

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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CINCINNATI NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIANS AND COLLECTORS
PUBLISHED BY THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIANS AND COLLECTORS



1981

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Dear colleagues and friends,

the Mexico meeting was the CIMCIM Family's first get-together outside Europe. Twenty members attended in person the 12th General Conference of the ICOM, conveying to the conference the wishes and proposals of their absent colleagues - proof indeed of the revival of interest in CIMCIM. In no less than 10 papers and a series of working sessions marked by lively debate, our committee clearly and convincingly disproved the sometimes-heard criticism that we are merely music-minded tourists. And to prove our point even more positively, our worthy President worked untiringly to establish contact with instrument makers and collectors, and with museums. In these endeavours he was assisted most ably by our youngest member, and on-the-spot co-ordinator - Felipe Flores Dorante. Felipe's work involves the listing of the archeological music instruments at the Museo Nacional de Antropologia. We found Felipe to be a most cheerful, willing and friendly young man, who was constantly at our service - whether in our work, on our excursions or at the many colourful social events. Our admiration for Felipe may be understood all the more when one realises that he is physically handicapped and is forced to see the world from a wheelchair. As I kissed Felipe farewell at the Palacio de las Bellas Artes, it occurred to me that we too could make our contribution to this international Year of Disabled Persons - and for all the years to follow - by urging the elimination of all obstacles to the enjoyment of museums worldwide.

For Felipe Flores Dorante - and for us all - the ICOM proposes:

- a) that museums of all kinds, as institutions serving society, should consider ways and means of making themselves accessible to handicapped people by providing facilities and creating job opportunities where possible,
- b) that they support the training and education of the handicapped,
- c) that they collect, document, and exhibit material relating to the handicapped as a contribution to the better understanding of the problems involved,
- d) that museums should consider initiating programmes to integrate all groups of people in their work.

Dr. Brigitte Bachmann-Geiser

A Message from the Chairman

Dear Colleagues,

this year CIMCIM is celebrating its 21st anniversary, an age at which children have grown into adults. Surely, CIMCIM has grown, although committees do not develop like children. A birthday party is therefore redundant, and I seriously doubt that our Treasurer will pay for a cake with twentyone candles. It is the founder member Prof. Dr. Alfred Berner who nevertheless presents the birthday celebrant with a very special gift, namely a report on his (the celebrant's) own beginning. This representation of the conception, of the midwives, of the birth procedure, and briefly of the final product forms an important stimulant of re-considering CIMCIM's previous history, of comparing its early goals with its achievements, and of recognizing its strength and weakness. Although there is no reason for endlessly rejoicing over it, CIMCIM has grown into the most important forum of exchange of professional experience and ideas amongst museum personnel from the musical instrument field, and it has introduced itself to the museum world by a number of esteemed publications.

So we will hope that CIMCIM will develop further means of pursuing its aims in the next decades. Hopes, however, are in vain unless constant efforts are invested by its members to their own benefit. Let us therefore continue and strengthen our co-operation on the same lines that we have followed so far, that is, regardless of different political environments in which we live and work, and without personal pre-occupations against each other, to the best of our common interest: the musical instruments and the museums.

It is a happy coincidence that this same year CIMCIM's first President, Hofrat Dr. Victor Luithlen, is celebrating his 80th birthday. Having been elected the Committee's first patron, he guided the young organisation through its first years with all affection and prudence. The twenty-one years old conveys him warmest greetings and wishes him good health and many happy years.

It should not be found surprizing that in our Committee certain points of discussion periodically emerge from grounds usually covered by secondary questions. One such point is the relation between art music instruments and ethnic instruments. The diversity of the two fields could be too easily acknowledged,

were there not a great number of museums dealing with both. With this in mind, the issue again and again needs renewed consideration, especially in a moment when the Committee's plenary meeting did not succeed in formulating a work project in the field of ethnic instruments. This should not be considered as a matter of shame, but rather as a difficulty arising from the seemingly heterogenous professional occupation of the membership. It is therefore this heterogeneity that has to be examined first.

Like in some other fields of history or the arts, we may divide our occupation or objects entrusted to us into three categories of almost geographic distinction: western art, popular, and ethnic. When a more exact definition of these three terms is asked for, the large overlap between them becomes apparent. Who wants to draw a border line between "art" and "popular" which is closely related to "ethnic" in that one is a national ethnography and the other the extra-national or extra-continental ethnography? Do not many research methods serve both fields in common? And back to "art music": is the gamelan more "ethnic" and less "art" than, say, the European orchestra of the 17th century?

There is certainly little reason for denying the distinct aspects of work for each of these categories. On the other hand, it means rendering our work more difficult with overlooking the deep interest everyone of us should take or is already taking in another colleague's work devoted to different sections of the palette. "Art music" instrument collections are being reorganized in order to present more clearly the social interrelations in a way which has apparently been influenced by ethnographic methods. Similarly, studies in the field of popular and ethnic instruments will more and more deal with questions also relating to the technology of instrument making and the properties of the materials used. It may be a little too optimistic to claim at this moment that the three fields of instruments are rapidly moving towards each other. But surely, a start is being made and first results have become visible. CIMCIM members will have the opportunity to take a look at them and seriously discuss them during the 1982 tour through Scandinavia. I am sure that the next years of co-operation will once again prove the founders of our Committee right in bringing together museum specialists from all fields of musical instruments.

Friedemann Hellwig

On the Prehistory and Foundation of CIMCIM

In the course of 20 years, membership of CIMCIM has undergone considerable changes. The place of the members active in the foundation of CIMCIM has been taken by younger colleagues, and new museums and collections have joined the Committee. This may be reason enough to look back onto its history on the occasion of its 20th anniversary, and consider the question of how the group was brought together.

The answer should come from several sides; the idea and the desire to unite musical instrument museums and collections in an international organisation was not exclusively raised in Berlin. In this context the colleagues Victor Luithlen in Vienna and John Henry van der Meer, then in The Hague, have to be mentioned in particular, as well as Paris as the headquarters of UNESCO and ICOM. However, since I am at this moment the only historiographer and since in this quality my starting point can only be that of my own thoughts, remembrance, and experience, I cannot but present the prehistory and foundation of CIMCIM from my own point of view. I therefore ask for your indulgence if a certain egocentrism is perceivable, and for your correction if I have slipped.

For me, the beginning is as early as 1953, when at the international musicological congress held in Bamberg by the Gesellschaft für Musikforschung a committee for musical organology was established, following my request. Its main task was to be the registration of musical instruments kept in German museums, castles, memorial sites and collections. The Gesellschaft für Musikforschung at that time still comprised East and West Germany, and therefore, work could be extended with the co-operation of colleagues from Leipzig and Halle to the same extent to the Federal Republic of Germany, as well as to the German Democratic Republic. This committee was considered as only the beginning. The request, as raised in my Bamberg paper, for comprehensive inventories of surviving historic instruments, for their appropriate conservation and their systematic cataloging (source dictionary of musical instruments) in much the way that they are considered self-evident for printed source material, could only be successfully and exhaustively materialized in the framework of an international organisation. Something had to be created comparable to the International Music Library Association which also held its conference in Bamberg. With this model before my eyes, I talked to the congress participant Vladimir Fédorow about means of how to establish a similar organisation for musical instruments and the

corresponding collections. On a sheet of paper which I still keep out of reverence I received from him amongst others the addresses of "Georges-Henri Rivière/Président/Conseil International des Musées/UNESCO...". No contact, however, was made with him; in autumn 1953 the Berlin Senator of Culture had given rise for personal changes at the Institute for Music Research and for that reason I abstained for the following years from any further activity in this direction.

The story continued not before 1958. In March, on the occasion of a visit to the Vienna Collection, I observed that Victor Luithlen also showed great interest in the unification of the musical instrument museums and collections. This and contacts with other colleagues also from foreign countries encouraged me to profit from the occasion to call together a session of the Committee for Musical Organology during the Congress of the International Society of Musicology on the 24th June 1958. I invited all those colleagues participating in the Congress, who were in charge of collections or particularly engaged with organological questions. There was little time to spare for such a meeting within the official programme of the Congress. Within 75 minutes from 9.15h until 10.30h I could do not much more than give a survey of the work hitherto performed by the Committee and express some ideas of how and through what programme I imagined future co-operation on a much wider basis. The members of the Committee Serauky (Leipzig), Steglich (Erlangen), Stockmann (East Berlin), I. Otto and myself (West Berlin), and the other members Cervelli (Rome), Emsheimer (Stockholm), Gerson-Kiwi (Jerusalem), Glahn (Kopenhagen), van der Meer (Den Haag), Nataletti (Rome), Nef (Basel), Wachsmann (London), and Winternitz (New York) - unfortunately the collections of Brussels, Paris, Prague and Vienna were not represented at the Congress - all welcomed the plan to organise a permanent closer co-operation between the collections. They at once raised several subjects and problems which should be treated as the common aims. Let me quote from I. Otto's minutes on the further progress of this session: "Since it was neither intended nor timely to go into detailed discussions on the spot, the Assembly restricted itself to proposal of Emsheimer, Glahn and Nef, to discuss means and possibilities of establishing an appropriate organisation. Contacts with ICOM and UNESCO were suggested in order to apply for financial support. Objections were raised not to direct oneself to these head organisations before a definite project had been elaborated and before detailed suggestions on the amount of the means necessary, and their use could be presented. It was therefore decided to come together for a working meeting in Basel in mid-August 1959, in order to enter into a thorough treatment of all existing questions and to arrange for the organisation of the co-operation. Dr. Nef kindly agreed to endeavour further the realisation of this meeting." A pleasing conclusion of this first discussion on an international basis was the common telegramme greeting our nestor Curt Sachs in New York.

The meeting in Cologne had made the stone move. In his letter of 13th September 1958, Nef informed me that the Basel local organisation of the Swiss Society of Musicology in connection with the Historical Society had agreed to organise a meeting, and he proposed a pre-dating for July 1959, after having talked to several out-of-town colleagues. He had also produced a draft of the programme and a list of participants. This "Council of Basel", as Winternitz had baptized this meeting, seemed to proceed well when in early November 1958 a postcard from Nef, and at the end of November a detailed letter arrived written in hospital with the consternating information that he was unable to proceed with the further preparation of our meeting, due to his suffering from rheumatism and the necessarily lengthly therapy. His proposals were: postponing the meeting for one year or adhering it to the joint congress of the Galpin Society and the International Association of Music Libraries to be held in Cambridge at the end of June 1959 or thirdly transferring the meeting to another city. Of all these suggestions the third appealed most to me. I had already heard through van der Meer that the Galpin Society had made plans for a committee of musical instruments perhaps in connection with the AIBM. In accordance with our decision taken in the session in Cologne it should for some time remain open what head organisation we would chose for our co-operation. It also appeared inappropriate to attempt an integration of our meeting into the frame of the Cambridge Congress. On the other hand, contacts with the Galpin Society for professional reasons seemed only natural and an intermediate neighbourhood of our meeting desirable and practical as apparently numerous colleagues would participate in that congress.

With this in mind, I asked on 4th December 1958 my colleague van der Meer in The Hague whether he would be prepared and capable of replacing ill Walter Nef and of organising subsequently to the Congress in Cambridge a meeting for about 30 participants. Already 5 days later van der Meer communicated to me his provisional agreement followed by a confirmation at the end of December. I was thus authorized to spread information that our envisaged meeting would with the greatest possibility take place in The Hague between 6 and 10 July 1959. With a circular of 7th January 1959 I instructed all members of this meeting in Cologne of the necessary changes of both place and date, and I asked for their speedy reply with regard to suggestions and wishes for the subjects of this meeting and for their proposals of which further participants should be invited. Replies arrived very soon, and they demonstrated the strong interest in the realisation of this working meeting. V. Luithlen informed me that he had talked with G.H. Rivière, Director of ICOM, and with his co-operator at the Musée National des Arts et Traditions Populaires, Claudie Marcel-Dubois, about our intentions in November 1958, on the occasion of a public representation of his

(Luithlen's) museum in Paris. He had met with a vivid interest. Thus Luithlen had established the first direct contacts with ICOM. They were continued via Marcel-Dubois who belonged to the 19 participants of the working meeting.

The meeting of July 6 - 10, 1959, which had been prepared with great care by van der Meer in the Gemeente Museum in The Hague, was intended as a round-table conference without anybody formally presiding. This went well with the relatively small number of participants who formed a sufficiently broad basis for important decisions with representatives of sixteen musical instrument museums or private collections from thirteen countries. After a survey offered by each one on the situation of his museum or the musical instrument collections in his country, we entered into the discussion of the subject which was of such importance to us. Here follows an extract on the minutes compiled by collaborator Irmgard Otto in their English version prepared with the aid of van der Meer:

"The setting out point was the plan to establish an international working group to be associated with an existing cultural organization. As such were proposed:

- 1) I C O M = The International Council of Museums,
- 2) A I B M = Association Internationale des Bibliothèques Musicales,
- 3) S I M = Société Internationale de Musicologie,
- 4) U N E S C O
- 5) Galpin Society.

The fourth and fifth possibilities were rejected without any discussion, since a direct affiliation with the UNESCO is impossible and the Galpin Society although as a Society which in the field of organology does valuable work, nevertheless as an international organization for the collaboration of museums it cannot be considered competent.

The second institution, was AIBM, was also rejected by a majority of votes, as the methods of work of music libraries have too few points of contact with the tasks and aims of collections of musical instruments. The establishment of a separate section within the framework of the SIM was seen to be a possibility which could be realized and which would give a valuable basis for scientific work. The objection against this organization is the probability that no material assistance would be given, without which practical and scientific teamwork could not be achieved. Among the proposed possibilities

it seemed that affiliation to ICOM - as an organization of the museums - would be the most favourable and suitable. It was made known that an invitation had already been presented by the Director of ICOM, G.H. Rivière, either to form a committee of Musical Instrument Museums within ICOM or a proper organization affiliated to ICOM.

At the suggestion of Mr. Wijzenbeek, who was present at the end of the afternoon session, the question as to which existing cultural organization the proposed society of Musical Instrument museums and collections should be affiliated, was at first completely put aside. Instead of this the establishment of a preliminary independent association was projected, which by its constitution would decide in which form it would be affiliated to a larger organization - perhaps to ICOM?"

The invitation mentioned in the minutes deals with a long and detailed letter which Rivière had sent on 15th July, 1959 to the "Président du Comité d'Organisation du Congrès des Chefs d'Instruments de Musique" in The Hague. He wrote of the deep interest of ICOM in our plans and communicated that also within ICOM with participation of Marcel-Dubois preliminary talks about the creation of a "Groupe de Musées et d'Experts intéressés à la Musique, sous le nom de Comité de l'ICOM pour les musées et la musique" had taken place. He proposed to constitute such a committee now, and he listed the conditions therefore; however, it should also be possible to create an independent organisation only adhering to ICOM instead of a committee within ICOM. This demand from Rivière to decide on the spot between the two possibilities of linkage to ICOM in order to communicate this decision at once to Stockholm, where he wanted to inform the General Assembly of ICOM, this demand seemed too early in view of the present stage of our talks. Therefore we thanked by telegram for his interest, we communicated our principal decision in favour of the creation of an international organisation, and announced a detailed written explanation. I wrote this official letter to Rivière from Berlin on 15th July, 1959, explaining the result of our meeting and the envisaged steps to follow, but undoubtedly he had also been informed in all detail by Marcel-Dubois.

Also discussed during this working meeting were problems of cataloging, the expediency of preparing and creating check lists of instrument collections, experiences with examinations of authenticity by X-rays, Wood's lamp or Ultra Short Wave, and further questions of the profession. The talks on the international organisation however remained the central theme. We thoroughly examined the question of whom to invite for participation, and we also drafted a program for the first common projects. Several times we were caused to move chairs and tables under the high, shadow-offering trees in the garden of the Gemeente Museum, due to the extraordinary summer heat. The most important

result after minor alterations was the unanimous passing of the foundation resolution drafted by Emsheimer, Luithlen, Marcel-Dubois, Nef, Wachsmann and myself with the following text:

Resolution

La Haye, le 10 juillet 1959.

1. Au cours d'une réunion tenue officieusement au Gemeent Museum de La Haye, du 6 au 10 juillet 1959, les participants soussignés ont décidé de créer une organisation internationale pour promouvoir la coopération entre les collections d'instruments de musique.
2. Le programme de travail de cette organisation s'étendrait aux problèmes communs scientifiques, techniques et artistiques posés par la conservation des instruments.
3. L'organisation viserait non seulement les collections spécialisées d'instruments de musique mais aussi les musées généraux possédant des instruments de toutes provenances soit européens soit non-européens et grouperait les représentants ou les membres du personnel qualifié de ces institutions et collections.
4. Un comité provisoire a été formé pour préparer la constitution de cette organisation.

There was a lengthy debate on the composition of this provisional committee until we agreed upon myself as chairman, Bragard, Marcel-Dubois and Nef. There was also a controversy over the location of the secretariat. Marcel-Dubois wanted it to be in Paris, while I preferred Berlin, for this secretariat was to be not more than a mailing office for the distribution of circulars and invitations which I would have to take care of within the next months. Finally, this rather superfluous discussion was ended by a majority decision in favour of Berlin. On the other hand, Paris as the headquarters of ICOM was unanimously chosen for the next meeting through the following

Voeu

La Haye, le 10 juillet 1959.

Au cours d'une réunion tenue officieusement au Gemeente Museum de La Haye, du 6 au 10 juillet 1959, les participants soussignés, ayant décidé de créer une organisation internationale pour promouvoir la coopération entre les collections d'instruments de musique, souhaitent que leur prochaine conférence de travail ait lieu à Paris fin juillet 1960. Ils chargent Mlle Claudie Marcel-Dubois d'entreprendre des démarches en vue de tenter d'organiser la réunion de 1960.

During this conference we not only hoped to achieve the final constituting of the international organisation, but also to deal with the program of professional problems with whose compilation

Emsheimer, Luithlen and Marcel-Dubois had been entrusted. Thus the meeting in The Hague, enriched by an exquisite entertaining program by van der Meer, ended in full harmony and in the hope that we would finally achieve our goal in the following year.

Although ICOM had not been explicitly spoken of in our resolutions, the path to it had been cleared by the conference of The Hague. But still a formal decision had to be taken, and the kind of adhesion had not yet been elucidated. For this reason the Comité provisoire began to occupy itself with the study of the status of ICOM and of those of its affiliated organisation in order to prepare drafts for our own organisation. We met in Paris for a prolonged weekend from Saturday to Monday, 28 to 30 November, 1959 in Paris for the discussion of these documents and also for getting into direct contact with ICOM. This meeting almost had to be cancelled as unfortunately Walter Nef, again fallen ill, had to withdraw his co-operation. Of all colleagues consulted in hurry, it was van der Meer who meritoriously put himself at disposal so that we could meet in this altered composition. Marcel-Dubois, besides the sessions in the Musée National des Arts et Traditions Populaires, had prepared talks with Rivière and with M. Lussier, conseiller juridique adjoint de l'UNESCO, and she had also asked a consultant M. Correa de Azevedo, Directeur du Département des Arts et Lettres de l'UNESCO to act as a consultant. We laid down the result of this working day in the following resolutions:

Resolutions du Comité Provisoire

Paris, le 30 novembre 1959

A la fin de ses travaux, le Comité provisoire réuni à Paris les 28, 29 et 30 novembre 1959 a résolu:

1. d'adhérer à l'ICOM;
2. de convoquer une réunion d'un nombre de représentants de musées et collections d'instruments de musique relativement restreint mais donnant une répartition géographique mondiale;
3. de présenter à cette réunion deux possibilités d'adhésion à l'ICOM.
 - a) en tant qu'Organisation internationale affiliée à l'ICOM (un projet de statuts sera présenté à cet effet),
 - b) en tant que Comité de l'ICOM pour les musées et collections d'instruments de musique (un règlement correspondant sera présenté à cet effet);

La réunion choisira l'une ou l'autre de ces possibilités.

4. Dans l'éventualité de la seconde possibilité, le Comité provisoire compte que l'ICOM acceptera la composition du Bureau telle qu'elle aura été proposée par la réunion des spécialistes prévue à l'alinéa 2.

I informed all colleagues who had participated in the meetings of Cologne and The Hague who like Buchner in Prague had offered their written comment to our project in a detailed circular of 3rd March 1960, of the present state of the affairs; they also received as an appendix the minutes of the working meetings of The Hague in a German and an English version, furthermore the draft of statutes elaborated in Paris for an independent organisation in French and finally the Résolution du Comité Provisoire. Concerning figure 3 b, I gave the following comment in my circular:

"Ziffer 3b), ein Komitee des ICOM zu werden, bedeutet völlige Eingliederung in diese Organisation, ihre Statuten und ihre Aufgaben. Ein derartiger Entschluss könnte gar nicht von uns allein gefasst werden, da es nach den Satzungen des ICOM Angelegenheit seines Exekutivkomitees ist, internationale Spezialkomitees einzusetzen. Wir müssten uns also mindestens der Zustimmung des ICOM durch einen massgeblichen Vertreter versichern und dann bis zur nächsten Sitzung des Exekutivkomitees warten, wo dann der formale Akt der Annahme unseres Entschlusses und die Einsetzung des Komitees stattfänden. Allerdings hat M. Rivière keinen Zweifel daran gelassen, dass seitens des ICOM eine solche Entscheidung begrüsst würde. Auch hat er die unter Ziffer 4 formulierte Erwartung, ICOM möge die von der Versammlung vorgeschlagene Zusammensetzung des Büros als Komitee-Leitung anerkennen, für selbstverständlich erklärt und ihre Erfüllung zugesichert. Bedenken, dass die freie Entscheidung einer nach Ziffer 2 durchgeführten Versammlung beeinträchtigt oder ihre Beschlüsse bei Eintritt in den ICOM aufgehoben würden, brauchten in keiner Weise zu bestehen. Als Komitee des ICOM hätten wir natürlich mit wesentlich stärkerer Unterstützung, auch materieller Art, zu rechnen und Publikationsmöglichkeit im offiziellen Organ der UNESCO, 'Museum'."

(No 3b, to become a committee of ICOM means complete insertion into this organisation, its statutes and its tasks. A decision of this kind could not have been taken solely by us, as according to the statutes of ICOM, it is the business of its executive council to appoint specialized international committees. We would have to assure ourselves of at least the consent of ICOM through one of its authoritative representatives and then wait for the next meeting of the executive council when the formal act of the acceptance of our decision and the creation of the committee would take place. It is true, M. Rivière had permitted no doubt that from ICOM's side such a decision would be welcomed. He had also declared the expectation formulated under No 4 for self-evident and had promised its fulfilment, namely that ICOM would recognize the composition of the Bureau as proposed by the Assembly as the Committee Board. There is no need

for doubts that the free decisions taken by an assembly following No 2, should be ensured or that these decisions would be suspended by the admittance to ICOM. As a committee of ICOM, we would have to expect a substantially stronger support, also financially, and we would benefit from possibilities to publish in "Museum", the official bulletin of UNESCO).

The date of July, envisaged for the foundation assembly in Paris, had to be altered for various reasons; amongst others because of the coincidence with the conference of the International Folk Music Council in Vienna. However, with the circular of 30th March, 1960, I could finally communicate "dass die

Konstituierende Versammlung zur Bildung
einer internationalen Organisation der
Musikinstrumenten-Museen und -Sammlungen
und eine damit verbundene Arbeitstagung
vom 27. Juni bis 1. Juli 1960
im Musée des arts et traditions populaires
Palais de Chaillot, Place du Trocadéro
Paris XVI

stattfinden wird. Die Organisation der Tagung liegt in den Händen von Claudie Marcel-Dubois, durch die Ihnen die offizielle Einladung und das Arbeitsprogramm zugehen werden, das von dem in Den Haag gewählten Tagungskomitee - Emsheimer, Luithlen, Marcel-Dubois - aufgestellt worden ist.

(... that the foundation assembly for the forming of an international organization of the musical instrument museums and collections and an adherent working meeting will take place from 27th June to 1st July, 1960, in the Musée des Arts et Traditions Populaires, Palais de Chaillot, Place du Trocadéro, Paris XVI. The meeting will be organized by Claudie Marcel-Dubois who will send you the official invitation and the work program elaborated by the conference committee elected in The Hague: Emsheimer, Luithlen, Marcel-Dubois.)

Thus we stood immediately before achieving our goal, and our task had almost been completed. There only remained to me in my quality as the chairman of the comité provisoire to open the foundation assembly on 27th June, 1960, which could not have been very impressive due to my insufficient French. Thereafter, the matter took its prepared path. With the following resolution, elaborated the day before, we had intended to prevent a renewed splitting up through the presence of representatives of other groups, offering themselves as further roof organizations:

"Le Comité Provisoire des Musées et Collections d'Instruments de Musique, lors d'une séance préparatoire à la Conférence Internationale de Paris 1960, le 26 Juin 1960, a décidé de ne pas admettre des observateurs d'associations spécialisées avant d'être constitué." Thus I had little further to say; for the matter was clear: either independent organization only affiliated to ICOM or a committee within ICOM. The secret voting showed a majority - I do not remember the exact proportions of votes -

for the second of the two alternatives, the committee within ICOM. Thus the Comité International pour les Musées et Collections d'Instruments de Musique was born and with it the abbreviated name of CIMCIM, not previously thought of but cheerfully welcomed.

On the basis of this vote Rivière could now, together with the participants, enter into the talks of the composition of the Committee and lead the assembly to the election of its board. He did this with all his elegance and assurance. Therefore it was hardly his fault that this election of 1st July, 1960 ended in unexpected disharmony. Rivière, who had asked Bragard and myself to sit next to him as assistants to the chair, proceeded in the election from a list which had been prepared by a small group. It began with Victor Luithlen for President. This was welcomed by everybody, not only as a reverence to the musical instrument collection in the Kunsthistorisches Museum of Vienna as one of the richest in its traditions and most precious of its kind, but equally well in view of a personality whose skilful and obliging appearance, always clear and determined in its intentions, enjoyed general appreciation. The Vice-Presidents, Emsheimer and Winternitz, were proposed and elected following the principle to give the Board a wide geographic and professional basis. The Secretariat or Bureau, which from now on was to become the cardinal point of the Committee's work, was entrusted to Marcel-Dubois, firstly in recognition of her hitherto performed cooperation and her merits in connection with the organization of the Conference, secondly in order to establish a possibly simple and direct connection to ICOM for whose reconfirmation of our Committee we still had to wait. Van der Meer was proposed as the Treasurer. However, he refused by offering detailed reasons. Out of the personalities proposed by the Assembly, Mlle Douillez (now Mme Lambrechts) was elected. Thus, the Board was complete when Rivière read my name and proposed me as membre d'honneur du Bureau. I at once decidedly refused as I had the embarrassing impression that this could only have been an emergency solution in order to offer compensation for my hitherto shown activity, as those may have believed who had prepared the list of candidates. My argument was that to become a membre d'honneur in The Board of this Committee, having just been constituted, was an honour proper to Curt Sachs, if still alive, but not to somebody 50 years of age who had only been in office for 12 years. In this case, such a title would only appear strange. This everybody finally perceived and I was offered participation in the Board as technical consultant which I accepted after some hesitation for the sake of peace.

In the distribution of Committee functions Roger Bragard had been completely overlooked. He, who had already participated in the preparatory sessions, could only see this as an offence.

Even worse, an office had been offered to his young and Antwerp rival, Mlle Douillez, while Brussels got nothing. One should have had taken into consideration that this would result in disagreeable consequences. The lack of diplomacy surely was not Rivière's who hardly could have known all internal detail. But now it was too late, and Bragard who felt offended not without justification, retired without formal farewell and departed without participating in the concluding meeting in Chateau Malmaison. Apparently, as a consequence, the Brussels collection has unfortunately abstained from cooperation in CIMCIM for a long time. Although this regrettable disharmony had given reason for depressive feelings, this meeting in Paris had fulfilled all expectations. An extensive work program with lectures and discussions had been gone through. In addition, Mme de Chambure appearing for the first time in this circle, offered important contributions to the frame program through a concert of the Société de Musique d'Autrefois in the Musée de Cluny in connection with a special exhibition of musical instruments preserved in this museum, and through a reception and a concert in her own house. Thus, we all parted from each other, hoping that the work for our museums and collections would receive a strong stimulation through the cooperation within CIMCIM.

One may wonder today about the lengthy preparations, and about the question of why everything did not proceed faster, but one should take into consideration that this organization was a novelty for our profession which could only have been created in all care and prudence. After 20 years the whole affaire may look self-speaking, and this appears only good to me; it confirms the justification of what has been created, and makes us hope that this organization will enjoy a long life.

Endingen a.K.,
Whitsun 1980

Alfred Berner
Director emeritus of Musik-
instrumentenmuseum des
Staatlichen Instituts für
Musikforschung
Preussischer Kulturbesitz
in Berlin

On the Occasion of Victor Luithlen's 80th Birthday

The first president of CIMCIM, Victor Luithlen, celebrates his 80th birthday on May 20, 1981. I am sure that all members of the Committee who know our Viennese colleague will join me in wishing him many happy returns of this day.

Victor Luithlen studied musicology and history at the University of Vienna at the period, when Guido Adler had brought Viennese musicology world fame. In 1927 he received the doctorate. Soon after his graduation he began to work in the collections of the "Gesellschaft der Musikfreunde" (Society of the Friends of Music), which comprised not only manuscripts and printed music, but also musical instruments. That Luithlen initially did not work exclusively in the field of musical instruments, also transpires from the fact that he was appointed member of the society for the publication of the "Denkmäler der Tonkunst in Oesterreich" in 1933. At the same time he also occupied a function at the Austrian National Library (1936 - 1945).

Victor Luithlen's most important appointment was, however, at the "Kunsthistorisches Museum", where he began working in 1938. At this institution he did not exclusively occupy himself with the musical instrument collection, but also e.g. contributed largely to the salvage of the treasures of the Museum in general in 1945 to 1947 after their evacuation in the salt mines at Bad Ischl near Salzburg. All those, who have the privilege of knowing Luithlen well, are able to observe frequently not only, what great knowledge he has of the Museum's collections, but also his whole-hearted attachment to them.

His lifework has been, however, the development and organization of the collection of ancient musical instruments. This comprised in the first place the collection of Archduke Ferdinand II of Tyrol from Ambras near Innsbruck with such precious or unique pieces as the curious bass lute with varying string lengths and cittern-wise construction, the "Tartölten", the cittern by Girolamo de 'Virchi, the trumpet automaton, the Anton Schnitzer silver trumpet, the Georg Gerle ivory lute, the Meidting virginal cum regal, the Samuel Bidermann automatic virginal, the sordani, not quite unique, since the museum at Rome also acquired an instrument of this type, but extremely rare. The collection comprised furthermore the collection of the Marchese Obizzi from Catajo near Padua with e.g. the lira da braccio by Joannes of Verona, a large number of lutes and the Ventura Linarolo violin of 1581. In 1916 both collections were united and displayed in two rooms of the "Neue Burg", a

19th century wing of the Hofburg. Julius Schlosser's 1920 catalogue is generally known; it describes mainly instruments from the 16th and 17th centuries together with a few new acquisitions. After the publication of this catalogue the Kaiser clavicytherium of Emperor Leopold I and the Kober grand piano of Emperor Josef II were added to the collection.

Victor Luithlen found the instrument department thus when he took over; there were few items from the 18th and 19th centuries and only one pianoforte in the most representative collection in a city, which had been one of the most important centres of piano making from the 1770-s until far into the 19th century. Luithlen first of all acquired a large portion of the instrument collection of the "Gesellschaft der Musikfreunde" on loan, by which the development of musical instruments in the 18th and 19th centuries could be shown more extensively and a number of pianos (i.a. by Jakesch, Brodmann, Seuffert, Filipi, Johann Schantz, all Vienna) integrated. The loan also comprised the Anton Schnitzer gilded brezel trumpet; the Shudi and Broadwood harpsichord said to have been formerly in possession of Haydn; the Stadlmann baryton from Haydn's estate; the Walter and Son square piano, formerly in possession of the painter Wilhelm August Rieder, at whose house Schubert played it frequently; the grand piano that Graf donated to Clara Wieck on the occasion of her marriage to Schumann in 1840; and the lyre guitar, with which the singer Johann Michael Vogl, Schubert's friend, accompanied himself. Shortly before and after the war further pianos were acquired largely from Vienna (Hofmann; Anton Walter, Johann Schantz, Rosenberger, Schweighofer, Könnicke, Brodmann, Matthäus Andreas Stein, Graf, Johann Baptist Streicher, Ehrbar, Bösendorfer, Kober, Ledezki, Katholnig, an orphica by Dohnal, an upright piano by Caspar Lorenz from Hugo Wolf's estate), but also from elsewhere (Johann Andreas Stein, Broadwood & Sons, Stodart, Erard, Beyer, Heubeck e.a.).

In 1939 the collection moved out of the "Neue Burg" into the Pallavicini palace opposite the National Library and a first exhibition of keyboard instruments from four centuries could be opened. Two years later new rooms were opened for the stringed instruments. Catalogues of both units were issued together with the inaugurations. A display of the wind instruments could not be effectuated on account of World War II. Already at this early stage Victor Luithlen organized guided tours with demonstrations and concerts on historic instruments. As far as I know, it was only at Vienna, Leipzig and Nuremberg that the importance of demonstrating the tone colour of ancient pianofortes in contrast to modern ones was recognized as early as the 1930s.

After the war the collection was transported once more to the "Neue Burg" and displayed first in five halls, of which one large

one for the keyboard instruments, afterwards in the present nine halls plus three entrance galleries; three of the nine halls contain exclusively pianofortes! The collection of these was enlarged after the war with two memorial grand pianos, now both on loan in the Museum; the Erard 1803 from Beethoven's estate and the Blüthner 1902 from Mahler's. Nearly five dozen objects loaned by Clarice de Rothschild complete the collection. The present exhibition was inaugurated on June 1st, 1966, and on this occasion also a catalogue of the keyboard instruments was published, written by Luithlen in collaboration with his successor Kurt Wegerer. A large number of items was in playing order and thus, on the day of the inauguration, a concert could be given with Mozart's Sonata for Two Pianos on two Walter grands and works by Schumann on the Schumann Graf. Shortly after a record was issued of this concert.

On January 1st, 1967, Victor Luithlen was pensioned, but was far from resting on his well-deserved laurels. After previous lectures at Cambridge, London, Paris and Rome further lectures at Salzburg, Cracow, Warsaw (all 1967), Cologne (1968), Nuremberg and The Hague (both 1969), Antwerp (1970) and Copenhagen (1972) followed. Luithlen's activity and scholarly merits have been recognized by many decorations; the Danish Dannebrog order (1949), the Zauberflöte medal of the Mozarteum (1950), the Cross of the Order of the Knights of Malta, first class (1963), officer in the French "ordre des arts et des lettres" (1967), and finally in 1976 the Austrian Honorary Cross for Science and Art, first class.

On November 15, 1958, Victor Luithlen held a lecture about the Viennese collection at Mme de Chambure's house at Paris. At the reception after the lecture George Henri Rivière invited Luithlen to a meeting, which took place three days later and at which the first concept for an International Committee of ICOM for Musical Instrument Museums was made. Independently from this meeting, a concept in this direction had also been developed the same year at the congress of the international Society for Musicology at Cologne. This second concept was elaborated in 1959 at The Hague, when I was curator at the Gemeentemuseum. Towards the end of June 1960 curators and collectors convened at Paris at the Musée des Arts et Traditions Populaires. Here, the Cologne and The Hague concept were diplomatically fashioned by Rivière, then director of the Museum mentioned above and director of ICOM, into an International Committee of ICOM. It was considered evident that Victor Luithlen should be elected President of CIMCIM on July 1st, 1960. He remained in this function five years and was then succeeded by Emanuel Winternitz, on which occasion Luithlen was conferred the Honorary Presidency.

I myself began my work at Nuremberg on January 1st, 1963. As Vienna and Nuremberg are neither geographically nor in spirit far apart, Victor Luithlen and I were in continuous contact for quite a number of years. I hope that he remembers these frequent meetings as being as fruitful and instigating as I do.

He was always a loyal friend, and I think that loyalty is one of his main character components. He always stuck to work and functions that he considered as belonging to his duty. This explains his extreme attachment to the "Kunsthistorisches Museum" in general and its collection of ancient musical instruments specifically. May we be able to profit from his loyalty and friendship for a long time to come.

Dr. John Henry van der Meer
Nuremberg

Happy birthday, Professor Berner!

Last year one of the most important personalities of our discipline became 70 years old: Prof. Dr. Alfred Berner, former director of the Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz in Berlin. His significance for the international cooperation must not be described in this place: It is shown by his own article in this Newsletter. I should mention nevertheless his merits in the field of documentation: He gave a first survey of the world's collections in the encyclopaedia "Die Musik in Geschichte und Gegenwart", and he was collaborator of the index of museums and collections edited by CIMCIM. He also started together with Dr. van der Meer a more detailed documentation of the instruments in Germany, a work which is continued now by Prof. Dr. Ellen Hickmann in Hannover.

In the field of restoration Berner's international engagement had an equivalent in his activities in Berlin: This museum was probably the first in the world with three restorers. Berner also took care of the considerations of the restorers in the tariff agreements.

Without Berner the museum for musical instruments in Berlin would perhaps exist no more. A great part of the instruments was lost in the last war. Berner saved the remaining specimen and purchased precious new ones. He also collected instruments of the whole 19th century and automatic instruments in a time when there was little interest for it. He explained and demonstrated again and again that the investigation of details of the instruments is the basis for further research and for the performance of ancient music. Beyond it he deserved well of iconography and the evaluation of literary sources. By his personal engagement and through the motivation of his collaborators he created the archives of the museum and promoted the collaboration with the schools. His work is basic for the activities of today.

Dieter Krickeberg

Walter Nef is 70 years old

Our belated congratulations are due to Dr. Walter Nef of Basel on the recent occasion of his 70th birthday. Walter Nef has been a dedicated member of CIMCIM since the year of its foundation. Yet it is typical of his reserved and unassuming nature that he chose to avoid public recognition on his 70 birthday and general acknowledgement of his services to our common cause. Our dear colleague considers it an achievement worthy of no particular honour to have reached such an age in good health, but rather a kind act of providence. Nevertheless, let us not forget that for 45 years the name of Walter Nef has been linked with that outstanding collection of old musical instruments at the Historical Museum of Basel - for the past 20 years as its curator. In addition to this work, Walter Nef was also for many years director of Basel's Schola Cantorum. Three of his most exemplary qualities must be mentioned here. Firstly he has tended with the greatest care and devotion the collection entrusted to him - to such an extent, in fact, that only on exceptional occasions has he allowed instruments to be loaned for the purposes of playing or even displaying. He has also undertaken to share his wealth of specialised knowledge with others eager to benefit from his extensive experience - not only at the Conservatory of Basel, but also at that city's fine university (I myself recall having followed with fascination his organological courses). And he has always shown the utmost promptness, politeness, clarity and competence in dealing with the many written and verbal enquiries addressed to him. I know I speak for all of us in extending to Walter Nef and his dear wife our most grateful thanks and very best wishes.

Brigitte Bachmann-Geiser

Obituary: Konrad Sasse

Those who participated in the excursion to the Händel-Haus in Halle on the occasion of the 1979 CIMCIM Meeting in Leipzig will recollect Dr. Sasse as a man whose spirit triumphed over his weak health. In the past two years he enjoyed only brief periods in which he was able to work and devote all his strength to the G.F. Händel Memorial House and the Museum of Musical Instruments. The strengthening of the former and the development of the latter as a self-standing museum - we were shown its beginnings in 1979 - were his constant occupation. Through his active research into Händel's life and work, and his personal engagement in the annual festival in Halle, thereby transforming many of his scholarly results into musical and theatrical practice, he became a renowned researcher and practitioner at the same time.

For many years he had been attached to our Committee where he had been esteemed as a colleague with a clear and practical mind, with a sharp yet never hurting tongue, and with an excellent knowledge of the language that Händel spoke for most of his life. Dr. Sasse had been elected in absentia an Advisory Member of the Board of CIMCIM during the conference in Mexico City, November 1980.

Early in June this year I was given the opportunity to discuss CIMCIM matters with him, only one day after his return from hospital. He seemed to have regained much of his previous liveliness, and was full of the sharp wit which we always saw as a predominant feature of his personality. He died on the 22nd of July.

It will be difficult to find a successor for him as the director of the Händel-Haus. He will be irreplaceable as a colleague and friend.

Friedemann Hellwig

Program of the International Committee
of Musical Instrument Museums and Collections
in Conjunction with the 12th General Conference
of ICOM, Mexico City, 25th October to 4th Novem-
ber, 1980.

25th to 27th Oct.:

As indicated in the program of the
General Conference of ICOM.

28th October:

- 9.00 - 13.00 h: Visit to Sala Netzahualcóyotl,
Ciudad Universitaria (which also con-
tains a small collection of ancient
and modern Mexical instruments), and
to the home of Señorita Lolita Carillo
whose father had inspired and made in-
struments with various divisions of
the octave.
- 15.00 - 19.00 h: Museo de Artes e Industrias Populares
(MAIP): Opening Session of CIMCIM.
Agenda: Apologies for absence
Adoption of agenda
Reports from Chairman, Secre-
tary/Treasurer, and Newsletter
Editor
Reports from Working Group
and Work Project
Organisational matter of CIMCIM
Formation of further Work Pro-
jects
Preparation for the election
of the Committee Board 1980 - 83
Other matter

29th October:

- 9.00 - 11.00 h: Visit to the Museo de Antropología, Department of History, which includes the collection of Musical Instruments. Tour offered by Señor Felipe Flores, researcher with that department.
- 11.00 - 13.00 h: Cathedral of Mexico, visit to the organs, guided by Herr Joachim Wesslowski, Mexico City.
- 15.00 - 19.00 h: MAIP: Working session of CIMCIM. Election of the new Board. Papers presented by the participants. Demonstration of crafts, music, and dance by invitation of the MAIP.

30th October:

- 9.00 - 13.00 h: Bus transfer to the Centro Nacional de Investigación, Documentación e Información Musical (Liverpool 16, México 6). The visit to this institute offers the possibility of meeting Mexican instrument makers, including Octavio Aranda, Lautario Barra, Guillermo Contreras, Daniel Guzmán, and Miguel Zenker. Subsequently, visit to the collection of mechanical instruments of Señor Manuel Vargas.
- 13.00 - 15.00 h: MAIP: Inauguration of an exhibition of musical instruments, textiles, etc. Buffet offered to the participants.
- 15.00 - 19.00 h: MAIP: Working session of CIMCIM. Presentation of papers by the participants.
- 21.00 h: Palacio de Bellas Artes, Sala de Espectáculos: Ballet Folclórico.

1st November:

9.00 - 13.00 h: Excursion to Teotihuacán.

17.00 - 20.00 h: Final working session of CIMCIM.

Agenda: Working Groups/Work Projects

Future conferences of CIMCIM

Activity program 1980 - 83

Other matter

Closing of CIMCIM Conference

2nd November:

9.00 - 13.00 h: Excursion to Tepozotlán.

3rd to 4th November:

As indicated in the program of the
General Conference of ICOM.

Local Co-ordinator on behalf of ICOM-Mexican National
Committee:

Felipe de Jesús Flores Dorante.

Participants:

Bachmann-Geiser, Brigitte	Bern (Switzerland)
Barclay, Robert	Canadian Conservation Inst., Ottawa (Canada)
Beitl, Klaus	Österreichisches Museum für Volkskunde, Vienna (Austria)
Bran-Ricci, Josiane	Musée Instrumental, Paris (France)
Dournon, Geneviève	Musée de l'Homme, Paris (France)
Eliason, Robert	Henry Ford Museum, Dearborn, Mich. (USA)
Fesperman, John	Smithsonian Inst., Washington (USA)
Hellwig, Friedemann	Germanisches Nationalmuseum, Nuremberg (W. Germany)
Hoover, Cynthia Adams	Smithsonian Inst., Washington (USA)
Hoyer, Helmut	Historisches Museum Köln, Köln (W. Germany)
Kjeldsberg, Peter Andreas	Ringve Museum, Trondheim (Norway)
Kjellström, Birgit	Musikmuseet, Stockholm (Sweden)
Lambrechts-Douillez, Jeannine	Museum Vleeshuis, Antwerpen (Belgium)
Larson, André P.	University of South Dakota, Shrine to Music Museum, Vermillion (USA)
Lawergren, Bo	Hunter College, New York (USA)
Müller, Mette	Musikhist. Museum og Carl Clau- dius Sammling, Copenhagen (Denmark)
Nwachukwu, Chinyere	Queens University of Belfast, Belfast (Ireland)
Pollens, Stewart	Metropolitan Museum, New York (USA)

Observers:

Aranda, Octavio	Musical instr. maker	Mexico D. F., Mexico
Barra, Lautario	Musical instr. maker	Mexico D. F., Mexico
Cervantes, Rafael	Flute maker	Mexico D. F., Mexico
Conteras, Daniél	Musical instr. maker	Mexico D. F., Mexico
Dordelly, Hiram	Centro Nacional de Investigación, Docu- mentación e Informa- ción Musical	Mexico D. F., Mexico
Flores Dorante, Felipe de Jesús	Museo de Antropología	Mexico D. F., Mexico
Franco C., José Luis	Archeologist	Mexico D. F., Mexico
Guzmán, Daniel	Musical instr. maker	Mexico D. F., Mexico
Zenker, Miguel	Musical instr. maker	Mexico D. F., Mexico

Minutes of the Plenary Meeting of CIMCIM, Mexico City,
28th October to 1st November 1980, in Conjunction with
the 12th General Conference of ICOM

28th October:

Presiding: Friedemann Hellwig, Chairman;
Peter A. Kjeldsberg, Secretary;
Brigitte Bachmann-Geiser, Editor.

Participants: G. Dournon; J. Bran-Ricci; J. Fesperman;
C. Hoover; R. Eliason; J. Lambrechts; C. Nwachukwu; H. Hoy-
ler; M. Müller; B. Barclay; K. Beitzl; A.P. Larson; S. Pol-
lens; B. Lawergren; B. Kjellström.

Observers: M. Zenker; R. Cervantes; H. Dordelly; J. Franco;
F. de Flores Dorantes.

The Chairman opened the meeting by welcoming all participants. He then read the apologies for absence from: W. Nef; E.R. Mickleburg; C. van Gleich; F. Palmer; S. Arom; W. Jansen; F. Holland; I. Tolvas; B. Millant; H. Henkel; K. Sasse; S. Odell; G.A. Bankes; P. Augier; E. Wells; A. König; S. Wittmayer; F. van Lamsweerde; V. Luithlen; A. Berner; D. Droysen; E. Emsheimer; M. Gorali; E. Hickmann; C. Karp; J. Keller; I. Macak; F. Thomas; J. Voigt; C. Marcel-Dubois; F. Abondance; B. Lambert.

The program of the meeting and the agenda, as handed out to the participants in Mexico City, were adopted without alteration.

The Chairman then gave his report on the triannual period 1977 - 1980. Amongst other matter, he referred to the plenary meeting of Leipzig in August 1979 and to the Burgdorf Colloquium of April 1980. He mentioned in particular the adoption of CIMCIM's internal rules and the rules of procedure, which were hoped to be helpful means in pursuing the Committee's aims. He gratefully acknowledged the growing interest of all membership and the various activities, which is also reflected in the contributions to the issued of the CIMCIM Newsletter compiled by its editor.

Then the Secretary/Treasurer gave his report: Three informal letters were sent to the members since the last meeting in Leipzig, including a final reminder to those who had not been in contact with the Committee for the past three years. The Secretary referred to article 9 of the Internal Rules of CIMCIM adopted in 1979.

Invitations to join as member of CIMCIM had been sent to 62 museums and institutions.

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Furthermore the Secretary reported having received fees from 53 members which is less than 50% of the total number of members. For the financial report see elsewhere in this Newsletter.

The final report from the Board referred to the CIMCIM Newsletter and was given by its Editor: Having more or less overcome the early problems of editing the Newsletters numbers five to seven, Dr. Bachmann-Geiser is very happy to report that Newsletter number eight totals no less than 104 pages - the biggest Newsletter CIMCIM has ever published. She then took the opportunity to thank all those who contributed to this very special issue. The Editor then reminded the participants of the fact, that the Swiss Society of Humanities contributes one thousand Swiss francs a year towards the CIMCIM Newsletter. Dr. Bachmann informed about her process of launching in Switzerland a museum of musical instruments and the possibilities of printing the Newsletter at Burgdorf and distributing it from there. The Editor pointed out the fact that she is always interested to receive and publish any news concerning musical instruments because the more interesting the Newsletter is made - with the reports of CIMCIM members - the more wider known CIMCIM will become. Dr. Bachmann also explained that in one of the next Newsletters she should like to publish a discography of records in museums. Such records are often not available from record dealers and therefore do not appear in record catalogues. Yet they are so valuable to the work of CIMCIM. That is why she asked the participants and members of CIMCIM to give their support with this project and inform the Editor of any such recordings which are available in museums. Once a list has been established it may be possible even to exchange recordings, to exchange information ... quite simply to help each other.

The report on the working bodies of CIMCIM was commenced by the Chairman's renewed referring to the rules or procedure (as adopted in 1979) which regulate the formation of such groups.

The Chairman acknowledged the receipt of the written report from the Groupe de Travail: Catalogage et Classification, elaborated by its Co-ordinateur Dr. Claudie Marcel-Dubois (this report is found elsewhere in this Newsletter) and presented to the assembly by Geneviève Dournon-Tquirelle. This Groupe de Travail is to be renamed into "Problèmes de Typologie et de Classification en Organologie Musicale", according to its immediate aims. Further comments on the Group's work were given by Geneviève Dournon. She particularly invited Committee members for co-operation in order to regain its international

character (without reducing the practicability of working sessions), and to cope simultaneously with instruments from art music, and from folkloristic and ethnographic grounds. Josiane Bran-Ricci and Jeanine Lambrechts-Douillez declared their interest in participating in this work. The Chairman thanked Mme Dournon-Tourelle and asked her to convey greetings to Mme Marcel-Dubois.

The next item in the agenda dealt with organisational questions of CIMCIM. The Secretary/Treasurer proposed a raise of the fee to US \$ 10.- per year and the same for subscribers to the Newsletter. The fee has been the same since 1972 whereas the costs have been ever encreasing. This is the fact even if the printing costs of the Newsletter are generously being supported with one thousand Swiss francs by the Swiss Society of Humanities. The postal expences will encrease in 1981 and it will be too costly to keep up the air mail delivery of the Newsletter. It is furthermore the wish to raise a fund for financing projects in the future, publications, etc.

The proposal was unanimously accepted by the assembly. In this connection the Chairman referred to article 2 in the Internal Rules as a reminder of the importance of ICOM membership being prerequisite for membership in CIMCIM.

The Chairman referred to a resolution from the Leipzig meeting to establish CIMCIM Archives in Paris at Musée Instrumental du Conservatoire National Supérieur de Musique. This is taken care of by Mme F. Abondance and the Chairman encouraged the members to forward material which might be of interest to the Archives.

The Directory of Musical Instrument Museum, edited by Jean Jenkins, is nearly sold out and a second edition is planned. Mrs. Jenkins is currently preparing this edition and the Chairman encouraged all members to send in their corrections and additions as soon as possible. It was furthermore decided that the entire amount of money on CIMCIM's account in Amsterdam was to be transferred to the publisher as CIMCIM's contribution to the 2nd edition.

The next point of discussion was the formation of new work projects. The Chairman referred to the minutes of the Leipzig Meeting and the brainstorming on desirable and possible activities (vide Newsletter 1980, p. 26, 27). In relating to computer registration of instruments he briefly reported on the current state of work in Munich and Brussels, which did not form a sufficiently sound basis for establishing a CIMCIM work project on this question. He then mentioned his own idea of examining the present state of ethnic instrument conservation, representing only one aspect of desirable activity in the field of non-Western instruments. This led to a more general discussion of what CIMCIM

could do in this respect. It was repeatedly emphasized by some members that the Committee should recognize the fact that ethnography deals with a much wider range of aims, and always takes into account the human and social environment of musical phenomena. Though other members stressed the necessity of formulating a limited and thus feasible project, no agreement was reached. The Chairman expressed his regret also in view of the invitation to hold a working meeting on a subject from the ethnographic field in a castle belonging to the National Slovaque Museum in Bratislava, CSSR.

The next point of the agenda dealt with the elections of the Board members for the period 1980 to 83. In accordance with article 8 of CIMCIM internal rules of 1979 the nominations for candidature had been collected by one member (Prof. Emsheimer, Stockholm) and had been passed on to the Chairman who then asked the candidates to express their willingness to accept the candidature. The following members had been nominated and had accepted their candidatures: Pierre Augier, Ivory Coast; Mme Josiane Bran-Ricci, France; Robert Eliason, USA; Moshe Gorali, Israel; Mme Ellen Hickmann, W. Germany; Mme Cynthia Hoover, USA; Mlle Barbara Lambert, USA; Ivan Macak, CSSR; Mlle Chinyere Nwachukwu, Nigeria; Konrad Sasse, Dem. Rep. of Germany. Brigitte Bachmann-Geiser, Switzerland; Friedemann Hellwig, W. Germany; Peter A. Kjeldsberg, Norway.

The following members had been nominated but had not accepted their candidature: Jindrick Keller, CSSR; Mme Mette Müller, Denmark; Nobuo Nishioka, Japan.

The candidates standing for election were made known to the membership in an informal letter of 24th September, dispatched from Trondheim together with a proxy form.

Based upon this communication the Board had prepared a ballot which is found elsewhere in this Newsletter. Again in accordance with article 8 of the Internal Rules the Chairman proposed to the Assembly three members of the Committee, namely Birgit Kjellström, Mette Müller and Stewart Pollens, to act as Election Supervisors. This proposal was unanimously accepted. These three then explained to the Assembly the voting procedure as laid down by the Committee's rules. In addition, the Chairman gave a brief description on each candidate's professional occupation. This point of the agenda was then adjourned for the election itself.

Proxies had been forwarded from: F. Abundance; B. Millant; J. Voigt; F. Thomas; E. Hickmann; P. Augier; J. Keller; I. Macak; S. Odell; C. Karp; G. Larson; M. Ochi.

The new Board of CIMCIM 1980-83 was elected to be:

Friedemann Hellwig, Chairman
 Peter Andreas Kjeldsberg, Secretary/Treasurer
 Brigitte Bachmann-Geiser, Editor of CIMCIM Newsletter
 Therese Chinyere Nwachukwu, Advisory Member
 Robert Eliason, Advisory Member
 Konrad Sasse, Advisory Member

Bringing to an end the 1977 - 80 period of this Board, the Chairman took the opportunity of thanking the two other Board members for their help in keeping the Committee running and for the services they had offered to the membership as a whole. He mentioned in particular the close co-operation with and the administration so excellently taken care of by the Secretary/Treasurer Peter A. Kjeldsberg, and the efforts put into the CIMCIM Newsletter by Brigitte Bachmann-Geiser who had made this vehicle of information, communication and new ideas into a connecting link between all members and also with a growing number of non-members from the profession. He also gratefully acknowledged their constant stimulation and inspiration. He then thanked all members for their contributions to the Committee's work and for their excellent co-operation. The floor was then taken over by the three Election Supervisors.

1st November:

Board Members presiding: F. Hellwig, Chairman;
 P.A. Kjeldsberg, Secretary/Treasurer;
 B. Bachmann-Geiser, Newsletter Editor;
 Ch. Nwachukwu,)
 R. Eliason) Advisory Members

The Chairman opened the final meeting of CIMCIM in Mexico.

No reports from specialized sessions of the Committee's working bodies were to be delivered, since no such sessions had taken place, instead all questions had been discussed in pleno.

Future meetings: The next gathering of CIMCIM will take place during the conference of AMIS, the American Musical Instrument Society, at Vancouver, Canada, April 3 - 5, 1981, on the occasion of the end of the Exhibition "The Look of Music", organized by the Vancouver Centennial Museum. This meeting would be more of an informative nature rather than a formal session (a report from this meeting is to be found elsewhere in this Newsletter).

Following an invitation from the collections in Trondheim, Stockholm and Copenhagen, members of the Exhibition Work Project and a limited number of other members will undertake a tour through Scandinavia, in order to visit the newly installed musical instrument exhibitions in these three cities. The preparatory committee for this meeting (consisting of the CIMCIM Board together with Birgit Kjellström and Mette Müller) will ask selected members to present papers on certain subjects during the trip. The envisaged date is June 1982.

The next general conference of ICOM will take place in August 1983 in London. The Chairman of the British National Committee thinks of locating the sessions of the international committees in various smaller towns of England, Wales, and Scotland. Members of CIMCIM are invited to make suggestions as to the meeting place of our Committee.

An activity program 1980 - 83 for our Committee was delivered to the ICOM Secretariat. It was handed out to the participants as part of the conference documents. During the General Assembly the speakers of the various committees were asked to present comments on their programs. The CIMCIM Chairman delivered a brief address to the general assembly which can be found elsewhere in this Newsletter.

The Chairman then closed the formal meetings of CIMCIM by thanking all members for having come to Mexico in order to render their support to the Committee's aims. He thanked them for their co-operation and for the stimulation they had offered to all undertakings. He offered special thanks to the local co-ordinator, Sr. Felipe Flores, who had so well taken care of all organisational questions. The Chairman asked Sr. Flores to convey our gratitude also to the director of the Museo de Arte e Industrias Populares, Mme Pomar, who so generously hosted our meetings. In wishing the participants a hearty farewell, he expressed his hope to meet many members in Vancouver in 1981, in Scandinavia in 1982, and finally at the General Conference of ICOM in London 1983.

Friedemann Hellwig,
Peter Andreas Kjeldsberg
Brigitte Bachmann-Geiser

Comment on the Triennial Programme 1980 - 83 of CIMCIM,
as Presented to the Plenary Assembly of ICOM, Mexico City,
November 4, 1980

The participants in the Plenary Meetings of the International Committee of Musical Instrument Museums and Collections here in Mexico have been guided by two main items:

Firstly the fact that music is a basic expression of human life and that musical instruments form important and material witnesses of this expression. Our triennial programme reflects this principle, and with the meetings envisaged we hope to develop further ideas and means in order to render to our colleagues the help they need in installing their own exhibitions.

The second main feature deals directly with one of the topics of this General Conference, and relates to the fact that instruments both of western art music and from folkloristic/ethnic grounds are much sought after as models for the revival or deepened understanding of such music. The respective collections for that reason enjoy the frequent visit of both professional and part-time instrument makers and players. This momentum of satisfaction, however, includes the concern over the preservation of the objects in question. Our triennial programme gives you our reaction.

Finally, let me communicate to you the pleasure that our CIMCIM Newsletter has grown into an important means of inner-committee communication and is to an increasing degree enjoying recognition from those who for whatever reason cannot participate directly in the work of our Committee. We are aware that a high degree of responsibility relates to our colleagues outside of ICOM.

Friedemann Hellwig

ABSTRACTS OF PAPERS READ IN MEXICO CITY

The conflict between conservation and playability of

musical instruments in museum collections

This subject has already been discussed in various conferences, esp. so in the 1970 Colloquium in Antwerp. More recent insights into the stability or rather instability of old instruments and the stricter application of conservation principles urge a re-evaluation of the demand for playability. The author therefore presented five theses hopefully with some new arguments:

1. Instrument originally were made to be played and therefore also to be used up to some degree. Instruments in museums are to be preserved almost ad infinitum, and the stress introduced by their playing contradicts the aims of optimal preservation.
2. The restoration of playability does not lead to new organological results. This observation is underlined by the fact that no catalogue has ever mentioned an instrument's state of playability or the opposite.
3. Organology of western instruments of art museum consists to a high degree of technology. This is probably due to the morphological classification systems preferred to those which relate more to playing properties.
4. The investigation into the acoustical and playing properties of historic musical instruments should be seen as tasks of the specialized major collections. The results will give important contributions to the understanding of both a given instrument and the history of musical instruments in general.
5. Despite of the very active making of instruments after historic models, the authentic museum instruments are still to a high degree necessary as calibration standards. Copies will take over the place of the originals the better these copies will be made. This will also apply to the museum concerts without seriously reducing an audience's sensation of authenticity. On the contrary, a well-made copy may represent some of the original's properties of the time when it was made.

Friedemann Hellwig

A new permanent exhibition at Ringve Museum, Trondheim

The collection of non European musical instruments and European folk musical instruments has for a long time been rather stepmotherly treated at Ringve Museum. This part of the collection was moved to the new exhibition hall which was opened in 1972, but because of too short time planning and limited economy, the presentation turned out very unsatisfactory. Thick concrete walls and heavy inflexible wooden partition walls were impossible to work with.

We wanted to leave the geographical division which was formerly the basis for the exhibition of these instruments. Our material could in any case not give a sufficient picture of the musical activities within the different countries or cultures. In consequence the presentation turned out to be both sporadic and limited. The instruments as such were now going to be the basis through a division in four groups according to the well known principle of strings, winds, membranophones and so-called self-sounding instruments or idiophones.

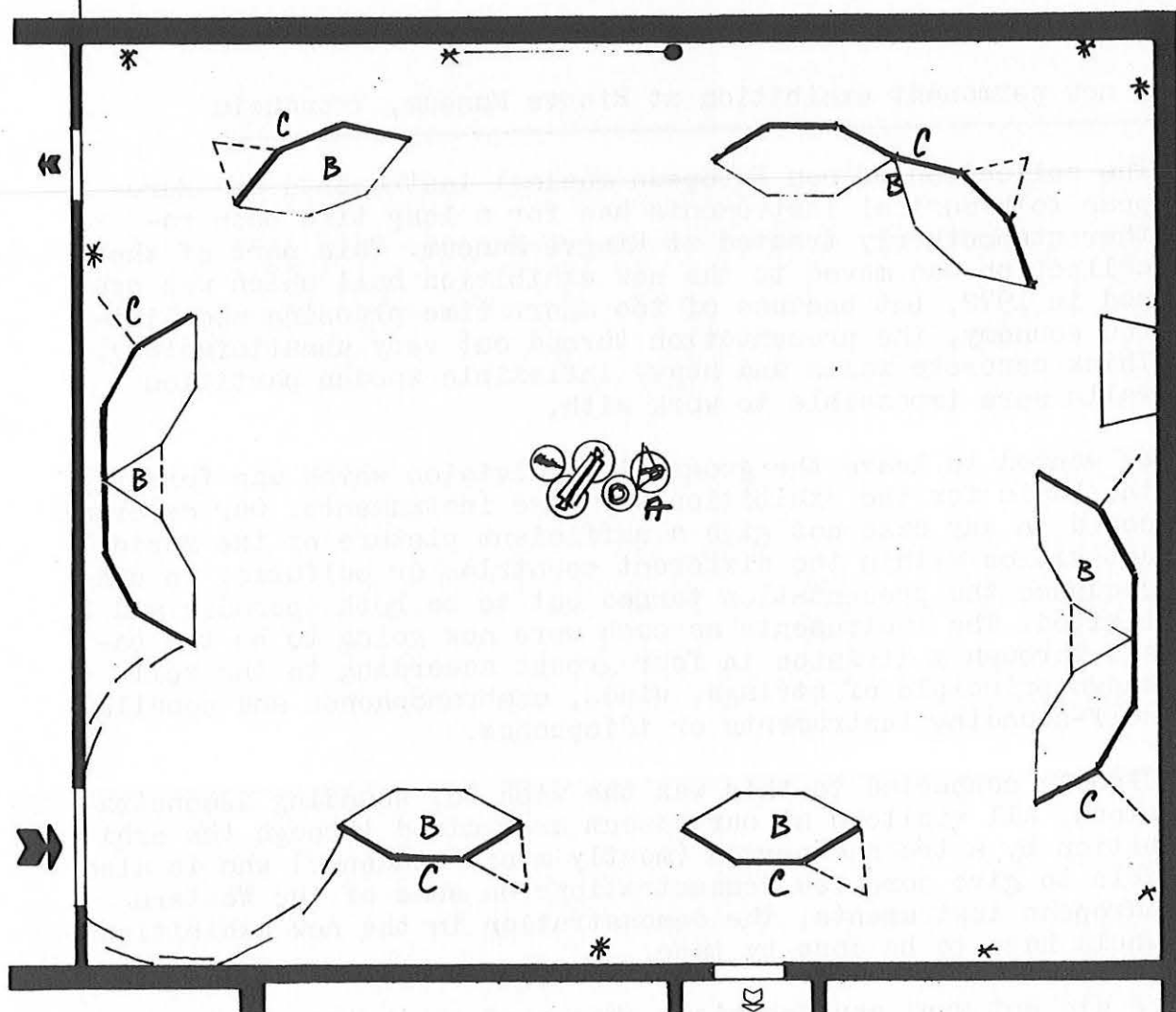
Closely connected to this was the wish for sounding demonstrations. All visitors at our museum are guided through the exhibition by a trained person (mostly music students) who is also able to give some few demonstrations on some of the Western European instruments. The demonstration in the new exhibition would have to be done by tape.

We did not want any technical change of the building itself; the exhibition was to be placed into its original room of ca. 160m². The hall has no daylight; all light had to be technical. There was finally a wish to adapt the exhibition as much as possible for our young visitors, schoolclasses and pre-school children.

These were the conditions. We had a museum designer working with us which unfortunately in Norway still is quite unusual. His background was five years in an archeological museum working mostly with temporary exhibitions and travelling exhibitions.

Space - colour - light - sound are all ideas characterizing the new exhibition: The walls are covered with brown wall-to-wall carpet of a hard felt quality, the ceiling is painted in the same colour. This dark colour has made the room larger and airier.

Six "pavillions" are forming an ellipse shape in the room, and this is where the instruments are displayed.



In the middle of this ellipse, the so-called collage (A) made of cardboard cylinders from ceiling and floor covered with sackcloth.

The lighting in the collage inside the cylinders hanging from the ceiling makes, together with some few neon tubes, the permanent lighting in the exhibition. Each pavillion (B) has rows of lamps individually lighted by the guide along the tour remains illuminated until all of them are switched off when the group leaves the exhibition. Apart from the special effect this gives, the time of lighting and the radiation of heat on the items is reduced.

Each pavillion has switches for lighting, for cassette recorder and volume.

As a start the group is assembled around the collage in the middle of the room where the public is given information on the division of musical instruments into four groups represented by an East-African lyre, an Indian drum, a Tibetan trumpet and an African slit-drum. Thereupon the group is conducted along to the pavillions each showing various types of one of the groups of instruments. In addition to the four pavillions showing four

groups of instruments, there are also two more showing musical instruments used in connection with ritual music and dance music.

Each pavillion contains pictures illustrating some of the instruments in use today. The instruments are, as far as possible, exhibited in playing position and show various aspects in each group such as similarities in shape and use within same cultural and geographical areas; musical instruments as a decorative piece of art etc.

The guide starts the cassette recorder which for each pavillion gives sound demonstrations of instruments similar to some of those exhibited. The music is recorded on endless cassettes which stop automatically before the program (of ca. 4 min. duration) starts again. The recording is made at the museum and the content of the cassette may easily be changed.

In addition to what the daily or average visitor may experience from this exhibition, there is also a display on the rear side of the pavillions toward the outer walls of the room (C). This is in the first place intended for schoolclasses, students and specially interested groups, and is a further deepening of the same subject presented on the front. To a certain extent this part may be self studies through texts and illustrations. The basis of the content is how and why the instruments are sounding, social functions and how natural materials with little change may become sounding items.

We have been living with the exhibition now for almost a year and it works very well. This winter we made a special program for schoolclasses. It was, like previous years, a collaboration with the music conservatory in Trondheim. Two students from the pedagogical (educational) line worked out with us a presentation of the exhibition for school pupils between 10 and 15 years old. The pupils were also given questions to work with both in the exhibition and at school after the visit. The response was very good and gave constructive ideas on how to work with the exhibition in the future.

It is with great expectations we will welcome the touring CIM-CIM meeting of 1981 when exhibition of musical instruments will be the main subject of discussion.

Peter Andreas Kjeldsberg
Trondheim

Exhibiting Musical Instruments within a Cultural and

Historical Context

In keeping with the ICOM Conference theme, "The World's Heritage - The Museum's Responsibilities", it is the basic premise of this paper that musical instruments should be exhibited in such a way that they reflect the cultural and historical context of which they once were a part.

In the splendid book about the National Museum of Anthropology in Mexico City published for the Museum's opening in 1968, Ricardo de Robina makes the point that objects should not be abstractly shown, but should be exhibited in such a way that the visitor understands the relationship between the objects and the communities which created them.

Unfortunately, few collections of musical instruments have been displayed in this fashion. It has long been traditional practice, instead, to exhibit instruments according to some classification system, or, at best, in chronological fashion, often based on concepts of stylistic periods in the history of Western music.

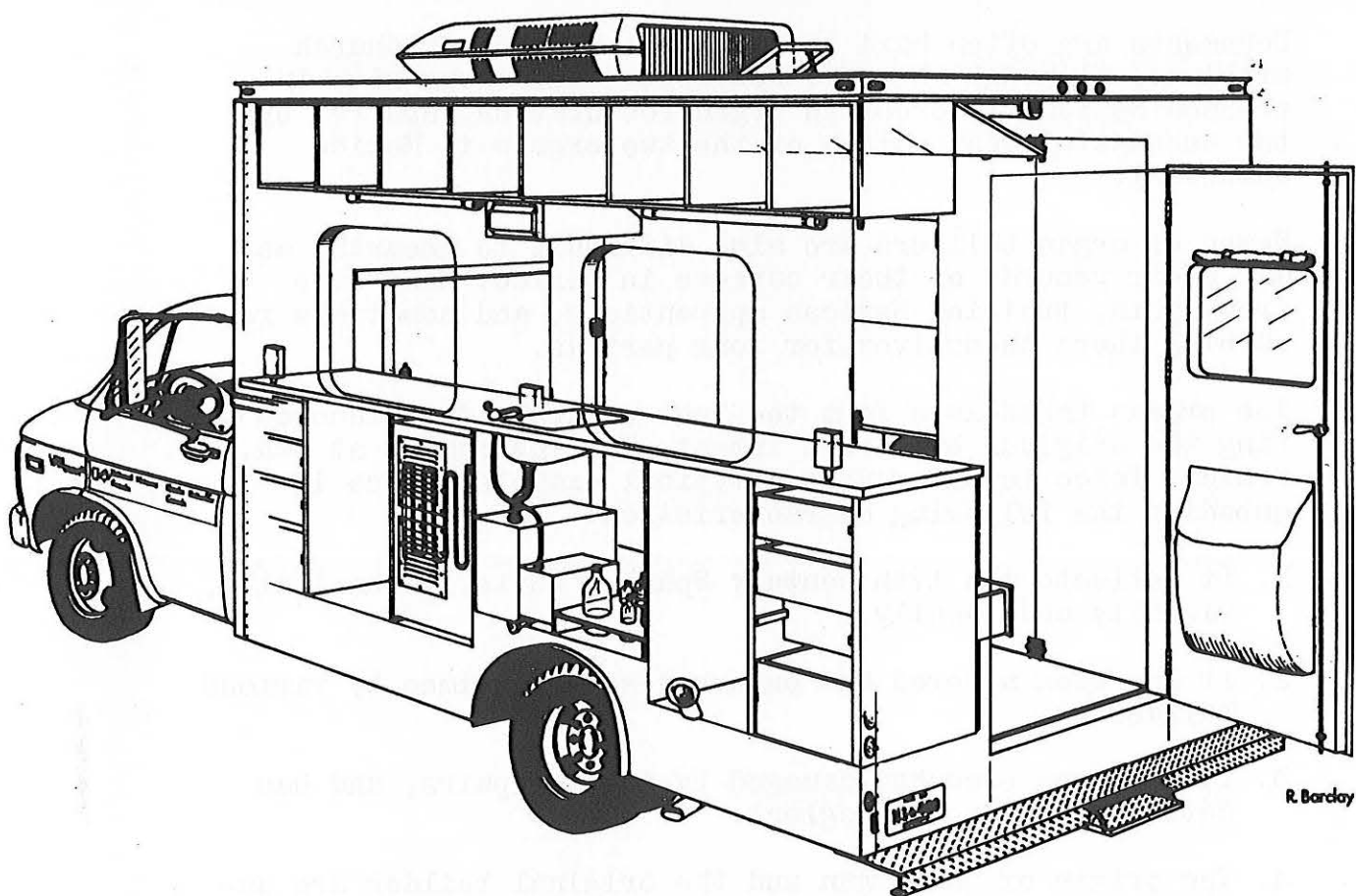
This procedure is well suited, perhaps, to the needs of the expert and the connoisseur. But the survival of museums, and the survival of the artifacts and the heritage which they preserve for the benefit of future generations, may well be dependent not on serving the expert and the connoisseur, but on serving the needs of the people who support those museums. If that assumption is correct, then it is imperative that musical instruments be displayed in such a way that they illustrate for the museum visitor the essential role that music has played in all of the world's cultures and historical periods.

Museum exhibiting invariably involves compromises. Few institutions have sufficient space to design exhibits which meet everyone's expectations, and it is perhaps unrealistic to expect that any institution will be able to show its instruments all in ways that detail their relationships to the communities that created them. But much can be done, through the use of photographs, related archaeological and ethnographic materials, and so on, to create at least a general atmosphere, stylized though it may be, evocative of the cultures and the historical periods of which the instruments were once a part.

This, then, is the premise upon which exhibiting at The Shrine to Music Museum has been based, and we submit that the premise is due to become an increasingly important consideration in the future exhibiting of musical instruments in institutions throughout the world.

André P. Larson
Vermillion

The mobile Conservation Laboratory of the Canadian
Conservation Institute



The Canadian Conservation Institute (CCI) has six of these travelling laboratories, five of which service British Columbia and the Yukon, The Prairies and North West Territories, Ontario, Quebec, and the Maritime Provinces. The sixth van is kept in reserve for emergencies at CCI Headquarters in Ottawa. The Mobile Labs serve the needs of museums, art galleries and archives, providing on-the-spot conservation work as well as advisory services, environmental monitoring, and various other duties. Further information on the Mobile Lab project, and many other CCI activities, is contained in the Journal of the Canadian Conservation Institute which is available from: C.C.I., 1030 Innes Road,
Metro Block C
Ottawa, Ontario K1A 0M8
Canada

Robert L. Barclay
Ottawa

Finding Sources for Mexican Organ History

The paper is based on fieldwork by the author and Scott Odell in Mexico from 1967 to 1977, when some one hundred Mexican organs were inspected.

Documents are often hard to find in libraries or church archives, although more are now appearing, along with increased Mexican interest in organ restoration, spurred by the successful restoration of the two organs in Mexico Cathedral.

Names of organ builders are also difficult to unearth, as are clear records of their careers in Mexico. Many came from Spain, training Mexican apprentices, and sometimes remaining there themselves for long periods.

The organs themselves form the best evidence for discovering the original builder's intent. The instrument at Sta. Prisca, Taxco is offered as a typical example, since it embodies the following characteristics:

1. It reflects the 17th century Spanish style, mechanically, visually and tonally.
2. It has been altered and enlarged several times by various builders.
3. It has been somewhat damaged by inept repairs, and has deteriorated due to neglect.
4. The origin of the organ and the original builder are unknown.
5. Organ playing declined at Taxco, as elsewhere in the 19th century: both a cause and a consequence of the demise of the craft of organ building in Mexico.

John Fesperman
Washington

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Unknown Treasures of the New World

When the Municipal President of Toluca, neighbouring city of Mexico City, welcomed participants of the 1980 CIMCIM conference, he recalled to them the great history of Mexico by making reference to "the treasures of the past that lay only inches below our feet, the witnesses of the great cul-

tures of Aztecs, Toltecs or Mayas, the peoples which form the fundament of our modern Mexican State". Indeed, the Mexicans feel to be the direct descendants of the pre-Hispanic population, and hardly any other Latin American country has separated its own existence and history from that of its former mothercountry to the same degree. In addition, a distinct anticlericalism is a continuing feature in Mexican legislation ever since the mid of the past century. As a result, the patrimony of churches and convents has been greatly neglected except for a few examples of spectacular historic and artistic value. Yet the number and quality of remaining organs is astonishing as a recent publication from the Smithsonian Institution staff reveals:

John T. Fesperman, *Organs in Mexico* (with photographs by Scott Odell). Raleigh (The Sunbury Press) 1980. viii + 108 pp.; 17 colour pls.; 47 bl. & wh. photographs, incl. 4 drawings.

The Smithsonian project commenced in 1967 when Fesperman and Odell undertook a first trip to some of the most important Mexican organs dating from the 17th century onwards. Since then they have inspected about 150 churches, they have actively helped arise interest in the old instruments with the Mexican authorities and cultural institutions, and succeeded in stimulating conservation and restoration of at least a few works.

Fesperman's book is the written report of this important field work, listing about 100 organs, and giving, where possible, brief indication of their dates, sizes, compasses, and conditions. In addition, dispositions of eleven organs are described more in detail. Preceding chapters offer excellent surveys of makers of organs for Mexico, musical characteristics of Mexican organs, and the architectural style of cases. The photographs show organs of all periods and sizes, giving detailed views also of keyboards, rollerboards, pipework, etc. Mention is also made of a few organs in Peru and Ecuador, indicating the direction of further research.

To me, the most remarkable feature of this book is the concise description of the historic and political environment in which the organs were built and used, then neglected, and finally rediscovered. Every page shows Fesperman's awareness of the politically and psychologically delicate situation in which the preservation of organs as witnesses of the colonial era finds itself, especially when advocated by a U.S. citizen. We may only hope that this book will attract the attention it deserves, in particular from Latin American scholars, musicians, and monument authorities. To Europeans it should be a valuable document bringing to their eyes the astonishing, yet unknown richness that envolved from the encounter of Spanish traditions with a new world.

Friedemann Hellwig
Nürnberg

On Problems of the Documentation of Ethnic Musical Instruments

The purpose of the following notes is to emphasize the necessity of widening the scope of the accompanying documentation at the acquisition of musical instruments as a further activity. The processing, conservation and restoration of collections, their scientific evaluation, as well as various forms of presentation of musical instruments to the public - all this depends on the level of the available input data.

In order to explain the causes of this need in more detail, we should first consider the question of what the goal is, which we pursue in our work. Our comprehension of this basis question implies the program of our further work. If the sense of this question is conceived narrowly then we shall concentrate our attention on morphological characteristics of instruments, perhaps on their relations to musical performance. If the documentation and research of musical instruments will be understood in a wider sense - as a part of the widening of our knowledge of the specific forms of human activity, focused on the domain of sound expressions and musical instruments, and as a model in close relation to and into which are projected cognitive processes and practice of respective cultures in respective periods - then the documentation will be required to provide a wide and complex range of information connected with musical instruments. From such point of view the accompanying documentation will not be perceived as redundant but as the basis for a better understanding of the existential background in which the instruments are functioning.

The possibility of reconstructing the background which surrounds a given instrument is unthinkable without such data. The same type of instrument acquires different characteristics and different musical connotations sometimes only through its cultural background, and on this basis it is eventually differently classified (e. g. similarly constructed Iceland fiddle and bowed Eskimo fiddle). This and also other reasons speak in present days univocally in favour of more complex documentation records of ethnic musical instruments. A similar situation is evident also in other science disciplines which on the basis of systems theory are trying to comprehend the substance of various cultural phenomena and tendencies integrated in wider, meaningful, and mutually overlapping complexes.

It is known that the projection of the creative human spirit is manifested in many forms that are complementary but each of them expresses also such statement which in a specific manner conveys something about the substance of the particular culture. For instance the visual element could be only very complicatedly expressed in words, and finally even the best and lengthy description would be of only approximate information value since the substance of the given statement was intended for a visual receptor. Similarly, we can suppose that the whole knowledge related to a projection of data functioning within the structure of musical instruments and instrumental music contains unique information on a particular culture, intended in

the first place for auditory receptors. However, in the case of ethnic musical instrument research, such reasoning is not so simple because the music cannot be considered a "special" activity as in the high culture. Isolated study of music (both folk and art) - i. e. only in the musical context - is impossible as the music is closely connected to the psychological, social and cultural background of its performers, and participants. For instance, if we want to understand the drums of the North American Indians first we have to perceive their visual and functional features, and only then their construction, musical and other characteristics. Musical and sound characteristics (especially in primitive cultures) do not always convey much about instrument although it is without doubt the purpose for which any musical instrument was created is related above all to the end of producing sound.

The significance of the particular elements of an instrument or its elementary relations within the cultural practice cannot be deduced additionally. All the relevant information must be recorded in the accompanying documentation already during the acquisition process. It is certainly not a simple task, taking into consideration that we should already have a pre-formed idea which would provide us a basis for questioning and help us to find in the available data even the slightest traces of information that may eventually prove important in the characterization of a musical instrument. Those answering our questions frequently do not understand their meaning because many an information is transmitted in a fragmentary way as a part of unconscious cultural practice.

A basic prerequisite of such conception of the documentation coverage of ethnic musical instruments is the existence of a living cultural tradition. In this connection we must realize the regrettable fact: the impact of the scientific and technological revolution distorts the multiplicity and richness of nuances of the details mentioned above. It can be stated that the inflicted levelling pressure, spreading in these days in many areas of the world, causes the breaking of ties with the whole cultural history. Unfortunately, no concept was as yet devised in the field of culture that would alleviate its detrimental effect.

Three years ago in the Slovak National Museum, realizing the inexorable pressure of cultural and social changes, we have begun the implementation of an extensive documentation project with the aim - in the relatively short time span of eight years - to build up a systematic collection of existing types of instruments together with detailed background characterization. A special project is devised for any type of instrument with respect to its peculiarities. Specialists from various fields of science take part in the research, and results of their work in form of reports are recorded in the accompanying documentation. In this survey three main fields of interest are explored: A. the personality creating or playing the instrument; B. the environment - cultural and social background of this activity; C. the result - music and musical

instruments. All data are investigated according to the pre-printed forms or standardized (normative) anthropologic or psychological tests. As a brief illustration, in the following contents of particular subject areas is mentioned:

A. A personality's characterization involves: 1. anthropological measurements; 2. medical examination; 3. data for determining the hereditary characteristics; 4. information on events that in childhood could possibly have had an influence on the personality's development; 5. emotional characteristics (the Eysenck test); 6. the Rorschach test; 7. the Raven test for IQ determination; 8. the Seashore test for determining of musical ability; 9. subjective evaluation of psychic states; 10. family life, dwelling conditions, property ownership; 11. occupation, military service, travels in reference to musical influences; 12. musical instrument training and education; 13. preferences of musical taste; 14. individual interests, and activity in other fields of culture.

B. The second field of interest includes: 1. occasion for use of instruments; 2. terminology; 3. reflexion of instruments in other artistic expressions; 4. performer's clothing; 5. cosmological and spatial relations in performance; 6. social and economical status; 7. sociological characterization of the inhabitants of the maker's local environment; 8. use of contemporary cultural facilities (movies, theatre etc.); 9. passivity and activity in relation to instruments; 10. general characteristics of activity of inhabitants of maker's local environment.

C. The third subject field involves: 1. acquisition of one or more instruments made by any maker for the museum collection; 2. detailed record of production technique of instruments complete with references to non-musical relations of particular parts of instrument; 3. morphological description of instruments; 4. tuning; 5. photo-documentation of maker with instrument at play; 6. sample recordings of repertoire for further acoustic, musical and textual analysis.

These notes on the compilation of the accompanying documentation of musical instruments in the Slovak National Museum are not intended to be standards but only to serve as a contribution to the solution of this problem. In its realization we found out several shortcomings connected above all with two reasons: 1. at present we have no definite idea of the totality of information that should be covered in the documentation of musical instruments; 2. we have not formed any hypotheses on how the musical instruments in this totality of information are functioning. We are of the opinion that in the formation of such concepts the wide international cooperation is needed, since only practical knowledge of various cultures can make such ideas more and more complete and feasible.

Finally, we want to emphasize that the traditional type of documentation, from the point of view of contemporary research, has limited possibilities in the creation of sufficient records accompanying musical instruments. If in future we are expecting to have higher requirements - we will want to formulate a hypothesis that could characterize the speciality of musical instruments in the various cultures, eventually in the oldest periods of the history of mankind. At any rate, we will not leave out the characterization of the environment that surrounds the instruments, since only thus we will have at hand the key for such mental constructions.

Ivan Mačák
Slovenské Národné múzeum
Bratislava, CSSR.

THE CIMCIM COLLOQUY AT BURGDORF

Minutes

Burgdorf, Switzerland, a charming medieval town twenty minutes north-east of Bern was the setting for the first CIMCIM colloquy, April 10-13, 1980. The twelve participants who came from England, France, Holland, Switzerland, West Germany, Hungary, Canada and the United States were the guests of three generous hosts: the Schweizerische Gesellschaft für Volksmusik (SGG), the town of Burgdorf, and ICOM-Suisse. The occasion was the organization of the Swiss Institute and Museum for Folk Music and Musical Instruments to be housed in the handsome eighteenth-century granary under the directorship of the inspiring colloquy organizer and CIMCIM Newsletter editor, Frau Dr. Brigitte Bachmann-Geiser. The subject of the colloquy was the presentation of musical instruments: technical and philosophical considerations.

The colloquy opened in the striking Rittersaal of Burgdorf Castle by the Mayor of Burgdorf, Herr Max Conrad, Dr. Brigitte Bachmann-Geiser, and CIMCIM's president, Herr Friedemann Hellwig, who welcomed the participants. Publications from the participants' collections were presented to Mayor Conrad for the library of the new Institute and Museum to express appreciation to the citizens of Burgdorf for their hospitality and support of the meetings. A stunning ensemble of natural horn players from Burgdorf heralded the commencement of the colloquy. The first of many glasses of fine Swiss wine was raised in toast, following which a most extraordinary concert on the jews harp was played by, without doubt one of that instrument's greatest virtuosi, Herr Anton Bruhin of Zurich, also a talented poet and painter. We then visited the small but fine collection of musical instruments belonging to the Historical Museum located in another part of the Castle. Those of us whose collections suffer from lack of proper quarters, conditions, and display techniques were impressed by the excellent exhibition and state of the instruments. Our honored hosts joined us for dinner in the attractive and comfortable Hotel Stadthaus, after which we toured the Burgdorf Folklore Collection guided by Herr Gemeinderat Heinz Schibler.

The next morning our work began. The first two papers were devoted to the display of musical instruments. Dr. Bachmann-Geiser spoke on her experiences with exhibitions. Mme. Josiane Bran-Ricci presented a colorful slide show of the rich varie-

ty of museum techniques employed world-wide in the mounting of three-dimensional art objects. Frau Dr. Dagmar Reber-Droysen described the complex Staatliches Institut für Musikforschung, Preussischer Kulturbesitz and its divisions, explained the new building's accommodations, equipment and its operations. Following lunch, Mr. Frank Holland a member of the British Empire showed two delightful art films to illustrate his heroic efforts and successes in the face of constant adversity to save his collection of mechanical pianos and organs from otherwise certain demise. Herr Friedemann Hellwig enumerated and discussed the conditions required for the conservation of musical instruments in exhibitions. Different types of exhibition philosophies were put forth by Dr. Zoltan Falvy. In contrast, Mr. Robert Barclay presented a practical compendium of suggestions for the simple and safe display of musical instruments with easily obtainable and inexpensive materials and a minimum of work.

Upon adjourning our work for the day, we took a lovely train excursion to the very beautiful Cloisterchurch at St. Urban where Brigitte and Eugen Bachmann were married in October 1979. The stunning baroque church stood proudly on a knoll of land. Just as we arrived the last brilliant burst of the setting sun reached its golden rays deep into the heart of the church and set ablaze the choir screen and transept. And while the ethereal light played over the plasticity of the architecture, Herr Professor Gerhard Aeschbacher beautifully performed works of Froberger and Bach on the superb, little-changed organ of 40 registers built between 1717 and 1720 by Josef Bossart in a handsome contemporary gilt and sculpted case by Malachias Glutz. After another short train ride, we arrived in Langenthal for a delicious dinner in the home of Dr. Bachmann-Geiser's gracious mother Frau Vreni Geiser, where we also gaily celebrated Eugen Bachmann's birthday.

Herr Dr. Dieter Krickeberg began the Saturday morning session by describing the plans for a new musical instrument museum oriented specifically to Frankfurt am Main. The writer followed, recounting how the Musical Instruments Collection at the Museum of Fine Arts, Boston, supported and helped develop a sizeable early music community which in turn publicized the Collection's dire need for adequate new quarters. Mme. Florence Abondance related the recent accomplishment of the Paris Conservatoire's Musical Instruments Museum which resulted in a new addition, and showed slides of the security systems and the renovation of the existing facility and three recent innovative exhibitions. After lunch Herr Hellwig distributed his translation of extracts from a letter from Birgit Kjellström in which she outlined the exhibition scheme for the Musikmuseet in Stockholm in its newly converted sixteenth-century home formerly an army bakery. Herr Hell-

wig then translated Mette Muller's slide-illustrated description of the combination of the Musikhistorisk Museum and the Carl Claudius Collection under the now unified roofs of a trio of eighteenth-century townhouses in Copenhagen. Although neither Frau Kjellström nor Frau Muller were able to attend the colloquy because of the imminent openings of their respective institutions, the participants were very appreciative of the thoughtful préces of their plans. Herr Baron Dr. Felix van Lamsweerde presented an exciting account of how he has popularized ethnic music and instruments in the Tropenmuseum, Amsterdam. Frau Dr. Ellen Hickmann concluded the colloquy by describing the fine collection of ethnic instruments in the Landesmuseum, Hannover, and how she will care for and display them.

Following the colloquy we were treated to a fascinating demonstration of the fine cymbals and gongs made by the Firma Poite in Wittwil (Canton Lucerne) by Herr Dr. Andreas Wernli. Immediately we were whisked into the beautiful countryside to enjoy a traditional dinner in the charming Landgasthof Hirschen in the village of Kaltacker. There we were serenaded by two entertaining and expert singers and players of the violin and Emmentaler Halszither by the father-son duo of Markus and Res Hafner from Berne. Two surprises ensued: the first a local yodeling choir from Burgdorf which sang traditional Bernese songs; the second three alphorn players who performed wistfully outside before joining the party. After fitting tribute to Frau Dr. Bachmann-Geiser for her excellent organization of the colloquy, merriment once again resumed, and continued upon our return to the Hotel Stadthaus where we reminisced about our former president Mme. de Chambure before retiring for the night.

The last day was devoted to an excursion. The weather was as perfect as the two previous days. We first ascended by auto to the village of Zimmerwald, pausing at the Tavel monument for a particularly beautiful mountain view, before calling upon Herr Karl Burri and his fine collection of wind instruments. The Restaurant Löwen in Zimmerwald fortified us with a special lunch of traditional Emmentaler dishes before we descended to the enthralling collection of mechanical musical instruments of Herr and Frau Heinrich Brechbühl in Steffisburg. Like children in their first toy shop where hours fly by like seconds, we finally had to be dragged from the Brechbühls and their fascinating collection. Our last stop was the shop of one of the finest alphorn makers, Herr Ernst Schüpbach, who not only showed us how he made alphorns, but also played one for us outside facing into the sinking sun.

Dr. Bachmann-Geiser is not only to be commended but heartily congratulated for her superb organization of the colloquy and for sharing her world, friends, and colleagues with us. Words in this instance are inadequate to express our appreciation and thanks to Dr. Bachmann-Geiser and her assistant Frau Stehelin for their excellent work.

Barbara Lambert
Boston

The British Piano Museum's story

Rather than read a paper, Frank Holland, the Founder and Director of the British Piano Museum Charitable Trust, undertook to show two films.

- The first one was made in 1972, some nine years after he founded the Museum in 1963.

He was the son of Trinity House Channel Pilot, and born in Gravesend, Kent, on the River Thames. He saw his first player piano there in about 1917 when he was 7. A colleague of his father had bought one, and on seeing it in Northfleet he was fascinated by it, but not allowed to near it!

After living in Vancouver, B.C. from 1955 to 1958 and importing pianos there, he returned to England with a Steinway Reproducing Piano and 16 cases of music rolls marked "Holland, London", and they found him!

He continued finding pianos, and had them stored in vicarages, garages, stores, etc., then one day he saw an article in a newspaper referring to 800 redundant churches. After many enquiries he found one - St. George's, in High Street, Brentford. The Archdeacon allowed him to move in, ostensibly as caretaker of the church and of the church hall, but this enabled him to get all his pianos under one roof. No services had been held in St. George's for some five years, the roof had been leaking, and the pews were awash with sodden hymn books. Much cleaning up was necessary. The pews were removed into a pile on the north side, and enough room was made to exhibit some instruments.

At the back of the church hall is a kitchen which he was allowed to use, the vestry being used as a living room. This accommodates his desk, telephone, bed, files, etc., and the whole set-up appears to be surprisingly convenient.

The kitchen (which he calls the food workshop) indeed accommodates a mass of gadgets, and a laugh was raised when the kettle is filled with a rubber hose into the spout! (Yes. He once worked on time and motion study.)

The film opened with a shot of the church window, and a series of instrument was shown. The Welte Philharmonic Reproducing Pipe Organ (c. 1914) Model 111/1V with 10 ranks of pipes and a drum playing the Toccata & Fugue in D Minor of Bach played by Edwin Lemare.

The Hupfeld Animatic-Clavist Sinfonie-Jazz Orchester (c. 1926) a piano with a complete jazz band of instruments on top of it, played a jazz time.

The Hupfeld Phonoliszt Violina consists of three violins vertically erected on top of a piano inside a circular bow of bicycle-wheel size. Each has a single string mounted proud of the other three in each violin. When the violins play - induced to do so by a signal coming up from the piano music roll - they just bob forward horizontally bringing their single string into contact with the inside of the circular bow which changes in speed to vary the volume. It dates from 1909 to 1912.

The Steinway Duo-Art grand piano was once the property of The Princess Beatrice, the youngest daughter of Queen Victoria. It came from Kensington Palace just before the Snowdens moved in in 1959. It has since performed in the Albert Hall and the London Palladium.

Amongst a few small music boxes, the largest instrument towers over them - the finest sounding Wurlitzer Cinema Organ in Europe which can be played when no organist is present by the one and only ever installed in Europe Wurlitzer Automatic Roll Playing Console! Sixty rolls are available played by famous organists of the past such as Jesse Crawford, Chandler Goldthwaite, Tom Grierson, William Gomph, Frank Manning, Arthur Williams, Arthur Gatow, etc. The organ was built in 1930 for Mr. Comstock, a millionaire in Chicago, and was specially voiced.

The film showed that one year Frank grew tomatoes in the back churchyard, but he is now too busy for such things. When he wants to go for a walk, he goes into his garden, Kew Gardens, just over the River Thames. He often sees teams of men practising rowing in their boats with the coach on his bicycle along the towpath giving instructions through a "trumpet horn"!

Much traffic passes the Museum all the time making much noise - London buses rush past the door of the church, but when the door is closed shutting out the noise it leaves peace within.

- The second film was taken in c. 1978 by B.B.C. TV Birmingham for the Pebble Mill Programme. This copy has been kindly made for the Museum's private use so long as it is not used for public showing.

It illustrates the difficult position in which the Museum finds itself in being re-accomodated in the most suitable building in the country which it has now found - The Science Theatre at the rear of Sir David Salomons House near Tunbridge Wells in the County of Kent.

After a campaign already of some seven years, the Chief Executive of the Kent County Council now wishes the Museum well in continuin its campaign, and through its recommendations the Tunbridge Wells Borough Council has passed the Museum's Planning Propocals for a car park to be put on the 35 acre Broomhill Estate, and to use the Science Theatre and Power House for a Museum.

The film illustrates the very good reasons why the Museum should be housed there. There is already installed in the listed building the largest Welte Philharmonic Reproducing Pipe Organ ever made by the Welte Company in Freiburg in Breisgau with three manuals, 2400 pipes and an "echo" organ built to the joint design of Edwin Welte and Sir David Salomons to suit the Science Theatre acoustically.

In response to an invitation from National Heritage, the Museum's Action Movement, Sir Hugh Casson visited the Broomhill Estate in 1972. He was so impressed with the excellent quality of what he saw that his glowing report achieved a listing on the whole estate - not only on the Science Theatre at the rear of the Mansion which he got especially for the Museum. Some 17 M.Ps. in Kent were approached, various Ministers of Health and the Arts, 3 Prime Ministers, and the matter is at the time of showing the film on the desk of Margaret Thatcher. But she is so busy with bigger issues that we stand little chance of breaking through just now. We have had a few encouraging letters, but still several from various Departments of Health indicating "no go".

As a result of these two films a perfect letter was sent from Switzerland signed by eleven delegates to the Colloque to Mrs. Thatcher, Prime Minister. An answer is still awaited.

Frank Holland
Brentford

A long campaign for a collection of musical instruments

(Abstract from the paper read first at the Burgdorf meeting in April 1980 and subsequently, in extended form, at the conference in Mexico City in October 1980)

As Switzerland has never had a monarchy it has never enjoyed the patronage of Royalty. The Protestant spirit hindered the development of music in many churches and towns. Up to now the collecting of musical instruments has been pioneered mainly through private initiative. We may mention here the late Edouard Bernoulli, a church minister, who collected 397 European brass instruments of the highest quality; and Heinrich Weiss-Stauffacher, a printer from Basel, who in 1979 opened to the public his collection of more than 200 mechanical instruments restored by himself.

Nevertheless a really comprehensive public collection of musical instruments is still lacking in Switzerland.

From 1972 to 1978, while compiling my material for the Swiss volume of the series "Das Handbuch der europäischen Volksmusikinstrumente" (in print in Leipzig) I began to arrange a series of exhibitions on Swiss folk music instruments with the aim of organizing that research into related short phases. As an independent scholar in this field, I had to create a new environment for each of the nine exhibitions. With their success Swiss federal aid began to flow more easily. In 1976 the Pro Helvetia Foundation, an institution representing Swiss culture abroad, presented me with the challenge of organizing in Paris a wide-ranging exhibition of Swiss folk music instruments. The show's reviews led to its repetition during the International Music Festival in Lucerne. The festival director's idea of hanging the exhibition on the walls of a concert hall meant that visitors to classical music events also came into contact with Swiss folk instruments. And finally the aim of encouraging Swiss citizens to talk about their folk music was fulfilled. During a concert devoted exclusively to Swiss folk music the idea of not only a temporary but also a permanent exhibition of Swiss instruments was launched and then spread through the Swiss press and even international publications.

Five Swiss towns, each looking for new uses of old buildings, became interested in housing such a collection. In reviewing the five proposals, it soon became clear that only one town had made a serious offer: Burgdorf, 20 kilometers north from Berne. With the support of the Swiss Society of Humanities and the Swiss national UNESCO committee the Burgdorf authorities formed a committee called "Kornhaus Burgdorf", which was subsequently divided into four groups. One group is drawing up a new plan for using the "Kornhaus"

a former granery. Led by Burgdorf's civil architect, the group has presented blueprints which are to be submitted to the town council and has already met with favourable reaction. A second group, working at national and cantonal level, is preparing the founding charter. Another group is bringing together potential museum patrons from all over Switzerland. And the fourth group is dealing with finance and publicity. Like every public project in Switzerland the realization of the Burgdorf museum must be approved by public vote. So the issue will be submitted to the Burgdorf electorate at the end of 1982.

To stimulate interest among the 16.000 townspeople, provisional exhibitions on folk music instruments, workshops, concerts and talks have been organised in a beautifully renovated Biedermeyer house directly adjacent to the future museum's building.

Swiss cultural societies have been invited to hold their board meetings in Burgdorf. The Sfr 9 million museum is scheduled to open in 1984, and developments will be reported in the CIMCIM Newsletter.

What started as a very makeshift and modest show about the alphorn in 1972 has resulted in a project for a permanent, systematic collection of Swiss instruments.

But I would never have got this far without the support of the Swiss Society for Humanities, the study group on folk musical instruments of the IFMC, and from colleagues and friends of CIMCIM. I am also deeply grateful for the very generous financial support of the Swiss National Fund for the advancement of Scientific Research.

Brigitte Bachmann-Geiser,
Berne

The text of the Burgdorf paper by Barbara Lambert "The Musical Instruments Collection at the Museum of Fine Arts, Boston" is, unfortunately, too long to be included in its entirety in this current issue of the CIMCIM Newsletter. Rather than shorten the text and therefore detract from its importance and interest it has been decided to publish the manuscript in full in our next number.

The Editor

Minutes of the CIMCIM Meeting Vancouver, B.C., Canada
on Friday, 3rd April 1981, 2.30 pm

The meeting took place in the Vancouver Centennial Museum, and was called to order by Friedemann Hellwig, Chairman, who welcomed members, former IAMIC members, and friends.

The Chairman reported briefly on the activities of the committee at recent meetings in Mexico City and described the present Working Groups/Projects being formed and continuing their work (Catalogueing and Classification/Exhibitions/Access to Museum Instruments).

The proposed critical tour of newly installed Scandinavian exhibitions was also briefly described, and mention was made of the imminent reprinting of the Directory to (European and Asian) Collections and CIMCIM's contribution of Hfl. 1300. -- towards the new printing. The Chairman described briefly some of the papers presented in Mexico City which had stimulated interest in several new areas.

He also reported that CIMCIM dues had been raised to US \$ 10.00, and the next ICOM Meetings would be in the British Isles in July or August of 1983. Suggestions for a site of particular interest to CIMCIM members for their meetings were discussed: Edinburgh (Russell Collection), Cambridge (Lawrence Pickins, Oriental Research), Oxford (Bate Collection, Ashmolean Museum). Cardiff and other places were also mentioned.

A discussion of the AAM (American Museum Association) dues requirement for U.S. members led to the resolve of some members to write to ICOM headquarters in Paris about the problem.

Other matter discussed: Bill Malm, director of the Stearns Collection, University of Michigan Ann Arbor, was suggested as someone to define problems in the field of ethnological instruments and computerization. - The problem of raising money was suggested for consideration but appeared to be mostly U.S. difficulty. - The meeting in Bratislava proposed sometime ago was discussed. It is now postponed.

Robert Eliason
Dearborn

A.M.I.S. Meeting in Vancouver, Canada

April 3 - 5, 1981

The American Musical Instrument Society met in Vancouver, B. C., on the occasion of the last days of the exhibition of "Look of Music". More than forty members from the U.S. and Canada gathered in the Centennial Museum for lectures and discussions.

The first morning session was devoted to questions relating to the 18th century. The afternoon was free for visiting the exhibition or attending the meeting of CIMCIM. The morning of the second day, lectures were offered on 19th century instruments and their making, mostly dealing with American makers. The afternoon session was arranged as a joint meeting of A.M.I.S. and AMS, the American Musicological Society, on the campus of the University of British Columbia. Topics ranged from archeological finds in China to the Czakan, a 19th century recorder. In the evening A.M.I.S. gathered for its traditional banquet with "entertainment" supplied afterwards by the undersigned ("Museum musical instrument collections: between ivory tower and public service").

The final morning was rounded off by two more lectures and a panel discussion on questions of conservation.

During the A.M.I.S. business meeting Dr. André Larson was elected the Society's new President. CIMCIM sends its member many felicitations.

Friedemann Hellwig

Participants at the A.M.I.S. Meeting in Vancouver, Canada

Margaret Downie (USA); Robert E. Eliason (USA); Friedemann Hellwig (W. Germany); Cynthia A. Hoover (USA); Cary Karp (Sweden); Dieter Krickeberg (W. Germany); Barbara Lambert (USA); André Larson (USA); Rosario Mazzeo (USA); Stewart Pollens (USA); Nicholas Shackleton (United Kingdom); Observers from Canada and the United States.

Groupe de travail

Catalogage et classification

1979 - 1980

Le Groupe de travail n'a pas conduit ses travaux d'équipe de la même manière que les années précédentes. En effet les recherches des uns et des autres sur le terrain (régions de France et Guadeloupe, Inde, République Centrafricaine) ont été depuis le précédent rapport extrêmement absorbantes ainsi que les tâches menées dans les laboratoires et musées respectifs des membres du Groupe ainsi que les publications et enseignements d'organologie et d'ethnomusicologie de plusieurs d'entre eux.

Cependant dans la mesure même où les différentes besognes scientifiques sont orientées vers des objectifs similaires à ceux du Groupe et qu'elles sont centrées sur des thèmes qui sont ceux de ses activités, l'élaboration théorique et pratique de notre programme a progressé, et, ce, à partir des bases solides qu'ont fournies précisément ces recherches. On signalera en particulier les détails organologiques de première importance pour la classification concernant divers types instrumentaux tels que cornemuses, cithares, flûtes, instruments à bourdon, triangles. L'observation sur le terrain des pratiques instrumentales, notamment en Guadeloupe et en Inde, n'a pas été sans éclairer certains points de nos travaux.

Le groupe a la ferme intention de mener à bon terme le travail entrepris ainsi que l'ouvrage dont le plan a été présenté il y a un an à la réunion du CIMCIM à Leipzig, plan qui a été publié par la suite dans les Nouvelles de l'ICOM. Cet ouvrage est en cours, il ne subira pas de modifications profondes par rapport au plan cité mais sera peut-être aménagé et actualisé en fonction des dernières recherches du groupe. L'ouvrage est conçu, on le sait à partir d'une approche classificatoire, en partie nouvelle, et qui envisage globalement les instruments de musique dits "savants" et les instruments de musique dits "ethniques" ou "populaires".

Toutefois le Groupe souhaite vivement élargir la composition de ses membres en invitant à en faire partie des spécialistes du domaine, notamment en ce qui concerne les instruments savants. En effet, depuis le décès de Madame de Chambure cette spécialité n'est qu'imparfaitement représentée au sein de notre groupe; c'est là une lacune sévère que nous nous employons actuellement à combler.

Avec l'élaboration de notre fiche normalisée et l'expérimentation qui a été faite de ce document sur plusieurs collections, le Groupe estime que la partie "Catalogage" de la mission qui

lui s'étée confiée est achevée. Cette partie sera publiée au chapitre 1 de l'ouvrage. En revanche la mise au point de la partie "Classification" fait apparaître une relation si étroite avec les problèmes de typologie des instruments de musique que le Groupe est amené à traiter simultanément questions de typologie et questions de classification. Il est clair qu'on ne peut poser solidement un système classificatoire sans débattre de la typologie du stock organologique concerné par ce système. Les membres du Groupe étant de plus en plus confrontés à cette double analyse ont proposé à l'unanimité de modifier l'intitulé du Groupe et de le rendre plus conforme désormais à la réalité de ses activités en l'énonçant comme suit:

"Problèmes de typologie et de classification en organologie musicale".

Ce nouvel intitulé antécipine d'ailleurs un état de faits et n'entraîne aucune modification essentielle des activités du Groupe; les membres de celui-ci forment le vœu que leurs collègues veuillent bien faire bon accueil à la proposition qu'ils leur recommandent

Prof. Dr. Claudie Marcel-Dubois
coordinateur

L'instrument de musique populaire: usages et symboles

De novembre 1980 à avril 1981, le Musée National des Arts et Traditions Populaires de Paris a présenté une exposition temporaire sans précédent en France. Préparée par le département d'ethnomusicologie de ce musée, elle proposait une "sorte de synthèse des collections françaises en la matière, y compris naturellement celles, non exposées encore, du Musée des ATP".

Quatre grandes articulations ont été retenues: "Réalités contemporaines des instruments régionaux et des usages qui leur sont attachées, horizons dans l'espace et dans le temps de certains types instrumentaux choisis en raison de leur trajectoire historique et de leur parcours culturel, dimensions symboliques que prennent certains autres dans la conscience populaire".

La première est illustrée par la cloche (signalisation, thérapeutique et protection, religion); la cithare permet au contraire d'évoquer les variantes d'un instrument à travers l'espace. L'instrument de musique à travers le temps et les milieux sociaux constitue ensuite le développement le plus foisonnant. Flûtes, surnas, sifflets, trompes et cors, hautbois pastoraux, liés surtout aux métiers agro-pastoraux, "défient le temps chronologique". Cornemuses et vielles à roue sont au contraire exposées à travers leur cheminement d'un milieu social à l'autre. Le "tambour de Provence", pratiqué également dans différents milieux, indique, quant à lui, une utilisation par des musiciens confirmés, à en juger par le niveau de son répertoire. Le serpent, supplanté par l'ophicléide, est présenté dans cette évolution organologique, tant dans son usage religieux que militaire, tandis que le tambour est l'instrument social par excellence. Ce troisième chapitre se poursuit avec le renouveau de la musique populaire entre 1880 et 1936, période des innovations (simplification, automatisation) dans la facture qui rendent accessible à tous de nouveaux instruments, notamment ceux de fanfare, l'accordéon de bal, la clarinette à clefs ou les instruments mécaniques. La guimbarde a été plus spécialement choisie pour illustrer la résurrection de certains types, bombarde vielle à roue, dulcimer, harpes complétant cette très rapide évocation contemporaine. L'exposition s'achève sur la symbolique de l'instrument de musique à travers sa morphologie ou sa sonorité.

C'est quelque 300 spécimens qui ont été sélectionnés pour cette démonstration, choisis avec le souci de dresser une sorte de carte géographique de la facture instrumentale française telle qu'elle est conservée dans nos collections publiques. La diachronie a été particulièrement poussée: des ve-

stiges préhistoriques ou gallo-romains sont autant de relais chronologiques d'une grande éloquence pour les périodes reculées. La diversité et la qualité artistique de l'iconographie ont donné une dimension incomparable à la présentation, elle-même très raffinée quant aux moyens muséographiques mis en oeuvre. Une pause, à mi-chemin du circuit, baptisée "Le cabinet de l'amateur", était l'occasion de prendre connaissance de partitions et de méthodes de jeu.

Douze points d'écoute avaient été d'autre part aménagés au cours de l'exposition, diffusant des "sons intégrés" en rapport avec les instruments exposés. Il faut souligner aussi que l'exposition a été assortie d'une série de concerts-déclats reprenant ses grands thèmes, ainsi que d'ateliers de lutherie et de pratique instrumentale destinés aux enfants (la Guimbarde, le "teuhoulou", l'Epinette des Vosges, le Flûte de Pan, les "Cuillères") qui ont eut un succès considérable.

Le catalogue constitue, quant à lui, un véritable ouvrage de référence de 230 pages, accompagné d'un disque encarté. Il suit le découpage de la présentation, chaque chapitre ou sous-chapitre étant introduit par un texte de synthèse. Les notices sont composées d'une courte partie de référence, tandis que description, renseignements sur le facteur, usage, provenance, expositions et publications sont regroupés dans un seul texte rédigé, ce qui alourdit quelque peu la lecture. L'illustration, copieuse, quoique non systématique, se rapporte aussi bien aux instruments réels qu'à leurs représentations. En fin de volume, les "Eléments de bibliographie" ont été présentés en fonction des thèmes déjà évoqués, ce qui accuse leur caractère interdisciplinaire mais peut aussi compliquer leur maniement. On regrettera cependant l'absence d'un index des noms d'instruments et de facteurs qui aurait rendu beaucoup plus immédiatement utilisable ce premier catalogue de nos collections françaises.

S'il fallait exprimer quelques regrets, il concerneraient le titre de l'exposition, qui s'est cherché semble-t-il longtemps pour finalement sous-entendre le périmètre géographique français pourtant omniprésent. D'emblée, l'exposition a adopté une perspective "anthropologique", écartant volontairement une démonstration "technologique", l'évolution de la facture, ses procédés, la multiplicité des circonstances de la musique, la notion de groupement instrumental, la présentation exhaustive des catégories instrumentales (le violon est par exemple un grand absent). Il faut cependant admettre ce choix théorique s'agissant d'une manifestation temporaire. Même si la hauteur du point de vue et la qualité de sa mise en forme (qui n'est pas sans faire écho, dans son cheminement, à la pensée de Georges Henri Rivière) sont telles qu'elles brossent comme l'esquisse d'une présentation permanente. D'où notre exigence dans un tout premier mouvement.

Il faut saluer Claudie Marcel-Dubois et Maguy Pichonnet-Andral pour cette réalisation exemplaire à laquelle on ne pourra que se référer dorénavant.

Florence Abondance
Paris

Stockholm's Musikmuseet Reopened

New ideas and a new building - this was the topic of the reopening of the Musikmuseet in Stockholm on June 10, 1981. The collections of the museum are now housed in the former "Kronabageriet", the old, large bakery to the Swedish Crown. The building itself has undergone little change. It offers sufficient space, at least at this moment. Besides the exhibition halls there are many rooms for activities - an important point in the work of today's museums.

The first room of the exhibition gives an introduction to the phenomenon of sound, making use of an oscillograph, of paintings, photographs and instruments which can be played by the visitor. Other rooms are dedicated to special subjects of musical history, which are illustrated not only by instruments but also by scores, costumes of dancers and singers and other documents. The general character of the epoch is outlined by objects which do not relate directly to music. Information is given further by the written word and by the sound of music, which can be heard - together with explanations - by earphones placed near the corresponding objects. There is a rich choice of records and books for sale. Attention is given as well to art as to folk music, and Sweden's famous Abba has not been forgotten.

On the day after the opening there was a seminary on "How can old buildings be adapted to modern museum usage?" Large parts of the discussion were dedicated to the question of the suitability of the Kronabageriet for the purposes of a museum, and to the particular needs of a museum of music.

Within the opening session representatives of many museums and other institutions of different countries expressed their wishes for a successful work. Ernst Emsheimer, predecessor of Gunnar Larsson as the director of the museum, received the medal Pro Musica Antiqua. His ideas were well remembered when the new exhibition was conceived. Two compositions had been written for the opening: "Exhibition" by Miklós Maros, a piece which requires some historical instruments, and "Av alla föremål" (words by Brecht) by Gunnar Valkare. This composition with improvised elements, written for human voices and ethnic instruments, some homemade, wind instruments and percussion, was performed by students and young amateurs. So the music called to mind some of the aims of the museum: To be an institution not only for specialists of historical instruments but for a large and (last not least) a young public interested in all kinds of music which is to be seen as an integral part of life.

Dieter Krickeberg
Musikinstrumentenmuseum Berlin,
Fed. Republic of Germany

Preparing an Inventory of Musical Instruments in Nonspecialized Museums: For Example in Low Saxony.

Preface.

Searching out musical instruments in all kinds of museums which preserve sounding objects sometimes just by chance turns out to be nearly an archeological task: imagine a clapper, a rattle, a bullroarer hidden under and between hundreds of folkloristic things, clothes, furniture, weapons and the like - you will have to dig for objects that are generally not recognized as "musical instruments"! How should they? Traditionnally one has learnt that pianos, violins, lutes, trumpets, flutes are musical instruments, but bells, jingles, bone whistles? Hard to understand for outsiders that we are interested in things like that. The same might happen to the archeologist: he is happy to find an axe from a stone age period, and just prehistorians or archeologists will see that it is an axe-whereas everybody else will think to look at a stone. But not only these problems of recognizing things as what they really are, to rouse them up and explain them to others seem to establish similarities between the two fields of science: they make use of comparable methods - and they have to overcome nearly the same difficulties. Their work has to do with a great deal of wearisom organization, with getting over extant geographical distances, with physical stress, climatical dependence, with inaccessible areas, so as, for the archeologist, prehistoric places under big buildings or agricultural fields, road building that is not allowed to be interrupted; for the musicologist working in the museum nearly similar inaccessibilities exist due to unmovable or closed vitrines, lost cupboard keys, big and heavy boxes in magazines with various, partly broken things, maybe even musical instruments, unsecure floors of lofts, dark and dusty basements etc. Both of them, the archeologist and the musicologist, will often hear the remark that the daily work of the museum will be disturbed - just too easy to understand because the institution is open to the public and regularly short of guides and keepers. But on the other hand the work has undoubtedly very much to do with scientific curiosity and a big amount of joy to discover hidden things!

Organization.

As we understand the problems of the museums we try to avoid disturbances as much and far as possible. We make our plans in relation to the geographical distances of one museums from the next as rational as possible combining as many visits as the opening hours (that sometimes differ enourmous-

ly) will permit us to do. First we asked the President of the Low Saxonian Association of Museums as well as the President of the Academy of Music and Theatre Hanover (the Hochschule being the sponsored institution - and responsible for the project) to write informative letters to the Directors of the museums, at the same time asking for their organisatory help. Then, after a certain while, we use to call up the museum to fix a date for our visit. After all this is done we make our tours and trips by car, sometimes driving for hours before start working in the selected area of the Low Saxonian region in question.

Work and cooperation with the museum.

The instruments are put together in a room where photographing and measuring is made possible without disturbing too much. A photo is being made of every instrument, the measures are taken, every available information is collected, inventory books and/or card systems are copied (by hand; up to now we found no Xerox machine in a museum); sometimes the keepers are able to give supplementary and very important references, so as how an instruments came into the museum, how it was used etc. This all is written down. The longer we have to remain in a museum, and the longer the work is carried on, the more is the collaboration improving: once the colleagues have understood the principles of our work - a complete inventory of sounding objects (according to the classification by Hornbostel/Sachs which, by the way, is steadily being completed during the work) - they get more and more interested in what we are doing, and the sometimes rising initial mistrust - couldn't the very precious subjects such as bells of pure gold not disappear? - in most of the cases fades away, the more when it is noticed that we help to registrate at least a part of the often overfilled magazines and supply the museums with the informations they want, with photos of their instruments. It is not unusual that the colleagues, the guides and keepers get very much surprised about the treasures they have within their walls up to then just overlooked. We were invited to have tea together, people of folklore associations showed up when they had heard that we were there taking their own and sometimes very interesting folkloristic instrument along to explain it to us. Members of patriotic societies (Heimatvereine) also joined us when working, here and there we were gifted with literature about instruments involved in ancient customs of the region. Less friendly, sometimes disagreeable colleagues, secretaries, keepers whom we also met in this or that museum were absolutely in the minority.

The instruments.

Most of the registrated objects are folk music instruments (as problematic the distinction of folk- and art music instruments ever may be), horse bells of interesting variations, precious childrens' instruments combined of a pipe

and jingles and made thoroughly of ivory and pure silver, huge clappers, so more or less noise making instruments; military instruments, so as drums, signal trumpets, small cross flutes, all of them giving evidence of the glory of the Low Saxonian Dukes; instruments used during the hunts and in fêtes of the many rifle-associations which have a huge tradition up to our days in this part of Germany; astonishingly numerous non-European instruments, mostly very old and of colonial times; instruments of prehistoric periods so as neolithic drums; of ancient oriental cultures (Egypt); many mechanical instruments; and, last but most important, European historical instruments made by famous as well as by less known makers, some of the instruments dating back to the time of Michael Praetorius who worked in Low Saxony for a long time as a court musician in Wolfenbüttel and Braunschweig.

Timing, places, geographical facts.

We started in May 1980, began and finished our investigations in the northern part of Low Saxony in March 1981. This is, concerning the distances, the largest part of the country. In the southern part the tours will not take as much time for driving as in the north, but we will find more museums interesting for us, especially in the region of the Harz. And the instruments will be of completely different types compared to the north: we found out that more string instruments are existing in the museums of the forthcoming areas. Private collections, also existing more in the south, are registered as well - in case that they are open to the public and if the owner wants his collection to be included. I take the chance now to explain in what kind of museums we are working: from the very beginning of the project it turned out to be rather ineffective to ask by letter whether a museum would have an instrument or not. If we got a reply at all it was mostly a negative one. But when visiting the museum we most regularly discovered musical instruments (art museums and galleries excluded) - just not recognized (see above). So it was necessary to have at least a short look into every museum. And we register any instrument that belongs to a collection, even if it is only one item. The piano and the violin in a village pub, the church organ and harmonium, the church bell are not taken into consideration, because they are not part of a collection. Well, every museum - that is much and sound too promising. Our guide was the publication of the Low Saxonian Association of Museums (Museen und Sammlungen in Niedersachsen und Bremen) but we figured out very soon, that a great deal of museums were not members of this association. In the beginning we thought of 130-140 museums to be "examined"; but a time of very distinct nostalgic movements and a new approach towards local history favours the wants to preserve material witnesses of past times, and this leads to the foundations of new museums, of small regional institutions ("Heimatstuben"), so that we count ca. 240 museums now! Those little "Heimatstuben" do not have instruments up to now. But observing these relatively new developments it is an illusion to get a com-

plete inventory. This became quite clear to us before, when we found lists or saw collection of cards where instruments were noted by colleagues who had been travelling privately in the country years ago: many of the instruments they had seen had disappeared meanwhile, others were broken, the rests thrown away (I am speaking of travels f.i. of Dr. van der Meer and Dr. Hermann Moeck). Then it happens that instruments are borrowed out for special exhibitions, that they are out of the house for restauration, that they are "travelling" because played in concerts... The situation in many museums is changing rather often, so that the complete registration will be nearly impossible.

Dates, frame, persons, institutions.

After we had become authorized by the "Fachgruppe Instrumentenkunde" of the "Gesellschaft für Musikforschung" we started immediately to prepare our work. Exam works written in the Academy served as pilot studies. Then we overtook most of the ideas of Dr. Krickeberg, Berlin, who had been in charge of the task. As a sponsor he had found the Volkswagen Foundation which, when I made my first approach and explained our plans, was still very positive about the project but, because of the general economic problems, did not find itself in the financial situation to sponsor the investigations for West Germany as a whole. The Academy of Music and Theatre was offered to register the instruments in Low Saxonian museums, and, naturally, I took this chance (always hoping that we can go on with our work in other parts of Germany). We will be sponsored for two years to fulfill this inventory which will contain after our taxations more than 3000 instruments (if we will be permitted to work in every museum and collection!). I am always saying "we", but most of the tours are made by my collaborators, Christine Weiss and Ekkehard Mascher, absolvents of the Academy of Music and Theatre Hanover. The two of them are working on free lance and get DM 44.000.-- each, an amount for the two years which has to cover all their expenses, photo materials, gasolin for the tours, daily costs, hotel expenses if necessary, taxes and assurances, etc.

We have had much help by the Low Saxonian Press that published our ideas in various regional papers (with the help of the VW Foundation's PR Department); the Hannoveraner Allgemeine Zeitung gave a fine report about the project, the Northern German Radio (NRD) emitted an extensive interview. I thank all these institutions.

I hope to hear from many CIMCIM members about our modus procedendi. Maybe you have got quite different ideas which we can make use of. I would be very glad to hear from you! By the way, we cannot publish a catalogue within these two

years. The registration cards with all the datas and informations about the instruments included the photos will be deposited in the Academy of Music and Theatre after the work has been accomplished, and everyone interested can get the informations he wants there. I will inform you in one of the next year Newsletters about the end of our work and about the results in detail.

Ellen Hickmann,
Hannover

ACTIVITY REPORTS

Edinburgh University Collection of Historic Musical Instruments

In addition to a collection of early keyboard instruments at St. Cecilia's Hall, Edinburgh University has accommodated one of the country's largest general collections of musical instruments at the Reid School of Music. The old libraries of the Reid School were intended originally, in 1858, to house an instrument museum but they first housed the nucleus of the present collection alongside the Reid Library. Then, for the 1968 Edinburgh Festival, the Galpin Society organised a major exhibition of European musical instruments and this was held in the old libraries, by then vacated by the Reid Library. After this exhibition the University and the Galpin Society co-operated in maintaining a permanent collection and interpreted many of the exhibits. The collection then comprised the Music Faculty's own instruments, the Rendall collection of woodwind, the Macaulay stringed instrument collection, the Galpin Society's small collection and the Ross collection. The Dick and Brackenbury collections have been added since on long term loan together with the Myers brass instruments, a part of the Mickleburgh Collection and some of the musical instruments belonging to the Royal Scottish Museum and Glasgow Museums and Art Galleries (Glen Collection). The Macaulay, Galpin Society and Rendall collections have now been given to the University and it has sole responsibility for the upkeep of all the instruments.

The old libraries are equipped with show-cases, temperature and humidity control and a security system.

The collection consists of nearly 1000 instruments and includes related materials such as archives. About a third of the instruments are woodwind; flutes and clarinets are particularly important sections. A Gedney alto flute, Henry Lazarus's clarinets and a couple of bassoons belonging to Lyndesay Langwill are interesting exhibits. Another quarter of the instruments are stringed; many beautiful guitars, the Mackenzie harp collection and the violin that belonged to James Hogg, the Ettrick Shepherd. Brass instruments from the 19th century are well represented; there are several serpents, a fine Halari keyed bugle and two compensating cornets. Percussion instruments include a piccolo timpano thought to be made for use in Delibes opera Lakmé. There are also sections of oriental instruments and acoustical demonstration instruments.

Certain instruments are available to professional players who specialize in the use of original instruments for concerts or records of eighteenth or nineteenth century music. All the instruments are available to visiting musicologists

for inspection, measurement and photography.

A catalogue of the collection is in hand. So far check lists of the brass, double-reed and ethnographic instruments have been published and a list of the flutes will soon be ready.

As a museum the collection is open to the public for very limited periods at present, and intending visitors should make an appointment with the Curator who can be reached through the Music Faculty at Edinburgh University.

Arnold Myers
Edinburgh

Les Guimbardes du Musée de l'Homme, par Geneviève Dournon-Taurelle et John Wright, préface de Gilbert Rouget, Paris, Institut d'Ethnologie, 1978.

L'on connaît la richesse des collections d'instruments de musique du Musée de l'Homme (Paris), qui réunissent près de 6000 instruments; la collection a été mise sur pied il y a presque 50 ans par André Schaeffner, un pionnier dont la largeur de vue mérite toujours d'être soulignée.

Ce que l'on connaissait moins, et que nous révèle cet ouvrage publié avec le concours du CNRS, c'est la place qu'y occupe les guimbardes: 155 instruments représentatifs de la grande variété organologique sous laquelle la guimbarde apparaît dans le monde entier. A noter d'ailleurs que si l'on trouve des guimbardes un peu partout, elles semblent n'être connues comme instrument autochtones qu'en Asie, en Indonésie, en Mélanésie et en Europe; celles qui sont employées en Afrique et en Amérique sont inspirées des instruments européens, quand ce ne sont pas des importations...

Les auteurs ont réalisé là bien plus que le catalogue de 155 guimbardes: ils nous présentent une véritable étude organologique de l'instrument. Toute la première partie du livre est consacrée au fonctionnement de la guimbarde: de son acoustique (avec une analyse des rôles joués par la cavité buccale, par la languette, l'"embouchure", et par les accessoires sonores tels que tuyaux au écran) à ses constituants mécaniques (languettes, cadres, types d'oscillation produits); son jeu est également abordé, de la tenue de l'instrument à ses différents modes de mises en vibration: pincements du bout de la languette ou du talon du cadre, percussions sur le corps de la languette ou sur le talon du cadre, et enfin, traction par un cordon.

La typologie et le catalogue proprement dit font l'objet de la deuxième partie de cet ouvrage, remarquable à plusieurs points de vue. Tout d'abord par la description des instruments, qui est systématique, fonctionnelle, et qui ne mélange pas les niveaux d'information; ce qui facilite la synthèse, et permet d'établir la typologie de l'instrument. Par l'intérêt du tableau synoptique ensuite, réalisé par Geneviève Dournon-Taurelle: ce tableau tient compte de tous les éléments analysés en détail, et les regroupe en différents niveaux selon une hiérarchie d'où le lecteur peut aisément dégager le degré de pertinence des traits envisagés.

La rigueur de l'analyse, de la terminologie employée (à part quelques rares appréciations portées sur la qualité du son produit, comme "clair", "terne", qui nous semblent aussi arbitraire que déplacés dans un tel ouvrage), la qualité des photographies devraient susciter l'intérêt d'un public très large, qui ne pourra que s'étonner devant l'incroyable ingéniosité déployée par certaines cultures pour trouver et affûter toutes sortes de modes de mises en vibration de la guimbarde - alors que nous ne connaissons souvent qu'un seul type de guimbarde en métal, dont on pince la languette.

Devant un tel ouvrage, l'on ressent le manque d'analyses de même type pour bien d'autres instruments. La bibliographie, cependant, nous semble un peu succincte pour une étude de cette importance. Et l'on pourrait regretter que les contraintes de l'édition n'aient pas permis de comparer les constructions de ces instruments, ni de parler de l'histoire de l'instrument. Les recherches dans ces domaines sont déjà effectuées par Geneviève Dournon-Taurelle dans sa thèse que l'on espère voir publier prochainement, car cela compléterait utilement cet ouvrage remarquable.

Denise Perret

Les Instruments Traditionnels, collections Musiques du Monde, Le Chant du Monde LDX 74675 JMF. Réalisation: Geneviève Dournon et Jean Schwarz.

Ce disque vise à donner un aperçu des différents types d'instruments de musique employés de par le monde dans la musique traditionnelle. Il se veut autant informatif, plaisant, que pédagogique; préparé à l'intention des JMF (Jeunesses Musicales de France), il déborde ce cadre par sa valeur documentaire et musicale. En effet, Geneviève Dournon et Jean Schwarz ont puisé leurs exemples dans les riches collections du Musée de l'Homme, dirigés par Gilbert Rouget. Le sérieux de la collection ne s'est pas démenti depuis ses débuts il y a une vingtaine d'années, avec près de 60 titres couvrant les musiques de qualité des cinq continents. Nous ne doutons pas que ces publications aient largement contribué à susciter l'intérêt, l'engouement même, pour des musiques autres que les nôtres (sans oublier, bien sûr, les enregistrements publiés dans la même optique par l'OCORA, l'UNESCO, et, aux USA par Ethnis Folksways).

Les extraits sont judicieusement choisis, et très bien montés par les auteurs. J. Schwarz et G. Dournon dont on connaît les excellents enregistrements effectués en Afrique

et en Inde. Une notice fournie donne des critères d'identification des différents types d'instruments, appuyée de nombreuses photographies. Il s'agit donc d'un document utile non seulement aux mélomanes soucieux d'information et aux professeurs de musique, mais aussi d'un matériel précieux pour les animateurs, les maisons de la culture et les musées. Son rôle pédagogique a d'ailleurs été reconnu puisqu'il a reçu en 1979 le prix de l'Association "Loisirs-Jeunes". Nous ne pouvons que conseiller à chacun de faire connaître ce panorama des instruments de musiques traditionnelles.

Denise Perrot

1977 - 1980 Books and Periodicals received by the
Committee Chairman

Centre de Documentation UNESCO - ICOM: Bibliographie Muséologique Internationale - International Museological Bibliography, vol. 1974-77.

World Cultural Heritage, UNESCO, Information Bulletin, nos. 15, 16.

RIDIM/RCMI Newsletter (Répertoire International d'Iconographie Musicale / Research Center for Musical Iconography), vol. 4, no. 2, vol. 5, nos. 1, 2.

ICOM Education, an annual publication of the International Council of Museums (ICOM) edited by its Committee for Education and Cultural Action (CECA), no. 8 (77/78).

Yearbook of the International Association of Transport Museums, edited by Pr. Smolarek (Gdansk), vols. 3 (1976) and 4 (1977).

Comité National Bulgare pour l'ICOM: Les Musées Bulgares en 1977, edited by V. Vélkov, A. Valtchev, I. Kissiov, M. Mikhov.

ICOM International Committee of Literature Museums (ICLM):

Minutes of the First Annual Meeting, Weimar 1978.

- Original and Copy in the Literature and Memorial Museum. Minutes of the Second Annual Meeting, Düsseldorf 1979.

ICLM Information-Bulletin. ICOM International Committee for Literary Museums, IV, May 1980.

The Role of the Museum in Changing Asian Societies with Special Reference to its Role in preserving and strengthening Traditional, Rural and Tribal Cultures; Regional Symposium organised by the Department for National Museums of Sri Lanka, Colombo, Dec. 10-20, 1977.

International Committee for Museology:

Sociological and ecological aspects in modern museum activities in the light of cooperation with other related institutions, edited by Jan Jelinek and Véra Slana, Brno 1979.

Rapport de la troisième session du Comité International pour la Muséologie de l'ICOM (ICOFOM), Brno 1979.

Robert G. Tillotson, ed. by D.D. Menkes: Museum Security/La Sécurité dans les Musées, Paris (ICOM) 1977, 244 pp., bi-lingual.

Consiliul Culturii Si Educatiei Socialiste/Museul de Arta al Republicii Socialiste România (ICOM National Committee for Romania): Ziua Internationala A Muzeelor 18 Mai 1979/ 18 May, International Museums Day.

ICOM Asia Newsletter, New Delhi/India, all issues.

THE CARE OF MUSICAL INSTRUMENTS (VII) :

A Technical Bibliography for Conservators, Restorers and Curators

compiled by

Friedemann Hellwig

(Germanisches Nationalmuseum, Nürnberg)

1. Guide to its Use

The bibliography here presented is not intended as yet another large scale undertaking but wants to communicate recent specialized literature by simple means. Articles, reports, books, and other publications are listed and abstracted which deal specifically with the conservation, restoration, technical examination, and technical documentation of musical instruments. In addition, a smaller number of publications of more general character is listed which are of supreme interest to the musical instrument technical personnel and which may be considered as standard works in their fields.

This bibliography is not meant as a substitute for AATA (Arts and Archeology Technical Abstracts, published semi-annually at the Institute of Fine Arts, New York University for the International Institute for Conservation of Historic and Artistic Works, London) and RILM (Répertoire International de la Littérature Musicale, edited quarterly by the International RILM Center, 33 West 42nd Street, New York) but wants to add where necessary. Therefore bibliographical reference only is provided for those publications that have already been abstracted in AATA or RILM (the reader's special attention is drawn to these periodicals for many more publications concerning general conservation techniques and musical instruments respectively).

After the author's name the title of the publication is given in its original language followed by a translation into English. All titles are classified according to the scheme given below. The classification number is found on the upper right corner of each entry.

From the listed titles (or copies thereof) a card index is easily produced by cutting them out along the black lines and sticking them on the fronts and where necessary also on the backs of blank cards of the international library format or any other larger size. These cards are then arranged according to the classification scheme. Larger cards carrying the classification numbers and headlines can be interposed for easier use of the bibliography. Within each classification subgroup the cards should be kept either in alphabetical order of the authors or in chronological order of the year of publication.

2. Classification Scheme

1. GENERAL METHODS AND TECHNIQUES

- 1.1. General conservation of works of art
- 1.2. Causes of deterioration
- 1.3. Photography, microscopy, radiography, UV and IR techniques
- 1.4. Biological, physical, and chemical analysis
- 1.5. Acoustical examination
- 1.6. Properties and history of materials used in musical instruments
- 1.7. Organology
- 1.8. Museology (climate, storage, transport, exhibition techniques, etc.)
- 1.9. Training of technical personnel
- 1.10. Miscellaneous

2. MUSICAL INSTRUMENTS ORIGINATING IN EUROPEAN CULTURE

- 2.1. General
- 2.2. Keyboard instruments
 - 2.2.1. General
 - 2.2.2. Organs
 - 2.2.3. Harpsichords, spinets, virginals, clavichords
 - 2.2.4. Hammer action instruments
 - 2.2.5. Other keyboard instruments
- 2.3. Stringed instruments without keyboards
 - 2.3.1. General
 - 2.3.2. Bowed instruments
 - 2.3.3. Plucked instruments
 - 2.3.4. Other instruments
- 2.4. Wind instruments
 - 2.4.1. General
 - 2.4.2. Flutes and reed instruments
 - 2.4.3. Horns, trumpets, and their derivatives
- 2.5. Percussion instruments and other membranophonic and idiophonic instruments
- 2.6. Mechanical instruments
- 2.7. Other instruments

3. NON-EUROPEAN AND PREHISTORIC INSTRUMENTS

- 3.1. General
- 3.2. Idiophones
- 3.3. Membranophones
- 3.4. Aerophones
- 3.5. Chordophones

4. SPECIAL CONSERVATION AND REPAIR TECHNIQUES

- 4.1. Wood
- 4.2. Textiles, paper, and vegetable products except for wood
- 4.3. Skin, leather, ivory, bone, and other animal products
- 4.4. Paint layers and varnishes
- 4.5. Metals
- 4.6. Glass, stone, ceramics and miscellaneous materials
- 4.7. Tuning, voicing, regulating

A b o n d a n c e , Florence 2.1.

La restauration des instruments de musique.
The restoration of musical instruments.

In: Le Courrier du CNRS (Centre National
de la Recherche Scientifique), Le Patri-
moine, 38, Oct. 1980, p. 28 - 37.

p.t.o.

Basic aspects of conservation and re-
storation, scientific methods of analysing
materials and structures. 11 illustrations.

(FH)

A b o n d a n c e , Pierre 2.3.2.

La vihuela du Musée Jacquemart-André;
restauration d'un document unique.
The vihuela of the Museum Jacquemart-André;
restoration of a unique document.

In: Revue Musicologique, 1, 1980, p. 57 - 69.

p.t.o.

Discusses the history, construction and
conservation of this 16th century Spanish
instrument. 12 illustrations of construction-
al and ornamental details.

(FH)

B a r n e s , John 2.1.

Does restoration destroy evidence?

In: Early Music, Apr. 1980, p. 213 - 218.

p.t.o.

The paper discusses restoration habits,
mostly from the field of keyboard instru-
ments. For some cases replacement of broken
components by new ones is advocated as most
repair methods tend to be irreversible.
Original parts should be carefully preserved,
preferably in a box fixed in the inside of
the instrument in question. Particular at-
tention should be given to the traces of the
original maker's gools etc. which may be de-
stroyed during a restoration treatment.

(FH)

B e n a d e , Arthur H. 1.5.

Fundamentals of Musical Acoustics.

New York (Oxford University Press),
1976, 596 pp.

p.t.o.

A basic introduction to the principles of sound, to room acoustics, and to the functioning of musical instruments and the human voice. Because of the restricted use of mathematics this book is recommended also to those without previous knowledge of the field.

(FH)

B r o w n e , H. G. et alii (ed.)

Conservation of wood in painting and the decorative arts.

Preprints of the Contributions to the Oxford Congress, 17 - 23 Sept. 1978. London (The International Institute for Conservation), 1978, 198 + XXV pp.

p.t.o.

Contributions include:

The dimensional response of wood to variations in relative humidity.

Fracture of wood and factors which influence it.

Basic aspects of musical instrument conservation (see elsewhere in this bibliography).

Acoustic tests of repair to musical instrument soundboards (see elsewhere in this bibliography).

The removal of linseed oil and rejuvenation of finishes on wooden objects.

(FH)

B r o w n , B. Floyd et alii (ed.) 1.2.

Corrosion and metal artifacts - a dialogue between conservators and archeologists and corrosion scientists.

National Bureau of Standards Special Publication 479. Distributed by: Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. 20402. July 1977, 245 pp.

p.t.o.

Includes contributions on: Electrochemical corrosion and reduction; some brief remarks on electrochemical reduction; measures for preventing corrosion of metals; a review of the history and practice of patination; the production of artificial patination on copper; the current status of the treatment of corroded metal artifacts.

(FH)

G e r m a n , Sheridan

2.2.3.

"Mrs. Crawley's Couchet" reconsidered.

In: Early Music, Oct. 1979, p. 173 - 174.

Re-attribution of a harpsichord "1754, Taskin 1783 - 84" in the Russell Collection of Edinburgh, formerly thought to have had some connection with Jan Couchet, and now suggested to be the work of Jean or Jacques Goermans. The attribution is based on technical and ornamental details, in particular the rose.

(FH)

G i l l a r d o n i , A.;
O r s i n i , R. A. and
T a c c a n i , S.

1.3.

X-rays in art: physics-technique-applications.

Gilardoni S.p.A., Mandello Lario (Como),
1977, 231 pp., 262 illus., \$ 45.

AATA 17 - 9.

G r e e n e , Virginia

3.5.

Conservation of a lyre from Ur.

In: AIC preprints, Toronto, May 30 to
June 1, 1979, pp. 37 - 43.

AATA 16 - 1707.

K e l l e t a t , Herbert

2.2.2.

Zur Frage der Tonordnung bei der Restaurierung alter Orgeln.
On the question of musical temperament in the restoration of old organs.

In: The Organ Yearbook, VIII (1977), pp. 61 - 63.

p.t.o.

The author advocates a more thorough investigation into the previous use of unequal temperaments in organs. The term "inequality" does not offer a sufficiently precise description of a tonal system. Practical demonstration has shown the unsuitability of modern equal tuning.

(FH)

M e e t a g s u r t , Ann and Peter 4.4.

Tempera and decorated keyboard instruments.

In: Galpin Society Journal, XXXII (May 1979), pp. 59 - 65.

p.t.o.

Two sources of the 18th century speak of soundboard ornaments painted in "détempre". Other contemporary reference explains this term to mean pigment with animal glue, gum arabic or gelatine as a binder. On a number of authentic instruments from the 17th/18th centuries water-soluble paint has been found.

(FH)

O d e l l , Scott and
G o o d w a y , Martha

1.6.

Harpsichord wire of the 17th and 18th centuries.

In: Preprints, 8th annual meeting of American Institute for Conservation, 22 - 25 May 1980, pp. 62 - 71.

p.t.o.

Location of specimens found in old instruments. Photomicrographs of sections of old wire. Contents of copper, zinc, and trace metals of brass strings. Discussion of tensile strength. Material densities. Internal damping. Hardness.

(FH)

P a t t e r s o n , Carl 3.1.

An approach to the conservation of
ethnographical musical instruments.

In: The Conservator, 2, pp. 45 - 48 (1978)

AATA 16-982

P l e n d e r l e i t h , H. J. 1.1.
and W e r n e r , A. E. A.

The conservation of antiquities and
works of art.

London (Oxford University Press), 1971,
394 pp.

A standard manual for treatment, re-
pair and restoration organic materials,
metals, and siliceous and related mate-
rials. Of special interest to the musi-
cal instrument conservator are the
chapters on animal skin products, tex-
tiles, bone and ivory, silver, copper
and its alloys, iron and steel.

p.t.o.

(FH)

R e i b e l , Daniel B. 1.8.

Registration methods for the small
museum.

Nashville (American Association for
State and Local History), 1978, 160 pp.

AATA 17 - 55

S c h w a r z , J. 1.3.

Roentgen-Untersuchungen an Musikin-
strumenten.
Radiographic examination of musical
instruments.

In: Das Musikinstrument, XXI (1972),
vol. 9, p. 1091.

p.t.o.

Brief note on the possibilities of
the use of x-ray techniques in the
examination of instruments.

(FH)

S t e r n , Claudio

2.4.2.

A brief workshop manual for recorders

In: Early Music, July 1979, pp. 359 - 365

p.t.o.

Brief hints to the player on what minor adjustments he may do himself to the modern instrument (correcting tuning and voicing, lowering or raising the block, cleaning and oiling).

(FH)

T h o m a s , W. R. and
R h o d e s , J. J. K.

1.6./2.2.1.

Harpsichord strings, organ pipes
and the Dutch foot.

In: The Organ Yearbook, IV (1973),
pp. 112 - 121.

p.t.o.

A paper written on the publication of a reprint of Claas Douwes' Grondig Onderzoek van de Toonen der Musijk (1699). Discusses the application of modern and contemporary units of length to old flemish instruments, and the relation to musical pitch.

(FH)

T h o m a s , W. R. and
R h o d e s , J. J. K.

1.6./2.2.3.

Harpsichords and the art of wire-drawing.

In: The Organ Yearbook, 1979, vol. X,
pp. 126 - 139.

p.t.o.

A brief description of wire-drawing techniques is followed by a fuller discussion of gauge-measuring. Diameter reduction during the drawing process is often determined through measurement of resulting lengths. The second half of the paper compares wire gauges as measured from surviving instruments and from printed sources.

(FH)

(T h o m s o n , Garry - ed.) 4.1.

Conservation of Wooden Objects.

Preprints of the contributions to the
New York Conference on Conservation of
Stone and Wooden Objects, 7 - 13 June 1970,
vol. 2, London (The International Institute
for Conservation), rev. edition, 1971, 140 pp.
p.t.o.

The contributions on consolidation of
decayed wood sculpture; wood-destroying
insects and works of art; the conserva-
tion of wood should be of direct interest
to the specialist from the musical instru-
ment field.

(FH)

T o m e k - S c h u m a n n , 1.5.
Sabine

Akustische Untersuchungen an
Hammerflügeln.
Acoustical examination of fortepianos.

In: Jahrbuch des Staatlichen Instituts
für Musikforschung Stiftung Preußischer
Kulturbesitz, vol. 1974, Berlin 1975,
pp. 127 - 172.

p.t.o.

After introduction into the fundamentals
and the methods of acoustic examination
the author describes systems of hammer
actions. Twelve instruments between 1726
and 1962 were examined by recording
eighteen notes/tones per instrument.
Evaluation is largely based on sound
decay curves.

(FH)

V o i g t , W.

1.3.

Ausmessen von Bohrungen in Holzblasinstrumenten mit Hilfe von Röntgenstrahlen.

Measuring bores of woodwind instruments with the aid of x-rays.

In: Instrumentenbauzeitschrift, 7/1972,
pp. 420, 421.

p. 5.9.

A brief discussion of image size and original diameter of a recorded bore. Unfortunately the mathematical aspects seem to suffer from mutilation during the printing.

(FH)

CIMCIM Financial Report 1980

Income

Bank balance Jan. 1st.	Nkr. 1.192,21
Collected fees	" 2.599,48
Previous contribution from ICOM	" 4.230,37
Subscription/sale Newsletter	" 1.053,13
Bank interest	" 317,27
	<hr/>
	Nkr. 9.392,46

Expenses

Postage	Nkr. 699,80
translation	" 400,-
Copying	" 527,20
To Treasurer, exchange from collected fees in Leipzig	" 162,70
	<hr/>
	Nkr. 1.789,70

Cash in bank and postal account Dec. 31st. 1980	Nkr. 7.602,76
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CIMCIM account Amsteden Dec. 31st. 1980	Dfl. 1.878,91
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Peter Andreas Kjeldsberg
7000 Trondheim April 7th. 1981

All inquiries about the CIMCIM Newsletter are to be addressed to:

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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.

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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 à contribuer à ce bulletin en nous envoyant des textes rédigés en français ou en anglais.

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