viol by Barak Norman, London 1697. (FH)

The envisaged restoration centre at Cremona, its organisational, and administrative needs and questions of training its staff are dealt with. The restorations executed in Florence in 1967/68 by two German specialists are enumerated and briefly described. (FH)

The role of the restorer and his attitude towards the traditional crafts and modern sciences is discussed. Today's restorer executes his work in co-operation with historians, researches, analysts and their laboratories. (FH)

2.3.

C o m i t a t o per la salvaguardia
dei beni liutari nazionali (ed.).

Atti della giornata di studi sul restau-
ro liutario (Cremona, 9 ottobre 1976).
Acts of the day of studies on the resto-
ration of stringed instruments.
In Italian and English.

Cremona (Libreria del Convegno di Maria
Rivaroli Lombardini) 1977, 169 pp.
p.t.o.

G a i, Vinicio 2.1.

Dedicamento precoce degli strumenti musi-
ci e loro preservazione.
Premature decay and the preservation of
musical instruments.
In Italian and English.

In: Comitato per la salvaguardia dei beni
liutari nazionali (ed.). Atti della giorna-
ta di studi sul restauro liutari (Cremona
9 ottobre 1976). Acts of the day of studies
on the restoration of stringed instruments.
Cremona 1977, pp. 14-26 (It.), 99 - 110
(Engl.).
p.t.o.

G e r n h a r d t, Klaus 4.7.

Die wichtigsten Stimmungsarten der Bach-
Zeit, ihre praktische Durchführung und ihr
musikalischer Wert - aus der Sicht des
Musikinstrumentenrestaurators.
The most important temperaments of the tim-
es of Bach, their practical execution
and their musical value - from the musical
instrument restorer's standpoint.

In: Bericht über die wissenschaftliche
Konferenz zum 3. Internationalen Bachfest
der DDR (Leipzig 18/19-5-1975). Leipzig
(VEB Deutscher Verlag für Musik) 1977 pp.
p.t.o.

Under the direction of the Committee for the Preservation of the National Stringed Instrument Heritage various authors reported on their practical conservation experience, on scientific methods applicable to and on general aspects of bowed and plucked instruments. The overall aim of the Committee is the creation of a restoration centre in Cremona.

(FH)

A brief summary of what could be done.

(FH)

After quoting various sources meantone temperament and those of Werckmeister, Silbermann, and Kirnberger are discussed.

(FH)

H e l l w i g, Friedemann 1.3.

Die röntgenographische Untersuchung von Musikinstrumenten.

The roentgenographic examination of musical instruments.

In: Maltechnik Restauro, 1978, vol. 2,
pp. 103 - 115. p.t.o.

2.2.3., 4.4.

M a c t a g g a r t, Ann and Peter

Some problems encountered in cleaning two harpsichord soundboards.

In: Studies in Conservation, vol. 22
(Mai 1977), pp. 73 - 84. p.t.o.

P i n z a u t i, Leonardo 2.3.2.

Conservazione e restauro degli strumenti antichi.

Conservation and restoration of antique instruments.

In Italian and English.

In: Comitato per la salvaguardia dei beni liutari nazionali (ed.). Atti della giornata di studi sul restauro liutario. Acts of the day of studies on the restoration of stringed instruments (Cremona, 9 oct. 1976). Cremona 1977, pp. 44 - 49 (Italian), 128 - 133 (Engl.). p.t.o.

Radiography is a powerful tool in the non-destructive analysis, applicable to all kinds of musical instruments. Besides film material photographic paper can be used for extra-large radiographs, facilitating processing and viewing. Sheets of brass, aluminum, or tin may be used as filters, regulating the range of contrast. Stereoscopic techniques as well as geometric problems encountered in the evaluation of monoscopic radiographs receive a broader discussion.

(FH)

The removal of dirt, recent varnish, and mould from originally untreated wood and water-soluble paint of an instrument by P. Taskin, Paris 1769 and an unscribed instrument of 1764/1784 (both from the Russel Collection Edinburgh University) are described. The examination of paint layers also helped to understand earlier alterations of the second instrument.

(FH)

In the treatment of instruments of the violin family the restorer should not follow a blind philologism in aiming at an assumed original state but rather acknowledge the history that such instruments have undergone. These instruments' capability of adapting to all musical styles and their needs is one of their outstanding qualities which can no longer be demonstrated if blindly restored to a 17th or 18th century state.

(FH)

R e n z i, Sergio

1.9./2.3.2.

Il ruolo della Scuola Internazionale di
Liutaria nella conservazione e nel restau-
ro degli strumenti ad arco.

The role of the International School of
Instrument Making in preserving and resto-
ring stringed instruments. Italian and Engl.

In: Comitato per la salvaguardia dei beni
liutari nazionali (ed.). Atti della gior-
nata di studi sul restauro liutario. Acts
of the day of studies on the restoration of
stringed instruments (Cremona, 9 Oct. 1976).
Cremona 1977, pp. 59 - 65 (It.), 143-9 (Engl.).
p.t.o.

S c h m i d t, Martin-Christian 2.2.3.

Ein Beitrag zum Cembalobau von Hans Ruckers
aus instrumentenkundlicher und handwerk-
licher Sicht.

A contribution to Hans Ruckers' harpsichord
making in the light of organology and
craftsmanship.

In: Neue Museumskunde, 1978, no. 1, pp. 60 -
67.
p.t.o.

A plea is made by the School's director to widen its activities also in the field of conservation and restoration of old stringed instruments. Instructors and students on the basis of their expert craftsmanship should occupy themselves with conservation in collaboration with a future restoration centre in Cremona and other institutions. (FH)

A technological description of the double instrument (8foot harpsichord combined with 4 foot virginal) in the Kunstgewerbemuseum, Berlin (GDR). Inscribed lines on the bottom plank with markings for each C and F \sharp permit the reconstruction of the instrument's original state. A spectroscopic analysis of the alloy of the rose showed Pb with 1,7% Sn and traces of Sb (0,1%), Bi (0,1%), Cu (0,05%), Ag (0,05%), Fe (0,01%). (FH)

PREPARING FOR LEIPZIG 1979

A meeting between the Committee Chairman and the Secretary took place in Nürnberg September 28 to 30. Besides minor organisational matter, the following questions stood in the centre of the discussions:

The list of members comprises 185 individuals and institutions. To all of them a questionnaire, a subscription reminder (plus if necessary a second questionnaire), and other papers were sent out in the course of the past twelve months. 77 questionnaires were returned; 53 members paid their subscription; of 73 members the Board members do not know whether these are still alive and interested in CIMCIM's work; 112 will receive the present issue of our Newsletter, even though 59 of them have not yet paid their fees (some members have not paid for years). Will those please send their subscriptions for 1978 (and earlier years) to the CIMCIM Secretary/Treasurer Mr. Peter A. Kjeldsberg, Ringve Museum, 7000 Trondheim, Norway, or to CIMCIM, Trondhjems og Strindens Sparebank, account no. 4200.07.80353, Trondheim, at their earliest convenience.

CIMCIM still has no statutes. A first draft was prepared by the two board members; it will be sent to a few selected members and to the ICOM headquarters, asking for their comment on the matter. A revised version of the statutes is to appear in the next issue of our Newsletter. Its discussion at the plenary meeting in Leipzig will hopefully lead to their approval by the majority of the members.

Finally: Preparations for Leipzig 1979 are making excellent progress through the efforts of the national and local institutions and individuals involved. The CIMCIM Chairman and Secretary had the opportunity to discuss relevant questions in Leipzig on September 29 with

Frau Ancke, Secretary of the National ICOM Committee;
 Frau Schumann, assistant to the Secretary;
 Dr. Henkel, Director of the Musikinstrumentenmuseum in Leipzig;
 Dr. Schmiedl, of the same institution;
 Dr. Sasse, Director of the Händelhaus, Halle.

The following pages of our Newsletter contain the official invitation to Leipzig, which in addition will be sent out from Berlin (DDR) in a more personal form to each of the 112 members mentioned above.

CIMCIM's internal program for Leipzig will include:

- a discussion of the proposed statutes and hopefully their adoption by the members;
- a discussion of the Code of Ethics as drafted by the Co-ordinator of the Conservation Working Group;
- the creation of new working groups, in particular in the fields of non-European and ethnic instruments;
- various organisational matter.

We are looking forward to meet as many of you as possible in
 LEIPZIG 1979.

FH, PAK.



NATIONALKOMITEE
DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK
National Committee of the German Democratic
Republic
Comité national de la République
Démocratique Allemande

Sehr geehrte Kollegin !

Sehr geehrter Kollege !

Wir freuen uns, Sie im Namen des Internationalen Komitees für Musikinstrumentenmuseen und -sammlungen (CIMCIM) und des Nationalen Museumsrates der Deutschen Demokratischen Republik zur nächsten Konferenz des CIMCIM in die DDR einzuladen. Die Konferenz wird vom 20. bis 26. August 1979 in Leipzig stattfinden in Verbindung mit dem 50. Jahrestag der Eröffnung des Musikinstrumenten-Museums der Karl-Marx-Universität Leipzig.

Im Konferenzprogramm ist ein wissenschaftliches Kolloquium mit dem Thema "Zur Entwicklung des musikalischen Instrumentariums im 18. Jahrhundert" vorgesehen. Die Teilnehmer erhalten Gelegenheit, in Kurzreferaten (20 oder 10 Minuten) zu diesem Thema zu sprechen. Beiträge, die aus zeitlichen Gründen nicht gehalten werden können, erscheinen im Kolloquiumsbericht (Schriftenreihe des Musikinstrumenten-Museum Leipzig). Das Konferenzprogramm schließt Exkursionen zum Händelhaus in Halle/Saale und zum Musikinstrumenten-Museum in Markneukirchen ein. Für die Tagungsteilnehmer werden Konzerte der Capella Fidicinia Leipzig und des Aulos-Trios Leipzig stattfinden.

Das detaillierte Konferenzprogramm und das Anmeldeformular erhalten Sie im Dezember 1978. Die Gebühr für die Teilnahme an der Konferenz beträgt 100,- Mark.

In der Erwartung, Sie im August 1979 zur Konferenz des CIMCIM in Leipzig begrüßen zu können, verbleiben mit freundlichen Grüßen



Prof.Dr. Wolfgang Herbst
Präsident des Nationalen
Museumsrates der DDR



Friedemann Hellwig
Präsident des Internationalen
Komitees für Musikinstru-
mentenmuseen und -sammlungen
(CIMCIM)



NATIONALKOMITEE
DER DEUTSCHEN DEMOKRATISCHEN REPUBLIK
National Committee of the German Democratic
Republic
Comité national de la République
Démocratique Allemande

Dear colleague,

we are happy to invite you, on behalf of the International Committee for the Museums and Collections of Musical Instruments (CIMCIM) and the National Museums' Council of the German Democratic Republic to the forthcoming conference of CIMCIM in the GDR. The Conference will be held in Leipzig from 20th to the 26th of August 1979 in connexion with the 50th anniversary of the inauguration of the Musical Instruments' Museum of the Karl-Marx-University, Leipzig.

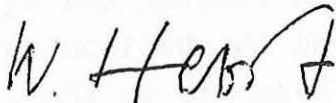
The programme of the Conference comprises a scientific colloquy on the theme "On the Development of Musical Instruments in the 18th Century". Participants will be given an opportunity to give brief reports (either 20 or 10 minutes) on that topic. Reports which cannot be read for reason of time, will be published in the Colloquium Report (Series of papers published by the Leipzig Museum of Musical Instruments). The programme of the Conference encompasses excursions to Handel's birth-place in Halle/Saale and the Markneukirchen Museum for Musical Instruments. Concerts will be performed for the participants by the Capella Fidicinia, Leipzig and the Leipzig Aulos-Trio.

The detailed programme and the application form will be

sent to you in December 1978. The fee for taking part in the Conference will be 100 Marks.

Looking forward to welcoming you in August 1979 in Leipzig, we are

Sincerely yours,



Prof. Dr. Wolfgang Herbst

President of the National
Museum Council of the GDR



Friedemann Hellwig

President of the Inter-
national Committee for
Museums and Collections of
Musical Instruments (CIMCIM)

CIMCIM financial report for 1977

Income

Funds transferred from previous treasury in Stockholm	Nkr.6.355,81
Due collected to Trondheim (from 13 members)	" 444,22
Bank interest	" 90,18
	<hr/>
	Nkr.6.890,21
-	" 1.579,70
	<hr/>
Cash in bank Jan 1st.1978	Nkr.5.449,81
	=====
Credit in bank account (Dec. 31st 1977) for special publication purposes (under Felix van Lamsweerde's care)	Dfl.1.555,70
	=====

Expende

Address labels and copying circular June 1977	Nkr. 337,20
Postage -"-	" 230,95
Copying circular Dec.1977	" 130,-
Postage -"-	" 236,30
Newsletter V(postage, translations, labels)	" 645,25
	<hr/>
	Nkr.1.579,70

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All inquiries about the CIMCIM Newsletter are to be addressed to

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	Norway	Switzerland

The CIMCIM Newsletter is sent free of charge to all members of the International Committee of Museums, Collections of Musical Instruments and can be bought by non-members (Price \$ 5.00 per number). Everybody is kindly invited to contribute by giving us information written in either English or French.

Toute demande de renseignement doit être adressée à

	ou	ou bien
M. Friedemann Hellwig,	M. Peter Andreas Kjeldsberg,	Mme Brigitte Geiser
Président	Secrétaire-trésorier	Rédacteur
Germanisches Nationalmuseum	Ringve Museum	Sonnenberggrain 6
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Allemagne	Norvège	Suisse

CIMCIM Newsletter est envoyé gratuitement à tous les membres du Comité International des Musées, Collections d'instruments de musique, et peut être acheté par les intéressés non-membres au prix de \$ 5.00 par numéro. Vous êtes invité de contribuer à ce bulletin en nous envoyant des textes rédigés en français ou en anglais.