

CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS

BULLETIN DU COMITE INTERNATIONAL DES MUSEES ET COLLECTIONS D'INSTRUMENTS DE MUSIQUE



X

1 9 8 2

CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS

BULLETIN DU COMITE INTERNATIONAL DES MUSEES ET COLLECTIONS D'INSTRUMENTS DE MUSIQUE



X

1 9 8 2

Editorial

Honored members of CIMCIM, dear colleagues and friends,

In the interim you have probably given up hope for the publication of the CIMCIM Newsletter, Number 10, 1982 and therefore receive the anniversary edition with both surprise and perhaps a bit of crossness. This unpardonable tardiness came about due to various personal and professional reasons of the individual contributors and is perhaps best explained by a certain weariness on the part of the members of the board.

After the editor took over her honorary position in Leningrad in 1977, she was full of ideas and was already busy making layouts for each separate number on her journey homeward. Today she looks over the six editions with some resignation and admits that between her pompous plans and the result, between imagination and reality, a great difference is to be found.

If the editor's expectations have not been fulfilled, at least she has tried to serve CIMCIM as well as possible and thus help one of the few international organizations for organologists to stay alive. Aside from the professional stimulation of each one of us, most importantly CIMCIM offers possibilities for international contact. From professional relationships friendships have even sprung up here and there. Is it not an "all's well" symbol when the secretary of CIMCIM travels thousands of kilometers and surmounts three political borders to stand as godfather at the editor's child's christening?

Now, at the end of my term of office, I would especially like to thank my colleagues Friedemann Hellwig and Peter Kjeldsberg. We have carried out the work for CIMCIM in exemplary harmony and have looked forward to every meeting. This good working atmosphere has furthered many good ideas and has been beneficial to their realization as well. The excursion through the newly-exhibited Scandinavian instrument collections and the related papers and discussions have been rightly declared the zenith of CIMCIM activities up to now. My thanks also go to the reporters, contributors and authors of our newsletter. It was not always easy to edit the CIMCIM Newsletter from the editor's private apartment and to leave the real production and mailing to our worthy President and his co-workers in Nürnberg. To them and especially to Mrs. Susi Stehelin who supplied the typescript, Mr. C.J. Farmer and Mme Denise Perret, who helped with translations, and to Eugen Bachmann, who took over the new graphic design of the title page, great thanks are due.

We also especially thank the Swiss Society of Humanities for their annual subvention of Fr. 1.000.-. With the Swiss editor's retirement this financial support will unfortunately cease.

II

Even though it was sometimes hard for me to do the editorial work in two foreign languages, I was able to learn much in the process and to have fun as well. I shall therefore fondly remember efforts made for CIMCIM, but I am also happy to move over and make room for a new energetic editor and do thus transmit a deep breath and some fresh air to CIMCIM.

With heartfelt regards,

Brigitte Bachmann-Geiser

A Farewell from the Chairman

The Board's period of office is coming to a definite end during the forthcoming Committee meeting in England, to be held in conjunction with the General Conference of ICOM. This may be an occasion of looking back at the past two triennial periods to note what remains uncompleted and to recognize with content what has been achieved. It goes without saying that a chairman can do very little himself; he can but serve as a source of continuing impulses yet without the response of a good number of members nothing will be set in motion. It can only be said with relief and gratitude that the symptoms of CIMCIM fatigue have been overcome in the course of the past nine or six years, and that a fair portion of the membership is again taking a very active part in the Committee's projects. It is my personal impression that Peter Andreas Kjeldsberg's well-functioning CIMCIM Secretariat at Trondheim has greatly contributed to the members' feeling of being in contact both with the Committee Board and with the other colleagues. Information letters from Trondheim and in particular the annual CIMCIM Newsletters edited by Brigitte Bachmann-Geiser in Bern, have helped towards an improved cohesion between the membership.

Since our 1977 meeting in the Soviet Union four conferences and one working meeting have been held in Leipzig (GDR), Burgdorf (Switzerland), Mexico City (Mexico), Scandinavia (Norway, Sweden, Denmark), and Antwerp (Belgium). Those who attended all these meetings will have noted the growing cohesion between the participants and the increasing capability of co-operation. The journey through the three Scandinavian countries and the subsequent meeting in Antwerp provided the most pleasing evidence of this observation. It is this spirit of activeness and of individual responsibility which, if continuously cultivated, will prove to be the predominant factor in any professional group. In this respect, CIMCIM may look with some confidence into its future.

For me as the retiring Chairman it is much more than a pleasant duty to thank all those who have contributed to CIMCIM's projects through their participation in the meetings; their suggestions and criticism, also by correspondance; their readiness to host Committee conferences; their search for financial support of meetings and the publication of the Newsletter; et., etc. Special thanks to all members of our Board with whom running the Committee has always been a great pleasure.

Friedemann Hellwig

CIMCIM Conference - Scandinavia June 11-19, 1982

Program

Friday 11

morning

Arrival Oslo (Gyldenløve Hotel,
Bogstadveien 20)

14.00

Get-together at Norsk Folkemuseum,
Museumsvei 10, Bygdøy.
Refreshments
Collection of musical instruments,
Curator Reidar Sevåg

afternoon/evening

Free

Saturday 12

09.00

Bus leaves from hotel to Norsk
Folkemuseum

09.30

CIMCIM formal meetings
Reports from the Board
Reports from working groups
Coffee break
Working project
Election 1983
Etc.

12.30

Lunch at Norsk Folkemuseum as guests
of the Norwegian ICOM

13.45

Bus leaves via hotel for station

15.05

Departure by train for Trondheim
Dinner on board

22.10

Arrival Trondheim
(Larssen Hotel, Ths. Angells gt. 10B)

Sunday 13

09.00

Bus leaves from hotel to Ringve Museum
Lectures on the theme of the conference:
F. Hellwig: Basic Concepts
F. van Lamsweerde: Pedagogical and
Esthetical Approach
R. Barclay: Conservation and Security
Constructional Solutions

12.00

Lunch at museum

13.00

Presentation of Ringve Museum
Formation of working groups

16.00

Bus back to hotel

18.00

Guided tour by bus in Trondheim
Reception as guests of the town
Short organ recital in the cathedral
Dinner at Ringve Museum
Informal concert

Monday 14

09.00 Bus leaves from the hotel to Ringve Museum

09.15 Working groups
Coffee break

12.00 Lunch at museum

13.00 Working groups: critique and reports

15.00 Departure via hotel for station

16.15 Departure by train for Stockholm
Dinner on board

Tuesday 15

07.15 Arrival in Stockholm, bus to Hotel Stockholm
Rooms accessible from 12.00
Luggage room. Breakfast facilities

11.00 Visit to Stiftelsen Musikkulturens främjande, Riddargatan 35-37

13.00 Lunch at Musikmuseet for participants and accompanying persons. Presentation of the Museum (ca. 2 hours incl. coffee break).

16.00 - 17.00 Working groups

19.30 Concert at Musikmuseet

Wednesday 16

09.00 - 12.00 Working groups

12.00 Lunch at the Museum

14.15 Departure by bus from Våpnartorget (Musikmuseet) to Skokloster

15.30 Arrival, guided tour in the castle, ca. 1 hour
Refreshments at Skokloster Inn (not included)
Visit to the Skokloster Church with the 17th century organ

19.00 Departure from Skokloster

20.15 Arrival in Stockholm

Thursday 17

10.00 - 12.00 Working groups
(the hotel rooms must be left by 12.00; luggage stored)

20.30 Bus departure from Hotel Stockholm to railway station

Friday 18

- 06.37 Arrival Copenhagen. Bus to Hotel Codan, Skt. Annae Plads 21, waiting for the guests at the central station. (hotel, walking distance from the museum: 20 minutes).
- 09.00 Musikhistorisk Museum og Carl Claudius Samling, Abenrå 30:
Presentation of Museum
Coffee break
Working groups
- 12.30 Lunch at museum
- 16.00 - 18.30 Working groups
Coffee break
- 19.30 Visit to Dansk Musikinformationscenter, Skoubogade 2. Light refreshments.

Saturday 19

- 09.00 Musikhistorisk Museum og Carl Claudius' Samling:
Working groups
Coffee break
Working groups: critique and reports
- 12.00 Lunch at museum
- 13.00 Conclusions - End of Conference
- 15.30 - 17.30 Rosenborg Castle, Østre Voldgade 4 A (within walking distance from the museum):
Small concert and presentation of musical instruments
- 20.00 Dinner at "Copenhagen Corner", H. C. Andersens Boulevard 18 (within walking distance from Tivoli)
Tivoli

The Copenhagen-part of the conference has been sponsored by Carlsbers Mindelegat for Brygger J. C. Jacobsen.

CIMCIM Conference Scandinavia June 11-19 1982

List of participants.

1. Robert Barclay
Canadian Conservation Institute
Ottawa, Ontario, Canada
2. Josiane Bran-Ricci
Musée Instrumental du Conservatoire Supérieur de Musique
Paris, France
3. Dr. Robert Eliason (and Ellen Eliason)
Greenfield Village & Henry Ford Museum
Dearborn, Michigan, USA
4. Dr. Martin Elste
Musikinstrumentenmuseum
1000 Berlin 15, W-Germany
5. Göran Grahn
Stiftelsen Musikkulturens Främjande
Stockholm, Sweden
6. Dr. Veronika Gutmann
Sammlung alter Musikinstrumente Historisches Museum Basel
Basel, Switzerland
7. Hans Urs Haldemann
Stadtverwaltung
Burgdorf, Switzerland
8. Lennart Hedwall
Musikmuseet
Stockholm, Sweden
9. Friedemann Hellwig, CIMCIM Chairman (and Barbara Hellwig)
Germanisches Nationalmuseum
Nürnberg, Germany
10. Frank Holland
The British Piano Museum
Brentford, Great Britain
11. Cynthia Hoover
Smithsonian Institution
Division of Musical Instruments
Washington, D. C., USA
12. Cary Karp
Musikmuseet
Stockholm, Sweden
13. Peter Andreas Kjeldsberg, CIMCIM Secretary
Ringve Museum
Trondheim, Norway

14. Birgot Kjellström
Musikmuseet
Stockholm, Sweden
15. Dr. Felix van Lamsweerdé
Koninklijk Inst. voor de Tropen
Amsterdam, Netherlands
16. Dr. Hélène La Rue
Pitt Rivers Museum
Oxford, Great Britain
17. Dr. André P. Larson
Shrine to Music Museum
Vermillion, South Dakota, USA
18. Mette Müller
Musikhistorisk Museum og Carl Claudius Samling
Copenhagen, Denmark
19. Lukas Niethammer
Architekt
Burgdorf, Switzerland
20. Chinyere Nwachukwu
National Museum
Onikon, Lagos, Nigeria
21. Frances Palmer
Horniman Museum
London, Great Britain

Minutes of the CIMCIM Plenary Session, Oslo, 12th June 1982

The session was opened by the Chairman by welcoming all participants (see list elsewhere in this newsletter) and observers, and in particular the Director of the Norsk Folkemuseum.

Appologies for absence had been received and were read from: Hofrat Dr. Victor Luithlen, Vienna; Forence Abondance, Paris; Jeannine Lambrechts-Douillez, Antwerp; Catherine Megumi Ochi, Tokyo; Scott Odell, Washington; Genevieve Dournon, Paris; Ilpo Tolvas, Helsinki; Elizabeth Wells, London; Clemens von Gleich, Hague; Susanne Wittmayer, Wolfratshausen; Walter Nef, Basel; Dagmar Reber-Droysen, Berlin; Sunhil Ray, Calcutta; Fritz Thomas, Munich; Ellen Hickmann, Hannover; Jan Voigt, Trondheim; Barbara Lambert, Boston; Brigitte Bachmann, Berne. The agenda as proposed in the conference program was briefly discussed and then adopted.

The Chairman in his report informed the participants of the activities that had taken place since the last meeting in Mexico City in October 1980. These included the planning for the visit to the three newly installed musical instrument presentations in Trondheim, Stockholm, and Copenhagen, subsequent to the gathering in Oslo. Another working meeting was to be held in Antwerp immediately after the Scandinavian journey for preparing the first draft of CIMCIM's recommendations on the regulation of access to museum instruments. Other projects seemed less flourishing: A course on the care of musical instruments in the small, non-specialized museum had been discussed amongst others with ICCROM, the International Center for Conservation in Rome; however, for technical reasons this course appeared most difficult to realize, in particular if physical contact with museum pieces is wanted. The question of activities on the ethnic sector had been ventilated with Dr. Stockmann, the President of the International Council for Traditional Music, by correspondence. Dr. Stockmann promised to discuss the work project on the conservation of ethnic musical instruments with colleagues from his Council.

The Chairman also reported that subvention from ICOM had been promised but not yet paid; this question is to be raised at the meeting of ICOM's Advisory Committee meeting at Paris, July 1982. It was also mentioned that the Advisory Committee is drafting a model set of rules for the International Committees. This would necessitate an eventual reformulation of CIMCIM's own rules.

Then the Secretary gave his report: Three informal letters have sent out to all members during the period since the last meeting. Referring to the CIMCIM international rules a final reminder was sent out to those members who had not been in contact with the Committee for the passed three years nor having paid the annual dues. As a result of this, thirteen members were deleted from the membership list. Nine new members have applied for memberships. The Committee now holds 111 members from 28 countries. There are 18 non-members subscribing to the Newsletter.

For the treasurer's report please see elsewhere in this Nl. The Editor of the Newsletter then reported by a letter on the increasing number of subscribers to this regular publication of CIMCIM. She expressed continuing gratitude to the Schweizerische Geisteswissenschaftliche Gesellschaft which supported CIMCIM's Newsletter by an annual sum of sfr. 1000. Then followed the reports from the Working Groups:

1. Problèmes de typologie et de classification en organologie musicale: this report is found elsewhere in this Newsletter.
2. Recommandations for the regulation of access....: Madame Lambrechts-Douillez of Antwerp has initiated and distributed a text which was sent to all those colleagues who announced their interest in the project during the meetings in Mexico. In return, several suggestions, sets of museum regulations, ect. were received, subsequently abstracted and again distributed by Mme. Lambrechts. In the meantime she also arranged for a meeting in Antwerp that is to take place immediately after the end of the journey through Scandinavia. Several colleagues have been invited, and they will be guests of the Rockox Foundation in Antwerp (see the more detailed report elsewhere in this Newsletter).
3. Presentation: It is under this heading that this very journey has been organized and reports thereof can be found in this Newsletter. A special number of the CIMCIM Newsletter is to be issued on this subject; Robert Eliason has kindly accepted the task as its editor.

In the following, the working procedures for the visits to the three collections were discussed (see the special report elsewhere in this Newsletter). The next point on the agenda related to the Board elections for the period of 1983 to 1986 in accordance with CIMCIM's International Rules. Felix von Lamsweerde kindly agreed to collect nominations for candidature for the next Board. According to §8 of our rules these nominations have to be with him three months prior to the next election, that is before 24th April, 1983. Nominations will have to be made for the offices of the Chairman, Secretary, (both not re-elegible), Editor of Newsletter, and the three Advisory Members.

The next point on the agenda dealt with the General Conference of ICOM, London 1983. The overall theme will be: Museums for a developing world. As in Mexico, all International Committees have been called upon to discuss this theme and further sub-themes during their sessions. Therefore, all members and eventual participants in the next CIMCIM meeting in conjunction with ICOM's General Conference are invited to read papers on these subjects. Further discussions related to possible excursions to musical instrument collections in Great Britain, in particular to Edinburgh (University Collection, Russell Collection), Oxford (Ashmolean Museum, Bate Collection, Pitt Rivers Museum) and Kent (Finchcocks, Colt Collection, Hever Castle) ect. Members from England then suggested that the ICOM meeting may be held in Oxford, making use of the possibility of gathering in one of the colleges. Hélène la Rue agreed to investigate into the various aspects of such a meeting outside of London, which would

give more time to the committee meetings and reduce costs of accomodation. Frances Palmer had already agreed to act as an officier de liaison between CIMCIM and the British National Committee of ICOM. Information on the resulting arrangements will be distributed from Trondheim. The schedule for the ICOM General Conference/CIMCIM Conference will then be the following:

- July 24: Registration of the conference participants in London
- 25: Opening and first presentation of lectures of the General Conference of ICOM in London
- 26 to 29: CIMCIM meetings in Oxford
- 31th: Excursions (ending in London)
- August 1st; 2nd: ICOM General Assembly in London.

Finally various miscellaneous points were discussed, including the possible publication of the CIMCIM bibliography on the care of musical instruments; amendments to CIMCIM's International Rules; announcements from conference participants, etc.

The Chairman closed the plenary meeting by conveying the participants' sincerest gratitude to all Scandinavian colleagues who had made this conference possible, in particular to Peter Andreas Kjeldsberg who had been the chief organizer. Thanks also to the Director of the Norsk Folkemuseum, who has been the host for this session.

FH/PAK

CIMCIM Financial Report

Income

Bank balance Jan. 1st CIMCIM acc.4200.07.80353	Nkr.	2.145.73
" " " " CIMCIM saving acc.4200.54.80803	"	4.547.64
Postal acc. 3 37 67 12	"	909.39
Collected fees	"	3.617.22
Subscription and sale of Newsletter IX	"	1.001.07
Contribution from ICOM	"	2.168.25
Bank interest	"	401.60
		<hr/>
	Nkr.	14.790.90

Expences

Postage	Nkr.	542.65	
Copying	"	241.80	
Envelopes	"	36.00	
Translation	"	350.00	
Envelopes, postage for dispatch of Newsletter IX	"	974.20	
Printing Nl. IX	"	2.000.00	
Typing Nl. IX	"	1.112.50	Nkr. 5.257.15
		<hr/>	
Cash in bank and postal account Jan. 1st 1982	Nkr.	9.533.75	<hr/>

Peter Andreas Kjeldsberg
Trondheim

THE PRESENTATION OF MUSICAL INSTRUMENTS IN THREE SCANDINAVIAN MUSEUMS

Under this heading the Ringve Museum of Trondheim, the Musikmuseet of Stockholm, and the Musikhistorisk Museum og Carl Claudius Samling in Copenhagen invited CIMCIM to examine and evaluate their newly installed musical instrument exhibitions. The participants in this tour divided into three groups to study in detail the basic concepts applied to these presentations, the pedagogical approach, and measures of conservation and security. In the following the summaries of the introductory lectures, which were read by the groups' co-ordinators, are found together with a short version of the third group's report giving the reader an idea of how work proceeded in the three museums.

A special CIMCIM publication is in preparation, and its editor is Dr. Robert Eliason of Dearborn, Michigan, USA. It will contain descriptions of the exhibition of the three museums, the full text of the three introductory lectures, the detailed reports of the three working parties, and much more. The volume will be available in the course of summer 1983.

Finally, the participants would like to express their sincerest gratitude to the colleagues from the three museums who so readily opened their doors to their criticizing fellow CIMCIM-members.

Group 1: Basic Concepts of Musical Instrument Presentations

The aims and methods of musical instrument museums in presenting their collections are to some degree identical with those of the other types of museums and are for the rest determined by the given specialization which calls for special considerations and museum techniques.

Generally speaking, we are finding ourselves in a stage where principal investigations into the various possibilities of presentation by the museum and of interpretation through the public, including the individual visitor, appear to be inattractive to the traditional museum staff whereas the educational personnel is taking over the initiative. In the case of musical instrument museums this has to do with the little interest the musicology as taught at the universities is generally taking in musical instruments while the organology is often neglecting musicological questions connected to the objects of their research. Furthermore, in the present situation of the organology "the inclination towards theoretical reflection is obviously scanty" (Stockmann), and the development of ideas covering wider periods of time and geographic regions appears problematic.

Musical instruments can be presented as objects per se (e.g. in a typological display) or as illustrative material towards a history of music (musical history display, often incorrectly called "cultural history display"). Hence the two basic types of museums, the "Sammlung Alter Musikinstrumente" and the "Musikmuseet". The second kind has attracted more attention during

recent years although the typology, morphology, and technical detail of the objects on display still present predominant factors in most instrument exhibitions.

The principal impossibility of visualizing in a static display an art and an occupation which are directly tied to the dimension of time is a basic problem in the presentation of musical instruments. Iconographic material and non-musical objects stimulating connotations of musical and historical contents are seen as a remedy for this shortcoming. Under the influence of today's trends in musicology and anthropology the social and economic prerequisites of a given musical period are sometimes also described. The sum of these additional extra-musical features to a musical instrument presentation may justify the application of the term "cultural history display".

A modern presentation will therefore comprise many more aspects than previously thought appropriate: An introduction into the nature of sound and its production; the grouping of instruments; the making and technology of instruments; the display of originals permitting at least the visual contact with the past; the representation of instruments from various social and ethnic provenances; technical aids for the presentation of music that is reproduced by or intended for the instruments to be seen in the display; iconographic material illustrating their use and cultural environment; retreats for personal relaxation or more intensive study; non-musical objects illustrating musical events, personalities or phenomena.

Practical solutions have to be found for an individual concept in accordance with the museum's collections, the building, the expected number and kind of visitors, the available financial means, etc. However, without a well elaborated concept the danger of a meaningless show of objects is evident.

Draft: Some Criteria for the Inspection of Musical
Instrument Exhibitions under the Heading of
Basic Concepts....

- 1) Museum of instruments or museum of music?
- 2) Objects in systematic/typological order or displayed following categories of the history of music and/or those of general/social/economic history?
- 3) To what extent are the categories/principles of the presentation comparable and compatible for the differing cultural provenance of the instruments?
- 4) What extra-musical aspects are included in the presentation to support the understanding of instruments and music?
- 5) How do they serve the museum's proclaimed concept?
- 6) To what degree do you find the museum's proclaimed concept in accordance with its materialization?
- 7) Does the contents of the museum's collection justify the concept

Group 2: Pedagogical Approach in Museums with Musical Instrument Collections

Summary of some relevant factors and criteria to elaborate and discuss during the CIMCIM meetings in Scandinavia, June 1982.

Please note that some overlap with the other working themes of the conference is unavoidable.

A. The exhibition itself

- a) for which categories of visitors is the exhibition made?
- b) what are the aims of the exhibition: general aspects and specific message?
- c) what is the relation between a) and b)?

Musical Instruments

- a) only instruments are shown - on the basis of esthetical, organological, historical, cultural, regional criteria
- b) instruments are shown with other objects to indicate a cultural, historical or other context
- c) instruments are part of another major theme

Exhibition Techniques

- a) texts: amount, intellectual level, typographical aspects, place etc. - infosheets
- b) photophraphs and drawings
- c) maquettes and models
- d) audio-visual means: sound, slides, film video, oscilloscope etc. - influence on communicative aspects by start/stop or continuous function, duration per item, placement etc.

B. Additional activities (in the museum)

- a) different types of guided tours
- b) question sheets
- c) publications: catalogues, guides, special series
- d) events: concerts, films, lecture-demonstrations, workshops
- e) other activities

C. Facilities (in the building)

- a) catalogue systems
- b) study gallery, store room
- c) library
- d) iconographic department
- e) audio-visual archives

D. Educational activities (outside the building)

- a) educational kits
- b) travelling exhibitions
- c) preparation before and follow up after visit
- d) cooperation with other institutions: schools, university, radio, television etc.

E. Evaluation

Group 3: Conservation and Security

Four topics will be covered by the Conservation/Security Working Group during the three-museum tour. These are as follows:

- 1) The condition of the instruments presented; dealing with preparation and presentation of instruments from the point of view of cleanness, good repair, etc.
- 2) The safety of the instruments presented; divided firstly, into consideration of the environment in terms of relative humidity, temperature, light and pollutants and secondly, into concerns for safe and secure mounting.
- 3) The stability of materials used in the display; considering the use of wood, cardboard, textiles and plastics.
- 4) The maintenance of the displayed instruments; regular schedules of examination and adjustment, environmental monitoring and upgrading of display techniques.

Conservation is a discipline which has effects over relatively wide areas of museum operations but, at the same time, is not often visible in any form to the museum visitor, and probably should not be. For these reasons the Conservation/Security Working Group will be faced with something of a challenge when attempting a critique of the various display conditions. For our group examinations, therefore, only Sections 1 and 2 can be covered in any detail without input from the museum staff, and it may be possible to partially examine Section 3. These are the areas in a display of musical instruments that we can all see and upon which we can form some kind of judgement. However, they cannot be itemised in the form of a definitive questionnaire - the possible field is too large. The alternative has been to provide each member with a long list of suggested areas of attention - pointers in the search for a value assessment. This should, we hope, provide us with solid working material for a critique.

At all times the Working Group will keep in mind the resources at the disposal of the museum being examined. A critique would be meaningless unless it contained advice on what could reasonably be done given manpower, materials, and money - and also advice on how to proceed without these three staples. The critique would also be useless if it described in detail what could have been done at the time the display was mounted. We are concerned with the present and are looking to the future - what was done in the past will not be our concern.

Robert Barclay

Group 3: Summarized Evaluation Report from the three Scandinavian Museums.

The third of the working parties was concerned with examining the displays and discussing the questions of conservation and security which had been encountered in the three museums under inspection. The intention of the group was not to prepare a detailed individual critique of each museum, but to synthesize the findings into a more general discussion of the problems which are common to most collections and to formulate points which will be of interest to all.

Each of the collections, at Trondheim, Stockholm and Copenhagen, was to be considered in four stages:

- Condition - preparation and presentation as well as the general state of repair and cleanliness.
- Safety - control of humidity, temperature, light and pollutants; mounting techniques.
- Stability - materials used in mounting and display.
- Maintenance- environmental monitoring and the constant examination of instruments for signs of damage.

The problems and their solutions were considered in the light of the museums' own resources. In the event, safety and stability were found to be so intimately related that they were considered together.

Each of the museums under discussion had different surroundings, aims and philosophies of display; naturally, they all presented different problems and solutions.

a) Ringve Museum, Trondheim.

The working party restricted itself to a study of the historical and typological displays in the new part of the museum. Visitors always pass through this collection in small, supervised groups and this is reflected in the minimal use of protective showcases; fortunately, the atmosphere is well filtered and dust does not present a problem.

The instruments in the typological displays are shown in brightly lit bays within a darkened room. Extensive use is made of nylon thread for suspension and considerable ingenuity has been required to produce shadow-free displays.

Many of the keyboard instruments in the historical displays are in almost constant use; a guide plays on a number of them for each of the escorted groups.

b) Musikmuseet, Stockholm.

The museum is housed in the old Royal Bakery and, by way of a complete contrast with Trondheim, is situated in the heart of the city and port. Working party 3 concerned itself only with the historical sequence of displays in the lower gallery. The galleries had been cleared for the introductions of strict security measures and the instruments had been temporarily remounted so that we could get some idea of the display. We are very grateful to Dr. Hedwall and his staff for the extra work which they undertook for us.

The visitors pass through the collection individually and extensive use is made of protective cases. Some instruments, however, are on open display and a colour code of green and red tapes indicate which of them may be handled. The instruments are displayed in low light with slightly brighter surroundings. Extensive use is made of Perspex (Plexiglass) mounts based on a triangular module; plated organ-builders' pins are also used where necessary and some nylon thread is used to tether instruments to their mounts.

The system of environmental control is enviable.

c) Musikhistorisk Museum og Carl Claudius Samling, Copenhagen.

Like the Musikmuseet, these collections are housed in old buildings in a busy part of the city. The two houses, however, retain their basic internal structure and a major problem is created by the large areas of window in the newer building. One of the houses does not seem to be particularly responsive to the techniques of environmental control.

The instruments are presented in a mixture of glazed showcases and open display. The mounting techniques relies on padded brass brackets in the permanent displays and nylon thread in the temporary exhibitions.

1) Condition

Instruments should be clean and in a good state of repair when they are put on display; dirt is not only unsightly but can form a starting point for damage and decay. In urban surroundings one must always be aware of the problems which can arise from the dust and dirt in the atmosphere. Show cases should not only provide security from thieves, vandals and innocent curiosity but also give some measure of protection from dirt.

Musical instruments are, of their nature, fragile and many have to combine lightness of structure with the strength needed to withstand great strains. Stringed instruments, both with and without keyboards, are particularly at risk here and when they are not being played they can be protected by relaxing the tension of the strings. The strings should be detuned to a point where they still lie neatly in place and, where appropriate still hold the bridge in position.

Many collections have keyboard instruments which are kept permanently in playing order and may be used for recordings and recitals. This imposes a great strain on the structure and can lead to damage. It was suggested that a system of rotation might be considered; one instrument from a collection would be brought to playing order for a period of six months, during which time it could be played in public and recorded to the most exacting standards. At the end of that time it would be detuned and returned to display or storage in safe conditions while another instrument was brought into use.

Woodwind instruments present another group of problems. Keywork should always be treated with care and protected from damage. It is by no means uncommon for instruments to be damaged by the presence of tight lapping at joints. It is suggested that the lapping should be sufficient to hold the instrument together in safety but not so tight that it imposes unnecessary strain on the wood.

2) Safety.

Musical instruments in museums are exposed to hazards from two sources; one is the natural world and the other the unnatural world of the museum itself.

Many of the materials from which musical instruments are made are sensitive to changes in temperature and humidity. They can dry out in dry atmospheres, grow moulds in damp ones and suffer from cracks and splits if they are subjected to sudden changes. The ideal solution is for instruments to be kept in constant atmospheric conditions with the relative humidity maintained at around 55%. Some buildings are known to be more amenable to this sort of control than others, and it is, in any case, very expensive.

Light presents other problems. Concentrated pools of light can form localised hotspots with resulting in disiccation of the heated surface. Strong light and the presence of ultra-violet light can bleach some pigments and damage some materials. A light level of 50 lux is recommended for textiles, paper and pigments while more robust objects should not be exposed to more than 150 lux. Ultra-violet light should be reduced to 75 μ watts/lumen or lower by the use of blinds or effective filters. It was noted in Stockholm that the recommended light levels in displays, when combined with low ambient light levels, do not present any problems of visibility and the human eye is quite capable of adapting to them without discomfort.

Even the air inside a museum can cause damage. Dirt and dust can be seen clearly; other pollutants only become apparent when they cause tarnishing and corrosion. Ideally, air should be filtered and although this may not be practical in all museums, windows should, as a general rule, be kept firmly shut.

Other problems are presented by the demands of the museum and these can differ from one collection to another. Many curators feel that showcases place an unwanted barrier between the public and the instruments; these can, however, provide protection from accidental and deliberate damage, impulsive theft and some atmospheric pollution. Exposed objects are particularly at risk in museums which encourage individual, unsupervised visitors rather than organised groups.

Mounting techniques may be influenced by many non-practical considerations including aesthetics, convenience and cost; some general principles apply to all cases. An instrument should never be mounted in such a way that it is free to move in its mount; motion causes friction and results in wear. The strengths and weakness of an instrument's structure should always be taken into account in mounting. Special care should be taken to ensure that

instruments cannot become distorted because they are not adequately supported. Mounts should be positioned so as to take into consideration the natural balance of the instrument; if necessary, instruments should be tethered to their mounts.

The weight of an instrument should be supported from beneath so that it rests on a firm, padded mount rather than hanging from one of its own constituent parts. Sharp or rough edges on mounts should be avoided and when they are present they should be padded. Padding must always be attached to the mount and not to the instrument.

Some types of instrument present particular problems. The necks of stringed instruments are not strong enough to support the whole weight without a support under the body. Parchment and skin membranes are delicate and nothing should be allowed to rest on them. Woodwind instruments should never be allowed to rest on any part of the keywork; they are often most successfully mounted standing upright and supported by padded dowels.

The materials used for mounting must be strictly controlled. Some organic materials such as wood, paper and card have a high acid content and can damage objects mounted on them. Some manmade materials decompose with time, some plastics and nylons discolour and may fail at points of stress.

3) Maintenance.

The importance of day to day maintenance of a collection cannot be underestimated. Instruments should be kept clear of dust and dirt; a constant watch for cracks and other damage, including flaking paint and gesso, should be maintained. As well as keeping the collection looking smart and attractive such vigilance also gives warning of problems in mounting techniques and environment control.

Group 3 Chairman - Robert Barclay, Ottawa
 Veronika Gutman, Basel
 Jeremy Montagu, Oxford
 Cary Karp, Stockholm
 Göran Grahn, Stockholm
 Frances Palmer, London - Secretary.

Impressions from the Journey through Scandinavia

(June 11 - 19, 1982)

The nine days were packed with pleasant experiences and delightful events so that it is impossible to report in all detail. The special issue of our Newsletter will cover the professional aspects of our journey, therefore these pages will tell those who could not participate, of the highlights of more social character.

We gathered in the early afternoon of the 11th June at the Norsk Folkemuseum in Oslo which many of us reached after a short boat trip to the bank of the peninsula of Bydøy.

Twenty-one participants (plus two accompanying wives) greeted each other, some of them taking for the first time part in a CIMCIM conference. A walk through the wide grounds of this museum led us to many houses transferred from various Norwegian regions and representing the different folkloristic traditions. Beautiful sunshine made this walk a promising opening of our journey. After a welcome from the Director of the Folkemuseum and some refreshments, Reidar Sevåg, Musicologist and renowned connoisseur of the national traditional music, led us into one of the 17th century stone houses where he showed and played us some of the typical Norwegian instruments, such as the langleik, the hardingfele and a certain type of seljefløyte. This charming demonstration gave us the best possible introduction into Norway's rich folk music and its living tradition. We met again in the Folkemuseum the following morning for the formal Committee meeting (of which the minutes can be found elsewhere in this Newsletter). The surprise of the day was the unexpected appearance of our Nigerian colleague Chinyere Nwachukwu who could fortunately take over all hotel and sleeper-car reservations from another member who had not been able to come. Our time in Oslo ended with a meal in the Folkemuseum's restaurant, where we were guests of the Norwegian National Committee of ICOM. In a finely decorated, traditional hall with a huge fireplace lunch was served by charming young ladies. The cordial atmosphere that we met everywhere in this Museum made our parting a sad moment, yet it provided the brightest outlook on to the following stations of our journey.

The train took us through Gudbrandsdalen, climbing until we reached Dovrefjell after nearly five hours. Snow still extended over wide areas, rivers collected the water from the moory grounds, sparingly found birch trees began to show their leaves. Our CIMCIM Secretary and guide to the Norwegian landscape told us of a holiday that he had spent only a short time before the conference in these mountains doing cross-country skiing. Many of us envied him for it while others found this landscape to be almost hostile to human entertainment. The descent was quicker than the ascent and soon brought us to green fields and charming wooden farmbuildings. When we stepped out of the train at Trondheim at eleven o'clock at night, the sky was still bright. The dates of our journey had in fact been arranged Nordic midsummer nights.

The many hours of train ride were deeply enjoyed by all participants not only because of the beautiful landscape that passed before our eyes but also because of the amount of time that could be devoted to relaxed conversation. It was felt that this moment of leisure contributed much to the good spirit of this journey.

Arriving at Ringve Museum the next morning (by bus from the hotel) was to most participants a wonderful surprise: Trondheim-Fjord almost directly below the old farmyard which now houses the Museum. Here at Ringve the actual work began by presenting the three introductory lectures and then dividing the participants into three groups which examined the musical instrument presentations and evaluated their observations. Lunch was served in the charming restaurant of the Museum. Later in the afternoon a guided bus tour was made through Trondheim, ending with a reception in the old Bishop's castle and a visit to Nidaros Cathedral. The day found its end in a magnificent dinner at Ringve in the former pigstive that now served as a concert hall. Regional food and aquavit, amusing speeches by Jan Voigt, Director of Ringve Museum and former actor, Norwegian Folk music on traditional instruments, songs not without the encouragement of alcoholic drinks, made this an unforgettable night. Work continued the following morning, and in the afternoon we left this hospitable museum with sad feelings to continue our trip to Stockholm.

The train took us along Trondheim-Fjord and then climbed up the valley of Stjørdalselv. At the Swedish border we changed into the sleeper cars, awaking not much before our arrival in Stockholm. A visit to Stiftelsen Musikkulturens Främjande, a private museum of instruments, found much interest. We were then welcomed in the Musikmuseet of Stockholm, housed in the old city bakery, a seventeenth century building adapted for museum purposes. Lunch was served here on invitation of the museum. Lennart Hedwall, the Director, and his collaborators then introduced us to the exhibitions. Work commenced again for the three groups. In the evening a concert in the museum hall continued and modified what we had already learned about Scandinavian folk music in Oslo and Trondheim. The next morning was again devoted to the evaluation of the museum presentations. After another meal in the museum "cloink" a bus took us to Skokloster, a huge manor-house of the 17th century, beautifully situated in the open green landscape by one of the many lakes in mid Sweden. The guided tour through the house showed us a building in the most original condition. The library with its beautifully preserved treasures; the chamber once serving one of the early proprietors' hobby of wood-turning, the collection of arms and weapons - all this made us feel centuries apart from the modern city of Stockholm. The evening sun shed its mild light on the manor-house and the adjacent medieval church when we left this marvellous site. The next day we spent with work in the museum but in the afternoon we made an improvised boat excursion to Drottningholm where we visited the baroque theatre. Interest focussed on the stage and the gri-diron, and its technical equipment, all dating from the 18th century. In the evening a bus took us to the station where we took the train for Copenhagen. As before, we spent some time

exchanging our impressions, discussing the museum exhibitions, or talking about more private matters before going to sleep.

We arrived in the early morning, and a bus took us to the Hotel in a quiet part of Copenhagen, close to the harbour. Breakfast was taken at the hotel and work began, after a welcome by the Director Mette Müller, in the Musikhistorisk Museum which is now combined with the Carl Claudius Collection in the much extended complex consisting of three 17th/18th century houses. After lunch in the Museum (we were excellently treated with the famous Smørrebrød, the Danish variation of sandwiches) there was time for an afternoon nap, and work continued early in the evening. The next day the final day as all noted with regret, we resumed our evaluation of the exhibitions. After another lunch with Danish specialities, all observations from the three museums in Trondheim, Stockholm and Copenhagen were put together and compared with each other. The general conclusion was that criticizing the visited museums had become less important; instead, the wealth of thought invested in the presentations formed a most valuable source of inspiration for each of the participants. The obviously different approaches under different conditions of various nature were found to be stimulating and necessary to represent the widely differing circumstances under which music was made in the earlier periods. - The afternoon was spent with a visit to Rosenborg Slot, a royal palace from the 17th/18th centuries with beautiful furniture, paintings, objects d'art, also a number of highly important musical instruments. A choir sang madrigals of early Danish composers in front of the castle while guards paraded in front of the musicians. Wine was served in the green, and after many days of intense work everyone relaxed and enjoyed this wonderful sunny afternoon. At night a big meal was taken at a restaurant close to Tivoli, the well-known entertainment park, where fireworks concluded this day and marked the end of our journey.

The wonderful experiences that we all made were the fruit of a splendid co-operation between our Scandinavian colleagues of whom I would like to mention only Peter Andreas Kjeldsberg who also took care of all travel arrangements and acted as the central organizer, Birgit Kjellström, Cary Karp and Mette Müller. The participants expressed their deeply felt gratitude for what many called the most fruitful and enjoyable CIMCIM meeting ever.

F. Hellwig

C. I. M. C. I. M.

Rapport du Groupe de travail "Problèmes de typologie et de classification en organologie musicale" pour l'année 1981-1982.

Au cours de l'année universitaire 1981-1982, le Groupe s'est réuni en séances de travail régulièrement chaque mois à Paris, alternativement au Musée national des Arts et Traditions Populaires, au Musée instrumental du Conservatoire national supérieur de musique et au Musée de l'Homme.

Le Groupe comprend actuellement les membres suivants qui ont tous participé de manière assidue aux travaux de l'année :

Mme F. Abondance

Mme J. Bran-Ricci

Mme G. Dournon-Taurelle

Mme J. Lambrechts-Douillez

et Mlle Cl. Marcel-Dubois, coordinateur

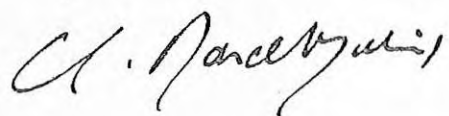
Les travaux, durant cette période, ont porté sur l'étude des cordophones dont la classification a été entièrement reprise à la lumière d'un cadre typologique rigoureux. Les critères ont été redéfinis après des échanges de vue approfondis et la confrontation avec les types instrumentaux eux-mêmes provenant de nos collections muséographiques. Arcs musicaux, cithares, luths et vièles sont achevés et se présentent actuellement comme le premier ensemble cohérent; les lyres et les harpes sont en cours d'examen.

La présentation de la classification a été soigneusement étudiée et normalisée. A chaque critère nouveau apparaît un exemple nommément désigné. La provenance géographique et, éventuellement la situation chronologique ou historique de ces exemples, fera l'objet d'un index. Au fur et à mesure de l'avancement du travail, les points qui demandent à être explicités de manière plus détaillée sont recensés en vue de leur insertion ultérieure dans un chapitre particulier.

Le programme de travail de l'année 1982-1983 envisage de poursuivre

et d'achever l'étude des cordophones (lyres, harpes) et d'entreprendre celle des aérophones selon les méthodes nouvelles mises au point et pratiquées en 1981-1982. Le rythme des réunions de travail sera le même que celui de cette année.

Pour le Groupe,

A handwritten signature in dark ink, appearing to read 'C. Marcel-Dubois', written in a cursive style.

Prof. Dr. Claudie MARCEL-DUBOIS
Coordinateur

CIMCIM-meeting Antwerp on "Recommendations on access to Musical Instruments, 21-23 June 1982

Rockoxhuis Keizerstraat, 12 - Museum Vleeshuis, Vleeshouwerstraat
38-40

Monday, June 21st 1982

Morning: Arrival and accommodation of participants
2- 4 p.m. Meeting Rockoxhuis
Coffee Break
4-6 p.m. Meeting
8 p.m. Invitation to the concert in the Rockoxhuis, where the Hagaerts-Virgina will be played by Hiro Hashimoto and the publication on Hagaerts presented. Meeting with a delegation of the Board of Directors of the Kredietbank N.V.

Tuesday, June 22nd 1982

9-10.30 a.m.: Meeting Rockoxhuis
Coffee Break
11-12.30 Meeting
2- 4 p.m. Meeting Museum Vleeshuis
4- 6 p.m. Visit to the collection of the Museum Vleeshuis

Wednesday, June 23rd 1982

9-10.30 a.m.: Final Meeting Rockoxhuis
Coffee Break
11 a.m. Visit to the Rockoxhuis (guide at disposal)
12.30 p.m. Apéritif and
1 p.m. Lunch offered by the Kredietbank N.V. at the Rockoxhuis.

The CIMCIM Recommendations for the Regulation of Access to Musical Instruments in Public Collections

The project of formulating such recommendations had been discussed at the conference in Mexico City in autumn 1980. Much impetus was added by several of the papers read during that meeting. Several colleagues pronounced their readiness to co-operate in this project, out of these Mme Lambrechts-Douiliez of Antwerp kindly offered herself to act as a co-ordinator. A text was later written by her and sent out by the Chairman to those who had announced their interest in the project, asking for previous experience and observations on the matter. Mme Lambrechts made an extract out of the received replies, which proved to be of great help during the meeting which was finally called together in order to prepare the first draft of the recommendations.

In preparing this working meeting Mme Lambrechts had succeeded in finding the most generous support of the Kredietbank N.V. which is also the patron of the Rockoxhuis Foundation in Antwerp. The Rockoxhuis is the Mayor's house from the times of Peter Paul Rubens, a beautifully restored building from the early seventeenth century with rich collections of paintings, furniture, etc. from that period. Here the participants of the working meeting were to live and work. Mme Lambrechts was thus able to invite six members of whom four finally came. Their names are found at the end of the draft. The meeting took place on June 21 to 23, 1982, that is immediately after the Scandinavian tour. The detailed program is found elsewhere in this Newsletter.

Since the time at the little group's disposal was very limited, the working sessions came to be most intensive. They relied to a great deal on the two Anglophones' art of wording what had been put together in keywords immediately before by all participants. For lack of time, the introductory sections has been worked out in detail only until after the meeting.

All five participants are aware of the fact that the draft here presented is by no means perfect. Committee members are therefore strongly encouraged to forward their reactions, comments, objections and observations as soon as possible to

Mme Jeannine Lambrechts-Douiliez
 Stad Antwerpen
 Stadhuize
 2000 Antwerpen
 Belgium

She will undertake to circulate the replies to the co-operators of this draft. This should result in a revised version of the first draft, which is then to be discussed and hopefully adopted by the participants in the conference in England next year. The next step will be the fund-raising for its publication in more than the two ICOM/CIMCIM languages.

F.H.

The CIMCIM Recommendations for the Regulation of Access to Musical Instruments in Public Collections

1. Introduction

1.1 General Comments

Collected musical instruments from the past and from widespread geographical areas have been receiving increased attention from the public during the past few decades. Professional and amateur performers and instrument-makers, as well as scholars, are seeking direct contact with the instruments to increase their understanding of the music and musical technology of other times and places. Access to instruments in public collections has provided a radical stimulus to the performance of music and to the methods and techniques of the builder. It has also given impetus to scholarly research into the customs, playing-techniques and technology connected with instruments. The growing search for authenticity in the practice of early music has caused heavy demands to be made upon the extant examples of early instruments which are preserved in public collections.

The greatest interest has been shown in the instruments of European art music, but the instruments of the European and American folklore traditions, and, to a lesser extent, those of extra-European cultures, have not been overlooked.

While access to collected musical instruments is seen by most curators to be desirable and necessary to an increased understanding of our musical heritage, it has sometimes been achieved at the expense of the very instruments which form the focus of our attention. Some information has been irretrievably lost as a result of uncontrolled access; this has happened during restoration, re-tuning for performance and detailed examination.

1.2 The Role of Musical Instruments in Public Collections and the Need to Protect them

In many ways, musical instruments occupy a unique position among the objects held by public collections. They form one of the few categories of historical artefacts which can, at least in theory, still fulfil their original function if we have sufficient skill and knowledge. In exceptional cases, historical instruments can be used to recreate the sounds of the past and many others can be used as models for the production of accurate copies. They can not only increase our knowledge of the technical expertise of craftsmen from other times and places but also, when used with scholarship and musi-

cal skill, cast new light on the original playing techniques and the sounds experienced by the musicians and listeners of the past.

The musical instrument is in an anomalous position; it combines a work of technical and scientific craftsmanship with a form which may justly be regarded as an example of decorative art. To the non-musical specialist, an instrument may give important, dated information in such diverse areas as the history of furniture and the application of practical physics. To the musician, an instrument may not only give evidence of its own form and state but also of the opportunities which were offered to performers and composers and the limitations within which they had to work. Musical instruments, therefore, form an important part of our cultural heritage on many levels, both musical and non-musical.

For many historical periods and geographical sources, only a limited number of instruments have survived and these have been rendered still fewer by negligence, continual use, handling, playing and measuring. In the past, musical instruments have often been seen solely as objects of decorative art or sound-producing tools and this unbalanced view has resulted in treatment unsuited to their complex nature.

The measures for their protection and preservation must take into account the multitude of aspects represented. Only thus can instruments continue to give important evidence of our musical history and serve other fields of scholarly study. It is for these reasons that the present recommendations have been formulated.

1.3 The Relationship between the Museum and the Visitor

The task of the museum or public collection may be seen to fall into two major areas; it is responsible for the safety and preservation of the instruments in its care while at the same time it must further their study and disseminate the information thus obtained. It is in these ways that the museum can act as a link between the craftsman, performer and scholar of today and their counterparts whose work is represented in the collection.

In this context, the curator may be defined as the official representative of the museum and, as such, is bound by the policy of the museum. The curator is directly responsible for the care and preservation of the instruments which are in the charge of the museum; these must not, however, be seen as the property of the museum but of the public, by whom they are entrusted to professional care. The curator, therefore, is seen to be acting in the interests of the public, the ultimate owner of the collection.

The present recommendations only concern themselves incidentally with those members of the public who view the displays in the normal way; the term "visitor" will be used to denote the qualified scholar, performer or instrument-maker whose specialised interest requires close contact with the instruments. It cannot be overstressed that direct access to, and physical contact with, the instruments held in a public collection must be regarded as an exceptional service which is only to be extended to the well-qualified visitor in the interests of serious study.

1.4 Concluding Comments

These recommendations are intended to encourage museums and individuals to continue the re-examination of our musical heritage while, at the same time, suggesting basic guidelines for permitting access which will protect the interests of the instruments, the public and the museum. They have been formulated in the light of experience drawn from specialised and general collections and apply equally to instruments held in large and small museums; they represent the reasonable minimum requirements for regulating access. They do not release the curator from any responsibility but may, of course, need to be interpreted in the light of individual circumstances.

While these recommendations are intended for all curators who may have to deal with musical instruments whether in a general or a specialised collection, it is hoped that they will also be read by the visitor before a formal application for access is made; they may help to explain the necessity for regulations and requirements which might otherwise seem petty and tedious.

2. Conditions for Access

- 2.1 Within limits imposed by security regulations, availability of staff and work space, as many requests as possible should be allowed.
- 2.2 A written application for an appointment should be made well in advance of the proposed visit. Visitors should be prepared to produce written references or credentials. Applicants should state the reason and nature of their examination, the purposes to which any results will be put, and the identity of the instrument in question.
- 2.3 Appointments may only be arranged during normal working hours. Visitors will be subject to the museum's own security measures.
- 2.4 Instruments on display may not always be accessible.
- 2.5 Access to instruments may be refused in cases where the condition of the instrument precludes its examination or where ad-

equate documentation is available through the museum.

- 2.6 The visitor should be asked to understand that only a limited amount of time can be allocated to a visit.
- 2.7 All devices used in the examination must be non-harmful and used with the greatest care. More specific information is provided under 3.2.3.
- 2.8 An examination may be terminated at any time without notice.
- 2.9 Copies of all notes, observations, photographs, drawings etc., derived by the visitor from the examination are to be deposited with the museum.
- 2,10 The visitor may be required to sign a statement prepared by the museum, limiting the use of material derived from the examination.
- 2.11 These recommendations are subject to amendment at the discretion of the curator.

3. Protection

3.1 General considerations

It should be understood that the methods of handling instruments in the museum are not necessarily those of either the player or the maker, because both player and maker are more accustomed to handling instruments in essentially sound condition. The converse is true in the museum, and a thorough knowledge of the idiosyncracies of individual instruments is necessary before they may be handled safely. If a doubt or question with regard to handling techniques arises, the visitor must defer to the museum personnel.

3.2 The Taking of Measurements

This is defined as all physical actions during the transfer of dimensions and other data from the instrument by such means as measuring tools, photography, drawing, tracing, rubbing, etc.

3.2.1 Risks Involved (in the Above Process)

These fall into three categories:

- 32.1.1 Handling involves risks in the removal of the instrument from display or storage, its dismantling for inspection, and any wear, fingermarks, etc., incurred by these processes.
- 32.1.2 Measuring, itself, can cause damage in the form of scratches, dents or bruises caused by sharp edges and points of measuring instruments, mirrors, writing instruments and other devices.
- 32.1.3 Sudden changes in relative humidity can be experienced during

the process of transporting instruments from storage or display to the chosen measuring site. Local heating from lamps used in both photography and visual inspection can also cause damage.

3.2.2 Tools Used (in the Above Process)

Many of the traditional measuring tools of the instrument maker must be adapted for the purpose. For example, steel calipers must be equipped with non-damaging plastic tips, or replaced by ones made totally of plastic. Linen or plastic dressmakers' tapes are recommended in place of the steel retractable type. Tapes can be checked periodically against a steel ruler for accuracy. Pressure from measuring instruments, for example during bore measurements, has caused significant damage to instruments in the past. Any technique of this kind should only be performed under the supervision of museum personnel and only providing that safe methods are used. Draughtsman's flexible curves and mechanical devices for copying mouldings should not be used, cut cardboard templates providing a much safer and more accurated method of arriving at complex curves. It is recommended that the museum provide at least the basic tools for taking measurements and that the visitor be informed, in advance of the visit, of the tools required. Absence of the correct tools for the job will cause the visitor to be denied access.

3.2.3 Procedures Used (in the Above Process)

3.2.3.1 General Procedures

It goes without saying that clean hands are a prerequisite for the handling of all museum material. All procedures should be performed gently and carefully and force should never be used. Some operations of disassembly should only be performed by trained museum personnel. All work should be done upon a soft, well-padded work table of sufficient dimensions, or some other suitable stable surface. Sticky tape should never be allowed to come in contact with instruments and the taking of impressions with common modelling clays or waxes is also to be discouraged.

3.2.3.2 Wind Instruments

Removal of keys, pistons, valves, slides, mouthpieces, reeds, blocks, corks, wax in fingerholes, etc., if permitted, must be done under supervision. The present mechanical methods of bore measurement are not recommended, and it seems that in future more reliance should be placed upon electronic or radiographic methods. The individual museum is encouraged to investigate the possibilities of acquiring or borrowing such devices. Bore measurements should ideally be made once only on any instrument and under closely controlled conditions. The identification and measurement of

undercuts below fingerholes may also be done by the above methods where applicable. Other methods can not be recommended. Cotton gloves should be worn at all times when handling metal instruments and metal parts of wooden instruments.

3.2.3.3 Keyboard Instruments

Strings should not be slackened, unless under supervision, nor should they be touched by the skin for fear of causing metal corrosion. The removal of actions, jacks, and other parts should only be done by qualified museum staff.

3.2.3.4 Bowed and Plucked String Instruments

Dial gauges, micrometers or calipers used in the measurement of soundboard thicknesses must be non-damaging and used with great care. A measuring device should not be slid from point to point, but taken out of contact, moved to the new spot, and brought into contact again. Great care must be exercised around soundhole roses and other fragile parts. Strings and bowhairs should only be slackened under supervision, and tied frets should not be adjusted.

3.2.4 Sampling for Purposes of Analysis

Visitors should not be allowed to take samples.

3.3 Playing

3.3.1 General

The same general principles of handling which "apply to" measuring apply also to playing.

Instruments from public collections should not be allowed to be played from motives of curiosity or mere pleasure; nor should they be considered as practice instruments. Naturally, a performer will wish to become accustomed to an instrument before a performance, but playing time must be kept to a practical minimum.

Visitors should not expect all instruments to be in full playing order, even though they may be in playing condition. When considering the possibility of playing on an instrument, its condition and the fragility of its components should be taken into account: such materials as ivory and ebony, for example, are prone to sudden and unexpected failure.

Visitors should expect to find such components as strings and drumheads in a relaxed state when the instrument is on display or in store.

Instruments should not be played without supervision and players should not be allowed to make adjustments of any kind.

3.3.2 Specific Comments on Wind Instruments

The introduction of moist breath into wind instruments can cause failure due to dimensional changes in wood and ivory, and corrosion in metals; any playing period should be strictly limited, and the instrument should be acclimatized in gentle stages.

Particular care should be taken of mouthpieces while playing: reeds should be inserted and removed with great care to avoid scratching; such devices as corks, tuning slides and keywork should only be adjusted with the consent and under the strict supervision of an appropriate member of museum staff.

The bore should be wiped after playing.

The introduction of oil into wooden instruments is not recommended in the absence of thorough research.

It is suggested that cotton gloves should be worn when playing on metal instruments whenever practical.

3.3.3 Specific Comments on Keyboard Instruments

Tuning should only be done by experienced personnel.

The destructive effects of wear on such original components as quill plectra, leather hammer coverings etc. should be taken into consideration when an instrument is to be played.

3.3.4 Specific Comments on Plucked and Bowed Stringed Instruments

The instrument can be damaged if it is tuned to too high a pitch or excessive string tension is applied to inappropriate strings.

In instruments considered to be fragile, the length of time that a string is under playing tension, should be strictly limited.

Players should use a piece of leather to protect the instrument from rubbing against clothing and from unnecessary contact with bare skin; playing aids, such as chin-rests should not be introduced.

Players should provide an appropriate bow.

3.3.5 Playing Instruments outside their Normal Surroundings

An instrument should only be removed from its normal surroundings in exceptional circumstances.

Transport of instruments is to be avoided and should be kept to a strict minimum.

Steps should be taken to ensure that instruments are not subjected to sudden changes in relative humidity.

The local heating effects of intensive lighting should be taken into account when an instrument is to be televised or used in a public concert.

The recognized optimum pitch of an instrument should not be adjusted even in the interests of ensembles.

The temperament of instruments should never be adjusted

from the original state.

Short octave tunings etc. should be maintained even if this causes inconvenience to the performer.

4. Dissemination

4.1 Copyright

The legal interpretations of copyright in this particular case vary between nations, although a basis for agreement is provided by the Berne Convention of 1882. It is evident that, unless a specific agreement has been made, the museum has no copyright over material in its custody. In the case of objects loaned to the museum, and thus not the museum's property, copyright considerations will be covered by the individual loan agreement.

4.1.1 Written and Printed Material Derived from the Visitor's Examination

If the museum wishes to retain rights over material of this kind, an agreement must be made in writing before examination begins. The museum may then retain copyright or store it with the visitor as it considers fit. The visitor should agree to give full reference to the museum as a source in all material published subsequent to the examination. Copies of all material derived from the examination should be deposited with the museum, which then has the right to use the material itself, and to allow other visitors access to it, in order to preserve the original instrument from further examination. If the visitor is unable to agree to these conditions, the museum may reserve the right to refuse examination.

4.1.2 Photographs Taken by the Visitor

In general terms the copyright for such photographs resides with the visitor. In order to ensure full reference to the object and its ownership in subsequent publications, before a photograph is taken, an agreement should be reached between the visitor and the museum.

4.1.3 Drawings Produced by the Visitor

The same copyright restrictions apply to drawings as to photographs. However, because of the commercial aspects of drawing reproduction, it is of particular importance to ensure that a written agreement between museum and visitor is made before the drawing is begun.

If the drawing is to become the property of the museum, then the draughtsman should be paid a fee for the drawing and have no further rights to it.

4.1.4 Reproductions Made by the Visitor

Since the museum holds no copyright over instruments in its possession, it cannot, therefore, exercise copyright over reproductions of these, although it is in the interest of both the instrument builder and the museum that all reproductions be credited to the original. Because of the differences which may occur between the original and the reproduction, the builder should be encouraged to use the following phrasing. In cases where the reproduction is intended to be as close as possible to the original, the term "made after the original" should be used in preference to "copied from the original". If the reproduction is in no way close to the original, but material from the museum has been referred to in its planning or construction, the terms "based on the original" or even "styled after the original....." may be used. It is understood that the museum can in no way enforce this usage and that it is the responsibility of the individual builders to adhere to this ethical system.

4.2 Catalogues, Checklists and Other Published Materials

It is the curator's responsibility to encourage the dissemination of information on the museum's holdings. The more specific information that is available on the museum's musical instruments, the less will be the demand for access to the original instruments. The usual rules of copyright will, of course, cover these published materials.

4.3 Recordings and Broadcasts

If a museum has an instrument or instruments in playable condition, recording and broadcasting should be encouraged, taking into account the safety measures outlined elsewhere in this publication. It should be understood that a recording or broadcast is made for the purposes of documenting the instrument within its historical context. Both performance and recording must be of the highest technical quality. Information provided with the recording, whether verbal in the case of broadcast or written in the cases of gramophone records or tapes, should be under the ultimate control of the museum, this being a part of the agreement between the museum and the recording or broadcasting company.

4.4 Conservation/Restoration Reports

These reports should be as accessible to the visitor as all other information on the instruments themselves. Museums are encouraged to put conservation/restoration reports into a reproducible form. Dissemination of these reports will be part of a future code of ethics on the conservation of musical instruments in public collections.

4.5 Drawings

Museums are encouraged to produce or have produced drawings of instruments in their collections, both for dissemination of information and for protection of the originals from further examination. Drawings can be produced either by museum personnel or visitors, and in the latter case an agreement in writing should be reached between the draughtsman and the museum with regard to the standards of the work and the required state of completion. (See 4.1.3 for copyright).

4.6 Photographs and Radiographs

As in the case of drawings, the museum is encouraged to produce radiographs and photographs of its collected material. Should photographs or radiographs be taken by outside agencies, then an agreement between them and the museum should be made stating that the museum retains possession of original negatives and radiographic films.

Radiographs sold by the museum should be accompanied by information concerning the geometrical parameters used in their exposure as a key to their interpretation.

Antwerp, 23rd June, 1982

Florence Abondance
Robert Barclay
Friedemann Hellwig
Jeannine Lambrechts-Douillez
Frances Palmer

Recommandations du CIMCIM pour réglementer l'accès aux instruments de musique dans les collections publiques

1. Introduction

1.1 Considérations générales

Au cours des dernières décennies, le public a porté un intérêt croissant aux collections d'instruments de musique du passé et des régions géographiques les plus diverses.

Interprètes et facteurs, qu'ils soient professionnels ou amateurs, aussi bien qu'étudiants, recherchent un contact direct avec les instruments afin d'approfondir leur compréhension de la musique et de la technologie musicale en d'autres temps et d'autres lieux.

L'accès aux instruments appartenant aux collections publiques a été un stimulant certain tant en matière d'interprétation musicale que de facture instrumentale. Ceci a également donné un élan aux recherches érudites concernant l'usage, les techniques de jeu et la technologie des instruments de musique. Du fait d'un désir croissant d'authenticité pour la pratique de la musique ancienne, les instruments de musique conservés dans les collections publiques ont été encore plus sollicités.

Le plus grand intérêt a été porté aux instruments savants européens, mais les instruments populaires d'Europe et d'Amérique, et dans une moindre mesure ceux des cultures extra-européennes, n'ont pas été oubliés.

Tandis que l'accès aux instruments de collections est considéré par la plupart des conservateurs comme souhaitable et nécessaire à une meilleure compréhension de notre patrimoine musical, il se produit parfois aux dépens même de l'instrument qui concentre sur lui notre attention. Des informations ont été irrémédiablement perdues à la suite d'utilisations incontrôlées, que ce soit lors d'une restauration, lors d'un accord au cours de séances de jeu ou lors d'un examen détaillé.

1.2 Rôle des instruments de musique dans les collections publiques et nécessité de les protéger.

Les instruments de musique occupent une position unique parmi les objets de collections publiques, et ceci à des titres divers. Ils constituent l'une des rares catégories de témoins culturels qui peuvent, au moins en théorie, assumer, si nous possédons assez de connaissances et d'habileté, leur fonction

originelle. Dans certains cas exceptionnels, les instruments historiques peuvent être utilisés pour recréer les sonorités du passé et beaucoup d'autres peuvent servir de modèles pour produire des copies fidèles. Non seulement ils nous permettent d'augmenter notre connaissance de la maîtrise technique des artisans à travers le temps et l'espace, mais aussi, lorsqu'ils sont utilisés avec érudition et sens musical, ils projettent une lumière nouvelle sur les techniques de jeu authentiques et les sonorités éprouvées par les musiciens et les mélomanes du passé.

L'instrument de musique se trouve dans une position anormale; il associe un travail artisanal à la fois technique et scientifique avec une forme qui peut être, à juste titre, considérée comme un art décoratif. Au spécialiste non musicien, l'instrument peut donner d'importantes informations datées dans des domaines aussi variés que l'histoire du meuble ou l'application de principes physiques. Au musicien, l'instrument apporte le témoignage non seulement de sa propre forme et de son état, mais aussi l'évocation des possibilités qui étaient offertes aux musiciens et aux compositeurs et celle des limites dans lesquelles ils devaient travailler. Les instruments de musique forment ainsi une part importante de notre héritage culturel, à plusieurs niveaux, aussi bien musical que non musical.

Pour la plupart des périodes historiques et des espaces géographiques, ce n'est qu'un nombre limité d'instruments qui a survécu, nombre encore réduit du fait de la négligence, de l'utilisation continuelle, des manipulations, du jeu, des prises de mesures. Dans le passé, les instruments de musique ont souvent été considérés soit comme objets d'art décoratif, soit comme outils à produire des sons. Ce point de vue antagoniste a eu pour résultat des traitements inappropriés à leur nature complexe.

Les moyens adaptés à leur protection et à leur préservation doivent prendre en considération ces aspects multiples. C'est seulement ainsi que les instruments de musique pourront continuer à témoigner de notre histoire musicale et servir d'autres disciplines. C'est pour toutes ces raisons que les présentes recommandations ont été formulées.

1.3 Relations entre le musée et le visiteur

Le musée ou la collection publique a un double rôle: il est responsable de la sécurité et de la préservation des instruments dont il a la garde et en même temps il doit approfondir leur étude et diffuser les informations ainsi obtenues. C'est de cette façon que le musée agit comme un lien entre les artisans, les exécutants et les chercheurs d'aujourd'hui avec leurs partenaires d'autrefois dont le travail est représenté dans les collections.

Dans ce contexte, le conservateur sera défini comme le représentant officiel du musée, et, en tant que tel, il est lié à la politique du musée. Le conservateur est directement responsable du soin et de la préservation des instruments dont le musée a la charge. Ceux-ci, cependant, ne doivent pas être considérés comme la propriété du musée. Ils restent celle du public qui en confie le soin à un professionnel. Le conservateur apparaît ainsi comme travaillant dans l'intérêt du public, lequel reste en dernier ressort le propriétaire des collections.

Les présentes recommandations ne concernent qu'incidemment le visiteur normal, qui regarde les présentations de manière traditionnelle ; le terme "visiteur" sera en effet utilisé pour désigner le chercheur qualifié, le musicien ou le facteur dont l'intérêt spécialisé requiert un contact immédiat avec l'instrument. On ne peut oublier que l'accès direct, et le contact physique avec l'instrument de collections publiques doit être considéré comme un service exceptionnel qui ne peut être prodigué qu'à des visiteurs très qualifiés au bénéfice d'une étude sérieuse.

1.4 En guise de conclusion

Ces recommandations ont pour but d'encourager les musées et le public individuel à poursuivre ses investigations sur notre patrimoine musical tout en suggérant des indications de base qui permettent l'accès aux instruments tout en conciliant leur intérêt propre, celui du public et celui du musée. Elles ont été élaborées à la lumière de l'expérience acquise auprès de collections spécialisées ou pluridisciplinaires et s'appliquent aussi bien à des instruments conservés dans de grands ou de petits musées; elles constituent le minimum que l'on peut raisonnablement exiger pour réglementer l'accès aux instruments. Elles ne dégagent en rien le conservateur de ses responsabilités mais peuvent, bien sûr, être interprétées en fonction de circonstances particulières.

Tandis que ces recommandations sont destinées aux conservateurs qui sont confrontés aux instruments de musique dans des collections spécialisées ou non, nous souhaitons qu'elles soient lues également par le visiteur avant que sa demande d'accès n'ait été formulée; ainsi, elles pourront aider à justifier ces règles et ces exigences qui, sinon, pourraient paraître sans signification et ennuyeuses.

2. Conditions d'accès

- 2.1 Dans la limite imposée par les règles de sécurité, la disponibilité du personnel et de l'espace de travail, autant de demandes qu'il est possible seront autorisées.
- 2.2 Une demande de rendez-vous par écrit sera faite bien avant la date proposée. Les visiteurs seront prêts à fournir toutes références ou recommandations écrites. Les candidats indiqueront

les motifs et la nature de leur travail, l'utilisation qui sera faite des résultats et l'identification de l'instrument concerné.

- 2.3 Les rendez-vous ne peuvent être accordés que durant les heures normales de travail. Les visiteurs seront assujettis aux mesures de sécurité propres au musée.
- 2.4 Les instruments figurant dans la présentation ne seront pas toujours accessibles.
- 2.5 L'accès aux instruments pourra être refusé lorsque l'état de conservation de l'instrument empêche son examen ou lorsqu'une documentation adéquate est disponible au musée.
- 2.6 Le visiteur comprendra qu'on ne peut lui accorder qu'un temps limité.
- 2.7 Tous les outils employés pour l'examen devront être sans danger et utilisés avec le plus grand soin. Des informations plus précises sont données au point 3.2.2.
- 2.8 Il peut être mis fin à un examen à tout moment sans préavis.
- 2.9 Un double des notes, des observations, des photographies, des dessins.. produits par le visiteur à la suite de son examen doit être laissé au musée.
- 2.10 Le visiteur pourra être appelé à signer un document préparé par le musée limitant l'utilisation des informations issues de l'examen de l'objet.
- 2.11 Ces recommandations sont susceptibles d'amendements à la discrétion du conservateur.

3. Protection

3.1 Considérations générales

Il faut comprendre que les méthodes de manutention des instruments dans un musée ne sont pas forcément les mêmes que celles utilisées par le musicien ou le facteur, lesquels sont essentiellement habitués à manipuler des instruments en état de jeu. La réciproque est vraie dans un musée et une connaissance approfondie de la " spécificité " de chaque instrument est nécessaire avant qu'il puisse être manipulé en toute sécurité. Si un doute ou une question surgit quant aux techniques de manipulation, le visiteur doit s'en référer au personnel du musée.

3.2 Prises de mesures

On entend par là toute action physique pendant le relevé des dimensions ou autres caractéristiques de l'instrument à l'aide

d'outils de mesure, photographie, dessin, tracé, frottis, etc...

3.2.1 Risques encourus

Ils sont classés en trois catégories :

- 3.2.1.1 La manipulation comporte des risques lorsqu'on retire l'instrument de la présentation ou du magasin, lorsqu'on le démonte pour l'observer, laissant séquelles, traces de doigts etc... dues à ces procédés.
- 3.2.1.2. Prendre des mesures peut causer des dégâts tels que rayures, éraflures, ou chocs laissés par les bords tranchants ou les extrémités pointues des outils, des miroirs, des crayons ou autres objets.
- 3.2.1.3. Des variations brutales d'humidité relative peuvent se produire durant le transfert de l'instrument de l'espace de présentation ou de stockage au lieu choisi pour l'examen. La chaleur produite par les lampes utilisées pour les photos ou l'examen peut aussi causer des dégâts.

3.2.2. Outils utilisés

Bien des outils de mesure traditionnellement utilisés par les facteurs devront être adaptés au propos. Par exemple, les pieds à coulisse en acier seront équipés d'embouts en plastique qui n'abîment pas ou seront remplacés par des modèles entièrement en plastique. On recommandera l'usage de mètres à ruban en tissu ou en plastique au lieu de mètres roulants métalliques. La précision de ces mètres rubans pourra être vérifiée à l'aide de réglets métalliques.

La pression des outils de mesure, notamment lorsqu'on mesure la perce, a causé des dégâts certains par le passé. Toutes les techniques de ce genre ne seront utilisées que sous la surveillance du personnel du musée et si l'on est assuré que des méthodes fiables sont utilisées. Les règles flexibles de dessin et les systèmes mécaniques pour copier les moulures sont prohibés. Des gabarits en carton découpé donneront un résultat à la fois précis et sécurisant pour les courbes complexes. Il est souhaitable que le musée puisse fournir les outils de base et qu'il informe à l'avance le visiteur des outils nécessaires. En l'absence d'outils de mesure adéquats, l'accès aux instruments sera refusé.

3.2.3. Procédés utilisés

3.2.3.1. Généralités

Il va sans dire qu'il est indispensable d'avoir les mains propres pour manipuler tout objet de musée. On agira toujours doucement et avec précaution sans jamais "forcer".

Certaines opérations de démontage ne seront exécutées que par le personnel spécialisé du musée. Le travail sera fait sur une table de dimensions suffisantes ou sur toute autre surface stable convenable, recouverte d'une garniture molletonnée. Le ruban adhésif ne devra jamais entrer en contact avec les instruments et la prise d'empreinte avec des pâtes à modeler courantes ou des cires doit être également découragée.

3.2.3.2. Instruments à vent

Le démontage de clefs, pistons, clapets, coulisses, embouchures, anches, bouchons, tons de rechange, cires dans les trous de jeu, s'il est admis, sera fait sous contrôle. Les méthodes mécaniques actuellement utilisées pour mesurer les perces ne sont pas recommandées et il est probable qu'à l'avenir on accordera plus de crédit aux méthodes électroniques et radiographiques. Chaque musée est encouragé à rechercher les possibilités d'acquérir ou d'utiliser de tels moyens d'investigation. Idéalement on devrait mesurer la perce une fois pour toutes sur chaque instrument dans des conditions de contrôle rigoureux. L'identification et la mensuration des cheminées doivent être faites, lorsque c'est possible, selon les mêmes méthodes. Des gants de coton devront être utilisés chaque fois qu'on manipule des instruments en métal ou les parties métalliques des instruments en bois.

3.2.3.3. Instruments à clavier

Les cordes ne seront pas détendues, sinon sous contrôle, elles ne seront pas mises en contact avec la peau afin d'éviter la corrosion du métal. Mécaniques, sautereaux et toutes autres parties ne seront retirés que par le personnel qualifié du musée.

3.2.3.4. Instruments à cordes frottées et pincées

Les comparateurs, micromètres et pieds à coulisse utilisés pour mesurer l'épaisseur des tables d'harmonie doivent être sans danger et utilisés avec beaucoup de précaution. L'outil de mesure ne sera pas traîné d'un point à un autre mais retiré, déplacé jusqu'au point suivant et remis à nouveau en contact. On agira avec beaucoup de précaution autour des roses et dans les parties fragiles. Les cordes et les mèches d'archet ne seront détendues que sous contrôle et les frettes nouées ne seront pas resserrées.

3.2.4. Echantillons en vue d'analyses

Les visiteurs ne sont pas autorisés à prélever des échantillons.

3.3 Jeu

3.3.1 Généralités

Les mêmes principes de manipulation qui s'appliquent à la prise de mesures s'appliquent au jeu. On ne permettra pas qu'un instrument d'une collection publique soit joué pour satisfaire la curiosité ou par pur plaisir; il ne pourra pas non plus être considéré comme un instrument d'entraînement. Bien sûr, le musicien souhaitera s'habituer à un instrument avant une exécution, mais le temps de jeu sera restreint autant que possible. Les visiteurs ne doivent pas s'attendre à ce que tous les instruments soient parfaitement jouables même s'ils sont en état de jeu. Lorsqu'on envisage la possibilité de jouer sur un instrument, il faut prendre en considération son état de conservation, la fragilité de ses composantes : des matériaux tels que l'ivoire ou l'ébène, par exemple, sont susceptibles de se fendre de manière très inattendue. Les visiteurs doivent s'attendre à trouver par exemple les cordes ou les peaux de tambours détendues lorsque l'instrument est en vitrine ou en magasin. Les instruments ne seront joués que sous contrôle et les musiciens ne pourront procéder à aucun réglage de quelque nature que ce soit.

3.3.2 Instruments à vent

L'humidité du souffle introduite dans les instruments à vent peut provoquer des fentes en raison de la dilatation du bois ou de l'ivoire ou de la corrosion des métaux; toute séquence de jeu sera strictement limitée et l'instrument sera acclimaté progressivement et en douceur.

On apportera un soin particulier aux embouchures durant le jeu : les anches seront mises en place et retirées avec beaucoup de précaution afin d'éviter les éraflures ; les accessoires tels que tons, coulisses d'accord, mécanismes de clefs ne seront ajustées qu'en accord et sous le contrôle du personnel adéquat du musée.

Après le jeu, la perce sera essuyée. En l'absence de recherches plus poussées sur ce sujet, l'emploi de l'huile pour les instruments à vent n'est pas recommandée.

On suggérera l'utilisation de gants de coton pour jouer les instruments en métal chaque fois que cela est possible.

3.3.3 Instruments à clavier

L'accord ne sera effectué que par le personnel qualifié. L'effet destructeur de l'usure sur des éléments originaux tels que plectres, garnitures de marteau, devra être pris en considération lorsqu'un instrument doit être joué.

3.3.4 Instruments à cordes pincées et frottées

L'instrument peut être endommagé s'il est accordé à un diapa-

son trop haut ou si une tension trop forte est appliquée à des cordes inappropriées. Pour des instruments considérés comme fragiles, le laps de temps de mise sous tension des cordes pour le jeu devra être limité.

Les musiciens utiliseront un morceau de peau pour protéger l'instrument du frottement avec les vêtements et du contact avec la peau nue ; les accessoires de jeu tels que les mentonnières ne seront pas rajoutés. Les musiciens viendront avec l'archet approprié.

3.3.5 Le jeu en dehors de l'environnement habituel

Un instrument ne sera retiré de son environnement normal que dans des circonstances exceptionnelles. Le transport des instruments doit être évité et réduit au strict minimum. Pour ne pas soumettre les instruments à de brusques changements d'humidité relative, on procédera par étapes successives.

Les effets de concentration de chaleur dus à une lumière intensive doivent être pris en considération lors du tournage de programmes de télévision ou lors de concerts publics. Le diapason optimal déterminé pour un instrument donné ne sera en rien modifié même dans l'intérêt des ensembles. Le tempérament des instruments ne devra jamais être modifié. L'accord d'une courte-octave sera maintenu même si cela cause une gêne à l'exécutant.

4. Diffusion

4.1 Copyright

La législation en matière de copyright dans le cas présent varie d'un pays à l'autre, bien qu'un modèle de base soit donné dans la Convention de Berne (1882). Il est évident, à moins qu'un accord soit intervenu auparavant, que le musée ne peut se prévaloir d'un copyright sur les objets placés sous sa responsabilité. Dans le cas d'objets prêtés au musée et qui ne sont donc pas sa propriété, la question du copyright sera prise en considération dans le contrat de prêt.

4.1.1 Matériel écrit ou imprimé provenant de l'examen d'un visiteur

Si le musée souhaite se réserver des droits sur du matériel de ce genre, un accord doit être écrit avant le début de l'examen. Le musée peut alors se garder le copyright ou le laisser au visiteur à ses conditions. Le visiteur devra accepter de donner la référence complète du musée en tant que source dans le cas de toute publication ultérieure. Des copies de tout matériel issu d'un examen seront déposées au musée, lequel se réserve ensuite le droit de l'utiliser pour son compte personnel ou d'en permettre l'accès à d'autres visiteurs pour soustraire l'instrument à d'autres examens. Si le visiteur n'est pas en mesure d'accepter ces conditions, le musée peut se réserver le droit de refuser l'examen.

4.1.2 Photographies prises par le visiteur

De manière générale, le visiteur se réserve tous les droits de copyright pour de telles photos. Avant que la photographie ne soit prise, un accord écrit interviendra entre le visiteur et le musée pour que l'objet, lors d'une éventuelle publication, soit assuré d'être complètement référencé avec mention de la provenance.

4.1.3 Dessins produits par le visiteur

Les mêmes restrictions en matière de copyright s'appliquent aux dessins comme aux photographies. Cependant, compte-tenu de l'aspect commercial que peut revêtir la reproduction de dessins, il est particulièrement important de s'assurer qu'un accord écrit entre le musée et le visiteur intervient avant le début du dessin. Si le dessin doit devenir la propriété du musée, le dessinateur recevra des honoraires et ne pourra plus prétendre à d'autres droits dessus.

4.1.4 Reproductions faites par le visiteur

Dans la mesure où le musée ne détient aucun copyright sur les instruments en sa possession, il ne peut, à plus forte raison, en exercer un sur les reproductions de ces derniers, bien que ce soit dans l'intérêt du facteur, comme du musée, que les reproductions fassent référence à l'original.

A cause des différences qui peuvent apparaître entre l'original et la reproduction, on encouragera le facteur à utiliser les désignations suivantes :

Dans le cas où la reproduction est supposée être aussi proche que possible de l'original, l'expression "fait d'après l'original ..." sera utilisée de préférence à "copie de ...". Si la reproduction n'est en rien conforme à l'original mais si le matériel du musée a été utilisé lors de son élaboration et lors de sa construction, l'expression "basé sur l'original ..." ou même "dans le style de ..." sera utilisée. Il est bien entendu que le musée ne peut en aucune manière imposer cet usage et qu'il est de la responsabilité de chaque facteur d'adhérer à ce système de valeur.

4.2 Catalogues, listes sommaires et autres publications.

Il est de la responsabilité du conservateur d'encourager la diffusion des informations sur ses collections. Plus il y aura d'informations spécifiques disponibles sur les instruments de musée, moins les originaux seront sollicités. Les règles habituelles de copyright régissent bien sûr ce genre de matériel publié.

4.3 Enregistrements et émissions radiophoniques

Si un musée détient un ou plusieurs instruments jouables, on encouragera les enregistrements et les émissions en tenant

compte des mesures de sécurité soulignées par ailleurs dans ce document. On comprendra qu'un enregistrement est fait dans le but de replacer un instrument dans son contexte historique. L'exécution comme l'enregistrement doivent être de la plus haute qualité technique. Les informations fournies avec l'enregistrement, qu'elles soient orales lors d'une émission ou écrites pour des disques ou des bandes, seront contrôlées par le musée et feront l'objet d'un chapitre spécial dans le contrat passé entre le musée et les sociétés de diffusion ou les éditeurs phonographiques.

4.4 Rapports de conservation / restauration.

Ces rapports devront être accessibles aux visiteurs comme toute autre information concernant les instruments. Les musées sont encouragés à présenter leurs rapports sous des formes reproductibles. La diffusion de ces rapports constituera un chapitre d'un prochain code d'éthique sur la conservation des instruments de musique dans les collections publiques.

4.5 Dessins

Les musées sont encouragés à produire ou à avoir produit des dessins de leurs instruments pour diffuser des informations et pour protéger les originaux d'examen ultérieurs. Les dessins peuvent être produits par le personnel du musée ou par les visiteurs, et dans ce dernier cas, un accord écrit interviendra entre le dessinateur et le musée, prenant en compte les normes requises pour ce travail et les étapes de son élaboration (voir point 4.1.3 pour le copyright).

4.6 Photographies et radiographies

Comme pour les dessins, le musée est encouragé à produire des radiographies et des photographies. Lorsque les clichés ou les films radiographiques sont effectués par des agences ou institutions extérieures, un accord sera passé avec le musée stipulant que celui-ci conserve les négatifs originaux et les films radiographiques. Les radiographies diffusées par le musée devront être accompagnées de toutes informations concernant les paramètres géométriques utilisés pour leur obtention afin d'en permettre l'interprétation.

(Trad. Paris, 31 août 1982).

Florence Abondance
Robert Barclay
Friedemann Hellwig
Jeannine Lambrechts-Douillez
Frances Palmer

The Conflicting Situation of Availability to the Public and Conservational Needs lead to the Restriction of Access to Historical Musical Instruments

Musical Instruments can only unveil their secrets by the production of sound. The actual problem is that handling the instruments may easily cause damage and deterioration.

Early music has developed considerably in the past 20 years through the knowledge of those who were permitted to touch, to measure, and to play the historical instruments.

Further profound research will provide us with more information. However, the situation is no longer that of 20 years ago when only privileged directors or restorers of museums were given access to the old instruments. More and more instrument makers, dilettantes and lovers of music have become interested in them; this interest does not always serve the needs of the community but it is often based on personal curiosity or on the strive for the yet unseen or unheard, or it comes out of the desire of further developing some personal views on various problems.

Therefore:

Recommendations which are to be formulated should assist directors and curators in charge of musical instruments with the preservation of the historical instruments under the best possible conditions. At the same time these recommendations should help to disseminate the information hidden in the instruments to as wide a public as possible, according to the field of interest, in particular to the musician, the musicologist, the instrument builder or the acoustician.

Museums should for this reason supply as much information as possible by:

1. Publishing restoration reports,
2. Having sufficient photographs available
3. Supplying plans, and
4. Taking radiographs of the instruments under their care.

In return, he who is allowed access to the historical instruments should deposit all drawings, photographs, notes and observations to the appropriate museum for reference.

Further regulations should include:

All other information from the museum should be available on written and specified request.

The examination of instruments should only be considered on written

application, well in advance before the planned visit, and only after clearly stating the nature and purpose of the research and the means of its accomplishment.

Appointments should be given only during working hours on Monday to Friday.

A letter of reference from an acknowledged authority should be presented.

In preparing concerts on historical instruments, the artists should be given the possibility of acquainting themselves with the historical instruments. Under no circumstances should their tunings or temperaments be altered without previous authorization by the curator.

Recordings should under all circumstances be made in the museum where they are normally kept so that they will not be subject to differing atmospheric conditions. Transferring an old instrument to a recording studio, even for a short period, may result in major damage.

The transport of historical instruments to exhibitions in whatever part of the world should be avoided. It seems permissible only for instruments of small dimensions, and if packed in specially designed cases and in the company of suitable museum personnel.

Recommendations of this kind should be formulated as soon as possible in view of an increasing portion of the public who considers it its natural privilege to gain access to instruments under circumstances which are at their own discretion.

It should be in the common interest of all curators to comply with these recommendations.

Jeannine Lambrechts-Douillez

Musical Instrument Museums Today and Tomorrow

Introduction

The following text was written in 1969 as basis for an essay. Several circumstances delayed the publication, so that finally it seemed to be no more topical enough. But as some persons, among them Prof. Ernst Emsheimer, were kind enough to tell me that they have still found many actual points of view, the text is published here (also as a kind of "historical document"). Indeed the discussions about the museums often concerns more the technics of presentation than questions of their aim, as they are treated here. For a better understanding it should be said that the following exposition was written not only in relation to traditional ideas about musical instrument museums but also to those which the german "Ausserparlamentarische Opposition" (extraparlimentary opposition) developed at that time about culture. Today I would say many things in another way, e.g. I would stress more upon the actual importance of the art of the past. Questions of a differentiation of the work of the museum in relation to different kinds of visitors are broached in the following text by the authour: Schichtenspezifische Probleme im Musikinstrumenten-Museum, in: Das Museum im technischen und sozialen Wandel unserer Zeit, München 1975, S. 126-129.

I

Ernst Emsheimer, the late Curator of the Musikhistoriska museet in Stockholm, exposed in May 1969 within a Symposium in Nürnberg a conception for a musical instrument museum ¹. He stressed upon education and the present era. This includes extensions of the museum which perhaps cannot be realized everywhere; in this case several institutions of a town or a county must cooperate. However, the conception of Emsheimer can contribute to the cultural significance of the museums. On the following pages the discussion about the future of the musical instrument museums is continued. Some aspects and techniques are discussed which could determine the work of these museums; in this way we come to some additions to the conception of Emsheimer.

An important fact for the museums is that many people in the western world have at least in the near future much leisure time. As an institution which can stimulate conceptions for using the leisure time the musical instrument museum has its special importance today and tomorrow. The number of potential visitors will increase with a presumably growing width of the spiritual horizon. On the other hand there will be more persons who have a profession of an absorbing interest. It is not sure at what degree prestige will remain a reason for participation in the musical life. It is true that few persons are insensible to the emotional power of music; but it seems that the musical instrument museum shall inspire a more or less specia-

lized occupation with music. Nevertheless it is known that also persons with a strong engagement in their profession don't simply relax when they don't work; there is in the contrary a tendency to a playful, relieving continuation of the spiritual work.

One could think that it is not the moment to meditate on leisure time as long as elementary problems as hunger, war, open and secret repression, intolerance are not solved. But we must remember that music requires relatively little financial funds, and that renouncing artistic communication too could menace a basis of our existence. Also under this aspect politics and art are not isolated the one from the other. It is sure that the museum as an isolated institution is not able to promote actions of solidarity, e.g. music is partly neutral concerning the problems cited, it can be abused. But it is possible to connect with a presentation of musical life - which belongs to the understanding of the signification of instruments - a critical analysis which necessarily depasses music strictly speaking, e.g. because different musicians as Nono, Henze, Zappa admire extra-european cultures, stress upon the doubtfulness of a blind engagement for traditional values or upon the human solidarity as a matter of course. For accentuating this they use extra-european stiles and instruments, words with and without music, exemplary actions. They choose e.g. disconcerting sounds which are or could be comprehensible to all men. The museum should not only documentate this but also create the occasion for discussions, it should be a meeting point for men and ideas. In this way it would fullfill also in this field its destination as a place of contact between musicology and musical life, musicology itself being an exchange between research and ideas for music and its use.

The preceding already describes partly the way the museum is working. As a place for stimulating ideas and for discussion it also contributes to the general social necessity fo independant thinking within a large horizon. Following the demand of Emsheimer it will be able to do this especially when it collaborates with the schools, thus reaching the youth which in some way is open for new ideas. Not to think only in terms of consumption, prestige and high capacity too is a condition of living with the arts which must be promoted by the politicians but also by the museums. For avoiding a misunderstanding: Music is last but not least also a matter of high capacity.

II

Before discussing details of the work of the musical instrument museum (or better music museum) some premises have to be discussed. Musical composition today has partly a tendency to improvisation, to forms which are not completely fixed by the composer. Abstract structures are replaced by more sensual ones, often in connection with visual, theatrical elements. The "sophisticated" music is combined with pop. The concert sometimes is no more a celebrated ceremony but an unconventional meeting, the public is invited to take part actively

in the performance.

These developments don't come all from one direction, and they don't become as unity. But they bring at least a new colouring into the function and the understanding of the art of music. The art shall leave a circle which was closed in a spiritual and a social sense respect, and which was considered partly a refuge; the art shall be an element of daily life. It is not possible to discuss here what this can mean concretely. As indicated above music on one hand can influence life indirectly, but on the other hand it is itself "life" (as play e.g.); art of every kind as a pattern for creative - rational and emotional - imagination is significant for many aspects of life, also regarding the (non musical) profession. An anticipating, artistic element in the understanding of life can contribute to the realisation of ideals which cannot be realised at once. The connection between these aspects of music can easily be understood.

There is further a connection with the problems for the social districts in which the different kinds of music are situated. Social integration of music doesn't exclude that on one hand men have different dispositions for the occupation with music, and that on the other hand there is a differentiation of the different kinds of music which is connected with different degrees of specialisation. Structural differentiation of music, knowledge of the esthetic conditions of a composition, knowledge of the repertoire, further habit and exercise of hearing, making, composing music are important in this connexion. Occupation with music leads to a level which cannot be left without frustration. So it seems to be without sense to hinder a rich development of musical possibilities.

Besides this, jazz, pop and similar music on one hand, and some kinds of music developed from the traditional art music on the other hand have approached the one to the other. Here have to be said some more word about pop and other kinds of in a certain sense less specialized music, because their appearance in the museum is not generally accepted. Pop as other music is treated in the museum also in the positive and negative aspects of its social roll. First indeed it is included in the work of the museum in the sense of a representative documentation. But it is also important as a music which can be enjoyed by a more or less specialized public; it has in this sense several aspects. Its influence on the youth must not have musical intelligence as reason but may have it as consequence. It contains many elements which can be understood (by which reasons whatsoever) easily, directly, without special training or knowledge: on this base refinements can be included. They must not be purely musical; the word and the picture can be added. New elements must not only base on autonomous musical structure, but also of quotations of topical events of art and life by sound, word and picture. It is true that the pop, as it doesn't pretend to be compared with the traditional music for concerts, ignores certain positions of music conquered in the course of the history. Often it is rather static, not very strong in creating a structure of the time. But a historical point of view is perhaps too simple; the pop is, as mentioned above, mu-

sic for a less specialized public, but nevertheless it can be an ingenious play.

Another aspect of pop is a destroying loudness. It has among other things the function to narcotize, to enlarge the consciousness, to return to the magic origin of music, to find a short way to metaphysics. As a reaction against intellectualisation, prosiness and stress of the modern society it represents also a kind of relation to history. Sensuality, eroticism, "magic" have doubtless a central position in music, but in case of one-sided orientation there is the danger of a simple reduction of consciousness.

On the whole the musical instrument museum - or music museum - should be a catalyst of cultural developments. This means of course that also the music of the present era is included. But large parts of the history remain important for us; history further offers stimulations, suggestions, e.g. in the form of concrete materials or of ideas for the conception of values. As said above the museum aids the visitor, in a dialogue with him, to occupy himself with music, that is to understand compositions, to play and to invent music. Besides this artistic aspect there is the more scientific; of course both depend the one on the other. The museum - if it is itself an institution for research or not - documentates, develops and discusses analysis and creative ideas (and of course music is not seen as an isolated phenomenon). It is understood that the museum cannot work in the isolation from other institutions of art, education, science, and from general social developments.

III

a) The electronic studio

One of the courses of action of a musical instrument museum is demonstrating how a composer today can make use of sounds. One can create and store sound in the electronic studio. Above all the museum outlines this procedure in a technically understandable manner as the basis for additional presentations. It is demonstrated how the composer obtains certain acoustical results; this occurs in part through experimentation by the visitor. Compositions too are used for the demonstration; this produces simultaneously a coherent, direct contact with contemporary music. This is concerned with both an elaboration of the elementary, so to speak, intuitive auditory experiences, conscious and adequate audition respectively, and a glimpse into the special, e.g. music psychological problems of a method of composition based on timbre and gesture, further the observation of the reciprocal effect between the composer's technical and intellectual points of departure. A cause for this could be the observation that the composer today can determine the acoustical structure of his composition much more precisely than previously; he can prescribe almost every nuance on tape. The relatively small sources of sound (loudspeaker) permit that they can be place in a room at various points.

In the connection, it should be recalled that Karlheinz Stockhausen at one time proposed that music, like paintings, be presented in a museum²; the listener enters and leaves the room when he desires; a type of music is played without longer pauses which aims less at an objective than that it circles around a musical nucleus or gradually proceeds from one state to another. It is thus legitimate here when the listener himself chooses the moment when the composition has ended (for him). Should one actually be able to introduce such concerts in a museum, it is then recommended that the electronic "score" be projected simultaneously in some manner.

b) 20th century instruments

While in the electronic studio sounds are labriously created and are stored until performance, electronic instruments, as well as their "mechanical" predecessors and partners, place a tonal supply at one's disposal which the performer more or less masterly commands. In a reaction against the total fixation of a composition on tape various musicians (as mentioned) have to some extent returned to original musical performances, have placed either the individual improvisatory use of instruments in the foreground or that outlined by the composer. Since it can be particularly recommended for a museum to occasionally allow visitors to handle the instruments; with those of the 20th century there is the least amount of conflict with the conservational functions of the museum. Musical forms, such as "beat", with their somewhat reduced pretentiousness, present a particular opportunity, even challenge to make the visitor improvise, compose and perform himself³.

Partial or wholly improvised instrumental music, its relationship with the techniques of the instrument, its (general) engrainment in the psyche and physis of the instrumentalist will naturally be explained by the museum staff, furthermore, by means of audiovisual aids. In addition to the technical and acoustical aspects, the curious coexistence of those two extreme possibilities could be presented: the composer on one hand enjoys complete freedom of creation in the electronic studio, the machines are his willing servants, the loudspeakers articulate what he has mentally conceived. On the other hand, he surrenders himself to the limited and regulated possibilities of the instruments, likewise the motoric impulses of the interpreter. Characteristic for this contrast is that for improvised music electronic instruments from the present century, such as the Trautonium or Ondes Martenot, are not predominantly used, but our common instruments or even those from the so-called middle or "primitive" cultures. The Trautonium was still constructed in the sense of the earlier development, as an extension of the intellectual scope of the composer. It was soon replaced in this function by the electronic studio and the tape recorder. For purposes of improvisation however, it is too cumbersome, it offers too little incentive for the activities of the performer, for his joy for the "instrumental", for the marked creation of tones, at least not much more than simple instruments.

The dissolution of the boundaries ("Verfransung") of the arts, as formulated by Adorno, could impart new meaning into the aspect of visibility of performing music, and has, to a certain degree, already accomplished this. The handling of the instruments becomes a scenic element in a narrower or broader sense. Problems of sound mixture, instrumentation could also be applied variously by means of demonstration and the personal activity of the visitor. In addition, the symbiosis between partially synthetic, partially musically produced electronic sound and early music, the sound of early instruments could also be illuminated as one finds them on sound recordings by Walter Carlos and the Moog synthesizer. Similar extensions can be observed with Play Bach and the Swingle Singers.

The re-instrumentation of early music by important composers of the present era as well as the reproduction of these compositions on modern instruments disclose both something about contemporary musical thought and our relationship to early music.

It was mentioned earlier, that present-day European musicians also use instruments from other continents, or copies of such. It is unnecessary to discuss in detail the reasons for this, however, this should occur as far as possible during guided tours and the like. Non-European instruments are used because of the peculiarities of their sound, but Europeans have also adopted aspects of the musical forms which these instruments serve in their own country. Beyond this, our composers are interested in the fundamentals of the music of other peoples, in improvisation, open total form, in the implantation in non-musical functions of life, in religious and philosophical significance. It is not accidental that non-European instruments demonstrate vividly newer developments of European music.

Their proof becomes even more effective in that they are naturally not only demonstrated in common with music examples from Europe, but also with those (partly related to European) from their own country. Even during an introduction into non-European instrumental styles one should not exclude from the outset the possibility that the visitor himself attempt to play the instruments; for this purpose courses could be implemented. For many persons, who have been unable to become accustomed to the sounds of contemporary music - this is not unusual also among young people -, the path to a slackening of the auditory habits goes via non-European music. On the whole, the encounter with foreign music and foreign cultures can signify stimulation, can lead to tolerance, understanding and sympathy without having to deny differences. Similar aspects are valid for the presentation of the most characteristic instruments of those European countries in which a living folk music tradition still exists.

c) Historical instruments

The spontaneous interest in the past appears to be diminishing among the younger generation. The fascination of newness, which the unknown old can impart, has on the whole to diminish at some time. Those young people active in socialist movements occasionally refer to historical developments in order to sharpen their vision for the shortcomings

of the present day and for the possibility of alleviating them. Historical awareness is actually suitable for pointing out (like the knowledge of non-European cultures) that there are alternatives to the prevailing condition (in Europe), that ideas can be developed and terminated, and, among other things, that this is associated with the structures of society. Within the implied sense of a relativization of the prevailing situation, of a critical distance to it, historical awareness has become our fate and a change here cannot be perceived for the time being. Beyond this, history may offer concrete impulses for the shaping of the present and the future. Carl Dahlhaus has written ⁴: "More rewarding than the research for early forms of modernity is the reflection toward approaches and abandoned developments which history has not taken into account". Among other things, knowledge of history recalls what man is capable of doing in a positive or negative sense. It does not have to be ballast, moreover a relaxed association with it is conceivable which transmits impulses from fragments of historical entities, from creative decomposition of the latter. On the other hand, the awareness of historical relationships too can possess the function of stimulation but also of control.

Moreover, our present era is connected by so many strings, at least to the directly preceding era, that a historical investigation also from here suggests itself. Even a more extensive evolutionary survey can constitute a vivid presentation of the present-day situation. Dahlhaus draws our attention to the fact that "The after-life of music must be one of reflection... The daily review, the separation of success from failure requires a supplementation through a criticism based on interpretation and historical awareness, which investigates the changes in the stock and structure of tradition."⁵

Of course, there also remains the presentation of works of art from the past - starting from the relationship between composition and instrument - a task for the museum, even though the interest for this may become minimized. In a dialogue with historical magnitude as with history altogether, historical constants or at least the diverse constance of circumstances become clear, which even today can be important, although on a different level.

These heterogenous aspects of history correspond partly with forms of presentation in a museum. The guiding of visitors - by means of audiovisual aids or museum personnel - can occasionally combine acoustical, psychological, aesthetical, socio-historical aspects with each other. Furthermore, guided tours can be organized which concentrate on certain aspects or periods. An additional special subject should be present-day compositions for early instruments.

As far as allowing visitors to perform on historical instruments, this will have to be copies in many cases, due to the fragility of the originals. It is almost unnecessary to mention that personal experimentation with the instruments facilitates certain perceptions in the music. Early music is often comparatively easy to perform on the corresponding instruments; we should remember that it was performed by musical amateurs to a large degree: it was not to be re-

moved from daily life, did not want any pretentious intellectual adventure within the realm of the senses but rather - in the same way the highly artistic decoration of numerous instruments suggests being valuable pieces of furniture - to shape the environment, to form the sociability, flatter the senses. A relationship with contemporary tendencies can be observed; the significance of these parallels should be discussed.

For the representation of historical folk music instrument similar motives and aspects are valid, as for the early instruments of art music. However, there was formerly a precise distinction according to the social status groups of instruments, and this still exists to a certain degree today. It is precisely here, however, from the creation and resolution of such distinctions, that an understanding for the function of today's instruments is found.

Mention should also be made about the manner and style of presentation, without fully exhausting this subject here. The following is an enumeration of the possible means of a musical instrument museum:

- 1) the mere presentation of the objects (also temporary and special exhibitions)
- 2) written commentaries on the object (to be kept by the visitor)
- 3) photos, graphic illustrations, models
- 4) spoken texts, music example and additional audiovisual information, which can be operated by the visitor (e.g. via tape)
- 5) response boxes (according to the principles of automatic, pre-programmed instruction)
- 6) guided tours (through loudspeakers, headphones, or live), general or special, with music
- 7) guided tours with discussions
- 8) presentation of motion pictures
- 9) sale of publications, sound discs, motion pictures, slides, TV cassettes
- 10) personal (artistic) activity by the visitor, for example, performing music
- 11) loan of instruments, or copies of such, for private or public use
- 12) musical and scholarly activities with discussions
- 13) conferences
- 14) instruction courses
- 15) with (music) schools
- 16) mass media (from books to TV)
- 17) perhaps the collaboration with theaters or galleries under the aspect of an amalgamation or approximation of the arts.

In general, as stated above, the close collaboration with various persons and institutions outside of the museum is important for many of these activities.

Regarding nos. 10-15: It was mentioned above that the visitor to the museum need not only act receptively. He could compose pieces which would be received among groups for whom the museum might signify a point of crystallisation. They could be both groups for performing and improvising. Personal attempts at composing, as long as they are not overvalued and when they are e.g. modeled along earlier forms, tend to increase musical consciousness. It could be conceived, moreover, that with increasing leisure time and decreasing isolation of the arts the boundaries between composing as a hobby and as a profession disappear to a certain degree. Leisure time can be no more pure relaxation, it presents tasks than can be overcome in playing. Therefore, the previously mentioned groups of persons with similar interests also assume importance insofar, since compositional constellations that are too special for broader circles can be discussed among themselves; for the moment it belongs to the problems of communication of certain present-day music - and not the worst - that it is without commonly known or recognized rules. The museum could hold courses in composition, at least when it would possess an electronic studio, or yet participate in one.

As far as one is concerned with familiarizing visitors with the capabilities of the instruments through their own experience, this presents difficulties due to the investment involved. There is little sense in leaving the visitors on their own with the instruments. Experienced performers, for example, could instruct them; this could possibly be realised most effectively in connection with concerts, which in this way would become less formal. Similar types of concerts have already been attempted recently.

The aforementioned media of a musical instrument museum, which are the result of a relevant necessity given by the objects, at the same time suffice for the demands of the visitor for attractiveness. In a paper read during the third meeting of the Deutsche Museumsbund in Constance (from 29.9 to 1.10.69) titled "Museum and Public", Prof. Dr. Hermann Auer from the Deutsche Museum in Munich reported on a survey: "From our belief in the importance of such psychological and sociological knowledge for our further educational work, the Deutsche Museum in Munich last year commissioned the Institute for Psychological Marketing and Social Research in Frankfurt to conduct a survey of 2000 residents - considered to be a representative number - of the Federal Republic of Germany with regard to their level of knowledge of our museum and, in addition, a smaller, selected group in greater detail on their attitude towards museums in general, their expectations and experiences."⁶

The visitors emphasized on the one hand as being advantageous: "A museum is a 'possibility to escape' from the hustle-bustle of daily life, it is 'stillness', 'calmness', is unrestrained 'viewing', 'reflection', is the collecting of impressions and stimulation." The vi-

sitor has calmness for reflection - if he possesses prior knowledge - when he merely looks at the instruments in a musical instrument museum, or if he makes use of the free information placed at his disposal. In particular, the aids mentioned above under 2-5 come into consideration. The optical commentary, such as illustrations of musical performances, are especially important today. Furthermore, the visitor can adapt these informational sources to his own individual "speed of learning", which corresponds to the present-day methods of programmed instruction.

The same media also create a relationship between the object and the viewer, they point out relationships between the instruments and so prevent a "grey-in-grey of details". "Lucidity and coherency should be expressed directly from the objects and from the coordinated media of presentation."

Many visitors come into a museum without any definite preconceptions, many are not inclined to work out the stated relationships on the basis of the available sources of information. It is a facilitation for them when the museum at first stresses certain aspects. This already occurs in the displaying of the objects, in a more precise manner however, on the basis of guided tours and motion pictures. Guided tours can also be adapted to the individual rate of perceptivity when they - in a small group - assume the character of discussions. Auer states, with regard to the intimate tour lecture, that it "approaches quite closely the ideal utilisation of a museum." At the same time it signifies personal treatment and as a form of discussion to a certain degree also meets the needs of the visitor for his own activity. Discussions combined with musical and scholarly activities have similar advantages. The discussion can also contribute to the radiation of the museum in that it "does not have the character of compulsion and the emphasized communication of knowledge but that of lively illustration".

"The claim that the objects become vivified obviously implies for some visitors that one can handle them in a certain sense, that the contact embraces not only passive viewing but also active participation". What the visitor demands is also invited by the instruments themselves. The "performing on the objects" is a subject of the musical instrument museum; the visitor himself thereby performs in the museum, on one hand, on the other such impulses from the museum have a lasting effect.

The musical instrument museum, which in general does not display any objects which as isolated ones are "art" or signify something, is almost dependent upon establishing relationships, upon demonstrating, stimulating, making possible the intercourse with the objects. This produces simultaneously points of contact between types of demonstration by the museum and new forms of concerts, which also allows the visitor to move about freely. ⁷ The tendency in art to descend from its pedestal and overstep the boundaries drawn by the "matter" of individual art genres on one hand, on the other, the necessity and the "attractiveness" of the presentation of instruments by the mu-

seum coincide. In particular, though, the reciprocal communication between the museum and the visitor still needs to be explored.

Footnotes:

- 1) Entwurf zu einem Musikinstrumentenmuseum, in: Studia Musico-Museologica, Germanisches Nationalmuseum, Nürnberg/Musikhistoriska Museet, Stockholm (1969), S. 19-30
- 2) Texte zur elektronischen und instrumentalen Musik, Bd. 1, Cologne 1963, pp. 153 f
- 3) cf. Section IV
- 4) Musikästhetik, Cologne 1967, pp. 148 f.
- 5) op. cit. p. 148
- 6) The publication of this lecture, from which the following citations are also extracted, is planned.
- 7) cf. Stockhausen's ideas outlined above. A similar attempt was the "Musical Exhibition" which Ladislav Kupkovic arranged in March 1970 in the Academy of Arts in Berlin.
- 8) A summary of views and reports in: Die Oeffentlichkeitsarbeit der Museen, published by the German UNESCO Commission, Cologne 1964

Dieter Krickeberg
Musikinstrumentenmuseum Berlin

The Musical Instruments Collection at the Museum of Fine Arts, Boston:
Its progress towards acquiring, and plans for new quarters

Hidden away in a basement corner of the Museum of Fine Arts, Boston, is a distinguished collection of musical instruments. Comprising about 1000 instruments, its major collections bear the names of Leslie Lindsey Mason (it was originally assembled by Canon Francis W. Galpin), and Edwin M. Ripin. The Museum itself is the largest privately supported institution of its kind in the United States, where it ranks sixth in size among major art museums.

Chief among the Collection's many needs is new quarters. For 20 years, the majority of the Collection's instruments (600) have been housed in a subterranean classroom known as the Music Room, 800 feet square (about 74 square metres). Located in a non-public area of the Museum, it is accessible to visitors only through a service corridor. The Music Room is, in effect, an oasis amid a desert of art classrooms and small storage closets for building maintenance.

Crowded into the Music Room are, in addition to the 600 instruments above-mentioned, 3 desks, 3 filing cabinets, 2½ sections of library book shelves, 2 humidifiers, 2 dehumidifiers, a hygrothermograph, and an air conditioner, while half the ceiling is covered with active steam heating and water pipes. The room serves a number of functions, including: exhibition area; offices for 2 full-time and one part-time staff members, and up to 8 volunteers at any one time; rehearsal space; sometime conservation studio; and the main entry point for steam heat and water from city lines as they pass to the Museum's control centre for dispersal to the rest of the building. Although there are valves for the water lines (which are old and occasionally drip), there is no control over the heat. In brief, the Music Room is both unsafe for the instruments and little more than a storage area into which the public is allowed access for limited visiting hours from 2 to 4 p.m., Tuesday through Friday.

An additional 200 square feet (18.5 square metres) were appropriated when the Collection staff took over the corridor immediately outside the Music Room, along with an adjoining bathroom closet (about 40 square feet or 3.7 square metres), which was then partly converted into a small "office". The corridor (which cannot be secured) provides additional workspace for volunteers; room to house more books, periodicals, music, recordings, and drawings, the iconography archive of 8000 reproductions; and storage of instrument cases, work supplies, our own publications archives, etc.

The acquisition in 1977 of the Ripin Collection (22 instruments, 11 of which are fairly large keyboards) and Library made additional space mandatory. At last the Collection was given a second room to be used for four to five years as temporary storage until the new quarters were finished. This additional space provided not only

adequate housing for the Ripin instruments as well as relief for the crowded conditions in the Music Room, but permitted the rescue of the remaining 400 instruments from the attic where many had been stored in deplorable conditions since their arrival in 1917. However this description jumps ahead of the methods used to solve the solution both temporarily and permanently.

Inadequate housing for musical instruments collections is not exclusively the province of the Museum of Fine Arts, Boston. Except for rare exceptions, until recently there has been little precedent for art museums to accept musical instruments as a serious visual art form. This fact is substantiated by the relatively few collections of musical instruments not only in art museums but that actually have satisfactory housing. Perhaps a major reason for this is that the art historians who administer museums rarely have a musical background; consequently they frequently lack understanding and appreciation of the several facets of musical instruments. Not only are musical instruments valid as works of art for their purely decorative qualities, but they serve the function of producing another art form, that of music. As a result, they need and require a special kind of attention and care specifically tailored to them, and the instruments attract a specific audience separate from and often in addition to the public who would normally visit the Museum.

The Collection's problem, then, was to persuade the Museum administration as to the importance and potential of the instruments, as well as to their adverse situation. Our solution was to do so by publicizing the Collection. Two serious difficulties had to be circumvented. First, not only was the Collection inaccessible, but once the visitor found it, the crowding of instruments made it almost impossible to see and appreciate a particular example. And second, but of far more practical import, because the Museum is almost entirely privately supported, the hierarchy, preference, and prominence of a particular collection or department within the Museum is determined in direct proportion to that collection's or department's endowment; that of the Musical Instruments Collection is small. Consequently, although for the last 25 years the Collection has operated de facto as a separate department with its own budget it has never been one de jure. Depending on the Museum administration's perception of the Collection, it has been bandied about between the Departments of Decorative Arts and Education.

The Collection's instruments have a long history of being used in the performance of music contemporary to them. Galpin had this purpose in mind when he assembled what was to become the core of our collection. Following its arrival in Boston, concerts were sporadically but steadily given on the instruments in line with Galpin's wishes. Finally in 1954, the first resident ensemble of the Collection was founded, the Boston Camerata.

The formation of the Camerata was possible because nearby builders of historical instruments had made instruments available for playing

upon. Their interest sparked by instruments in the Collection, the builders had been earlier permitted to examine, study and subsequently to restore some of them. The knowledge and data they gleaned from the instruments was then applied to make copies and reconstructions, and to train apprentices to follow in their footsteps. The first builders are now familiar names: William Dowd, Frank Hubbard, and Friedrich von Huene. These men proved the genesis of what is now loosely known as the "Boston School" of builders of historical instruments. The number of builders in the greater Boston area now numbers nearly 60. This figure only includes builders who occupy themselves full-time with making historic instruments, and by producing instruments which bear their name; in numerous instances a builder also has a shop with additional full-time workers not numbered among the nearly 60. There are some 25 builders of harpsichord; 3 of early forte-pianos; 1 who exclusively makes clavichords; 5 well-known organ building firms, each with sizeable shops; 8 builders of violas da gamba and early bowed strings; 7 of plucked stringed instruments; and 9 of historical winds. (Omitted from this list are the numerous makers of modern and folk instruments who also work in the Boston area).

By 1961, the success of The Camerata helped to effect the Collection's transference from the storage rooms of the Department of Decorative Arts to the Education Department. The Education Department allocated the present basement classroom to the "display" of the Collection. At last, after a 15 year hiatus, when the Collection was entirely in storage, most of the Collection could be viewed by the public, even if only for two hours on each of four weekday afternoons and adverse, overcrowded conditions.

Meanwhile, by the late 1950's, the gradual increase in the availability of reconstructions of historical instruments made it possible to offer classes on violas da gamba through the Collection on newly made instruments available for rental to the students. By 1968, a full-scale working drawing with instructions for building a viol was offered for sale by the Collection. And my predecessor, Narcissa Williamson, and I had become deeply committed to assisting and encouraging, in any way we could, the builders --budding as well as established -- performers, and scholars, as well as our future; visiting groups of school children.

In 1971 the formal responsibility for the Collection was again transferred; this time from the Education Department to a curate, European Decorative Arts and Sculpture. Our location remained the same, however, the Collection's need for new and larger quarters was now crucial; the subterranean Music Room was bursting at its seams.

Although the Collection had no financial means to achieve a solution, it did have strong supporters among the instrument builders and especially among the new generation of performers who specialized on early instruments and frequented the Music Room. The Camerata had been giving performances for almost twenty years in an annual,

formal series of concerts. This resident ensemble of the Collection employed the talents of only a fraction of the good local performers on historical instruments. The unemployed performers and the Collection both needed exposure; it was mutually decided that a show of strength and popularity might help make our case-in-point and be beneficial to both parties.

Even though there were no funds with which to provide this exposure, it was decided to present a second series, this of informal concerts, to complement The Camerata's formal ones. The new series of concerts were to be free of charge and more casual in that the audience was seated on campstools, and they were to be performed in other curators' galleries containing objects from the same period as the instruments and music heard. And because most performers preferred to use their own reconstructions of instruments except for the large keyboards in the Collection, the Museum instruments were spared excessive use. This series of hour-long concerts with no intermission was named "Gallery Gigs" to evoke the informal character of the concerts. This series was launched in 1971.

In order to implement the series the performers agreed to donate their services in exchange for a concert in a central location in the city (which the Museum fortunately enjoys), for the prestige of playing at the Museum, for publicity, and to help make the Collection as well as themselves more visible to the public.

Seating was and still is provided from a large rolling bin of folding stools which is moved to the door of the gallery immediately before the concert. As they enter the gallery, listeners pick up their own seats, then return them after the performance to the bin at the conclusion. The advantage of this method for the listener is that he or she can choose either to face the performers or a favorite work of art. And because the performers have no published program, they are free to decide, change or experiment with it until the last moment. The lack of a printed program also encourages the performers to offer oral program notes on the instruments as well as the music. The audience is encouraged to ask questions, but not of course, during the actual performance.

The next hurdle was to publicize the concerts even though we had no funds. Local newspapers listed concerts free of charge, but that would not develop the specialized audience necessary for the series. It was soon discovered that there was not only a demand for, but that people would pay a subscription fee of \$3.75 for a calendar that listed the early and ethnic musical events in the greater Boston area. Published monthly during the school year (October through May), since 1971 with a circulation now of 3000 the Calendar of Musical Events on Historic and Ethnic Musical Instruments in the Greater Boston Area, provided the means to advertise and summarize the Collection's events (these were printed in bold typeface), to familiarize the listeners with instruments in the Collection by heading the Calendar each month with a feature story on one of

them or on an event using them, and to provide a genuine service to the early music community of which the Collection is the focal point. The 70 or 80 concerts each month in the Calendar reflect the active and highly developed state of early music in Boston and its environs.

The Gallery Gigs were an instant success. During the first eight-month season (the school year) they were presented free of charge every other week. Audiences of 150 to 200 attended. Following the concerts donations for the performers were collected on a voluntary basis. For the following academic year the demand for more concerts encourages us to offer weekly Gallery Gigs which we have continued to do ever since. The audiences remained enthusiastic and still the choice of the best performers was ours. The Museum, the Collection and the performers all benefitted from the Gigs. The Collection found that by offering the concerts free of charge, unsuspecting Museum visitors would be lured into the concerts and gradually converted to early music. Conversely, those listeners who came specifically to hear the concerts and didn't think themselves interested in the Museum otherwise, found themselves seduced by the visual art. And early music players broadened their support and widened the audiences.

By the second year of gallery concerts (1972) the request for more information about and closer contact with early instruments had so grown that it was possible to initiate a series of "Classes on Early Musical Instruments". Builders and performers along with historians were invited to teach classes on the history, performance, and building techniques of early instruments. They were paid on a percentage basis from the enrollment. The classes proved a boon especially to the instrument builders who were besieged by potential apprentices for information and their time. The classes worked to the builders' advantage, for they allowed the builders to structure their time better and to give more detailed and complete information to students than was possible on an individual basis. And the Collection acquired even more steady and involved friends sympathetic to its needs. Today, 9 or 10 classes are offered each year along with private instruction on a small number of modern copies of viols, lutes, and clavichords which the Collection rents to students for a small monthly sum.

Other media helped advertise the Collection too. Five television programs and numerous television feature stories were taped around the instruments from the Collection. Frequent though irregular appearances on radio stations by the performers, builders, and the Keeper of the Collection also stimulated the public's interest. A series of recordings on the instruments was begun and so far has produced eight discs. And five working drawings of instruments in the Collection are now available for sale to the public.

Meanwhile, The Camerata's concerts had become so popular that they had been moved to a larger hall of 1200 seats outside the Museum; even so, each program was repeated a second time to a full house.

Finally, in 1974, after twenty years as the Collection's resident ensemble, The Camerata's requirements for more staff and funding resulted in their independence from the Museum as a full-fledged separate arts institution. It was replaced by three of Boston's finest baroque performers: John Gibbons, harpsichord; Laura Jeppesen, viol; and Daniel Stepner, baroque violin, who together formed our new resident ensemble, the Boston Museum Trio.

By 1974, then, the Museum administration could not ignore the Collection's importance. Discussions were at last initiated about new quarters. Just at that time a fortuitous outside opportunity presented itself. Sixty architectural students at Harvard University's Graduate School of Design were given the assignment as one of their major final projects to design new quarters for the Musical Instruments Collection. The Keeper was asked to work with them as their client, explain the Collection's uses and needs, and assist in jurying the projects. The exercise resulted in sixty fresh new concepts, replete with full-scale drawings, elevations, and models, as well as a better understanding for the Keeper of the architectural process, considerations and challenges new quarters would bring. The following semester one of the best and brightest students took on the special project of a "user/needs" study for the Collection. He made numerous studies and surveys, gathered statistics, analyzed and summarized his findings in a detailed report. His report was reworked into the Collection's criteria for new quarters and was turned over to the professional architects. This saved considerable time and money, and gave a new dimension to our plans for which the Museum would not have provided funds.

Shortly after the user/needs study was completed, the Collection won a handsome matching grant for new quarters from the National Endowment for the Arts. However, in the middle of tailoring the plans, the Museum as a whole received major federal funding to aid in building a new wing which includes an auditorium, to install much needed climate control in nearly the entire existing building, and to refurbish almost all the galleries and offices in the seventy-year-old structure. A new master plan was necessary, and in the process, the area for our new quarters was reallocated, and our move delayed probably another ten years so that the work could be done in sequence with the rest of the building.

Our requirements for new quarters have changed little during the elapsed years, however. The new public quarters including storage, will be four times the size of the present Music Room, or about 4000 sq. feet of space (372 sq. metres). Both an accoustician as well as an architect have been hired to design the space. The plans include an exhibition area for our finest permanent object to be displayed on a rotating basis; an area where small changing exhibitions can be mounted around a particular theme or object (for these temporary shows we will use supportive objects from other departments in the Museum, such as original examples of musical iconography, costumes, furniture where applicable, etc.): a magazine

for large instruments, and a second for small ones: and a library examination room, visible through a window to the general public, but to which only qualified visitors with a specific purpose will be admitted. Documents, literary materials, and instruments can be examined first-hand in this room under the supervision of the Collection's assistant. Incorporated into the last library examination room will be the books, documents, and data of Edwin M. Ripin; soon to be added are the similar materials on keyboard instruments collected by Frank Hubbard. Together they will provide a valuable resource for the many builders and scholars interested in keyboards as well as other aspects of music and musical instruments. Because the present activities of Boston's early music community are so rich, a survey will also be conducted of the records, data, and documents of major Boston area builders with the consideration that possibly other material will be added to the Collection's archives. This survey will help to define even further the use and design of the library/examination room.

The auditorium in the new wing of the Museum to open in the summer of 1981 long before the Collection's new quarters are ready, will seat 400 for lectures and films as well as concerts. Because of its multiple uses, the ideal acoustics for any one use must necessarily be compromised by the needs of the others. The hall itself is an ideal shape for good musical acoustics; it is long and narrow with a steep pitch or angle from the last row of seats down to the stage. The stage backdrop covering the movie screen for concerts will be (roll-up or fold-away) wood; the stage floor will also be wood; the hall floor will be covered with a thin rubber-backed carpet; the seats will be acoustically designed of wood and cloth with 4.0 or 4.5 sabins (sound absorption characteristic) to resemble the sound quality of a filled hall; and the walls and ceiling will be plaster. This "compromised" auditorium or hall used for events which require incompatible acoustic characteristics will be "tuneable", that is, the acoustical response of the room will be adjustable to suit the particular needs of the performer(s). Good reverberation time for music is 1.5 seconds at 500 Herz; good reverberation time for speech is 0.9. The "normal" reverberation time requested is 1.3 which is still acceptable for films and speech. Long, irregular panels finished in wood on one side and thin rubber-backed carpeting on the other will provide the means to "tune" the hall. They will be hung on manually operated hinges in a staggered pattern covering two-thirds of both long walls, and move easily enough so that the performers can change them to suit their acoustical tastes and needs. The stage has been designed to be large enough to accommodate a chamber orchestra of twenty performers and a harpsichord, or a small dance troupe. Electrical equipment will be as flexible as possible with patching bays on both stage and in the projection room at the rear of the hall. An equalizer has also been requested for the performance of electronic music.

Simultaneous with the ongoing plans for new exhibition and performance space, the Collection's public outreach continued. By 1978/

1979, the number of concerts reached an average of fifty per year. This was in part due to the addition of a new program of concerts presented in conjunction with major travelling exhibitions including "Thracian Gold" (from Bulgaria), "Treasures of Early Irish Art", "Chardin", "Seventeenth Century New England", and "Egypt's Golden Age". In those instances, when little or nothing is known about music contemporary to the exhibition, a series is presented which explores traditional and/or art music of the people whose forebears created the objects. Although ethnic enclaves in the Boston area constitute a majority of the population, it is only recently that they have been actively sought as members, visitors, or participants in Museum programs. (Previously the Museum was the exclusive province of the wealthy and social elite of Boston). To prepare for these series, the music of the ethnic community in question is to be explored in depth; the community leaders and local musicians are approached and involved as much as possible. In the process, talented performers are discovered, and new friends and contacts are made who bring their families and friends to the Museum. Sometimes, too, traditional instruments are presented to the Museum by our new friends.

A good example of a series of concerts presented in conjunction with an exhibition is that which complemented the Irish exhibition. Boston enjoys a particularly large Irish community which practices a tremendous amount of traditional music within its own enclaves but unbeknownst to other audiences. The local Irish, on the other hand, are largely unaware of their own art composers, such as John Field, Thomas Roseingrave, and their fine tradition of eighteenth century comic and ballad operas. The exhibition gave reason to explore not only their traditional music and bring it into the mainstream of concert audiences, but to introduce those of Irish descent and others to Irish art music. The art music was largely performed by musicians on period instruments, including a program of nineteenth century parlor music. A sympathetic interchange between the early musicians and the traditional Irish performers ensued; and listeners who came to the Museum specifically to hear traditional Irish music were drawn to the exhibition, while those who came to view the works of art then found themselves attending a concert.

Although the Collection still patiently awaits new quarters, it does so not silently, but actively and vociferously.

Barbara Lambert
Boston

The Royal College of Music Museum of Instruments

The Collection of Instruments has been built up from gifts since the foundation of the College exactly a century ago. The liberal aims of the Founder, the Prince of Wales (later King Edward VII), and of those who helped him to realise them, gave the nation a musical institution where the highest standards of teaching and performing were to be matched by the riches of its collections of manuscripts, rare printed music, portraits and instruments. In 1884, a collection of Indian instruments was presented by the Maharaja Dourindro Mohun Tagore; at the state opening of the College's present building in 1894, Sir George Donaldson presented his magnificent collection in a Museum which he had designed and furnished in Italian Renaissance style for its appropriate display. A collection consisting mainly of Chinese instruments came in 1909 from King Edward VII and two years later Edith and John Hipkins presented the collection of their father, A.J. Hipkins, who had acted as the College's first honorary Curator until his death in 1903. In 1968 Mr. E.A.K. Ridley generously presented his important collection of wind instruments to the gift. There have been many other individual donations; there are now 500 instruments of which 196 are European wind, 135 stringed and 25 keyboard instruments, most of the remainder being Asian and African.

The collection went into store during the Second World War, though a few instruments were used in lectures given by Dr. Karl Geiringer. After the war lack of space resulted in a poor and dispersed display; the instruments suffered from central heating, woodworm infestation and lack of supervision and security, and the College was embarrassed by this unsatisfactory situation and the criticism that it brought. When I became responsible for the collection in 1964 it was clear that a large-scale rescue operation was urgently needed. First, fumigation against woodworm was carried out and then longterm plans were made. With the aid of a consortium of trusts and a College Appeal we were enabled to build an air-conditioned museum which was opened by H.M. Queen Elizabeth the Queen Mother in 1970. For the first time the entire collection was displayed under one roof in appropriate atmospheric conditions.

It was then possible to embark on some restoration. A small proportion of the instruments were restored to playing condition and have been played regularly in the museum. Except for cases where playing condition seemed justifiable, restoration has not been undertaken, though some instruments needed minor cleaning and conservation work. Unique instruments such as the anonymous clavicytherium, c. 1480 (apparently the earliest surviving stringed keyboard instrument) or the harpsichord by A. Trasuntino, 1531, have therefore been left completely untouched; we are particularly fortunate in that hardly any of the instruments had been worked on during this century and most not since their main period of use. For these and others - for example the cittern by Campi, c. 1580, the chitarrone by M. Tieffenbrucker, 1608, the guitar by Dias, 1581 and the recorder by I. Den-

ner - working drawings have been commissioned (using X-ray photography to gain internal details); eleven of these have been published and are much in demand by makers and scholars. A playable replica of the clavicitherium was commissioned in 1973 and if funds permitted this would be an excellent solution for other instruments.

There has never been a published catalogue of the entire collection. Three copies of the Catalogue of the Donaldson Museum were printed c. 1898, and in 1952 Sir George Dyson listed the instruments in his Catalogue of Historical Musical Instruments, Paintings, Sculpture and Drawings which was based on notes made by Dr. Geiringer in 1939. Documentation - unfortunately almost non-existent before 1964 - has gradually been built up, including detailed restoration reports and photographic records. Since 1978 Mr. Ridley has worked in a voluntary capacity on a catalogue of the European wind instruments and this has now been published*, with the aid of a grant from the Radcliffe Trust. We hope that further volumes will follow before long.

Since 1970 the Museum has been open by appointment on Mondays and Wednesday during termtime and each year the number of visitors and correspondents has increased. We have many requests from those wishing to examine or measure instruments; to prevent repeated measuring, we make it a condition that we keep a copy of any drawing or measurements made and licence to reproduce them for subsequent applicants. A large number of parties from schools, colleges and associations visit each year: with keyboard instruments not under glass and limited space this is often a problem. It is best solved by giving a talk with demonstrations of instruments, when time permits, and some of the demonstrating is done by RCM students who value the opportunity to perform on them. Certain RCM lectures, classes and individual lessons take place in the Museum and each year the new students are invited to an introductory lecture recital. During the last twelve years we have planned regular concerts, given by RCM professors and students, and preparing these has taught us much about both the music and the instruments. The audiences have been as enthusiastic as the performers and the main difficulty is again limited space, which permits only a small audience. For example one concert was centred around the newly restored 1799 Broadwood grand pianoforte, the programme consisting entirely of vocal and instrumental music that could have been heard in London in 1799, another featured three hand-horn students and a third included a copy of our Tieffenbrucker chitarrone built and played by a student. Most of the programmes are built around keyboard instruments but from time to time it has been possible to use about 30 of the stringed and wind instruments, of which serpent, ophicleide and contrabassophon have been particularly popular. We do not allow instruments to leave the museum, so the performers have to come in to practise (increasing gradually from very short periods on the woodwind, to avoid any risk of cracking). Several interviews including performances on keyboard instruments have been recorded in the Museum and broadcast by the BBC.

*it is obtainable at £4 excluding packing and postage from: The Royal College of Music, Prince Consort Road, South Kensington, London SW 7 2 BS.

There are those who would say that a conservatoire has no need of a museum and that it diverts limited space and funds from more 'essential' departments. Anyone who has heard the combination of talented performers on fine early instruments would, I think, agree that the Museum adds an extra dimension to the College as the College does to the Museum. One hopes that this partnership will continue to flourish, despite financial pressures.

None of this work would have been possible without the practical help and encouragement of many people - too many to list here - to all of whom we are deeply grateful. Chief among these must be the former Director of the College, Sir Keith Falkner, without whose enthusiasm and imagination the project would never have been started, and Sir David Willcocks, the present Director, who has given it so much active support in the last eight years.

We look forward to welcoming CIMCIM members to the Museum during the Conference next July.

Elizabeth Wells

The Pitt Rivers Museum in Oxford

The Museum takes its name from General Pitt Rivers (1827-1900) who amassed, over a period of about thirty years, one of the most remarkable world-wide collections of archaeological and chronological specimens ever made. He was not merely a collector but a scholar whose contribution to archaeology - particularly in field work methods - and the study of material culture have given him a permanent place in the history of Human Sciences. In 1883 the General presented his collection of more than 14,000 objects to the University.

Musical instruments have been a part of the collection from the beginning as there were a small number in this original gift. The Museum's first curator, Henry Balfour, was particularly interested in musical instruments; he obtained them on his travels as well as through sales rooms. Most important of all he encouraged his students and friends not merely to collect instruments but to learn as much as they could how they were used and played. As a result of this the collection grew rapidly, not only in the number of instruments but also in photographs, recordings and information illustrating their use.

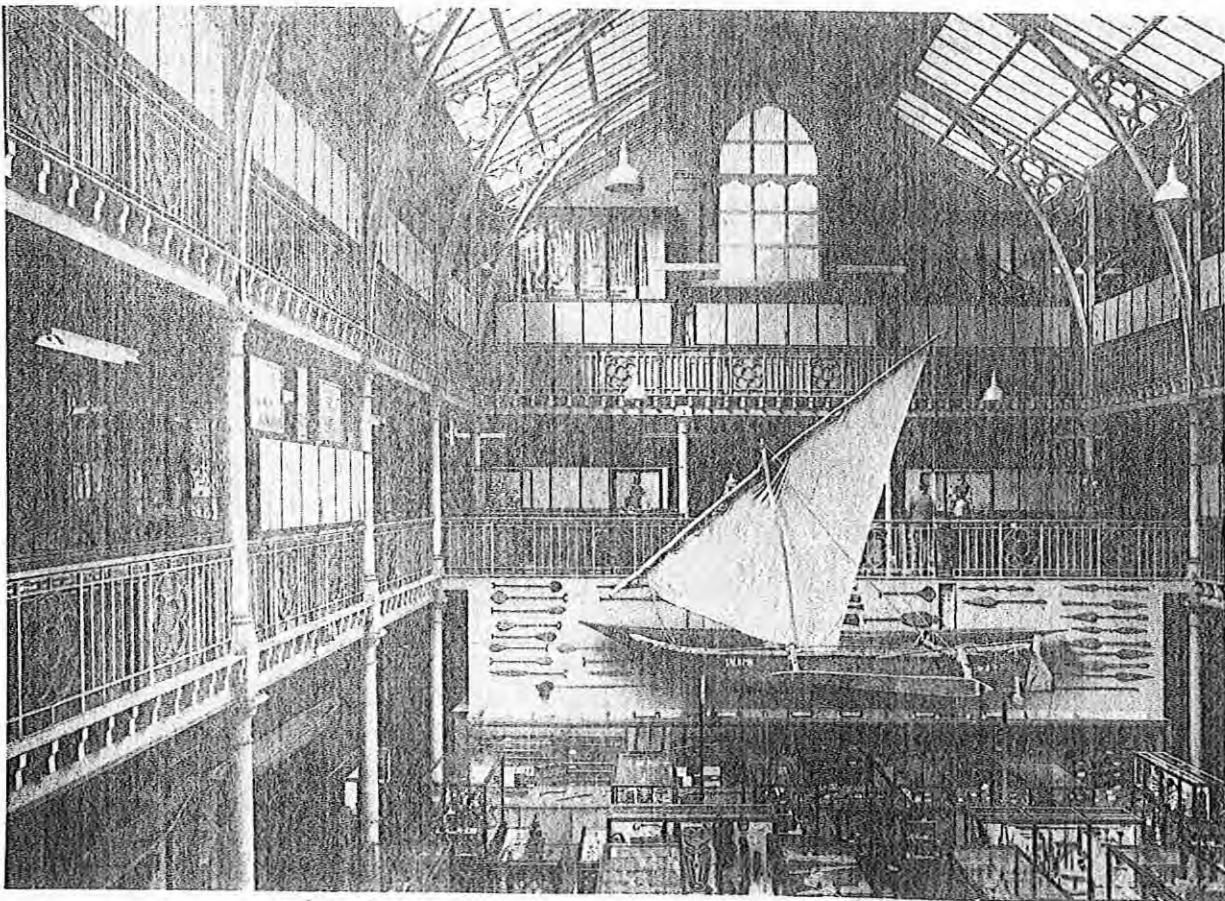
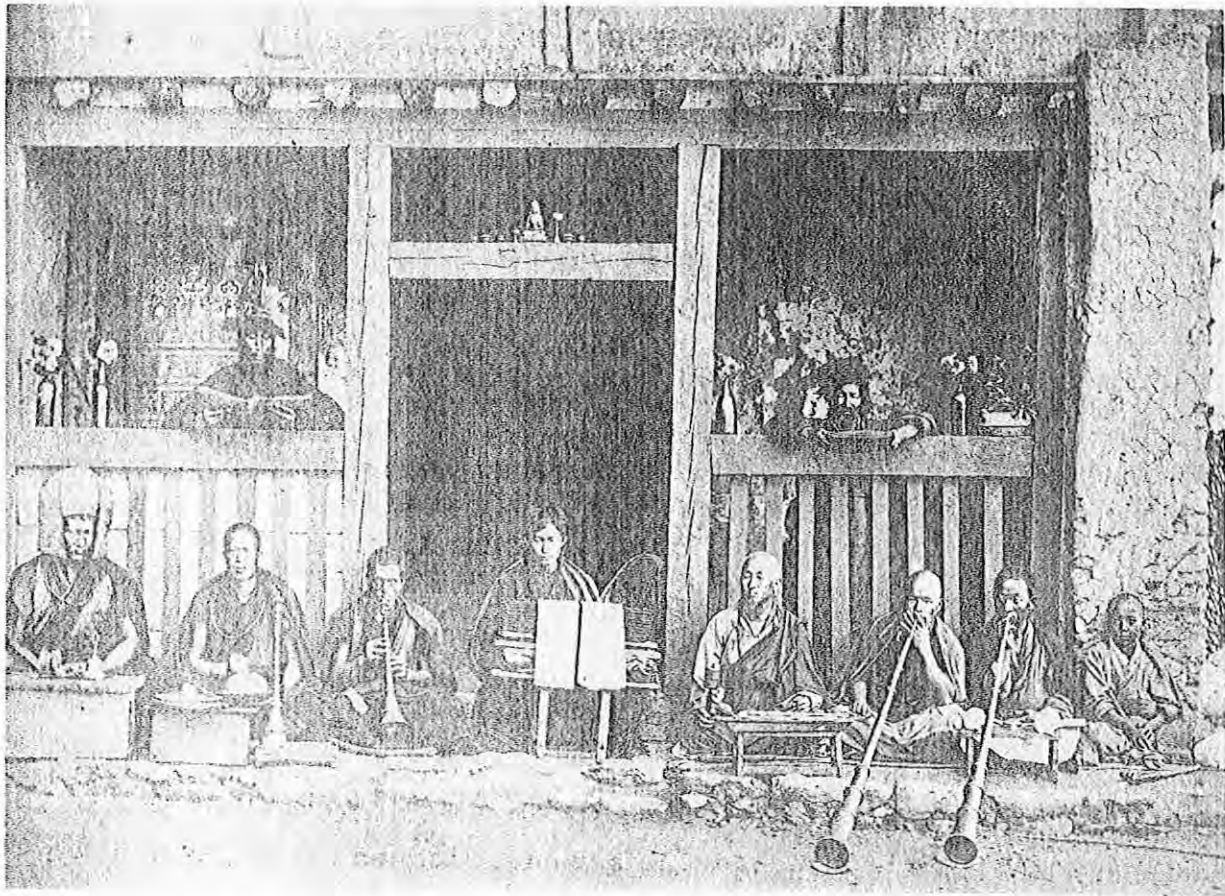
The General's original wish was that as much of the collection as possible should be on display. As can easily be understood this is no longer possible. Where it is possible the storage is kept under the display cabinets. The wall of cupboards in the upper gallery is used for the storage of large musical instruments which are too large to be kept in drawers.

The Museum's collection of automatic instruments is small but it includes examples of every development in the history of the mechanical musical instruments. One of the greatest treasures are the virginals made by Marcus Jader in 1552, still in playable condition. We hope that one day both the virginals and the musical boxes will be able to be shown in such a way that it will be possible for them to be played by or for the serious student.

The amazing wealth of background material in the Museum's library and archives cannot be exploited to the full in the present state of overcrowding. These resources grew as a result of Balfour's enthusiasm to collect every detail possible about the instruments brought to him. For example, we possess a remarkable photograph of a recording session. In the collection we have the phonograph used as well as the recordings made at the time of the photograph and the copper matrixes made from them. There are very few museums that can boast of such a complete record of their collection.

Welcome to the members of CIMCIM!

Hélène la Rue
Oxford



A Meeting of Musical Instrument Restorers in Berlin, German Democratic Republic, March 14-18, 1983

The first conference on musical instrument conservation in the German Democratic Republic was called together by the Fachgruppe Musikinstrumentenrestauratoren in der Sektion Restauratoren des Rates für Museumswesen beim Ministerium für Kultur. It took place in the Kunstgewerbemuseum Berlin-Köpenick, a late seventeenth century palace of the Prussian Elector. Some forty conservators, restorers, curators, organologists, instrument makers, and performers gathered for this meeting on the conservation and restoration of woodwind instruments, their reconstruction and playing techniques. Participants from the Federal Republic of Germany, Hungary and Sweden had also been invited (among them Cary Karp and the undersigned in their quality as ICOM/CIMCIM members).

Papers were read on examination techniques, theoretical considerations of and practical measures in the treatment of old woodwind instruments, on the procedures of their measuring, statistical methods, and the calculation of error. The level of the papers was surprisingly high in this seemingly neglected field of specialisation. Several performances on original and reproduction instruments created a musical frame; especially noteworthy was a concert by the Akademie für Alte Musik an der Humboldt-Universität Berlin. Publication of the conference papers is planned.

F. Hellwig

A Working Group of Musical Instrument Restorers

An association of musical instrument restorers in West Germany, ADMIR, had been formed in 1977 in order to participate in the discussions on the training of restorers initiated by the Federal Government. When in 1980 the danger of neglecting the special requirements of the musical instrument specialist had been overcome, ADMIR was dissolved, and at the same time a working group within AIM, the Arbeitsgemeinschaft des technischen Museumspersonals, was formed. The working language is German. Meetings are taking place at least once a year. Publications from members of the Fachgruppe Musikinstrumente appear in the Arbeitsblätter für Restauratoren. Amongst the group's special activities is a course on the microscopical determination of wood, held in co-operation with Munich University.

Information to be obtained from

F. Hellwig

Compte - rendu de disques

Anthologie de la musique maure - Hodh oriental
Vol. 1 et 2. OCORA - Radio - France 558 532/533
Enregistrements, textes et photos: Denise Perret

Cette ANTHOLOGIE DE MUSIQUE MAURE, HODH ORIENTAL, comprend 4 disques, dont les deux premiers sont présentés ici. Conçue comme un tout, cette anthologie donne un survol global de la musique traditionnelle pratiquée aujourd'hui par les musiciens professionnels de cette région. Les enregistrements, irréprochables sur le plan technique, ont été réalisés par la musicologue DENISE PERRET, directrice de la Fondation pour la diffusion de la musique ancienne de Neuchâtel, lors d'une mission pluridisciplinaire effectuée en 1975/1976 qui était soutenue par le Fonds National Suisse de la Recherche Scientifique.

Dans les textes d'introduction en français et en anglais, l'auteur souligne la lacune qui existait jusqu'alors dans le domaine de la recherche sur la musique maure, et plus particulièrement sur la région du Hodh où aucun travail n'avait été effectué. L'édition de ces disques vise justement à pallier à ce manque d'information et contribuera à enrichir les moyens de connaissances que nous pouvons avoir sur la musique maure.

Dans cette région, diverses influences culturelles se sont exercées, ce qui ne fait qu'augmenter l'intérêt du chercheur face à un tel syncrétisme musical. C'est ainsi que l'on trouve dans la culture musicale du Hodh des traces des ethnies de la zone dite soudanaise (comprenant les ethnies vivant au sud du Sahara, du Sénégal au Niger), celles des Bambara, des Wolof, et de diverses populations noires.

Denise Perret présente les instruments traditionnels dans la hiérarchie qui est la leur -- le luth tidînit à son sommet --, et donne de précieuses informations sur les aspects organologiques, sur les éléments de la théorie musicale, sur les connotations culturelles et sociales du fait musical. Trois "Voies" président à l'organisation musicale dans le jeu du luth: la "Blanche", la "Noire" et la "Tachetée". Elles se différencient par la place de la Tonique, par les types d'intervalles employés plus ou moins grands et par des formules mélodico-rythmiques particulières. Les frontières entre "blanc", "noir" et "tacheté" se retrouvent dans les "voies", dans les "modes" et même dans les motifs, les morceaux eux-mêmes passant du "noir" au "blanc".

Les documents sonores que Denise Perret a réalisés auprès des meilleurs musiciens de la région, permettent d'entrer dans l'univers de la musique maure; les musiciens commentent ce qu'ils jouent, nomment les modes dans lesquels ils se situent et les titres des poè-

mes populaires qu'ils chantent tout en s'accompagnant eux-mêmes sur le luth tidînit -- poèmes aux sujets religieux, louangeux, ou amoureux --. Il est dommage que les traductions des textes et des commentaires, qui étaient prêts à être édités aussi en arabe, n'aient pu être imprimés pour des raisons financières. Cependant, le pur plaisir de l'écoute demeure entier.

Urs Ramseyer
Musée d'Ethnologie
Bâle

Compte - rendu de catalogue

"Instruments de musique - Chine et Japon. Catalogue"

par Denise Perret, in "Jahrbuch des Bernischen Historischen Museums", 55. Jahrgang, 1975-78, pp. 185-226, Berne, Musée d'histoire de Berne, 1980.

La catalogue "Instruments de musique - Chine et Japon" nous fait découvrir une importante partie des instruments de musique concernant le monde extrême-oriental. Denise Perret, bien connue par ses travaux de musicologue (sur le luth notamment) et d'ethnomusicologue (cf. publications) nous présente les 64 instruments de musique de Chine et du Japon entrés dans les collections du Musée d'histoire de Berne au début de notre siècle et jusqu'à ce jour toujours en bon état de conservation. Ces instruments relèvent d'un grand intérêt sur les plans historique et musicologique.

Dans un avant-propos, l'auteur expose d'une part l'historique de la collection et d'autre part soulève des problèmes d'acoustique et de systématique qu'elle a eu à résoudre. La classification qu'elle adopte est grosso-modo celle de Sachs et Hornbostel. Son étude regroupe les instruments de Chine dans la première partie et ceux du Japon dans la seconde partie. Les instruments y sont décrits avec méthode et concision et sont accompagnés de renseignements très abondants sur l'utilisation et les techniques de jeu, ajoutant ainsi une dimension musicale et socio-culturelle à l'aspect organologique général du catalogue.

Nous relevons des pièces qui retiennent tout particulièrement notre attention parmi les idiophones: cloche chinoise en laiton à battant externe et à manche TO (fig. 8, no. cat. 13), grelot à manche japonais (fig. 34-35, no. cat. 48); parmi les cordophones un luth circulaire à fond plat japonais GEKKIN (fig. 41, no. cat. 53) d'une très fine décoration. Ces instruments traditionnels, admirablement bien conservés, nous présentent la finesse de leur forme et la beauté de leur décoration. De nos jours, l'évolution et la transformation de certains instruments surtout à cordes (cithares, luths et vièles) en Chine et au Japon, tentent à résoudre certains problèmes d'ordre plutôt acoustique qu'esthétique, à savoir taille des instruments plus grande pour la variété des timbres, cordes plus nombreuses en métal au lieu d'en fils de soie torsadés. Est-ce une bonne solution? A vous d'en juger.

Les nombreuses illustrations combinant photographies et dessins nous permettent d'apercevoir quelques détails pertinents de la lutherie: attache du manche, fond de caisse, décor des caisses et de la table d'harmonie, peinture des membranes de tambour, etc...

Il nous fait cependant relever quelques erreurs. Signalons que les vièles chinoises ne sont jamais à pique (PIC comme le dit l'auteur) (p. 195-196). Les corde du luth p'î p'â sont en fils de soie torsadés ou parfois en fils de nylon, mais à notre connaissance jamais

en métal. Les dessins reproduisant la position de jeu d'un joueur de p'î p'â (p.194), et d'un joueur de luth en forme de lune à manche court yueh ch'in (p.193) ont été sans doute faits d'après des modèles japonais car les costumes et la manière de tenir l'instrument sont tout à fait japonais. Or l'auteur est en train de décrire les instruments chinois. Signalons aussi que l'Annam n'est pas un pays (p.193) au même titre que la Mongolie, le Cambodge, la Corée, mais la partie centrale du Vietnam. Ce terme cesse d'exister depuis 1954.

A part ces quelques inexactitudes, le travail que Denise Perret a rédigé avec clarté et précision, constitue une étude riche en renseignements musicologiques et organologiques, notamment sur certains instruments tels pour la Chine la cithare à 7 cordes Ch'in (p.191), l'orgue à bouche Sheng (p. 203-204), le tambour de bois à fente muyu (p.188), ou pour le Japon le luth à 3 cordes Shamisen (p.214-215). Ce catalogue nous permet d'avoir une vue d'ensemble sur un grand nombre d'instruments sino-japonais. Cette étude vient à propos s'ajouter à la liste des catalogues récemment publiés ici et là dans le monde.

Etant donné que la richesse des collections d'instruments de musique dans les musées du monde est loin d'être bien connue, car les publications spécialisées ne sont pas nombreuses (cf. publications). L'étude de Denise Perret est tout à fait bienvenue. Il faudrait encourager et multiplier de tels ouvrages ou articles et les diffuser aussi largement que possible, car ils constituent de véritables outils de travail pour chercheurs et conservateurs et une source d'information non négligeable pour musiciens et collectionneurs.

Tran Quang Hai
Musée de l'Homme
Paris

Josef Hiestand

It is with deep regret that we report the death on March 25, 1982 in Freienbach (Canton Schwyz) of Josef Hiestand, a widely respected man in the field of organology. Even though Mr. Hiestand was involved professionally with musical instruments - and consequently was not a member of CIMCIM - he nevertheless earns a fitting tribute in our publication as a co-founder and President of the "Gesellschaft der Freunde alter Musikinstrumente" (GEFAM).

Josef Hiestand was born in 1900 into a central Swiss farming family. Despite his considerable music talent (as a highly promising violinist he passed the entrance exam to the Budapest Conservatory) his parents were opposed to his wishes to pursue a musical career. So he reluctantly entered the world of commerce, but retained his love of music in general - and the violin in particular - until his death.

For 45 years he travelled every weekday from his Freienbach home to work in Zurich, regularly devoting his mid-day break to visiting the city's many antique and second-hand dealers. With a rare combination of flair, know-how and untiring devotion to his hobby, Josef Hiestand built up a most comprehensive collection of instruments, which some CIMCIM members have been privileged to see. Along with fellow collectors, he founded GEFAM which now groups some 125 members in 12 countries, mainly in Switzerland.

Over the year GEFAM's annual convention became the occasion on which to visit the private collection of a member or to witness the playing of a restored organ. In addition, of course, it was also an eagerly-awaited opportunity to wine and dine with good friends. This atmosphere of friendship and informality was also reflected in the society's publication "Glareana", which Josef Hiestand himself edited.

Regrettably, and belatedly, we here in Switzerland have come to recognise only now - after his death - the positive and unifying spirit which Josef Hiestand exerted on GEFAM, which itself is now in danger of leaving us.

We therefore take this opportunity of paying our respects and our tributes to Josef Hiestand for his untiring efforts and his achievements, and of calling on all like-minded organologists to keep alive the glory of GEFAM. In honour of Josef Hiestand, should we in Switzerland not at least attempt to ensure the continued existence of the fine organisation to which he devoted so many years of his life?

Brigitte Bachmann-Geiser

Welcome Veronika Gutmann!

In 1981 our colleague Dr. Walter Nef also gave over the directorship of the Basle Instrument Collection to a younger organologist. The choice of Dr. Veronika Gutmann from Basle seems to have been a very lucky one indeed as she has proven herself both as a qualified viola da gamba player (student of Dr. August Wezinger) and as a musicologist with her dissertation "Improvisation on the Viola da Gamba in England in the Seventeenth-Century and its Roots in the Sixteenth-Century" and with various other publications. The fact that this string-instrument specialist makes time for wind-instruments too is evidenced by her first exhibition "Timpani and Trumpets".

B.B.-G.

"Timpani and Trumpets"...

... was the title of an exhibition staged by the "Sammlung alter Musikinstrumente (Collection of Musical Instruments)" of the Historical Museum of Basel (Switzerland) from 5 June to 7 November last year. It was the first time that instruments from the unique and historic collection of the late Pastor Dr. Wilhelm Bernoulli had been put on public display. The collection was left to the museum in November 1980, but has never been put on permanent display because of the lack of premises.

Wilhelm Bernoulli was born in Basel on 29 June 1904, and for many years was a Swiss Reformed Church superintendent in Greifensee, near Zurich. He devoted what little free time he had to his impressive collection of more than 700 brass wind instruments and more than 100 instruments of percussion. With his main interest centred on signed instruments, the supplementary compilation of information relating to the instrument makers concerned has over the years added considerably to the importance and value of the collection. The Basel exhibition contained a representative selection of some 50 instruments. The oldest instrument in the collection is considered a Lucerne hunting horn dating back to 1455. The next oldest are an anonymous 17th century cornetto and two trumpets made by the renowned Hieronymus Starck (Nuremberg) in 1672 and 1693. The collection includes 12 natural trumpets by the best-known instrument makers of Nuremberg in the 17th and 18th centuries. The carefully compiled collection makes it possible to trace precisely the structural modifications and additions (crooks and valves) made from the 18th century to the present time as by much more than hundred trumpets as by just as many hunting and French horns. Other instruments in the collection include slide and valve trombones, serpents and bass-horns, the different registers of key-bugles and ophicleides, furthermore post-horns, cornets, bugles, alto and tenor horns, and the various forms of deep-sounding instruments originating with the tuba. The collection is completed by kettledrums, some 80 other drums, drum-major batons, crescents, cymbals and triangle. Last year's exhibition was complemented by a catalogue compiled by Veronika Gutmann

V. Gutmann

La musique traditionnelle en Suisse: chansons nationales, ranz de vache et coraules

Poursuivant inlassablement ses activités pour faire connaître les instruments et la musique populaire suisse, Madame Brigitte Bachmann-Geiser a organisé une exposition sur le "ranz de vaches" intitulée: "De l'alpage au salon". Présentée du 15 mai au 27 juin 1982 à Burgdorf pour le public de langue allemande, cette exposition a été reprise en français à Fribourg, du 2 juillet au 5 septembre, dans le cadre du festival "Jeunesse et Musique - 1982" et des Rencontres folkloriques internationales de Fribourg.

Ce n'est pas un hasard si cette intéressante exposition s'est ouverte à Burgdorf: elle préfigure le futur centre national suisse des archives et des instruments populaires du pays, un projet qui est connu sous le nom "Projekt Kornhaus Burgdorf". Il s'agit d'une entreprise de grande envergure que mène depuis de nombreuses années Mme Bachmann-Geiser par les recherches qu'elle a effectuées sur le sujet. Un tel centre manque actuellement en Suisse, et l'on espère bien que les soutiens que nécessitent sa mise en oeuvre seront trouvés sous peu.

Cette petite exposition consacrée au "ranz de vaches" ne se veut qu'un prélude à l'ampleur de l'institut de musique populaire suisse qui sera créé. Elle cherche à montrer le développement des chansons nationales (ranz de vaches, coraule, etc...) depuis les débuts du 19^e siècle, depuis 1805 plus précisément, date à laquelle parut le premier recueil de chants populaires suisses pour la fête d'Unspunnen. A partir de ce recueil de chants pour une seule voix, des versions pour voix et piano furent réalisées par des compositeurs suisses au cours du 19^e siècle; des versions qui remportèrent un grand succès auprès des nouveaux "touristes" de l'époque, qui rapportaient ces recueils comme souvenir de la Suisse. Des paraphrases et des variations pour piano furent inventées à partir de telle ou telle chanson par de grands compositeurs, dont Franz Liszt. A partir de ces versions qui firent entrer le "ranz de vaches" dans les salons, à part celles auxquelles les compositeurs d'opéras du 19^e siècle avaient recours pour affirmer l'atmosphère de pastorale, des chansons populaires pour chœur furent publiées, jusqu'au début du 20^e siècle; ce sont ces versions qui servirent à transmettre et à véhiculer les chansons au sein même des populations dont les ancêtres étaient à l'origine des premières versions à une voix.

L'exposition montrait bien, d'après des originaux du plus haut intérêt, les différentes utilisations de ces chansons populaires suisses selon les couches sociales, selon leur "instrumentation"; le cheminement original de l'alpage au salon devenait ainsi parfaitement clair.

L'exposition était de plus accompagnée d'une riche documentation

écrite et sonore (un disque intitulé: "Schweizer-Kühreihen und Volkslieder aus der Berner Sammlung von 1826): un bilan extrêmement positif, et qui est loin d'être terminé...

Denise Perret

The Klaus Wachsmann Prize

The Society is pleased to announce the establishment of a new prize: The Klaus Wachsmann Prize for Advanced and Critical Essays on Organology, for a paper or a book which has appeared as a refereed publication. The Prize will be awarded in the sum of \$100 biennially, announced on the occasion of the Business Meeting or an annual meeting of the Society for Ethnomusicology. The Prize is given in honor of Dr. Klaus Wachsmann, past President of SEM, and distinguished Lecturer for the 1981 annual meeting. Wachsmann was Professor of Music at the University of California, Los Angeles, and is Professor Emeritus of Northwestern University.

The Prize is awarded from monies accumulated from the sale of Essays for a Humanist: An Offering to Klaus Wachsmann (Town House Press, 1977). It is sponsored by the Society for Ethnomusicology, and will be administered by a committee approved by the Board of Directors of the Society. The initial committee is Bonnie C. Wade (chair), Erich Stockmann, William P. Malm, and Ken A. Gourlay.

Suggestions to the committee members of items eligible for the Prize will be welcomed. For the first Prize, the committee is considering essays published in 1978-1981. Final nominations and decisions will be the responsibility of the committee. Nominations will not be restricted to work by ethnomusicologists.

Bonnie C. Wade, Berkeley

Congratulations, Erich Stockmann!

Our colleague, Dr. Erich Stockmann, president of the "Study group on folk musical instruments" of the "International council of traditional music", co-editor of the "Handbuch der europäischen Volksmusikinstrumente" and editor of "Studia instrumentorum musicae popularis" has been elected to the president of the "International council of traditional music". The colleagues and friends of CIMCIM are pleased that an organologist took over this most important presidency and wish to their member courage and strength and a little fun too for this job.

B. B.-G.

THE INTERNATIONAL COUNCIL OF MUSEUMS / / CONSEIL INTERNATIONAL DES MUSÉES

REF.:

Dear Colleague,

The Musicians International Mutual Aid Fund (MIMAF) was created in 1974 under the presidency of Yehudi Menuhin to reinforce the action of the International Music Council (IMC), a non-governmental organization affiliated to Unesco on the same basis as ICOM. The principal aims of MIMAF are: (a) to help young musicians (composers and performers), (b) to preserve and make known musical traditions and (c) to bring live music to all those deprived of it.

MIMAF will organize, in the course of 1983, a charity auction in order to raise funds in favour of music and musicians of all countries. This sale will comprise works of art of all kinds related to music and music history, documents (manuscripts, scores, etc.), memorabilia, theatrical items and, in general, objects of interest for collectors in this field. We are enclosing with this letter a short description of both the background and aims of MIMAF, and the scope of the projected charity auction.

ICOM has offered its collaboration to MIMAF for this generous initiative. In this perspective, we shall be most grateful if your museum would envisage making a contribution to the success of the charity sale. This could be done in at least two ways.

The first through your museum's donating one or more objects or documents of the kind described above for inclusion in the charity auction. Obviously this would only be possible if your institution has the statutory capacity to dispose in such a manner of items which are duplicated in its collections. We are also aware that, in spite of your desire to contribute, the regulations under which your museum is operating may not allow you to consider this possibility.

As a second possibility, we would like to request your collaboration in indicating to the Director of MIMAF, Mr. Jack Bornoff (Unesco, 1 rue Miollis, 75732 Paris Cedex 15, France), the names of collectors of musical objects and documents - private individuals who may be willing to make a personal gift.

./..

Furthermore, we should very much appreciate it if you could already use your good offices to approach those private collectors or friends of museums associations in your country who you think may be potentially interested in making a donation to MIMAF for its charity sale.

We shall be most grateful to you for your support to this fund-raising effort.

Yours sincerely,

Luis Monreal

Luis Monreal
Secretary General

P.S. Further information on the activities of MIMAF and the projected charity sale can be obtained by writing to:

Mr. Jack Bornoff
Director, MIMAF
Room MS2.42
UNESCO
1, rue Miollis
75732 Paris Cedex 15
France

Please do not hesitate to contact him concerning possible donations.
Thank you.

THE CARE OF MUSICAL INSTRUMENTS

A Technical Bibliography for Conservators,
Restorers and Curators

compiled by

Friedemann Hellwig, Germanisches National-
museum, Nürnberg

Introductions to the use of this biblio-
graphy and its classification system may
be found in the previous Newsletter, and
will reappear in the forthcoming issue.

A b b o t, Djilda, and S e g e r- 2.3.3
m a n, Ephraim

Strings in the 16th and 17th centuries.

In: Galpin Society Journal, XXVII, 1974,
pp. 48-73.

RILM 74-3682

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

Restauration des instruments de musique.
Restoration of musical instruments.

Fribourg (Office du Livre), 1981,
129 pp., 90 photos (some in colour),
22 line drawings

p.t.o.

Intended as an introduction for the in-
terested public, the book offers a com-
plete survey of the specific problems
of European art instruments and their
technical solutions with chapters on
analysis of instruments, preservation,
restoration. Various appendices and
indices.

(FH)

A m i l l i e n, Philippe 1.4/1.5

Etude métallurgique, mécanique, acousti-
que de cordes en laiton pour les clave-
cins du Musée Instrumental du Conserva-
toire National Supérieur de Paris.
Metallurgical, mechanical and acoustical
examination of brass strings for the
harpsichords of the Musée Instrumental...
in Paris.

In: technica, 419, March-April 1981,
pp. 39-51

p.t.o.

With chapters on the alteration of brass strings with time; historical facts regarding brass strings; metallurgical study of brass strings; acoustical characteristics of brass strings in the light of metallurgy.

This preliminary study compares strings of previous centuries with modern products.

(FH)

A n o n.

2.4.2

Bagpipes. A conservation report.

In: Bruce County Museum Newsletter. 17/2
(Spring 1982), pp. 6, 7.

p.t.o.

A technical description of the treatment of a Scottish instrument from perhaps the late 19th century. The air bag which was still in good condition was treated with a solution of neatsfoot oil and 0.0004% chlordane to restore its elasticity.

(FH)

A r i è, Saverio

1.3

Restituzione di rilevamento fotogrammetrico di un liutino-mandolino milanese...

Photogrammetric survey of Milanese mandolin.

In: Scuola di Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro ..., Milano 1981, pp. 131-142.

p.t.o.

Photogrammetric survey techniques and their application to the research for the restoration of a mandola are discussed.

B a k e m a n, Kenneth

2.2.3

Stringing techniques of harpsichord builders.

In: Galpin Society Journal XXVII, 1974, pp. 95-112.

RILM 74-3651

B e c k e r, Manfred 4.1/1.6

Werkstoff Holz im Kunstwerk.
Wood as a material in works of art.

Schriftreihe des Instituts für
Museumswesen, 2, (East)-Berlin 1971,
187 pp.

p.t.o.

Contents: Shrinkage, hardness, density
defects of wood, veneers intarsias, and
kinds of wood used, microscopic iden-
tification, biological attack, impregna-
tion, restoration, climatology litera-
ture, glossary.

(S. Gsaenger)

B e r b e r i c h, Frank J. III 3.3

The tavil: construction, technique, and
context in present-day Jaffna.

MA dissertation, Music. University of
Hawaii, 1974. Xi, 297 p. Typescript.

RILM 75-2529

B l a n c - B e n o n, Philippe 1.4/1.5
et alii

Déterimation et travaux préliminaires à
l'étude des corde anciennes d'instruments
à clavier.

Motivation and preliminary studies for
the examination of old strings from key-
board instruments.

In: technica, 419, March-April 1981, pp.
13-24.

p.t.o.

Contains chapters on the theoretical study
of string vibration; metallurgical aspects
of old strings; harmonic analysis of
harpsichord strings.

This preliminary study once again stresses
the necessity to apply historical techniques
in the making of strings that are to have
properties found in the old strings.

(FH)

B r a c h e r t, Thomas 1.6

Historische Klarlacke und Möbelpolituren, I.
Historical transparent varnishes and furniture polish, I.

In: Maltechnik - Restauro, 1978, 1,
pp. 56-65.

p.t.o.

A short account of materials used historically for polished laquering, and a brief survey of materials and methods commonly employed for producing spirit laquer since the 16th century.

(S. Gsaenger)

B r a c h e r t, Thomas 1.6

Historische Klarlacke und Möbelpolituren, II.
Historical transparent varnishes and furniture polish, II.

In: Maltechnik - Restauro, 1978, 2,
pp. 120-125.

p.t.o.

The article concerns essential oil varnishes consisting of solutions of different resins in volatile oils as used up to the beginning of the 19th century.

(S. Gsaenger)

B r a c h e r t, Thomas 1.6

Historische Klarlacke und Möbelpolituren, III.
Historical transparent varnishes and furniture polish, III.

In: Maltechnik - Restauro, 1978, 3,
pp. 185-193.

p.t.o.

Describing and discussing historical recipes of oil resin varnishes, the article gives a critical survey from the early middle ages to modern days with emphases on the 16th to the 18th century.

(S. Gsaenger)

B r a c h e r t, Thomas 1.6

Möbellacke, Oberflächen von Möbeln, IV.
Furniture varnishes, surface of furniture, IV.

In: Maltechnik - Restauro, 1978, 4,
pp. 263-274.

p.t.o.

This article substantiates Watin's remarks that the ebonists' work was rarely varnished but rather finished only with wax. Since about the middle of the 19th century polish consisting solely of shellac seems to have gained ground.

(S. Gsaenger)

B r a c h e r t, Thomas 4.4/1.6

Historische Klarlacke und Möbelpöli-
turen, V.

Historical transparent varnishes and
furniture polish, V.

In: Maltechnik - Restauro, 1979, 2,
pp. 132-134.

p.t.o.

Practical experiments with varnishes
and polishes from historical sources.

(S. Gsaenger)

B r a c h e r t, Thomas 4.4/1.6

Historische Holzbeizen.

Historical wood stains.

In: Maltechnik - Restauro, 1981, 3,
pp. 194-202

p.t.o.

Practical experiments with historical
wood stains and their recipes.

(S. Gsaenger)

B r a n - R i c c i, Josiane 1.4/1.5

Musée et Recherche.

Museum and Research.

In: technica, 419, March-April 1981, pp.
9-11.

p.t.o.

The role of the Musée Instrumental in
Paris in the research projects that
were proposed to students of the Ecole
Centrale in Lyon. See:

Blanc-Benon 1.4/1.5

Foncin 1.5

Amilien 1.4/1.5

C i r c e l l i, Egidio 2.2.2

Restauro dell'organo Werlé di S. Maria
in Ara Coeli in Roma.

The restoration of the Werlé organ of
Santa Maria in Ara Coeli in Rome.

In: (Haberl Festschrift) Festschrift
Ferdinand Haberl zum 70. Geburtstag. Sacer-
dos et cantus gregoriani magister. Ed. by
Franz A. Stein. Regensburg (Bosse), 1977,
pp. 71-77.

RILM 77-1336

C o m i t a t o per la salva- 1.10
guardia dei beni liutari nazionali

Prospettive per un centro di restauro
di strumenti a corde nella città di
cremona.

Prospectues for a restoration centre
for stringed instruments in Cremona.

In: Provincia Nuova, 1979/4 (July, Aug.
1979), 4 pp.

p.t.o.

The article pleads for the creation and
organisation of a restoration centre in
Cremona for the rescue of an important
sector of the cultural heritage. Taking
into account the various aspects the
necessity of a "Carta del restauro", a
restoration charta, is stressed. It would
comprise: limits of the treatment and of
the experts. Describes the necessary
instrumentation of an efficient laboratory.

(A. Voltini)

C o r o n a, Elio 1.4

Dendrocronologia e organologia musicale.
Dendrochronology and organology.

In: Scuola di Liuteria del Comune di
Milano (ed.), Seminario per la didattica
del restauro..., Milano 1981, pp. 121-130.

p.t.o.

The principles of dendrochronology are
discussed. Besides an exposition of
results by German specialists, the author
presents his own conclusions on a few
Italian string instruments.

C s k o n a i, Tibor

2.3.2

The restoration of the violin: the power impulses involved.

In: Problems of completion, ethics and scientific investigation in the restoration. Ed. by Marta Járó. Institute for Conservation and Methodology in Museums, H-1087 Budapest, Könyves Kálmán krt. 40, Budapest 1982, pp. 114-124.

p.t.o.

Examines the forces effecting the violin body and in particular the sound board. Values drawn from practical examples demonstrate the stress resulting from string tension. The insight into these problems will help the restorer to achieve the correct sound.

(FH)

D o n a t i, Pier Paolo, et al.

2.2.2

Arte nell'Aretino. Seconda Mostra di restauri...La tutela e il restauro degli organi storici...Arezzo, Nov. 3, 1979 - Jan. 13, 1980. Catalogo.

Arts in the Aretino. 2nd exhibition of restored objects...Protection and restoration of historic organs...Catalog.

Florence (Editrice Edam), (1979), 292 pp., 181 photographs.

p.t.o.

An introduction chapter on problems of the protection and restoration of old organs by the above mentioned author is followed by sections on the compass of organ keyboards in Italy (L.F. Tagliavini), the organ cases (O. Mischiati), and a register of surviving organs in the Province of Arezzo. In addition, there is extensive archival material on organ making in Italy.

Detailed discussion of the instruments in the exhibition, positive organs of various constructions, dating from the 16th to the 19th century. The illustrations show the various stages of their treatment.

(FH)

D o n a t i, Paolo 2.2.2

Fonti e documenti sull'intonazione delle canne ad anima nei secoli XV e XVI: timbro, transitorio d'attacco e suono a regime. Sources and documents on the voicing of labial pipes in the 15th and 16th centuries timbre, transients, and stable sounds.

In: Scuola di Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro..., Milan 1981, pp. 219-223.

p.t.o.

Many sources relating to the making of Italian pipes are quoted in literature or contracts, as well as agreements for improving ancient extant organs and have been recently discovered in archives. A brief history of basic techniques applying to old pipes demonstrates repair methods for their future preservation.

D r i e s c h, A. von den, and 3.2
B o e s s n e c k, J.

Über drei gekerbte Schulterblätter im archeologischen Fundgut von Norsuntepe/Ostanatolien.

About three notched shoulder blades in the archeological finds of Norsuntepe/East Anatolia.

In: Archäologie und Naturwissenschaften, 2 (1981), pp. 72-75.

AATA 18-1821

D u c h e s n e - G u i l l e m i n, M. 3.1

Music in ancient Mesopotamia and Egypt.

In: World Archeology, 12, no. 3 (1981), pp. 287-297.

AATA 18-1125

E i t e l, Günter 1.3

Stereophotogrammetrische Vermessung eines historischen Hammerflügels.

Steriophotogrammetric measuring of an historical grand piano.

In: Musik International, Instrumentenbau-Zeitschrift, 36/6 (June 1982), pp. 478-480.

p.t.o.

A description of the techniques, and of the advantages over the conventional measuring process with regard to the protection of the object in question. The interior of a grand piano by Josef Brodmann, Vienna 1810, with its sound-board removed serves as an example for the application of photogrammetry. The result is a plan at the scale of 1:2,5, the accuracy being $\pm 0,3-0,5$ mm at this scale.

(FH)

2.2.2

E s t e v e s P e r e i r a, L. A. E.

Notes sur la restauration des orgues au Portugal.

Notes on the restoration of organs in Portugal.

In: L'Orgue, 155, July-Sept. 1975, pp. 86-90.

RILM 76-3767

E s t e v e s P e r e i r a, L.A. 2.2.2

The restoration of historic organs in Portugal.

In: Organ-Yearbook, VII, 1976, pp. 16-27.

RILM 76-14594

F i s c h e r, Franz; R e u t e r, 2.2.2
Rudolf

Massnahmen an historischen Orgeln und Orgelgehäusen.

Treatment of historic Organs and organ cases.

In: Westfalen, 53, 1975, pp. 257-276.

RILM 76-14600

F o n c i n, Jérôme, et alii 1.5

Etude théorique du mouvement des cordes
et analyse harmonique des sons de clave-
cins anciens du Musée Instrumental du
C.N.S.M. de Paris.

Theoretical study of the motion of strings
and harmonic analysis of the sound of
historic harpsichords from the Musée
Instrumental du C.N.S.M. in Paris.

In: *technica*, 419, March-April 1981,
pp. 26-38.

p.t.o.

With chapters on the theory of string
motion, (aspects of energy, recording of
signal and its evaluation) and the har-
monic analysis of harpsichord strings
(harpsichord Hensch 1761, and Collesse
1777).

The study leads to the conclusion that
the sound characteristics are largely
defined by the instrument and not the
string.

(FH)

G a m b e t t a, Anna, and 4.1
O r l a n d i, Elisabetta

Sulla disinfestazione degli strumenti
musicali conservati nei musei.

On the disinfestation of musical instru-
ments in museums, I.

In: *Liuteria*, I/2 (August 1981), pp. 24-28.

p.t.o.

A description of the most frequently wood-
boring insects and of the damage they do
to bowed musical instruments. With 8 ill.

(FH)

G a m b e t t a, Anna and 4.1
O r l a n d i, Elisabetta

Sulla disinfestazione degli strumenti
musicali conservati nei musei.

On the disinfestation of musical instru-
ments in museums, II.

In: *Liuteria*, I/3 (December 1981), pp. 16-
19.

p.t.o.

Describes the damage done by anobium and xestobium. Radiographs serve as illustrations. The use of methylenebromide, ethylene oxide, and hydrogen cyanide is briefly described.

(FH)

G a r a s s i n o, Franco

1.5

Analisi dei suoni.
Analysis of sounds.

In: Scuola di Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro..., Milano 1981, pp. 81-111.

p.t.o.

For comparison of different string material on harpsichords, identical notes plucked by the same jack and quill on an Italian harpsichord were excited by a standard impulse. Sounds were recorded in an anechoic chamber. The analysis by ACQUIS program presents the plucking transient. For the determination of the fundamental frequency by Fourier Analysis CEPSTRUM algorithm was used. For the duration of the transient the frequency is not absolutely constant requiring asynchronous analysis. For the examination of the amplitudes of partial notes subroutine ARMONI was used.

G i a n n o n e, Giovanni

1.6

Coloranti vegetali animali dell'ebanisteria e della liuteria antica.
Colourants of vegetable and animal origin used in the ebonisterie and instrument making.

In: Scuola di Liuteria del Comune di Milano (Ed.), Seminario per la didattica del restauro..., Milan 1981, pp. 145-191.

p.t.o.

An exposition of current materials and methods of preparation and use as gathered from treatises of the second half of the 18th cent. The same techniques are described in greater detail with the help of standard works of the first half of the 19th cent. This essay is intended as a practical introduction for string instrument makers.

G i a n n o n e, Giovanni 1.6

Sulle vernici di propoli.
On varnishes containing propolis.

In: Liuteria, II, 4 (Apr. 1982), pp. 18-21

p.t. o.

While historic evidence for the use of propolis is still lacking it has played an important role in the reconstruction of old varnishes for stringed instruments. The paper describes purification processes and the preparation of varnishes containing propolis and mextal resins of the same resin.
(FH)

G i o r d a n o, Guglielmo 1.4

Considerazioni sopra l'identificazione del legno migliore per strumenti musicali a corda.

Consideration of the identification of wood suitable for stringed musical instruments.

In: Scuola di Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro..., Milano 1981, pp. 113-120.

p.t.o.

Fundamental characteristics of technological properties of woods for musical instrument making are discussed. Advice for the proper selection of picea abies and acer sp.p. are given as well as some practical suggestions for seasoning and preservation.

G o e b e l, Joseph 4.7

Theorie und Praxis des Orgelpfeifenklanges, Intonieren und Stimmen.

Theorie and practice of organ pipe sonority. Tuning and voicing.

Frankfurt/Main (Das Musikinstrument), 2nd ed., 1975.

Reviewed by W. Haacke, in: Musik und Kirche, XLVI/4, 1976, pp. 192-194.

RILM 76-6902

H a y a s h i, Kenzô 3.4

Restoration of a panpipe in the Shôshôin.

In: (Picken Festschrift) Perspectives on Asian music: essays in honor of Dr. Laurence E.R. Picken. Ed. by Fritz A. Kuttner and Frederic Lieberman. Asian Music, VI/1-2, 1975, pp. 15-27.

RILM 76-14979

H e l l w i g, Günther 2.3.2

Über das Restaurieren und Reparieren von "historischen" Streichinstrumenten.

On the restoration and repair of "historical" bowed instruments.

In: Das Musikinstrument, XXII/2, 1973, pp. 276-282.

RILM 76-3876

H e n k e l, Hubert 2.2.3

Untersuchungen zur Echtheit des Klavicytheriums Nr. 66.

Investigations into the authenticity of the clavictherium no. 66.

In: Aufsätze und Jahresbericht 1976 für die Freunde des Musikinstrumentenmuseums der Karl-Marx-Universität (Leipzig).

Leipzig 1977, pp. 6-14.

RILM 77-1380

H o l m e s, Peter, and C o l e s, J. M. 3.3

Prehistoric brass instruments.

In: World Archeology, 12, no. 3 (1981), pp. 280-286.

AATA 18-1129

H u b e r, Alfons 1.6

Frühtechnische Verfahren der Drahterzeugung.

Early techniques of wire production.

Vienna, 1981,

63 pp., typewritten (thesis, Meister-schule für Konservierung und Technologie...Wien)

p.t.o.

Wire production until the early 19th century, techniques and tools used. Discussion of gauge systems, and factors of diameter reduction.

(S. Gsaenger)

H u b e r, Alfons

1.3

Ein neues photographisches Verfahren zur Dokumentation der Verrippung von Saiteninstrumenten.

A new photographic process for documenting the barring of stringed instruments.

In: Maltechnik - Restauro, 1982, 1, pp. 46/47

p.t.o.

A method for documenting the positions of soundboard bars in keyboard instruments, lutes or guitars without opening the instruments or x-raying them. In a photographic process a series of flashes are shot into the inside of the instrument, the bars are seen as shadows.

(S.Gsaenger)

K a r p, Cary

2.2.1

Stringing and scaling computation using the HP 67/97 calculator.

Musikmuseet Stockholm, Report no. 15
Stockholm 1978, 13 pp.

p.t.o.

Programms: Conversion of frequency to cents; Mersennes law; string load; overspun strings; fretting computation and analysis.

(S. Gsaenger)

K a r p, Cary

2.4.2

Devices for measuring the undercutting of woodwind toneholes.

Musikmuseet Stockholm, Report no. 18
Stockholm 1980, 8 pp.

p.t. o.

Two practical devices for getting reliable measurements of the undercutting of toneholes: a tube with a lamp in it is inserted into the bore of the instrument giving indications of the inner edges of the toneholes. Castings of the toneholes are made with cold-setting silicon rubber.

(S. Gsaenger)

K a r p, Cary 1.8

Calculating atmospheric humidity.

Musikmuseet Stockholm, Report no. 18
Stockholm 1981, 15 pp.

p.t.o.

On the basis of psychrometer readings relative and absolute humidity computation can be done with a programmable pocket calculator. The necessary mathematical equations are explained, and calculator programmes are given (Casio FX 501 P and Hewlett-Packard HP - 41)
Hints to practical application of climate control e.g. in the case of air transport of wooden objects / musical instruments.

(S. Gsaenger)

K e e n e, Suzanne (ed.) 3.1

Conservation, archeology, and museums.

United Kingdom Institute for Conservation Occasional Papers. 1, 1980, 20 pp.

AATA 18-978

K e l l n e r, Herbert A. 1 5/2.2.3

Über den Schwingungsmechanismus beim Cembalo.

On the harpsichord's mechanics of vibration.

In: Das Musikinstrument, XXIII/2, 1974;
pp. 187-192.

RILM 76-1504

K ö r t e, Konrad 2.2.2

Die Orgel von Winchester. Rekonstruktions-
versuch einzelner Teile.

The organ of Winchester. An attempt to
reconstruct individual parts.

In: Kirchenmusikalisches Jahrbuch, LVII,
1973, pp. 1-23.

RILM 76-1479

L a n d e l s, J. G. 3.4

The reconstruction of ancient Greek auloi,

In: World Archeology, 12, no. 3 (1981),
pp. 298-302.

AATA 18-1131

L u n d, Cajsa 3.1

The archeomusicology in Scandinavia.

In: World Archeology, 12, no. 3 (1981),
pp. 246-265.

AATA 18-1132

M a i l l a n d, Eugène 1.6

Das wiederentdeckte Geheimnis des alt-
italienischen Geigenlacks.

The rediscovery of the old Italian violin
varnish.

Reprint of the original edition, Leipzig
1903.

München (Katzbichler), 1975 (=Schriften
zur Musik, Facsimilia 3), 74, vii pp.

RILM 76-14870

M e r t i n, Josef 2.2.4

Zur Restaurierung des Walterflügels im
Haydn-Haus in Eisenstadt und des Orgel-
positivs aus der Fischerkirche in Rust.

On the restoration of the pianoforte by
Walter in the Haydn house in Eisenstadt
and of the organ positiv of the Fischer-
kirche in Rust.

In: Wissenschaftliche Arbeiten aus dem
Burgenland. Kulturwissenschaften, vol.
57 (Kulturwissenschaften vol. 22), Eisen-
stadt 1975, pp. 53-55.

A brief account of the treatment of an instrument from Joseph Haydn's collection. It is signed "Anton Walter" and has the constructional peculiarity of a "cut-off bar" connecting sound-board and bottom plank.-The two instruments have been brought to playing order.

(FH)

M o y l e, Alice M. 3.4

The Australian didgeridoo: a late musical intrusion.

In: World Archeology, 12, no. 3 (1981), pp. 321-331.

AATA 18-1134

N i g o g o s i a n, Vahakn 1.6

Glues and their uses: I - hide glue.

In: Journal of the Violin Society of America, II/2, spring 1976, pp. 20-25.

RILM 76-3886

N i g o g o s i a n, Vahakn 1.6

Glues and their uses: II - casein and the synthetic polymers.

In: Journal of the Violin Society of America, II/3, summer 1976, pp. 30-34.

RILM 67-3887

O t t o, Irmgard 1.3

Das Fotografieren von Musikinstrumenten zu wissenschaftlichen Zwecken.
Photographing musical instruments for scientific purposes.

In: Georg Reichert and Martin Just (ed.), Bericht über den internationalen musikwissenschaftlichen Kongress Kassel 1962, Kassel 1963, pp. 309-311.

p.t.o.

A brief discussion of photographic techniques, camera formats, backgrounds, and views most wanted.

(FH)

P e r e i r a, Luis Artur Esteves 1.10

Organaria portuguesa - vocabulario.
Portuguese organ building - a list of terms.

In: Boletim da Sociedade de Lingua Portuguesa, XXV/4; XXVI/1-2; July 1974; Jan. 1975, pp. 150-160; 11-22.

RILM 77-1362

P i s a n i, Raffaele 1.5/2.2.2

Il transitorio nel suono della canna d'organo.

Transients of the organ pipe sound.

In: Scuola di Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro..., Milan 1981, pp. 224-228.

p.t.o.

Description of methods and presentation of some results.

P o d d a, Gianni 1.6

Prove di trazione e determinazione della tensione di rottura per corde antiche e moderne.

Stretch tests and determination of the breaking point of old and modern strings.

In: Scuola di Liuteria del Comune di Milano, Seminario per la didattica del restauro..., Milano 1981, pp. 32-36.

p.t.o.

Tensile tests were carried out on apparently original strings from a 17th cent. Ital. spinet. Parallel runs were conducted on modern strings (matched in diameter) which are currently presented as imitation of ancient iron harpsichord wire. The result obtained from one modern brass wire are also presented.

P r e s l e y, Horton 2.2.2

Restoring and collecting antique reed organs.

Blue Ridge Summit, Pennsylvania (Tab books), 1977.

RILM 77-1363

R e n z i, Sergio 2.3.1

Il restauro degli strumenti musicali.

The restoration of musical instruments.

In: Cremona (Rassegna trimestrale della Camera di Commercio Industria Artigianato e Agricoltura di Cremona), 1980/1, pp. 38-47.

p.t.o.

The authors discussed the complex relationship between a work of art and its restoration. Any treatment comprises esthetical, historical, functional aspects, the aim being a complete understanding of the object. Also notes on the transport of instruments by A.B. (Antonio Bergonzi).

(A. Voltini)

R e n z i, Sergio 1.10

Tecnologia e didattica.

Technology and didactics.

In: Scuola de Liuteria del Comune di Milano (ed.), Seminario per la didattica del restauro..., Milan 1981, pp. 193-198.

p.t.o.

A general discussion of technological methods.

R o b e r t s, Helen 3.5

Reconstructing the Greek tortoise-shell lyre.

In: World archeology, 12, no. 3 (1981), pp. 303-312.

AATA 18-1809

S c u o l a di Liuteria del 1.4
Comune di Milano

Atti del seminario per la didattica del
restauro liutario e mostra di liuteria.
Transcripts of the seminar on the didactics
of instrument restoration, and exhibition
of instruments.

(Milan 1981), 247 pp.

p.t.o.

Various material on the analysis of old
instruments, also on their treatment.

See: M. Tiella: 1.4 G.Wolf: 1.6
G. Podda: 1.6 G.Garrassino: 1.5
G. Giordano: 1.4 E. Corona: 1.4
S. Ariè: 1.3 G.Giannone: 1.6
S. Renzi: 1.10 P.Donati: 2.2.2
R. Pisani: 1.5/2.2.2

S p r i n g e r, George H. 2.4.1/2.5

Maintenance and repair of wind and per-
cussion instruments: a handbook for
directors and instrumentalists.

Boston (Allyn & Bacon), 1976, XI, 211 pp.

RILM 76-14476

T i e l l a, Marco 1.4

Problemi connessi con il restauro degli
strumenti musicali.

Problems in connection with the restoration
of musical instruments.

In: Scuola di Liuteria del Comune di
Milano, Seminario per la didattica del
restauro..., Milano 1981, pp. 7-31.

p.t.o.

The performer's attitude in relation to
historical instruments and their copies
is examined. Copying various counterfeiting
is discussed. The authority of a copy
hinges upon validation by user's consensus.
Recommendations are made for routine use
of investigations in museographic studies.
Results obtained with different kinds of
apparatus and techniques are compared.

Various authors 3.1

Archeology and musical instruments.

In: World Archeology, 12, no. 3 (1981),
pp. 231-332.

AATA 18-1076

Various authors 1.4/1.5

Autour de la musique.

Around music.

In: technica (revue bimestrielle, éditée
par l'association des anciens élèves de
l'Ecole Centrale de Lyon), no. 419, Mar-
Apr 1981

p.t.o.

Containing contributions on the physical,
chemical and acoustical examination
of strings from historic harpsichords
in the Musée Instrumental in Paris.

See: Bran-Ricci: 1.4/1.5
Blanc-Benon: 1.4/1.5
Foncin: 1.5
Amilien: 1.4/1.5

W e g s c h e i d e r, Kristian 2.2.2
and W e r n e r, Helmut

Richtlinien zur Erhaltung wertvoller
historischer Orgeln.

Guidelines for the preservation of
valuable historic organs.

(=Studien zur Aufführungspraxis und
Interpretation von Instrumentalmusik
des 18. Jahrhunderts, vol. 12)
Blankenburg/Harz, 1981, 64 pp.

p.t.o.

Gives a condensed survey of the mani-
fold general aspects to be taken into
consideration and of technological
questions to be dealt with. Numerous
appendices relate mostly to historical
techniques and tuning systems.

(FH)

W o l f, G., et alii

1.6

Caratterizzazioni meccaniche e chimiche
de spezzioni di corde per strumenti
musicali.

Mechanical and chemical characteristics of
strings for musical instruments.

In: Scuola di Liuteria del Comune di
Milano (ed.), Seminario per la didattica
del restauro..., Milano 1981, pp. 37-80.

p.t.o.

Three examples of brass strings and three
of steel were studied by Auger electron
spectroscopic analysis which allows
qualitative and quantitative element ana-
lysis of a sample. If Auger spectroscopy
is associated to scattering by bombarde-
ment with argon ions, the the smaple material
can be studied in depth also.

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

Friedemann Hellwig, Chairman
Germanisches Nationalmuseum
D-85 N ü r n b e r g W. Germany

or

Peter Andreas Kjeldsberg
Secretary/Treasurer
Ringve Museum
N-7000 T r o n d h e i m Norway

or

Dr. Brigitte Bachmann-Geiser
Editor
Sonnenbergrain 6
CH-3013 B e r n Switzerland

The CIMCIM Newsletter is sent free of charge to all members of the International Committee of Museums, Collections of Musical Instruments and can be bought by non-members (Price US\$ 10 per number). Everybody is kindly invited to contribute by giving us information written in either English or French.

Toute demande de renseignement doit être adressée à:

M. Friedemann Hellwig, Président
Germanisches Nationalmuseum
D-85 N ü r n b e r g Allemagne - RFA

ou

M. Peter Andreas Kjeldsberg
Secrétaire-Trésorier
Ringve Museum
N-7000 T r o n d h e i m Norvège

ou

Mme Brigitte Bachmann-Geiser
Rédacteur
Sonnenbergrain 6
CH-3013 B e r n Suisse

CIMCIM Newsletter est envoyé gratuitement à tous les membres du Comité International des Musées, Collections d'Instruments de Musique, et peut être acheté par les intéressés non-membres au prix de US\$ 10 par numéro. Vous êtes invité à contribuer à ce bulletin en nous envoyant des textes rédigés en français ou en anglais.

CONTENTS - CONTENUE

Editorial	I
A Farewell from the Chairman	III
CIMCIM Conference in Scandinavia, Programme	1
List of Participants	4
Minutes of the Plenary Session in Oslo	6
The Treasurer's Financial Report	9
The Presentation of Musical Instruments in Three Scandinavian Museums	10
Impressions from the Journey through Scandinavia	19
Rapport du Groupe de Travail "Problèmes de Typologie et de Classification en Organologie Musicale	22
CIMCIM Meeting in Antwerp on "Recommendations on Access to Musical Instruments," Programme	24
The CIMCIM Recommendations for the Regulation of Access to Musical Instruments in Public Collections, Introduction	25
Draft: The CIMCIM Recommendations	26
Projet: Recommandations du CIMCIM	36
The Conflicting Situation of Availability to the Public and Conservational Needs lead to the Restriction of Access to Historical Musical Instruments (Jeannine Lambrechts-Douillez)	46
Musical Instrument Museums Today and Tomorrow (Dieter Krickeberg)	48
The Musical Instrument Collection at the Museum of Fine Arts, Boston: Its progress towards acquiring, and plans for new quarters (Barbara Lambert)	59
In preparation of our next conference:	
The Royal College of Music Museum of Instru- ments (Elizabeth Wells)	67
The Pitt Rivers Museum in Oxford (Hélène laRue)	70
A Meeting of Musical Instrument Restorers in Berlin ...	72
A Working Group of Musical Instrument Restorers	72
Compte-rendu de disques (Urs Ramseyer)	73
Compte-rendu de catalogue (Tran Quang Hai)	75
Obituary: Josef Hiestand (Brigitte Bachmann-Geiser) ...	77
Welcome Veronika Gutmann	78
"Timpani and Trumpets..." (Veronika Gutmann)	78

La musique traditionnelle en Suisse: chansons nationales, ranz de vache et courales (Denise Perret).	79
The Klaus Wachsmann Prize	81
Congratulations, Erich Stockmann!	81
The Musicians International Mutual Aid Fund (MIMAF) ..	82
The Care of Musical Instruments (Friedemann Hellwig) .	84