

# **CIMCIM Conference 2015**

## **Performers and Performance in a Museum Environment: Global Perspectives**

### **Moscow / Saint Petersburg, Russia**

#### **ORGANIZERS:**

CIMCIM – International Committee of Museums and Collections  
of Instruments and of Music

Russian National Committee of ICOM

Ministry of Culture of the Russian Federation

Glinka National Museum Consortium of Musical Culture

St. Petersburg State Museum of Theatre and Music

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Frank Bär, Germanisches National Museum, Nurnberg

Alla Bayramova, State Museum of Musical Culture of Azerbaijan, Baku

Olga Velikanova, St. Petersburg State Museum of Theatre and Music

Vladimir Koshelev, St. Petersburg State Museum of Theatre and Music

#### **ORGANIZING COMMITTEE**

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Marina Abrashova, Glinka National Museum Consortium of Musical Culture, Moscow

Nataliya Metelitsa, St. Petersburg State Museum of Theatre and Music

Irina Yaroslavtseva, St. Petersburg State Museum of Theatre and Music

## VENUES

MOSCOW, 27-30 June

Glinka National Museum Consortium of Musical Culture



The Glinka National Museum Consortium of Musical Culture is a large treasury of musical culture which is second to none in the world.

Its collections include music scores and literary manuscripts, research on the history of culture, rare books and printed music. The Museum Consortium preserves autographs, letters, archival documents related to the life and work of Russian and foreign artists.

The Museum's collection of musical instruments from around the world has a special significance and value. Since May 2010, the Museum Consortium has housed items of the State Collection of Unique Musical Instruments of Russia – the largest collection of string instruments made by masters of different countries and epochs, including masterpieces of A. Stradivari, the Guarneri and Amati families.

The Museum's holdings of audio and video recordings are extensive, and its fine arts materials could make a sizable exhibition of a museum of art.

The Museum Consortium is not only a large repository but also a reputable research center. Its employees conduct research, find and introduce to scholarly and cultural use unknown, forgotten or non-attributed works, autographs and names. The Museum publishes literary and musical manuscripts, musicians' memoirs and letters, and iconographic materials.

No other country has a musical museum of this magnitude, and in early 1995 by the Presidential Decree the Museum Consortium was included in the Unified State Register of the Cultural Heritage of the Peoples of the Russian Federation.

The Glinka National Museum Consortium of Musical Culture incorporates the Central Museum of Musical Culture, Memorial Apartment of Alexander Goldenweiser, Memorial Apartment of Nikolai Golovanov, Fyodor Chaliapin Memorial Estates, Sergei Prokofiev Museum, *Pyotr Tchaikovsky and Moscow* Museum and Memorial Estate of Sergei Taneyev (at development stage).

Web: [www.glinka.museum](http://www.glinka.museum)  
E-mail: [international@glinka.museum](mailto:international@glinka.museum)  
Telephone: +7-495-739-6226  
Address: 125047 Moscow, Ulitsa Fadeeva, 4

## VENUES

MOSCOW, 28 JUNE

Pyotr Tchaikovsky and Moscow Museum



Pyotr Tchaikovsky and Moscow Museum in Kudrinskaya Ploschad opened its doors to the public on 18 May, 2007. Here, in the apartment that occupied half of the first floor of the wing (at the time it was a hotel), Pyotr Tchaikovsky lived from September 1, 1872 to November 1873. Here he worked on his Symphony No.2, the music for Alexander Ostrovsky's fairy tale the *Snow Maiden (Snegurochka)*, symphonic fantasia the *Tempest* and other music. The house is one of the few surviving buildings in Moscow where the composer lived. Tchaikovsky did not have a house of his own in Moscow and changed eight addresses during 12 years. The first permanent exhibition of the Museum recreated cultural and historical atmosphere of Moscow of 1860-1870's that greatly influenced the young composer.

In November 2014, on the threshold of the composer's 175th birthday, the Pyotr Tchaikovsky and Moscow Museum unveiled a new exhibition *Tchaikovsky and the World*.

For the first time the public can see many relics related to life and work of Pyotr Tchaikovsky gathered in one place. Over 500 exhibits were provided by the leading museums of Russia.

The exhibition's centerpiece are authentic materials: historical documents; personal belongings of the composer; photos of P. Tchaikovsky, his colleagues, friends and family members; etchings; lithography; graphics; drawings; friendly caricature; letters. Exhibition visitors have a unique opportunity to see the manuscript heritage of the composer: more than fifty autographs (*Eugene Onegin*, *The Queen of Spades* etc.), scores, literary manuscripts. The visitors can listen to the phonographic recordings at the exhibition halls.

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Address: Moscow Kudrinskaya Ploschad, , 46/54



## VENUES

MOSCOW, 29 JUNE

Central Museum of Musical Culture



The Central Museum of Musical Culture is one of the units of the Glinka National Museum Consortium of Musical Culture. All administrative services of the Consortium are located here.

Here one will find the permanent exhibition titled *Musical Instruments of the World* which presents more than 1,000 exhibits in five halls introducing the music culture of the five continents.

The collection has musical instruments of Russia and neighboring states, professional and traditional instruments of over 50 foreign countries, instruments of European professional tradition, mechanical musical and electro-musical instruments, as well as sound-recording and sound-reproducing instruments of the first half of the 20th century and experimental models.

- Gusly of the 13 th- 14th centuries
- Collection of Musical Instruments of 19 th century from Central Asia, by August Eichhorn
- Violins by A. Stradivari, J-B. Vuillaume, J. Steiner
- Silver Collection of Russian Military Wind Instruments
- Spinets of the 16th century and harpsichord of the 18th century
- Mechanical instruments and the first electric musical instrument Termenvox
- Memorial instruments of Sergei Rachmaninoff, Fyodor Chaliapin, Daniel Shafran, Vasily Andreyev, David Oistrakh

Temporary exhibitions display artifacts from the Museum's collections as well as from archives, libraries and museums of Russia and the world.

Concerts of organ and chamber music are held in the Prokofiev Concert Hall. This concert hall has an organ of the German company A. Schuke (Potsdam). In the foyer of the Museum one can enjoy concerts and listen to the oldest organ in Russia made by master Friedrich Ladegast (1868). The Museum conducts tours of the exhibitions, educational and concert cycles for children and adults, interactive programs and parties for children.

The Central Museum of Musical Culture is the main depository of the Museum Consortium. Researchers from all over the world come to the Reading Room to work with the museum catalogs, manuscripts and art materials, books, sheet music and reference materials from the collections of the Museum.

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Address: 125047 Moscow, Ulitsa Fadeeva, 4

## VENUES

SAINT PETERSBURG, 30 JUNE – 2 JULY

St. Petersburg State Museum of Theatre and Music



A group of museums united by the St. Petersburg State Museum of Theatre and Music locates in the most impressive buildings in the city center. Theatre museum exposition is situated in the building on 6 Ostrovskogo square where in previous years there were Imperial theatres directorate. Its other branches have the following addresses:

- Museum of Music is a part of Sheremetev palace, 34 Fontanka embankment;
- N. Rimsky-Korsakov museum-apartment, 28 Zagorodny prospekt;
- Samoilov Family Museum, 8 Stremiannaya Street;
- Chaliapin Memorial apartment, 2-B Graftio Street.

History of the Museum lasts more than 100 years, and its collection consists of half of a million valuable and unique pieces. Repeatedly Museum receives appraisal from the Petersburg museum environment, as for example the Museum Olympus Award in nominations "Museum of the Year", "Best exposition", "Prestige of St Petersburg" and "Exhibition of the Year".

The Theatre museum and its branches have regular exhibitions, concerts, artistic evenings, lectures, video installations, excursions, master-classes, workshops for children. All 5 museums in total have 7 concert halls.

In December 2013 the Museum received a unique Nikita and Nina Lobanov-Rostovskiy's collection as a gift. This world biggest collection of Russian theatric and scenery art of 1880-1930s consists of "Russian Theatre and Scenery Art of 1880-1930s", "Trends in Russian Art and Theatre of 1900-1930s" parts.

In a year, in 2014, the collection of Sheremetev palace was enriched by a true goldwork masterpiece. Famous Swiss jeweler, author of fairy tales and philosopher Willilnauen made a gift of his most important work called "Composition Monte Generoso". He created it during 40 years.

Annually the Theatre Museum participates in international exhibition projects. In 2009, the year of Diaghilev Saison Russe centenary, Museum was one of the International festival of arts "Diaghilev. P.S." initiators. Nowadays this Festival is included by the journal Dancing Times in the calendar of the most valuable musical festivals in the world.

Web: [www.theatremuseum.ru](http://www.theatremuseum.ru)

E-mail: [info@theatremuseum.ru](mailto:info@theatremuseum.ru)



## VENUES

### SAINT PETERSBURG, 1-2 JULY

#### Sheremetev Palace — Museum of Music



The Sheremetev Palace (the Fountain House) has been a branch of the St. Petersburg State Museum of Theatre and Music since 1990.

The former mansion of counts Sheremetev is a unique historical and cultural memorial, representing a sample of an urban mansion, rare for St. Petersburg.

A plot of land on the bank of the Fontanka river was granted by Peter I to field-marshal count Boris Sheremetev in 1712. Architect S. Tchevakinsky built the existing two-storeyed stone palace in 1750. After that different architects participated in the interior decoration of the Palace proper and construction of the numerous outhouses (F. Argunov, I. Starov, A. Voronikhin, J. Quarenghi, Ch. Meier, J. Quadri, I. Corsini, N. Benois, A. Serebryakov and others).

Up to 1917 the palace and the land had belonged to the five generations of the old Russian family's senior branch, the counts Sheremetev. The walls of the palace still remember the voice of the famous peasant-countess Praskovya Zhemchugova, the prima donna of the Sheremetev serf theatre. In 1827 Alexander Pushkin frequented the palace, having his portrait painted in the studio of Orest Kiprensky. At the White Hall, created by J. Quarenghi in the first quarter of 18 century, famous singers gave concerts and the count capella – the first Russian choir – performed compositions of G. Palestrina, A. Lotti and B. Marcello. Later, artists of the Mariinsky theatre, the Great Russian orchestra of V. Andreev and different symphonic orchestras performed there.

After the Revolution the Palace was converted into the Russian Nobility Life Museum, with the private collection of the Sheremetevs serving as the basis for the Museum collections. In 1929 it was closed and its collections were given over to museums, libraries and archives of Leningrad and Moscow.

Up to 1989 different Soviet institutions occupied the its buildings. All the apartments were redesigned. After the museum board of the Committee on culture of the Government of St. Petersburg decided to hand over the palace to the Museum of Theatre and Music, reconstruction of gala and memorial interiors started. It was decided, that the palace would house one of the richest collections of musical instruments in the world. The long musical history of the Fountain House contributed to creation of the future museum's image.

The interiors of the Sheremetev Palace became a precious setting for the collection of musical instruments, founded by head of the Imperial Court Orchestra of Nicholas II, baron K. Shtakelberg, more than 100 years ago. The musical instruments of the Royal family were its first treasures. And in the 20th century the

## VENUES

collection as a part of the State museum collection was enlarged with items from different museums, the St. Petersburg Conservatory and various private collections. In 1984 the collection of musical instruments was incorporated into the collection of the Museum of Theatre and Music.

Presently the collection counts more than 3000 items, among them the musical instruments of Emperors Alexander I, Alexander III and Nicolas II, the instruments of the Russian horn orchestra, musical instruments of Russia, Europe and East, the instruments of M. Glinka, A. Dargomyzhsky, A. Rubinstein, A. Glazunov and other famous composers. Nowadays one can see more than 1500 musical instruments at the palace halls.

In addition, other permanent exhibitions are on display at the palace: the exhibition *The Sheremetevs and the Musical Life of Saint Petersburg*, the private arts and crafts collection of V. Strekalov-Obolensky (donated to the museum by A. Sarayeva-Bondar in 1998) and V. Golod (kept in the museum permanently since 2000 in accordance with the owner's will).

During the celebration of the 300th anniversary of St. Petersburg's foundation, a new permanent exhibition *The Returned Heritage. A. Glazunov – the Last Years* was inaugurated. It's dedicated to the life and work of the great Russian composer and rector of the St. Petersburg Conservatory A. Glazunov. His archive and the furniture of his Paris apartment, where he spent the last years of his life, were preserved by E. Gunter-Glasunov, the composer's adopted daughter. And according to her will these unique materials were given to the St. Petersburg Museum of Theatre and Music by the *Alexander K. Glasunov Foundation* (Munich).

The artistic history of the Fountain House, starting at the middle of the 18th century, is not over yet. Opera soloists sing, orchestras and choirs perform and young musicians master their skills at the White Hall, once again open after its restoration in 1999. The citizens of St. Petersburg and guests of the city visit the museum's halls, attracted here by the need of "a soul, attuned to the beautiful" (P. Vyazemsky).

Web: [www.theatremuseum.ru/en/brn\\_shr.html](http://www.theatremuseum.ru/en/brn_shr.html)

Address: St. Petersburg, Fontanka river emb., 34



# PROGRAM AND SCHEDULE

**Saturday, 27 June**  
**Day 0 – Moscow**  
**Venue: Ensemble Kuskovo (see official page: <http://kuskovo.ru/en/>) Ulitsa Yunosti, 2**

16.00	Meeting at Central Museum of Musical Culture (Ulitsa Fadeeva, 4). Transfer to welcoming reception
17.00 – 20.00	Welcoming reception (included). Ensemble Kuskovo (see official page: <a href="http://kuskovo.ru/en/">http://kuskovo.ru/en/</a> ) Moscow, Ulitsa Yunosti, 2
20.00	Transfer to partner hotels

**Sunday, 28 June**  
**Day 1 – Moscow**  
**Venue: Tchaikovsky and Moscow Museum. Kudrinskaya Ploshad 46/54**

9.30 – 10.00	Registration
10.00 – 10.30	Conference opening. Welcoming speeches
	<b>Session 1</b> <b>Working with Performers in a Museum Context: Curatorial/Conservation Challenges and Solutions</b> <b>Chair: Giovanni Paolo Di Stefano</b>
10.30 – 11.00	<b>Nina Mileshina</b> (Glinka National Museum Consortium of Musical Culture, Moscow, Russia) Organization of Concerts and Forms of Performing on the Musical Instruments from the Collections of the Glinka National Museum Consortium of Musical Culture
11.00 – 11.30	<b>Jennifer Schnitker</b> (Colonial Williamsburg Foundation, Williamsburg, USA) ‘What the Future may Learn from the Past’: The Evolution of Instrument Conservation at Colonial Williamsburg
11.30 – 12.00	<b>Gabriele Rossi Rognoni</b> (Museum of Music, Royal College of Music, London, UK) Violins, Watches, Cars: Spot the Difference
12.00 – 12.20	<b>Break</b>
	<b>Session 1. Continued</b> <b>Chair: Gabriele Rossi Rognoni</b>
12.20 – 12.50	<b>Jean-Philippe Echard</b> (Musée de la musique, Paris, France) Bringing the ‘Davidoff’ Violin Back to Playing Condition: Context, Methods and Impact on Heritage Values

# PROGRAM AND SCHEDULE

12.50 – 13.20	<b>Mimi Waitzman</b> (Horniman Museum and Gardens, London, UK) The Challenges of Caring for a Playing Collection
13.20 – 14.20	<b>Lunch (included)</b>
	<b>Session 1. Continued</b> <b>Chair: Gabriele Rossi Rognoni</b>
14.20 – 14.50	<b>Giovanni Paolo Di Stefano</b> (Rijksmuseum, Amsterdam, Netherlands) Telling the Dutch Early Music Movement
14.50 – 15.20	<b>Christiane Barth</b> (Händel-Haus, Halle, Germany) The Music Museum at Handel’s Birthplace - a Close Relationship to Performance Practice
15.30 – 17.30	Visit at...
17.30	Transfer to the Central Museum of Musical Culture
18.00 – 19.00	Visit at the Central Museum of Musical Culture (Ulitsa Fadeeva, 4)
19.00 – 20.00	Concert at Prokofiev (Concert) Hall. Central Museum of Musical Culture. Ulitsa Fadeeva, 4 (included)

**Monday, 29 June**  
**Day 2 - Moscow**  
**Venue: Central Museum of Musical Culture. Ulitsa Fadeeva, 4**  
**Exposition Musical instruments of the World**

	<b>Session 2</b> <b>Museum Collections of Musical Instruments as a Resource in the Preservation and Renaissance of Arts Considered as National Heritage</b> <b>Chair: Jean-Philippe Echard</b>
10.00 – 10.30	<b>Alla Bayramova</b> (State Museum of Musical Culture of Azerbaijan, Baku, Azerbaijan) Museum Artifacts Related to the Performing Art of the Azerbaijani Traditional Musicians
10.30 – 11.00	<b>Djalaliddin Mirzaev</b> (Termez archaeological Museum, Uzbekistan) On the Border with Afghanistan: Research, Museumification and Use of Archaeological Relics of Musical Culture
11.00 – 11.20	<b>Break</b>
	<b>Session 2. Continued</b> <b>Chair: Alla Bayramova</b>



## PROGRAM AND SCHEDULE

11.20 – 11.50	<b>Stewart Carter</b> (Wake Forest University, Winston-Salem, NC, USA) Early Organology in the Middle Kingdom: Chinese Musical Instruments through the Eyes of Father Amiot (1718–93)
11.50 – 12.20	<b>Tamila Dzhani-zade</b> (Glinka National Museum Consortium of Musical Culture, Gnesin Russian Academy of Music, Moscow, Russia) The Historical Reconstruction of the Traditional Performance on the Base of the Central Asian Music Instruments Collection completed by Eichhorn in the 19th century (from the collection of the Glinka National Museum Consortium of Musical Culture)
12.20 – 12.50	<b>Christina Linsenmeyer</b> (University of the Arts Helsinki, Sibelius Academy, Helsinki, Finland) Through the Eyes and Ears of Musical Instrument Collectors (c1860-1940)
12.50 – 13.50	<b>Lunch (on your own)</b>  <b>Session 3</b> <b>Performance as a Tool for Sparking Visitor Interest in Unfamiliar Instruments and Cultures</b> <b>Chair: Christina Linsenmeyer</b>
13.50 – 14.20	<b>Matthew Hill</b> (University of Edinburgh, UK) (Re)Introducing the Octobasse: A Case Study of an Old Instrument and New Media.
14.20 – 14.50	<b>Rebecca Wolf</b> (Deutsches Museum and the Max-Planck-Institute for the History of Science, Munich, Germany) Digital Performance of Cultural Heritage or: How to Discuss the Authenticity of Piano Rolls
14.50 – 15.20	<b>Break</b>  <b>Session 4</b> <b>Collecting Instruments from Musicians: Performers and Composers</b> <b>Chair: Alla Bayramova</b>
15.20 – 15.50	<b>Rudolf Hopfner</b> (Kunsthistorisches Museum, Vienna, Austria) Musical Instruments as Source of What? Instruments Owned by Famous Composers in the Collection of Historic Musical Instruments in Vienna
15.50 – 16.20	<b>Ekaterina Getseleva</b> (Glinka National Museum Consortium of Musical Culture, Moscow, Russia) Performing Life of Memorial Musical Instruments in the Past and at Present (Illustrated with the example of the Glinka National Museum Consortium of Musical Culture Collections)
16.30 – 17.30	Discussion session <i>Musical Instruments Exhibitions – Looking into the Future</i> Moderator – <b>Mikhail Bryzgalov</b>

## PROGRAM AND SCHEDULE

**Tuesday, 30 June**

**Day 3 Train Moscow–Saint Petersburg**

5.00	Transfer from partner hotels to Leningradsky station. Please, be by that time at the lobby of your hotels. (train tickets can be found inside participant's bag)
6.30	Meeting of participants at the waiting hall of Leningradsky station (for those who get in individually)
7.00 – 11.00	Speed-train SAPSAN from Moscow to Saint-Petersburg
11.00	Arriving at the Moscow station
11.10	Transfer from the Moscow station to partner hotels
14.00	Excursion day in Saint-Petersburg. Detailed information to be announced on the web-site: <a href="http://cimcimrussia.com">http://cimcimrussia.com</a>

**Wednesday, 1 July**

**Day 4 – Saint-Petersburg**

**Venue: Sheremetev Palace - Museum of Music. White Hall. Fontanka River Embankment, 34**

9.30 – 10.00	Welcoming speeches  <b>Session 5</b> <b>The Role of Performance in Museum Education and Outreach</b> <b>Chair: Vladimir Koshelev</b>
10.00 – 10.30	<b>Alexej Egorov</b> (Museum of the composer Nazib Zhiganov, Zhiganov Kazan State Conservatoire, Russia) Musical Performance in the Interpretation of Nazib Zhiganov Museum Collection of the Composer
10.30 – 11.00	<b>Leila Makarius and Jorge Cometti</b> (Museo de Arte Hispanoamericano Isaac Fernández Blanco, Buenos Aires, Argentina) Recovering Tangible and Intangible Values Through Music
11.00 – 11.20	Information on the projects: <b>Frank P. Bär.</b> An update on the MIMO project <b>Frank P. Bär.</b> The MUSICES-project – call for collaboration
11.20 – 11.40	<b>Break</b>
11.40 – 13.40	General Assembly
13.40 – 14.40	<b>Lunch (included)</b>
14.40 – 15.10	Concert by Russian Horn Capella headed by S. Peschansky



PROGRAM AND SCHEDULE

Session 5. Continued  
Chair: Frank P. Bär

15.10 — 15.40	<b>Vladimir Koshelev</b> (St. Petersburg State Museum of Theatre and Music, Saint Petersburg, Russia) Violin. Childhood. Museum. Music. Children Experiencing Music in the Museum
15.40 — 16.10	<b>Eric De Visscher</b> (Musée de la musique, Philharmonie de Paris, France) A Museum of Music in a New Cultural Context: the Philharmonie de Paris
16.10 — 16.30	Break
16.30 — 17.00	<b>Madeleine Modin</b> (Department of Aesthetics and Culture Stockholm University, Stockholm, Sweden) The World and National Expositions of the 19th Century as Models of Museum Activities, with a Focus on Historical Concerts in Musical Instrument Museums
17.00 — 17.30	<b>Maria Svetlakhova</b> (Museum Estate of P.I. Tchaikovsky, Votkinsk, Russia) The Reconstruction of Musical Atmosphere of the Tchaikovskys’ House in Votkinsk by Means of Vocal-Instrumental Performance
17.30 — 18.00	Visit to the exhibitions of the Sheremetev Palace - Museum of Music
18.00 — 19.00	Concert at Sheremetev Palace - Museum of Music. White Hall  Dinner on your own

Thursday, 2 July  
Day 5 – Saint-Petersburg  
Venue: Sheremetev Palace - Museum of Music. White Hall, Fontanka River Embankment, 34

Session 6.  
Museums as Performance Spaces  
Chair: Matthew Hill

10.00 — 10.30	<b>Zhiling He</b> (Shenyang Conservatory of Music, China) Visual Presentation and Aural Development – the Two Basic Methods for Musical Instruments Interpretation of Museum
10.30 — 11.00	<b>Natalia Karovskaya and Vasily Sadovnikov</b> (Rostov Kremlin, Russia) Archpriest Aristarh Izrailev Fork Tuning Forks Collection (from the State Museum Reserve Rostov Kremlin Collection)
11.00 — 11.30	<b>Natalia Katonova</b> (Bakhrushin State Central Theatre Museum, Moscow, Russia) The State Hermitage Orchestra as the Example of a Permanent Symphony Orchestra in the Museum

PROGRAM AND SCHEDULE

Break

Session 7. Free papers  
Chair: Eric de Visscher

11.30 — 12.00	
12.00 — 12.30	<b>Vladimir Koshelev</b> (St. Petersburg State Museum of Theatre and Music, Russia) Information about Musical Instruments of St. Petersburg Citizens from 18-19th Century Press and Museum Collection
12.30 — 13.00	<b>Francesco Carreras</b> (Pisa, Italy) Documenting Wind Instruments in Musical Collections: the Italian Patents Related to the Flute
13.00 — 14.00	Lunch (on your own)  Session 7. Continued Chair: Vladimir Koshelev
14.00 — 14.30	<b>Varvara Letyagina and Vladimir Koshelev</b> (St. Petersburg State Museum of Theatre and Music, Saint Petersburg, Russia) Collection of Banduras in Funds of Sheremetev Palace-Museum of Music: to the Problem of Ascription
14.30 — 15.00	<b>Zhang Xiang</b> (Hubei Provincial Museum, Wuhan, China) The Study of Chime-bells from the Tomb of Marquis Yi of Zeng and the Reconstruction of Ritual and Musical Art in pre-Qin
15.00	Transfer to the Russian Museum of Ethnography
15.30 — 17.30	Visit at the Russian Museum of Ethnography (Saint Petersburg, ulitsa Inzhenernaya, 4/1)
17.30	Transfer to farewell dinner
19.00 — 22.00	Farewell dinner on the boat up the Neva River (included)



## PROGRAM AND SCHEDULE

### EXTRA PROGRAM IN SAINT-PETERSBURG

Friday, 3 July

Day 6

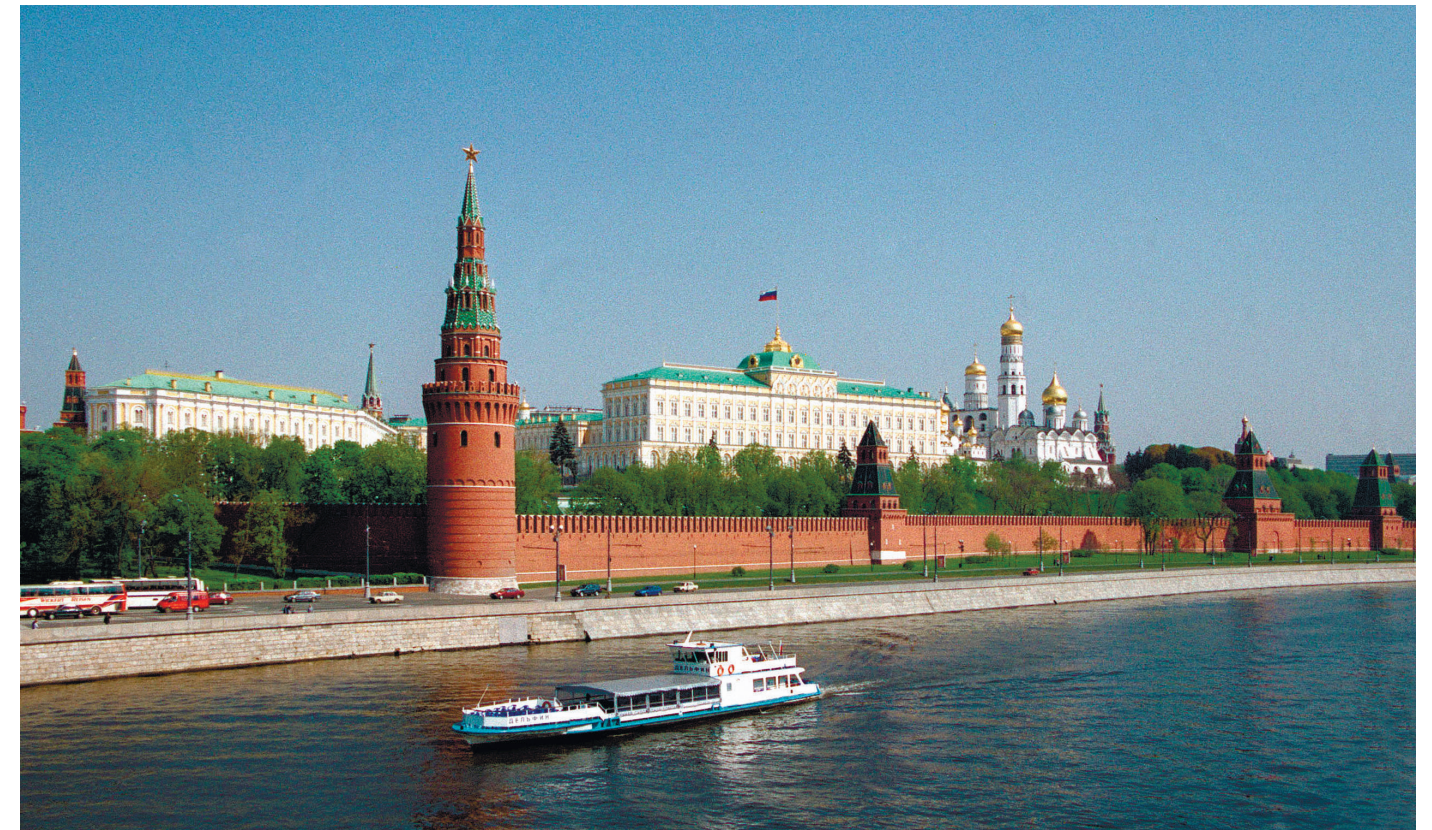
- Alternative program for participants of the conference who will stay at Saint Petersburg longer. Invitations to best touristic sights and museums will be provided by organizing committee
- Groups up to 15 people each will have an opportunity to visit by appointment Valery Bruntsev private collection of musical instruments of the peoples of the world (34, Line 5 of Vasilyevsky Island, Saint-Petersburg)
- Gala-concert of the 15th Tchaikovsky International Competition. Special tickets for participants will be available by prior reservation (tickets available only for the registered participants of the conference without charge)

**18.00** Official transfer to Mariinsky Theatre-II (Ulitsa Dekabristov, 34)  
from the Sheremetev Palace - Museum of Music (Fontanka River Embankment, 34)

## SPECIAL EVENTS

The framework of conference CIMCIM–2015 includes a cultural program. The participants will have an opportunity to visit two largest Russian cities and get acquainted with biggest museums, rarest collections and many sightseeing attractions.

Registration fee fully covers all included in the official program of the conference events. Moreover, official transfers are available for participants.





## SPECIAL EVENTS

**27 JUNE ENSEMBLE KUSKOVO**  
(Moscow, Ulitsa Yunosti, 2)

**17.00 — 20.00 Welcoming reception**

**Ensemble Kuskovo**



Ensemble Kuskovo, originally owned by the Sheremetev family, as a specimen of a typical 18th century Moscow region residence. The estate was designed as a site for receptions, celebration and other festivities. More than 20 unique monuments of architecture with genuine interiors have been presented including a Dutch House, an Italian House, a Grotto, Greenhouses, others.

Another point of interest in Kuskovo Estate is the only regular French park to have survived in Moscow. There are ponds, canals and Russian and Italian sculptures in it.

The centerpiece of the estate is the Palace residence. Especially interesting is the original planning and ornaments of the interior. This includes superb works of Russian and European art, decorative arts and crafts and unique collection of 18th century paintings, primarily portraits of Russian emperors and several generations of the Sheremetev family.

The Museum possesses one of the largest collections of ceramics and glass from different countries dating from antiquity up to present days.

Magnificent architectural monuments, original interiors, a beautiful park and a unique collection of ceramics and glass will create unforgettable impressions, immersing you into the world of an old Russian estate.

## SPECIAL EVENTS

**28 JUNE MOSCOW**

**15.30 — 17.30 Visit at the Moscow Kremlin Museums**

The history of the development of a museum in the Moscow Kremlin covers almost three hundred years and involves periods of flourish and prosperous research activity as well as periods of stagnation. The Kremlin and its cathedrals, churches, palaces witnessed several tragic events which had taken place during foreign invasions and civil conflicts.

**29 JUNE MOSCOW**

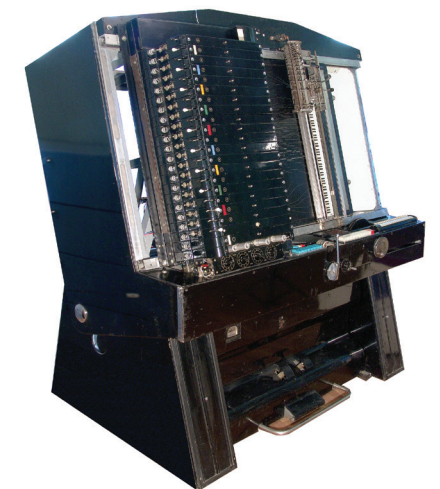
**14.50 — 15.20 Introduction to the Glinka National Museum Consortium of Musical Culture's collection**

Olesya Rostovskaya in a concert on ANS (Photoelectronic synthesizer).

Olesya Rostovskaya actively composes music for orchestras, choirs, bands and solo instruments as well as music for films and radio plays. She has received a number of awards at composers' contests, both in Russia and abroad. A member of the Union of Composers, a member of the Russian Association of Electro-Acoustical Music, and a member of the Association of Russian Organists. She is also a representative of the Russian Carillon foundation

### ANS PHOTOELECTRONIC SYNTHESIZER

Inventor and designer Eugene Murzin;  
manufacturer Moscow Scientific Research  
Institute for Instrumentation  
Moscow, 1963



This synthesizer was developed by optical engineer Eugene Murzin (1914-1970), and named after the Russian composer Alexander Scriabin.

The engineer's idea that dates back to 1938 envisaged creation of an instrument that does not limit the creative fantasy of composers.

ANS synthesizer operates based on a photo-optical sound generation principle and graphic sound management, enables immediate listening, adjustment and correction of a composer's music score over the entire range, in any tone color, execution manner and dynamics. A melody in an ANS "music score" (black mastic-covered glass) looked like a sequence of transparent lines sound pitch and duration codes applied by a special encoder device. Using photo-electric transformers, controlled movement of music score transformed codes into sound.

The sound generator is an assembly of 5 optical discs with 144 pure tone sound tracks each. The difference between acoustic frequencies of neighboring tracks is 1/72 octave, which is close to



## SPECIAL EVENTS

the auditory differentiation threshold. The 72 stage octave temperament made the ANS scale free and suitable for reproduction of any mode. In its functional design, ANS differs from the standard design of an electronic synthesizer. It resembles a computer (even though it was invented long before the emergence of computers) in the availability of long-term (rotating disks of optical sound records) and random access ("musical score") memory, encoding of information on the rhythm and pitch of sound in most musical editing applications, and finally in the method of information storage on external media - replaceable glass plates ("musical scores"), similar to computer floppy disks and CDs.

The first ANS model created in 1957 has not been preserved. The museum exhibits the only production prototype of the synthesizer manufactured at the Moscow Scientific Research Institute for Instrumentation of the USSR Ministry of Radio Industry, where Murzin was the Chief Designer. Young composers of that time Andrei Volkonsky, Eduard Artemyev, Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, Stanislav Kreichi (also a radio engineer), Shandor Kallosh, and later Vladimir Martynov expressed a lot of interest in ANS. Later on, E. Artemyev became the recognized electronic music leader in Russia and the founder of the Russian Association of Electroacoustic Music, and S. Kreichi - its member and the guardian of the ANS.

The ANS was exhibited in London, Paris, Genoa, where a special musical program written by composers S. Kreichi, E. Artemyev, and A. Nemtin was played. Murzin presented a report on the problems of the tuneful ear reserves, presenting his unique ANS and the "Mosaic" composition by Artemyev at the International Electronic Music Congress in Florence in 1968.

The music written on the ANS was played at the cinema, theater, and TV. Company Melodiya (Melody) recorded two disks with the music performed on the ANS. In 2000, The Synthesizer ANS 1964-1971 CD was released.

**19.00 – 20.00 Concert at Prokofiev (Concert) Hall.**  
Central Museum of Musical Culture. Ulitsa Fadeeva, 4

Special concert for the participants of the conference is organized by the Glinka National Museum Consortium of Musical Culture. The program of the concert aims to introduce musical instruments from museum's collection and variety of musical traditions in Russia and neighboring countries.



## SPECIAL EVENTS

### Performers:

- **Ensemble Russian Rhapsody (Moscow)**

Russian Rhapsody soloists' ensemble – an association of young talented musicians who are the initiators and inspirators of many creative ideas and projects in the field of academic and folk instrumental music. The ensemble consists of musicians recognized both in Russia and abroad, laureates of many prestigious professional contests and festivals, who combine their concert activity with teaching.

- **Mugam (Azerbaijani: Muğam)**

Mugham also known as Mugam (Azerbaijani: Muğam) is one of the many folk musical compositions from Azerbaijan. It is a highly complex art form that weds classical poetry and musical improvisation in specific local modes. In 2003, UNESCO recognized mugam as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity.

### Musical Instruments in the concert program:



**PRIMA GUSLI**  
Workshop of the Music College of the  
Leningrad Conservatory  
Made by Nikolay Fomin  
Leningrad  
1937



**SMALL DOMRA**  
Made by Semen Sotsky  
Russia  
1946



**CONTRABASS BALALAIKA**  
Made by Semen Sotsky  
Moscow  
1930



## SPECIAL EVENTS



OBOE  
Hammer Company  
Germany  
End of the 19th century



ALT DOMRA  
Made by Pyotr Platonov  
Russia  
20th century



ACCORDION JUPITER  
Moscow Experimental Factory of  
Musical Instruments  
Moscow  
1982



ALT DOMRA  
Made by I. Emelianov  
Russia  
1964



ALT ZHALEYKA  
Made by V. Titov  
Moscow  
1982

## SPECIAL EVENTS

### 30 JUNE SAINT PETERSBURG

**14.00 Excursion day in Saint Petersburg.** An introduction to St. Petersburg's most famous and significant sights and attractions. Within the program you will visit:

- Church of the Spilled Blood
- Saint Isaac's Cathedral (Isaakievskiy Sobor)
- Peter and Paul Fortress (Petrovskaya Krepost)

### 1 JULY SAINT PETERSBURG

**14.40 – 15.10 Concert by Russian Horn Capella headed by S. Peschansky**

**18.00 – 19.00 Concert at Sheremetev Palace - Museum of Music. White Hall**  
Instruments from the collection of Emperor Alexander III

### 2 JULY SAINT PETERSBURG

**15.30 – 17.30 Visit at the Russian Museum of Ethnography**

The Russian Museum of Ethnography is a museum in St. Petersburg that houses a collection of about 500,000 items relating to the ethnography, or cultural anthropology, of peoples of the former Russian Empire and the Soviet Union.

The museum was set up in 1902 as the ethnographic department of the Russian Museum. The museum has more than 700,000 artifacts and photographs which represent the cultural heritage of 157 peoples of European Russia, Siberia, Far East, Caucasus and Crimea and embrace the period from 18th century to present times.

**19.00 – 22.00 Farewell dinner on the boat up the Neva River**





## SPECIAL EVENTS

### 3 JULY SAINT PETERSBURG

**18.00** Official transfer to Gala-concert of the 15th Tchaikovsky International Competition from the Sheremetev Palace - Museum of Music (Fontanka River Embankment, 34)

**19.00** Gala-concert of the 15th Tchaikovsky International Competition Mariinsky Theatre-II (Ulitsa Dekabristov, 34)

#### Mariinsky II



The building, covering 79114 m<sup>2</sup>, is one of the largest theatre and concert venues in the world. The auditorium seats up to 2000 people at full capacity. The new theatre has seven storeys above ground and three below. There is the main stage, a rehearsal stage and backstage premises; rehearsal rooms for the ballet company, the opera company and the orchestra; premises for 1000 various members of staff; chamber venues and premises in the foyer which house educational projects for children and young people; a rooftop amphitheatre which is to be a venue for the Stars of the White Nights festival; and underground car parking for staff.

Alongside the historic building of the Mariinsky Theatre, built in 1860, and the Concert Hall which opened in 2006, the Mariinsky II forms part of this theatre and concert complex, unique in its artistic and educational capabilities. This complex reiterated the status of the Mariinsky Theatre as one of the world's most important cultural institutions.

XV Tchaikovsky International Competition has the reputation of one of the most well-known and large-scale events in the world of music and to be held in Moscow and St. Petersburg. The Tchaikovsky Competition takes place once in four years, it has a status of the national asset of Russian musical culture and is one of the major nationwide cultural events.

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### Sunday 28 June Tchaikovsky and Moscow Museum Concert Hall

Session I. Working with Performers in a Museum Context:  
Curatorial/Conservation Challenges and Solutions

*Nina Mileshina, PhD  
Curator of musical instruments  
Glinka National Museum Consortium of Musical Culture, Moscow  
(Russia)*

#### ORGANIZATION OF CONCERTS AND FORMS OF PERFORMING ON THE MUSICAL INSTRUMENTS FROM THE COLLECTIONS OF THE GLINKA NATIONAL MUSEUM CONSORTIUM OF MUSICAL CULTURE

The purpose of the paper is an attempt to identify stages of the acoustic use of the instruments from the collections of the Glinka National Museum Consortium of Musical Culture through a comprehensive study of the issue: under what circumstances and conditions may a museum item be played, to find a flexible approach to the issues of preservation and at the same time unlock the potential of the museum musical instruments, to develop a system of arrangements aimed at systematic organization of the use of the museum instruments and implementation of museum recordings of the performances.

Achieving of these objectives depends on many provisions as well as on structural specifics of different types of the instruments, the properties of the materials of which they are made.

The paper examines:

- Issues of increasing the number of the played instruments without compromising preservation.
- Stages of the organization of concerts on historical instruments of the Glinka National Museum Consortium of Musical Culture (pianos, violins, harpsichords, organ, trumpets, flutes).
- Differences in the degree of complexity in organizing concerts of the European tradition professional instruments and the instruments of the folk tradition.

*Jennifer Schnitker  
Marshall Steel Fellow in Instruments Conservation  
Colonial Williamsburg Foundation  
(USA)*

#### «THAT THE FUTURE MAY LEARN FROM THE PAST»: THE EVOLUTION OF INSTRUMENT CONSERVATION AT COLONIAL WILLIAMSBURG

The Colonial Williamsburg Foundation operates one of the largest living history museums in the world, representing many facets of life in the capital city of colonial Virginia. Following a period of restoration and preservation begun in the 1920s, today Williamsburg comprises hundreds of both restored or reconstructed buildings, which have been historically furnished. Additionally, Williamsburg is home to a decorative arts museum and a folk art museum. The collection of musical instruments found here features plucked and bowed strings, woodwinds, brasswinds, drums, and has particular strength in keyboards. These include historic instruments from Western Europe and the Americas as well as accessioned reproductions and are located in the study collection, in the museums and in buildings in the historic area.

## ABSTRACTS

Conveying the nature of life in the 18th century city is fundamental to the mission of the Colonial Williamsburg Foundation. Costumed interpreters are found in streets and buildings, demonstrating tools and skills in order to illustrate political, socio-economic and cultural forces of the day. Of course, music and musical instruments were integral to the colonial milieu and as such figure in today's interpretations and institutional programming. The requirements of such an immersive atmosphere confer both advantages and challenges for conservation staff. Among the advantages is the presence of numerous experts in many intersecting fields related to the musical instrument collection. In addition to curatorial and conservation staff, there are numerous musicians and established tradespersons such as cabinetmakers and metalsmiths, creating an environment ripe for discussion and collaboration. Among the disadvantages, the unique playing demands on the historic instruments in the collection pose conservation challenges that must constantly be weighed against benefits and mitigated against to the best possible degree.

The Colonial Williamsburg Foundation is committed to the interactive nature of living interpretation with historic objects. The institution has a long history of conservation practice balancing the goals of regular instrument playing with the need to preserve these primary sources for future generations. This paper will discuss the opportunities and challenges specific to the collections at Colonial Williamsburg and share some of the solutions, which have so far been found.

*Gabriele Rossi Rognoni*  
*CIMCIM Vice-President,*  
*Curator*  
*Museum of Music*  
*Royal College of Music, London*  
*(United Kingdom)*

### ***VIOLINS, WATCHES, CARS: SPOT THE DIFFERENCE***

The idea that musical instruments in collections – often selected for their antiquity or 'exoticism' rather than for their musical qualities – would be suitable for musical performance seems to have grown gradually since the last quarter of the 19th century, in the context of a general increase in the interest towards 'other' musics: the repertoire of the past and that of other cultures. Since then the expectation of museum visitors to hear, and better see, the instruments played has dramatically increased as part of a culture that is more and more inspired by action than by contemplation.

Because this is a general cultural change, it obviously does not affect musical instrument collections only, but – among many aspects of everyday life – other collections of objects that were originally functional before entering a museum. These objects often share many issues of conservation with musical instruments, such as the risk of wear and damage, the need for restoration to working condition, replacement of parts, and the reliability of the result is hindered by many similar considerations.

The paper aims at analysing how the expectation of visitors changed during the 20th century, and how different areas approached the ensuing issues. Particular attention will be given to the comparison with collections of watches and clocks, cars, industrial and scientific machinery, in an attempt to broaden the perspective, while individuating some of the issues that are unique to musical instruments.

## ABSTRACTS

*Jean-Philippe Echard, PhD*  
*Curator bowed string instruments*  
*Musée de la musique, Paris*  
*(France)*

### ***BRINGING THE 'DAVIDOFF' VIOLIN BACK TO PLAYING CONDITION: CONTEXT, METHODS AND IMPACT ON HERITAGE VALUES***

The violin 'Davidoff' (A. Stradivari, Cremona, 1708, inv. num. E.III1) entered the collection in 1887. In 2014, a few-minutes solo performance was recorded on this instrument (sound and video) at the Musée de la musique, for mediation and communication purposes. The goals expected from such a project, as well as the selection criteria of this instrument among the violins of the collection, will first be presented. We will then describe the context in which the conservation and restoration work was to be framed, taking into account recent comparable restorations (but on other typologies) at the Musée de la musique. Its condition was thoroughly examined beforehand, and several interventions were realized to bring it to playing condition. The nature of the interventions and the various types of documentation collected at several stages of the restoration will be described. The video recording of the performance will be presented.

The main part of this paper is to discuss the relative impact of the project on the multiple heritage values associated to this violin, attempting to adapt methodologies currently in use in museums for the conservation of cultural heritage on other types of artefacts (not musical instruments): Were the historical and age values modified? How was the educational value improved? What about aesthetical value(s)? etc. We will evoke our interaction process and experience-sharing with the conservator and with the performer, and present a few of the consequences of the playing that we were able to notice on the instrument.

This project has triggered questions broader than just the case of this specific violin: What is the cultural function of playing a Stradivari violin belonging to a museum collection, whereas several hundreds of such instruments are regularly played in concert and/or recorded all over the world? Should we adapt the instrument's choice, the performance context and the communication surrounding it to recent experimental results indicating that 'Stradivarius violins rated lower than modern instruments', now that these ideas diffuse in society? If yes: how?

*Mimi Waitzman*  
*Deputy Keeper of Musical Instruments*  
*The Horniman Museum and Gardens, London*  
*(United Kingdom)*

### ***THE CHALLENGES OF CARING FOR A PLAYING COLLECTION***

A consistent impetus for the early music revival has been the pursuit of the sound of instruments contemporary with the repertoire performed. Among early keyboard players, the development and refinement of this element was spurred in the late 1950s by the appearance of reproductions closely based on actual historical prototypes. Kenneth Gilbert, Gustav Leonhardt, Colin Tilney and many other active and prominent advocates for the use of such copies, also performed and recorded on the historical instruments themselves. These keyboards, associated with many European music-making traditions, included restored examples from public and private collections alike. For the students of these influential teacher/performers, playing historic instruments came to be considered an almost essential component of serious early keyboard study. Consequently, during



## ABSTRACTS

the course of the late 20th century, the intensifying pressure to restore and use historic instruments led to uneasiness, both in performance and museum circles, about the sustainability of this precious and finite resource. Discussion ensued, often heated, about the many philosophical and practical issues that surround the playing of historic instruments. Robert Barclay (2005) , among others, noted the fundamental tension that exists between maintaining an historic instrument for musical use and preserving it as a document for forensic study. That discussion, actually initiated decades ago, is far from over, as historic examples in playing condition continue to command the curiosity and attention of performers, researchers, collectors and musical audiences.

The attraction of playing on historic instruments resides in the sense of authenticity which their use is assumed to confer on the performance. Nevertheless, we know that use uses up: each time the object is used, a little less of its integrity remains. Nowhere is this paradox more acutely felt than in playing collections held by museums and other bodies that are committed to providing public access. There, the curators walk a tightrope attempting to balance the provision of access with the needs of conservation. For twenty-eight years, I had responsibility for the care and maintenance of the Benton Fletcher Collection of Early Keyboard Instruments at Fenton House, a playing collection in London owned by the National Trust. During that period, I developed strategies to enable access whilst minimising risk and wear and tear. This presentation, based on that experience, is offered as a contribution to the ongoing discussion about how to walk the tightrope: to simultaneously preserve and animate a vital yet vulnerable aspect of musical heritage.

*Giovanni Paolo Di Stefano, PhD  
Curator of musical instruments  
Rijksmuseum, Amsterdam  
(Netherlands)*

### TELLING THE DUTCH EARLY MUSIC MOVEMENT

By the late 1950s Dutch performers such as Frans Brüggen, Gustav Leonhardt and Anner Bylsma, where the pioneers of the Dutch Early Music Movement, which promoted a new approach in performing the music of the past. The movement had a wide-ranging impact on music education, concert life, recording industry and, generally speaking, on the way of listening to the music of the Baroque, Classical and early Romantic periods. By the late 1960s, the study of historical instruments was added to the major Dutch conservatories' programmes, especially in Amsterdam (where Leonhardt taught the harpsichord from 1954) and The Hague (where Brüggen taught the recorder from 1955). By the mid-1970s, young musicians from all over the world moved to The Netherlands to study historical performance in Amsterdam and The Hague. In the late 1970s and early 1980s new Dutch Early Music groups flourished and important musical events were promoted in The Netherlands: Ton Koopman's Amsterdam Baroque Orchestra was founded in 1979, Frans Brüggen's Orchestra of the Eighteenth Century was established in 1981, the first Utrecht Early Music Festival was held in 1982. The Early Music Movement performers stimulated a renovated interest to the study of historical instruments and promoted the construction of replicas suitable to develop historical playing techniques. Brüggen himself collected rare 17th and 18th century recorders that he used for some of his recordings and that were copied by several modern makers. The Dutch Early Music Movement was certainly one of the most important 20th-century cultural movements in The Netherlands. This paper will discuss ideas and proposals to tell and exhibit the history and cultural implications of the Dutch Early Music Movement at the Rijksmuseum, the national museum of Dutch culture and history.

## ABSTRACTS

*Christiane Barth  
Curator  
Handel House Foundation, Halle  
(Germany)*

### THE MUSIC MUSEUM AT HANDEL'S BIRTHPLACE - A CLOSE RELATIONSHIP TO PERFORMANCE PRACTISE

The Museum of Music was founded in 1937 in the house where George Frideric Handel was born, but could not be opened before necessary construction work was finished in 1948. The concept – which was up to date then and is still valid in its essential features – included not only establishing a memorial, but also had the aim of cultivating music. Therefore, activities as collecting, preserving, researching, training, editing and finally performing music were expected to be undertaken. The latter has been done considering historical practical usage, i.e. it was intended to perform old music in a way it might have sounded at the time when it was composed. For such a project, it was, of course, necessary to have musical instruments of the respective time available. This was the birth of the collection of historical musical instruments in the Handel House.

Since 1967 the visitors are guided throughout the exhibitions with acoustic tours via loudspeakers. The acoustic tour for the musical instrument part of the museum is based on recordings played on harpsichords and fortepianos of the collection. Fortunately the collection comprises some instruments which came in playable condition from other keyboard collections to the museum. The Handel House's restorers are special trained in musical instrument conservation. As playable keyboard instruments have to resist the constant string tension the staff developed methods to measure their condition.

The Handel House Foundation has a wide choice of music performances: monthly concerts at the Concert Hall, little concerts on instruments in the exhibitions, concerts for children – but the yearly highpoint of the concert season is the International Handel Festival. Every year there is a different key theme for this festival. The schedule of music, a scientific conference and a special exhibition in the museum are devoted to the yearly topic.

The Handel House Foundation feels also responsible to preserve objects for the regional history of music. Besides instruments which were built in the region the collection comprises also instruments which have been in the possession of composers of Halle, like Carl Loewe or Robert Franz. But the Handel House Foundation is also looking for cooperation with contemporary artists, for example an exhibition about computer notation in 2012, an exhibition with computational art during the radio art festival "Addicted to Random" in 2013, an exhibition to celebrate the 60th birthday of the well-known puppet theatre in Halle in 2014. The current special exhibition is created in collaboration with a young artist from the University of Art and Design in Halle who compares herself by means of video-art with the baroque dancer Marie Sallé.

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**Monday 29 June**  
**Central Museum of Musical Culture**  
**Exposition «Musical instruments of the World»**

**Session 2 Museum Collections of Musical Instruments as a Resource in the Preservation and Renaissance of Arts Considered as National Heritage**

*Alla Bayramova, PhD*  
*Director*  
*The State Museum of Musical Culture of Azerbaijan, Baku*  
*(Azerbaijan)*

### **MUSEUM ARTIFACTS RELATED TO THE PERFORMING ART OF THE AZERBAIJANI TRADITIONAL MUSICIANS**

Vast collections of the State Museum of Musical Culture of Azerbaijan can tell a lot of Azerbaijani musicians and their performing art. A lot of archival documents reflect the activities of the musicians beginning with the end of the XIXth c. These are the prominent tar players Mirza Sadikh (or Sadikhjan), Jamil Amirov, Shirin Akhundov, Gurban Pirimov, the Mansurovs, Akhmed Bakikhanov, Habib Bayramov, Haji Mammadov; the outstanding traditional singers – the khanendes – Majid Behbudov, Jabbar Karyagdi, etc. The audio records of the first decades of the XXth c. have been digitalized as the result of a joint project by the Museum and Musigi Dunyasi Publishing House.

Museum has also revealed sound recordings related to Azerbaijani music in so called 'Pushkinsky Dom' (The Russian Literature Institute of the Russian National Academy of Sciences) from Saint Petersburg, Russia, and acquired copies of them with the support of the Ministry of Culture and Tourism of the Republic of Azerbaijan. These recordings on the wax cylinders were collected in the villages of Azerbaijan, then a republic of the Soviet Union, in 1920s -1930s. The voices of real creators of folk music, peasant men and women, young and old, singing folk songs, mughams and playing the tar, the kamancha and other traditional musical instruments converted on the CDs are now available in the Museum and together with other museum materials have been useful in museum educational activities.

Studies of the iconography of the musical instruments of the past raise a core of issues, such as question related to performing the chang, the harp-like musical instrument, extremely popular in the Muslim East since the Middle Ages to the XVIIIth c. The replica of the chang has been played in the museum Old Musical Instruments Ensemble but the way of performing does not coincide with the two types of performing reflected in the manuscript miniatures of the past, inasmuch one of those two types seems even impossible.

*Djalaliddin Mirzaev, PhD*  
*Senior researcher*  
*Termez archaeological Museum*  
*(Uzbekistan)*

### **ON THE BORDER WITH AFGHANISTAN: RESEARCH, MUSEUMIFICATION AND USE OF ARCHAEOLOGICAL RELICS OF MUSICAL CULTURE**

Located at the crossroads of the ancient Steppe Route and Silk Road, the border area of the

## ABSTRACTS

Amu Darya possesses a rich cultural heritage, offering a living testimony to thousands of years of history and to the unique contributions of an astounding variety of peoples and cultures. Part of this area belongs to the Republic of Uzbekistan, which is experiencing a period of formation in terms of socio-economic reforms, forming a new relationship to the cultural heritage. In this process, was built Termez archaeological Museum the only in Central Asia, where I work, has become a guarantor of safety and the provision of cultural heritage for all to see, as well as a center for international cooperation.

As was mentioned, Termez is located in the heart of the legendary region of Bactria on the banks of the mighty Oxus - the Amu Darya. On both sides of this river for several thousands of years ago, in the Bronze Age has been brilliant civilization of Bactria, who later became the focus of great cultures of the East, a kind of symbiosis of the civilizations of East and West. The studying and preservation of this heritage encompasses many aspects, one of them is research and museumification of archaeological relics musical culture of different eras. Their study, the search for principles of organization, theoretical generalization, interpretation methods, and ways of constructing the exhibition are an important task.

One of the activities of the Termez archaeological Museum is the comprehensive promotion of tourism in the region; the Museum occupies one of the key places in its industry. Changing cultural situation is initiated the transformation of the Museum and led to an active search for new Museum instrumentality, the use of theatrical techniques, finding new ways to awaken interest, activate of the viewer to the exponents. One of the priority directions of development of activity of the Museum is holding various musical events. The searches of ways of their organization, understanding of the methods, are an important task.

The solution to this problem is not possible if, first, will not be created conditions for close cooperation between experts and, secondly, if not will use the experience gained abroad.

*Stewart Carter,*  
*Chair of the Department of Music*  
*Wake Forest University,*  
*Winston-Salem, NC*  
*(USA)*

### **EARLY ORGANOLOGY IN THE MIDDLE KINGDOM: CHINESE MUSICAL INSTRUMENTS THROUGH THE EYES OF FATHER AMIOT (1718–93)**

Joseph-Marie Amiot, a French Jesuit missionary who resided in Beijing for more than forty years, wrote extensively about the music of his adopted country, and particularly about its instruments. Two of his manuscripts relating to Chinese music—*De la musique chinoise* (ca. 1760) and *Mémoire sur la musique des chinois, tant anciens que modernes* (1776)—contain between them more than 100 drawings of musical instruments. The earlier manuscript, virtually unknown today, describes instruments used at the court of the Qianlong emperor. The later manuscript met suffered an unfortunate fate. Before it was published in 1779 it was subjected to the heavy editorial hand of Father Pierre-Joseph Roussier. Far more interested in Chinese music theory than he was in instruments, Roussier removed more than seventy illustrations of instruments from Amiot's *Mémoire* and deleted substantial portions of the descriptive texts associated with them.

My paper compares the treatment of musical instruments in Amiot's 1776 manuscript with the printed version, and also with his earlier treatise on Chinese music. It further reveals probable



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sources for Amiot's illustrations, including Yuezhi lülü zhengyi (Imperially Approved Standard Interpretation of Music Theory, 1713), commissioned by the Kangxi emperor; and Yuezhi lülü zhengyi houbian (Imperially Approved Standard Interpretation of Music Theory, Sequel, 1746), commissioned by the Qianlong emperor. It further suggests that work on the Siku Quanshu (Complete Library of the Four Treasuries), an encyclopedic project begun at Qianlong's instigation in 1773, provided source material for Amiot's Mémoire and stimulated him to complete his report on Chinese music for French readers.

Amiot's writings mark a turning point in the history of organology. He took Chinese music on its own terms, free of the eurocentrism that is betrayed in almost every other work on Asian music in any European language prior to the late nineteenth century. He was, in essence, the world's first "ethno-organologist."

Tamila Dzhani-zade, PhD  
Glinka National Museum Consortium of Musical Culture,  
Gnesin Russian Academy of Music, Moscow  
(Russia)

### ***THE HISTORICAL RECONSTRUCTION OF THE TRADITIONAL PERFORMANCE ON THE BASE OF THE CENTRAL ASIAN MUSIC INSTRUMENTS COLLECTION COMPLETED BY EICHHORN IN THE 19-TH CENTURY***

The Glinka Museum Consortium of Musical Culture in Moscow has a large gathering of the music instruments. Among the traditional instruments of the Central Asia is the Collection by August Eichhorn the greatest value. Eichhorn completed his Collection in Russian Turkestan in the 1870-1883 when the region was being conquered by the Russian imperial army. This unique material (36 instruments, many papers and photos) about the music of the native population, which lives in the modern Uzbekistan, Tajikistan, Kazakhstan, Kirghizstan, represents with authenticity the specificity of Asian region in the XIX century. All instruments are practically in use nowadays and grant to interesting organological and performance study.

My paper regards the main principles of the scientific reconstruction of the historical musical practice on the basis of the musical instruments. The differences in the construction, sound, repertoire and social function of instruments represent the co-existence of nomadic and civilizational signs in the Central Asian music culture. The rich visual material from the 19-th century illustrates the way of the instrument's and player's existence. It helps to understand adequately the music life in the typical musical ensembles and genres. It formed in the XIXth century own regional music features in the crosscultural area mixed Turko-Mongolian and Iranian cultures with the Indian and Chinese influences.

Christina Linsenmeyer, PhD  
Researcher  
University of the Arts Helsinki  
Sibelius Academy  
(Finland)

### ***"THROUGH THE EYES AND EARS OF MUSICAL INSTRUMENT COLLECTORS (C1860-1940)"***

There is a lack of sufficient research concerning the reasons and means of the 19th- and early 20th-century, private musical instrument collectors whose collections comprise the mainstay of

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our museum collections today. In order to contextualize the objects and the former collections to which they have belonged, the book in process "Through the Eyes and Ears of Musical Instrument Collectors (c1860-1940)" highlights over 20 collectors from ten N. American and European countries from the late-nineteenth and early-twentieth centuries, what can be called a collecting 'boom' era.

This paper will be the editor's report on the status of this internationally-collaborative book project, currently in progress with author contributions from ten countries and financial support from the Finnish Cultural Foundation. The book unpacks this important, yet under-represented 'collecting boom' era of European and American musical instrument collecting; it will ultimately categorize various circumstances and draw general trends, considering their historical implications for both 'ethnic' musical instruments collectors and those collecting 'fine violin'-family instruments. The book will explore who the collectors were professionally and personally; their reasons for and means of collecting; and where their collections are now. Aiming to have most of the book draft compiled by August 2015, the editor aims to present some of the project's findings and conclusions.

In acknowledgement of the conference theme, this paper will pay special attention to address the topics of musical instruments acquired from performers, and those instruments used, before or after their acquisition, for musical performance, for instance: Adolphe Sax and his workshop concerts, Arnold Dolmetsch and his Early Music instruments reproduced for the Elizabethan stage, and Rodman Wanamaker's department store radio broadcast concerts. Further, some of these collectors reconstructed old instruments in diverse ways, from having historic purposes of preserving national heritage, for instance Eugène de Briqueville, to somewhat fantastic interpretations of 'invented' historic instruments, for instance Auguste Tolbecque.

This important contextual background of these individual collectors is essential for our current understanding of the borderlands between tangible and intangible heritage; the history of our institutions; and the constitutions of our collections today.

### ***Session 3. Performance as a Tool for Sparking Visitor Interest in Unfamiliar Instruments and Cultures***

Matthew W. Hill, PhD  
University of Edinburgh  
(United Kingdom)

### ***(RE)INTRODUCING THE OCTOBASSE: A CASE STUDY OF AN OLD INSTRUMENT AND NEW MEDIA***

A perennial question that musical instrument museums face is increasing public awareness of our collections and how to better capture the attention and imagination of our audience. During the creation of the Musical Instrument Museum in Phoenix Arizona, it was decided that museum needed an object that was larger-than-life (both physically and metaphorically) to create excitement in the visitor and anticipation for the museum experience to come. To that end, I commissioned Italian luthier Antonio Dattis was commissioned to create a replica of Vuillaume's 1851 octobasse for display in the museum's orientation gallery. The octobasse is an enormous double bass, over three-and-a-half metres high and pitched two octaves below the cello. Too large to be played in the conventional manner, its three strings are fingered by a series of levers which control a

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mechanism which presses the strings against the fingerboard. Although the instrument was famously championed by Berlioz (who wrote every orchestra should have five), Vuillaume only built three of the instruments, one of which spent many years at the opera in Saint Petersburg. Today, only two instruments survive, neither of which are in playing condition.

While it is somewhat unusual for museum to devote such prominence to a replica, rather than an original, I felt that there were several unique aspects to the instrument and its history which made it appropriate for his display. The most significant of these was that, as a commission by the museum, it could be used for performances and education. At the time of its creation, the MIM's octobasse was one of two replicas in existence, and the only one in the Western hemisphere. The octobasse soon became a visitor favourite at the museum; playing demonstrations of the instrument would quickly attract crowds that filled the gallery. Visitor-made videos, recordings, and photos of these performances began to appear on social media and user-generated content sites, including Facebook, YouTube, and Vimeo. This in turn led to press and mainstream media enquiries both at the local and national level and interest about both the octobasse and the museum. Aside from raising general awareness of the instrument in the museum, this interest and activity on social media sites regarding the octobasse bore fruit in some unusual ways, the most notable of which was the Hollywood soundtrack composer Hans Zimmer's recording of MIM's octobasse for a film score.

This paper will examine the issues, aspects and goals of displaying this octobasse replica within the contexts of exhibition, performance, outreach, and education. It will also discuss some of the outcomes of the exhibit, both expected and unexpected.

Rebecca Wolf,  
The Deutsches Museum  
The Max-Planck-Institute for the History of Science, Munich  
(Germany)

### ***DIGITAL PERFORMANCE OF CULTURAL HERITAGE OR: HOW TO DISCUSS THE AUTHENTICITY OF PIANO ROLLS***

With my paper, I would like to focus on the performance of musical interpretation into two ways: On the one hand, I would like to discuss the historical conservation of piano playing with the perforated code on piano rolls; on the other hand, it is to discuss how a current digitization of these rolls can be performed for the museum's public.

Since 2013 we are working at the Deutsches Museum in Munich (Germany) on a project on cataloguing and digitizing the collection of piano rolls. The aim is an online database which offers the variety of roles produced at the beginning of the 20th century. The variety concerns the companies and systems. We are creating a prototype methodology for the detailed cataloguing of piano rolls.

This new standard is important for further research in libraries and databases, too. Several self-playing pianos belong to the collection of the Deutsches Museum: push-up players, integral upright piano models, and grand pianos. The collection also includes hybrid instruments combining piano and violin or flute. Some of these instruments are presented and played into the exhibition. The current project will offer an additional tool. The planned website can be visited as an online archive; it will be a rich tool for the web-expanding exhibition. It will offer photographs, texts, and audio-

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visual material. Furthermore, it is a prototype for the planned Deutsches Museum Digital which will offer the variety of the museum's collections in general. The digital performance of museum's objects is a tool for opening the house to a wider public in general and most museums are offering this for years. By the way, the digitization of objects is conservation. But this is to discuss for and with the visitors, too. With this background, we are discussing the significance of the different levels of historical and current performance. And with the piano rolls we have a complex example. The first step was to bring the musical performance on the paper. A special notation composed by perforation and sometimes painted signs was developed. The machine to reproduce music is embedded into a musical instrument. The musical performance depends on the player piano, on its history, on its condition. In a similar way, the process of scanning and digitizing these rolls influences the musical result. This lets us ask for the changing interpretation of music by musical instruments as well as by digital presentations. By recording and conserving the historical musical interpretation on a program carrier this early digital code was transformed for the first time depending on the possibilities of perforation. For the second conservation into a modern digital code by scanning these perforations and signs today, the early performance will be transformed for the second time. Against this background, it is to discuss the term of authenticity of musical interpretation and performance, it is to discuss what we are listening by playing both a player piano and digital file and how we can perform this experience with the public.

**Monday 29 June**

### **Session 4. Collecting instruments from musicians: performers and composers**

Rudolf Hopfner  
Director, Collection of Historic Musical Instruments  
Kunsthistorisches Museum, Vienna  
(Austria)

### ***MUSICAL INSTRUMENTS AS SOURCE OF WHAT? INSTRUMENTS OWNED BY FAMOUS COMPOSERS IN THE COLLECTION OF HISTORIC MUSICAL INSTRUMENTS IN VIENNA***

Since its foundation, nearly 100 years ago, musical instruments owned by famous composers or performers were in the focus of the curators and directors of the Collection of Historic Musical Instruments (SAM) in Vienna. During the curatorship of Victor Luithlen, beginning in 1938, several of these instruments were not only presented in the exhibition but also in a series of concerts. Luithlen chose the title "Hausmusik" for these events, a term which is common in German and may be translated as "Domestic music-making". Among other instruments Beethoven's Erard fortepiano (on loan from the Oberösterreichisches Landesmuseum in Linz), a Graf fortepiano owned by Robert and Clara Schumann and a square piano played by Franz Schubert (both on loan from the Gesellschaft der Musikfreunde in Wien) were presented to the audience. To emphasize the singularity of these acoustical demonstrations, Luithlen gave extensive verbal introductions which have survived in the archive of the SAM in typescript. We regard these documents as a valuable source of information to gain insight into the high esteem in which these instruments were held in these days. Regardless of the alterations and all the repair-work these instruments had to go through, the nimbus of the previous owners made the acoustical shortcomings of the fortepianos tolerable for the curator and the audience alike.

After World War 2 the collection was reinstalled in the Neue Burg where it is located to the day. Luithlen continued with the concert series which had over the following years an important impact



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on the revival of Early Music in Austria. The names of the musicians who regularly appeared in these programs represent the Who Is Who of this movement. Several of these concerts were recorded with a reel tape machine. These sound recordings have been preserved in our archive as well. In addition to the concerts Luithlen gave lectures in the galleries which included a slide-show and music samples from the tape machine. These activities took place in the 1950s and can be regarded as forerunner of our modern multimedia guides.

In addition to a short historical outline and some acoustical samples of the recordings mentioned above, the lecture will focus on the following questions:  
How and in which way has the approach to instruments which were played by famous performers changed over the last generations?  
What can such an instrument tell about its former owner(s)?  
What can such an instrument tell about the time after the death of its owner(s)?  
The question of playability: How far are curators / conservators allowed to go when it comes to the restoration of such an instrument?  
To what extent can these instruments be regarded as a source for historically informed performance practice?

Ekaterina Getseleva, PhD  
Acting Head of Department of musical instruments,  
fine arts and archival audio and video records  
Glinka National Museum Consortium of Musical Culture, Moscow  
(Russia)

### ***PERFORMING LIFE OF MEMORIAL MUSICAL INSTRUMENTS IN THE PAST AND AT PRESENT*** *(Illustrated with the example of the Glinka National Museum Consortium of Musical Culture Collections)*

The Museum's holdings have a considerable amount of musical instruments once owned by outstanding musicians. This is connected with the typology of the Museum as museum of musical culture in general; as well as with the specifics of the development of the collections in accordance with the memorial clusters. This trend makes it possible to collect high-quality samples of musical instruments that continue public life in the cultural context.

The advantage of the memorial museum of instruments is such that their presentation and study is possible along with a variety of surrounding materials from other collections (the Glinka Museum has among its holdings the collections of Sergei Rachmaninoff, Sergei Prokofiev, Fyodor Chaliapin and instruments which belonged to them).

The memorial instruments initially being in the possession of their owners were intended for: public concert activities (Daniel Shafran's cello, Vasily Andreyev's balalaika); for domestic musical performances; also were used as rehearsal instruments or for exercising (Alexander Goldenweiser's grand pianos). A special group is comprised of experimental instruments which were not used in concerts (Vladimir Odoyevsky's enharmonic piano).

Once in the museum collection, the instruments are enriched with a historical context. Now all the instruments are employed in the memorial exposition, educational and concert activities. New forms are being used: series of concerts and master classes are conducted, some instruments are recorded on CDs.

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**Wednesday 01 July**  
**Sheremetev Palace — Museum of Music**  
**White Hall**

### **Session 5. The role of performance in museum education and outreach**

Alexej Egorov  
Senior researcher  
Museum of the composer Nazib Zhiganov  
Department of Music History of the Zhiganov Kazan State Conservatoire  
(Russia)

### ***MUSICAL PERFORMANCE IN THE INTERPRETATION OF NAZIB ZHIGANOV MUSEUM COLLECTION OF THE COMPOSER***

Nazib Gayazovich Zhiganov (1911-1988) was a graduate of the Moscow Conservatory, one of the founders of professional music of Tatarstan.  
The composer's museum has been around for almost a quarter century: the decision for founding the museum was made in 1991.

The museum collection has more than 5 thousand items, among which – the personal archive of Nazib Gayazovich containing original manuscripts (scores, piano scores) of his works. The museum's collection is unique – it consists only of memorabilia.

Considering that the purpose of the museum is to preserve, study and actualize of the creative heritage of the composer Nazib Zhiganov, the museum staff attach great importance to the intensity of the experience made on the visitors of the Museum objects on display.

Musical performance is an integral part of the museum activities devoted to the life and work of the composer Nazib Zhiganov. It addresses the problem of interpretation of museum objects (musical instruments, original manuscripts of musical works of the composer) and achieves the intensity of the experience of the museum's exhibition.

With the help of musical performance we went from the museum object (N. G. Zhiganov's original manuscripts, letters, etc.) to theatrical performance, thereby reaching a completely new level of working with the audience, achieving its interactive involvement, which in turn allows us to meet one of the main challenges is the preservation and maintenance of the creative heritage of the great composer.

Leila Makarius  
Jorge Cometti  
Museo de Arte Hispanoamericano Isaac Fernandez Blanco, Buenos Aires  
(Argentina)

### ***FERNANDEZ BLANCO ART MUSEUM.*** ***RECOVERING TANGIBLE AND INTANGIBLE VALUES THROUGH MUSIC***

Isaac Fernandez Blanco was a violinist and an important collector not only of musical instruments but also XVII to early XX century Spanish-American art.

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At the beginning of the XX century he opened his house in Buenos Aires creating in this way, the first private museum in Argentina where visitors could enjoy the beautiful art pieces exhibited as well as chamber music concerts.

Few years before his death he donated his house and collection to the City of Buenos Aires, but after he passed by, the small but important musical instrument collection fell into oblivion. In 1943 the mayoralty moved the museum to the Noel Palace, a neocolonial building where the institution's interest and outline definitively moved to the vice-regal art. The collection – far from the context his mentor gave to it – was finally lent to the Colon Theatre – the land's most important concert hall – where it was exhibited for six decades in an improvised museum in the foyer of the main entrance. At the beginning of the XXI century the MIFB decided to work with all the thematic incumbencies of its collection – and not only with art of the colonial period – as international applied art from XIX and XX century, and including the recovering of its forming collection of string instruments; giving the museum at the same time a strong musical agenda, initiating and creating one of the most vigorous chamber music seasons in the country (actually more than 100 concerts a year) which gave the museum a “new life”. Curatorial, educational, organization, communication, press, working together with local and international music institutions and so many new aspects appeared in the till then “quiet” existence of the museum.

In 2007 the MIFB recovered the instruments and started a restoration program and in November 2013 the first exhibition room for the 14 most important instruments from famous Italian violin makers, was opened. Violins and violas in perfect condition to be played, and which are protagonists of special concerts, publications as “A Guarnerius in Buenos Aires, and “Notable instruments of the MIFB collection” CDs, catalogues etc.

At the same time the MIFB organizes master-classes, educational programs including music theatre performances, many of them related to objects exhibited. Meanwhile the museum developed good and close contacts with all musical institutions in our country and with diverse international institutions, (which also includes shared projects) the MIFB holds a remarkable research and diffusion labor of the Hispano-American baroque music repertoire, mainly through “Capilla del Sol”, a resident ensemble at the museum, which already participated in more than 30 international festivals, being a kind of ambassador of the museum.

Now the MIFB is preparing its first pre-paid season (all the concerts are free at the museum) where the historic instruments will be played, and is also working on the creation of its String Quartet. This will bring again new challenges to different aspects of the museum, where the performances are always after visiting hours in the main exhibition room. The musical dimension is also present in the curatorial work in exhibitions, the last proof of this was the exhibition “Music in the eyes of three Latin-American photographers Chambi, Verger, Matiz” dedicated to the glance of three of the most famous Latin-American masters of photography on the musical life of their people.

At the CIMCIM meeting Moscow 2015 we wish to share our experiences since music entered into the life of the museum: the purposes, objectives, production presidiums and arrived aims during the diffusion of the museum's tangible and intangible musical patrimony, significant work that developed important transformations in the museum.

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Vladimir Koshelev  
Curator of the Musical Instruments Collection  
St. Petersburg State Museum of Theatre and Music  
(Russia)

### ***VIOLIN. CHILDHOOD. MUSEUM. MUSIC. CHILDREN EXPERIENCING MUSIC IN THE MUSEUM.***

We know rather little about the subtleties of educating violinists. Few of us are really aware that, learning to play the violin from early childhood, during the first 4-6 years students use miniature size instruments, gradually changing them for bigger and bigger ones when growing up (1/16, 1/8, 1/4, 1/2, 3/4).

The success of this extremely complex and painstaking process hinges on the talent of teacher and student. Regrettably, learners often remain ignorant of an infinitely diverse toolset of bowed string instruments used by different peoples of the world. As a result, they develop a biased violin-centered attitude to instrumental music.

In order to fill in this gap in the education of violinists we organized a cycle of concerts in the Sheremetev Palace/ Museum of Music under the title of “From 1/8 to 1/2 ...”, seventeen of them given during the season of 2011-2014. We encouraged participation of dozens of young musicians studying not only in St. Petersburg, its environs and Leningrad oblast, but also in other cities of Russia. Each concert had its special focus and theme, examples being: “The Etymology of Violin”, “Violin and Dance”, “Violin and Fairy-Tale”, “Violin and Flora”, “Violin and Fauna”, “Violin as Part of Ensemble”, etc. For each concert we prepared a mini exhibition of bowed string instruments and their accessories from different parts of the world from the collections of the Museum. In each case we would give our explanations, conduct brief tours, demonstrate audio qualities of displayed instruments and show the methods of playing them. Thus, children became familiar with unknown to them viola d'amour and viola da bordone; with violins of experimental design; with Trumbscheit, pochette, Finnish jouhikas, Caucasian kemancha, Afghan rubab, Kazakh kobyz and Indian sarinda; with the collection of bows; with the process of making strings; etc.

According to the young violinists, their teachers and listeners, this format of museum concerts effectively serves to cultivate a broad and intelligent view of instrumental music.

Eric de Visscher  
Director  
Musée de la musique, Philharmonie de Paris  
(France)

### ***A MUSEUM OF MUSIC IN A NEW CULTURAL CONTEXT: THE PHILHARMONIE DE PARIS***

The “Musée Instrumental du Conservatoire de Paris” opened its doors to the public on November 17, 1864, just 150 years ago: it was then a modest opening, just one afternoon per week! Having its origins in the “cabinet d'instruments” which coincided with the creation of the Conservatoire in 1795, it was then clearly conceived as an addition to the Conservatoire's educational role. Throughout the XXth century, a growing tendency towards “going public” – for instance in the visionary action of the Comtesse de Chambure, curator of the collection between 1961 and 1973, – culminated in the creation of the Musée de la musique in 1997. By then, the collection separated



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itself from a highly specialized pedagogical institution to become part of the Cité de la musique, a cultural center geared towards performance, documentation and education for larger audiences. The public aspect became more and more predominant, for instance through the development of cultural activities within the museum spaces and the expansion of temporary exhibitions.

In 2015, the Musée enters a new phase as its home institution transforms itself into the Philharmonie de Paris, integrating a 2400 seats-concert hall, more than 1500 m<sup>2</sup> of additional educational spaces (for the general public) and a new exhibition hall.

What are the consequences for the Musée de la musique of this new development? Does it affect the role and main activities of the museum? Do the relations between curating, research and performance change in this new context? What are the new challenges facing the Musée, both in terms of conservation and public interest towards the collection? These are the issues which will be addressed in this paper, reflecting on the first six months of this new museum and performance context, as the Philharmonie de Paris officially opens on January 14, 2015.

Madeleine Modin  
PhD Student in Musicology  
Department of Aesthetics and Culture  
Stockholm University  
(Sweden)

### ***THE WORLD- AND NATIONAL EXPOSITIONS OF THE 19TH CENTURY AS MODELS OF MUSEUM ACTIVITIES, WITH A FOCUS ON HISTORICAL CONCERTS IN MUSICAL INSTRUMENT MUSEUMS***

Performance was a natural part of the activities in several of the early musical instrument museums formed in the second half of the 19<sup>th</sup> Century. The Stockholm Museum of Music History (Today called Swedish Museum of Performing Arts) was formed in 1898, after an idea the initiators got during the Theatre and Music exhibition at the Stockholm Exposition of Arts and Industry in 1897. In the declaration of the new museum was clearly stated that the instruments should be put into playable condition to fulfil their educational significance. In this paper the aims and settings of the world- and national expositions will be examined, with a special focus on the Stockholm events in 1897. The deliberate combination of the ultra modern and historicism at this exposition can be said to mirror the complexity of the early music revival that was promoted in this context through the many performances going on in conjunction with the exhibitions. Historical concerts on period instruments as a part of the early history of musical instrument museums were probably an important trigger and perhaps a precondition for the instrumental Early Music Revival. The investigation is based on extensive source material from the Stockholm Expo of 1897 and the archives of the Stockholm Music Museum and forms part of the authors on-going doctoral thesis.

Maria Svetlakova  
Junior research assistant  
The Museum Estate of P.I. Tchaikovsky, Votkinsk  
(Russia)

### ***THE RECONSTRUCTION OF MUSICAL ATMOSPHERE OF THE TCHAIKOVSKYS' HOUSE IN VOTKINSK BY MEANS OF VOCAL-INSTRUMENTAL PERFORMANCE***

The Museum Estate of P.I. Tchaikovsky in Votkinsk is a house where the great Russian composer

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P.I. Tchaikovsky was born and where he spent his childhood until the age of 8. It was this house where he heard sounds of music for the first time ever; here he got acquainted with pieces of famous Italian composers and music of the great Austrian composer Mozart as well who subsequently influenced Tchaikovsky's music greatly.

The Tchaikovskys' house was the very center of an active social life in provincial Votkinsk. Composer's parents often threw balls; the mother would play the grand piano and sang and the father would play the flute.

Traditionally every excursion in the house ended with listening to Tchaikovsky's pieces, but recently it has been changed in some way. At present the excursion includes not only the composer's music but also music which could be heard in the house in the Tchaikovsky's childhood and doubtlessly influence Pyotr's talent development. The records are replaced by live music performed by a trio or quartet.

To put visitors in the atmosphere of XIX century and get them acquainted with music sounded in the house, during so called theatrical excursion in the salon where balls were usually held, the museum staff dressed in XIX century suits perform compositions surrounded by two relics of the museum: the orchestrion which introduced famous composers' pieces to little Pyotr and the grand piano which the composer played in his early years.

Moreover the museum's musicians play during different festivals held in the museum area. For these occasions they have a summer house at their disposal in the garden where at the time of the Tchaikovskys' a small local orchestra would usually play.

**Thursday 02 July**  
**Sheremetev Palace — Museum of Music**  
**White Hall**

### **Session 6. Museums as performance spaces**

Zhiling He, PhD  
Shenyang Conservatory of Music  
(China)

### ***VISUAL PRESENTATION AND AURAL DEVELOPMENT – THE TWO BASIC METHODS FOR MUSICAL INSTRUMENTS INTERPRETATION OF MUSEUM***

If musical instruments were kept behind glasses in museum, they would be falling into sleep for a long lasting time. The best way to arouse the instruments is performance. Dormant instrument (reproduction) should both functions in displaying and performing. Primarily, reproduced instrument should be imitated and elaborated according to originals, which is able to be displayed for audience, meanwhile, capable to mix the spurious with the genuine, as visual presentation is one of the most important methods for musical instrument interpretation in a museum. Secondly, instrument displaying should be burnished through performance in audio, dance, singing, costume, cosmetic and stage settings. However, a part of audience may have high expectation on musical performance, or they may prefer to be impressed by museum through music, even the instrument may not be able to present the original sound of thousands years ago. In fact, in despite

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of some antique instruments are maintained in perfect condition, recent performers are no longer reproduce ancient music, which resulted by objective reasons, such as playing methods, musician's understanding and cultural, except ancient music score is the most essential one. Therefore, a quality instrument performance may achieve though reference in modern elements that include works, ensemble and rehearsal, as aural development is another important method in instrument interpretation of museum. Hubei Provincial Museum is experienced in the visual presentation and aural development of instrument interpretation, for example, the joint performance of chime-bells and saxophone, which was a time and space interactions of two cultures and ethics.

Natalia Karovskaya, PhD  
Director  
Vasily Sadovnikov  
The State Museum Reserve «Rostov Kremlin»  
(Russia)

### ***ARCHPRIEST ARISTARH IZRAILEV FORK TUNING FORKS COLLECTION (FROM THE STATE MUSEUM RESERVE "ROSTOV KREMLIN" COLLECTION)***

The collection consists of 10 steel tuning forks on resonant boxes. They are made in tunes to Rostov Bell Tower bells by well-known bell music art expert archpriest Aristarh Israilev (1817-1901). A. Israilev gave the present collection to Rostov Kremlin museum of ancient antiquities in 1884. It was one of the earliest museum collections.

Since 2012 certain interest to the collection has been growing:

- photos of ultrahigh permission have been done, the tunes have been recorded,
  - presentation has been performed during Bell music art conference in 2014.
- Presentation of tuning forks consists of:
- description of the collection (photos, video, records);
  - description of A. Israilev activities;
  - comparison of tuning fork sounds and sounds of Rostov Bell Tower (records, video );
  - summary.

Natalia Katonova, PhD  
The Deputy Head of Bakhrushin State Central Theatre Museum, Moscow  
The State Hermitage Orchestra general director and artistic manager (2006 -2013)  
(Russia)

### ***THE STATE HERMITAGE ORCHESTRA AS THE EXAMPLE OF A PERMANENT SYMPHONY ORCHESTRA IN THE MUSEUM' SPACE***

There was an only example of a permanent symphony orchestra in the space of the museum. In 1994, one of the most successful Russian youth orchestras «St. Petersburg Camerata» orchestra was unique status of one of the largest museums in the world - the Hermitage opportunity multidisciplinary professional activity in the halls of the Winter Palace and Hermitage Theatre.

The orchestra was taken part in collaborative projects and programs administered by the State Hermitage and the Hermitage Friends' Club. The concerts were taken place in the magnificent rooms of the Winter Palace, the Small Hermitage and the New Hermitage, the Hermitage Theatre and in summer time in the Great Courtyard of the Winter Palace.

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The repertoire of this orchestra was surprisingly varied. It plays baroque, Russian symphony music, jazz and music from blockbusters. Only the level of performance stays constant, that was to say a unique quality of sound and emotion. In general, the range of its today's projects fully reflect the multiple faces of the Hermitages exhibitions, the museum defined by its director M.B. Piotrovsky as an "ark of culture" of the modern world.

### **Thursday 02 July Sheremetev Palace — Museum of Music White Hall**

#### **Session 7. Free papers**

Vladimir Koshelev  
(Russia)

### ***MUSICAL INSTRUMENTS IN ST. PETERSBURG: MERGING EVIDENCE FROM 18-19TH CENTURY PRESS AND MUSEUM COLLECTIONS***

Hardly had St. Petersburg found its feet, when foreigners from the West "began flooding in ... as if from a torn bag" (V.O. Kluchevsky). Among them there were musicians and musical instrument crafters, which entailed an intensive inflow of musical instruments and everything that was somehow related to music. In its new capital the oral Russian society, that had predominantly unwritten music and culture before, rapidly developed into a community of rich written culture, ultimately to become its active promoter by the end of the 18th - the first third of the 19th century...

The twists and turns of this complex process have not yet been researched in full depth. Thus, few if any attempts were made to explore the interplay between the data about musical instruments found, both in Russian and German, in such a mass-scale source of the said period as the first national newspaper "Sankt-Peterburgskkiye Vedomosti" and the collections of musical instruments kept in the Sheremetev Palace (that currently houses the Museum of Music), the State Hermitage Museum, the State Museum-Preserve of Pavlovsk, etc.

A comparative study of the publications and museum items has revealed that a considerable number of facts about musical instruments are supported and supplemented by the newspaper data. Thus, the story of the piano organ, made by I.G. Gabhran in 1783 and nowadays kept in the Pavlovsk Museum, is confirmed and enriched by the information about the life and heritage of the master published in the newspapers dating back to 1775-1828. The evidence from the 1801-1804 publications about the violin crafter Joseph Wachter has led us to a significant sample of his art, the latter being his successful attempt to restructure a viola di bordone into a violoncello in 1793 (now found in the Museum of Music/ Sheremetev Palace). Hermitage displays a rectangular fortepiano made by the St. Petersburg master G. Rohde, while the newspaper for 1802-1827 presents most valuable information about him and his instruments.

... The list of such meaningful correlations can be continued.

A holistic study of the data from the "Sankt-Peterburgskkiye Vedomosti" and the items from the musical instrument collections preserved in St. Petersburg museums opens up new prospects to be pursued in curatorial research, concert and lecturing activities.



## ABSTRACTS

Francesco Carreras, Pisa  
(Italy)

### ***DOCUMENTING WIND INSTRUMENTS IN MUSICAL COLLECTIONS: THE ITALIAN PATENTS RELATED TO THE FLUTE***

A considerable number of Italian wind instruments is present in most of the major musical instruments museums around the world but in many instances the information provided on the instruments is scarce or not accurate. This might be explained with the fact that the limited number of studies on the history of Italian wind instrument making were mostly published in Italian and are little known out of Italy. This presentation is based on the results of a research of all registered Italian patents related to musical instruments and restricted, in the present case, to the flutes. The inventions cover a wide period of time, from the first Briccialdi system model in 1869 to the improvements to the Boehm system flute in 1998. Some patents are well known, such as those of the Briccialdi models, the Agostino Rampone double wall instruments, the Albisipha, the Giorgi flutes or the system Pupleschi flutes, and will be discussed in some detail on the basis of the original patent documents. Some foreign makers exploited Italian patents, for instance the Pupleschi mechanism was adopted by Conn, Kohlert and other makers, or the Giorgi flute was produced in great number by Wallis. In the total of 26 patents we find several other interesting proposals that were soon forgotten or remained at the prototype stage but that it is worth recalling. A last group of inventions, that deals with minor improvements, will be briefly recalled at the end.

Vladimir Koshelev,  
Varvara Letyagina  
St. Petersburg State Museum of Theatre and Music  
(Russia)

### ***COLLECTION OF BANDURAS IN FUNDS OF SHEREMETEV PALACE - MUSEUM OF MUSIC: TO THE PROBLEM OF ASCRIPTION***

In 2014 the first volume of Scientific catalogue The Collection of musical instruments («Chordophones stringed», 682 descriptions) at St. Petersburg State Museum of Theatre and Music was published. As work on this volume had been conducted a new ascription of a group of instruments, in particular, the collection of banduras was done.

The banduras collection includes 7 instruments. 17-stringed bandura was received in 1930 from Museum of Leningrad State Conservatory (Inventory number 16516/1258), 24-stringed (Inventory number 16516/1486) was obtained in 1933 from Mr. Semenov, 22-stringed (Inventory number 16516/943) was passed from the stock of «Muzpred» in 1922, 21-stringed (Inventory number 16516/1542) came from A.A. Bakhrushin State Central Theatre Museum in 1933, 22-stringed (Inventory number 16516/2175) appeared in museum in 1968, but the source is unknown and the latest, 61-stringed Bandura (Inventory number 17249/318) was manufactured in 1956 at Musical instruments factory of Chernigov and the same year it was purchased by Museum.

The item of the greatest interest is 23-stringed bandura of well-known bandurist and master hand from Ukraine, M.G. Nydbailo. This instrument is declared the oldest of historic banduras existing in both Russian and Ukrainian literary sources. But the year of 1740 as the date of its production raises doubts, because it was defined that this date, carved on the instrument, had been corrected.

## ABSTRACTS

Xiang Zhang  
Advisor  
CIMCIM

Secretary-General  
The Committee of Chinese Musical Instrument  
Collections and Museums (CCMI)

Senior Researcher  
Hubei Provincial Museum  
(China)

### ***THE STUDY OF CHIME-BELLS FROM THE TOMB OF MARQUIS YI OF ZENG AND THE RECONSTRUCTION OF RITUAL AND MUSICAL ART IN PRE-QIN***

Chime-bells from the Tomb of Marquis Yi of Zeng were unearthed in 1978, which were the pinnacle of two-tone bells during the pre-Qin period in China, representing the one of the highest level of musical culture in 5th century B.C. Recently, there was a set of 5 chime-bells unearthed from an early state Zeng's archeological site, each chime-bell maintained high performance quality in its pitch and tone. The chime-bells were made about 500 years early than the chime-bells from the tomb of Marquis Yi of Zeng, which were the fountainhead of chime-bell making the later one. The new discovery of state Zeng's bronze wares with inscription evidenced that the feudal prince of state Zeng was the king of state Zhou's own clique, and he was the royal representative of the king of state Zhou. Therefore, chime-bells of Marquis Yi of Zeng were the music cultural mainstream of early China. With the development of deeper researches on technology and art of chime-bells, the ritual and musical art in the pre-Qin is becoming clearer. It was characterized by the combination of musical instruments and dance performances, expressing the traditional idea of harmony. The ritual and musical art in pre-Qin was separated from the ceremony system, which becomes a new type of performing art at 21st century.

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