

IAMIC NEWSLETTER

I

Spring 1973

Musikmuseet
Slottsbacken 6
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Dear Colleagues,

We must first apologize for the delay in sending you our first Newsletter. We received more material than we expected and it has consequently taken longer to prepare. It is thanks to the generosity and help of our Swedish members that it is appearing now.

We hope that in the future you will participate still more closely in our work and that for Newsletter nr. 2 you will send us reports on your activities, your projects for the future, and short articles on hitherto unknown instrument makers, newly discovered archives, etc.

We were delighted that, for the first year, so many of you came to Copenhagen. It was a pleasure to meet you and to discuss the ~~problems that~~ interest us all.

Heartiest wishes to you all !

Madame H. de Chambure

History of CIMCIM and IAMIC

For many years curators of musical instrument collections struggled with restoration, conservation, comparison of instruments for identification, the whereabouts of instruments of different types, and other problems of their work more or less alone, except for occasional visits to other museums. All felt the need for some organization which would permit a greatly increased exchange of information through some regular contact. Accordingly, a group of curators met in The Hague in 1959, where they discussed many of the most pressing problems and formed such an organization.

In 1960, curators from 14 countries met again, this time in Paris, and voted to become an international committee (le Comité International des Musées et Collections d'Instruments de Musique-CIMCIM) within ICOM (International Council of Museums), the international professional organization of museum curators. A program of study was decided:

1. A directory of collections was to be compiled.
2. The whole question of restoration was to be considered.
3. A card for cataloguing musical instruments was to be developed.

"Groupes de travail" were set up for each of these subjects. These groups and CIMCIM as a whole continued to work, meeting in various places throughout the years: The Hague, Lisbon, New York, Ljubljana, Salzburg, Prague, Kampala, Nuremberg, Edinburgh, Antwerp, Paris, and Copenhagen. Those who attended the general conferences were thus, in addition to working within their own "groupe de travail, able to see many of the most notable collections of musical instruments and see how each curator was dealing with the many problems involved in our profession.

These working groups produced during this period:

Preservation and Restoration of Musical Instruments,
Provisional Recommendations, ICOM, Reports and papers on
museums nr. 2, 1967

Ethnic Musical Instruments, ICOM, Reports and papers on
museums nr. 6, 1970

Both these publications are available from:
ICOM, 15 rue Miollis, 75015 Paris

A Directory of the World's Musical Instrument Collections,
with over 700 entries has been in the hands of the publisher for
some time. Its appearance has been delayed due to the high cost
of its production.

During the years, many curators and restorers asked to join
CIMCIM, and while ICOM relaxed its rule of "never more than 25 people"
somewhat for us - a rule based on the fact that large committees
meet and talk but do not work - the CIMCIM members felt that there
should also be an organization for those who were not part of a
working group, but who would benefit by the contact and exchange of
knowledge and discussion of working problems. Accordingly, the
Executive Board suggested forming an International Association
within ICOM (on the model of museums of transport, costumes, glass,
weapons, etc.). This was voted upon during the CIMCIM meeting in
Paris in 1971 and our by-laws were approved by the ICOM Executive
Board the same year in Grenoble.

CIMCIM (out of its ICOM budget) financed the new organization,
and IAMIC met for the first time in Copenhagen in 1972.

Madame H. de Chambure

PROPOSED BY-LAWS OF THE
INTERNATIONAL ASSOCIATION FOR MUSICAL INSTRUMENT COLLECTIONS

1. Aim: to permit the exchange of information concerning museums and collections of musical instruments.
2. Method: to fulfill this purpose, the Association shall arrange conferences, meetings, and technical discussions.
The Association shall publish regularly a newsletter/
information sheet which shall be distributed free of charge to all members.
3. Eligibility for membership:
 - a) all CIMCIM members shall automatically be members.
 - b) institutional members, i.e. museums and other musical institutions containing collections of instruments.
 - c) staff members, i.e. all staff of the above mentioned institutions.
 - d) private organologists, musicologists, restorers, collectors.
4. The Board shall consist of the President, Secretary-General, and Treasurer of CIMCIM, plus 4 additional members elected by the assembly of the International Association.
5. Voting: categories a) b) and c) shall be voting members.
The Board shall decide into which category members belong.
6. A general assembly shall take place at least every third year, at which time the election of the 4 board members shall be held. These elections shall be in accordance with the ICOM statutes. This assembly shall consist of all voting members.
7. The membership fee has been determined by the general assembly to be US\$ 5 (raised in Copenhagen 1972 from \$ 3.) .

IAMIC Meeting
Copenhagen 1972

The IAMIC meeting in Copenhagen, 18th to 25th August 1972, was held in conjunction with the CIMCIM meeting immediately preceeding the Congress of the International Musicological Society. Our host was the Musikhistorisk Museum where our preliminary gathering was held. Subsequent meetings took place in a nearby university building.

At the first meeting a general history of CIMCIM was given by Madame de Chambure, minutes of the previous meeting in Paris (August 1971) were read by Mrs. Jenkins and the relationship of IAMIC to both CIMCIM and ICOM was included, and the treasurer's report was given by Madame Lambrechts-Douillez. Discussion followed, for IAMIC represents an expansion of the work of the CIMCIM "groupes de travail", and all present spoke of the work of their own museums and of what they needed from IAMIC. In general, two things were stressed: contacts with other curators- which means conferences such as this- and information, which necessitates a newsletter. Accordingly a conference was announced for the following year in Basel, August-September 1973, at the invitation of Dr. Walter Nef. In December, however, Dr. Nef was unfortunately taken ill, and a hospitalisation of several months rendered these plans impossible. Alternative arrangements have since been made for a conference at the Cité Universitaire in Neuchatel from August 29th to September 3rd incl.

The Newsletter was also discussed at length because four reports had been received, with others promised for the first issue. Our Swedish colleagues, Prof. Dr. Ernst Emsheimer and Mr. Cary Karp, both from the Musikmuseet in Stockholm, agreed that the work could be undertaken there and that Mr. Karp would act as editor.

Further discussion of our financial state resulted in an increase of IAMIC dues to US\$ 5.00, since the present \$ 3.00 barely meets the cost of postage during the year and will not cover postage of the Newsletter, much less any costs of the 1973 Conference. Since, however, we were unable to issue the first Newsletter in 1972 the dues for 1973 were suspended.

The members then visited the Musikhistorisk Museum and other collections, and some attended the discussions of certain CIMCIM working groups which continued for the remaining two days. A final session of both CIMCIM and IAMIC was held in which the report of the working groups was given. Suggestions were made for the 1973 conference and the meeting was closed.

Jean Jenkins

Financial Status

IAMIC

Receipts:

membership dues for 1972

in England

£ 126.97

in Belgium

£ 7.24

£ 134.21

in bank: £ 32.50

Expenses:

England- stationery and

postage

£ 28.71

France- postage and

printing of circulars

£ 73.00

£101.71

(Bank in England: Lloyd's Bank

Cox's and King's Branch

6 Pall Mall

London SW1)

Editor's note:

The editor apologizes for any lack of organisation that this Newsletter displays. Much time has been spent compiling material from diverse sources and in differing format, and it was simply not possible to muster the time or energy to tend to the finer details of production.

The greatest amount of work went into editing the various museum reports, for which the following principles were adapted:

1. Descriptive information about the museum's structure and staff has been included.
2. Current and planned events and activities have been included. Past events have been mentioned only if they were of unique character and likely to provide other museums with "inspiration".
3. Lists of all publications, phonograph recordings, etc. available from the museums have been included.

These guidelines have been devised arbitrarily both to limit the size of the reports and to provide for some standard format. They have been listed to help in the preparation of future reports.

CIMCIM MEETING - COPENHAGEN AUGUST 1972

Reports of the working groups

A. Restoration group1. Bibliography of information on restoration

The provisional guidelines set up by F. Hellwig were discussed. These were modifications of the AATA guidelines designed to cover the specific problems in dealing with musical instruments.

(See Mr. Hellwig's bibliography elsewhere in this newsletter)

2. Reports on recent restorations

These reports were presented on:

- Pianoforte, Sébastien Erard, 1812
(restored by Hubert Bédard & Michel Robin)
- Harpsichord, J.D. Dulcken, 1747
(restored by Hubert Bédard)

3. List of materials from the Victoria and Albert Museum

This list is based on the museum authorities' own experience in restoring. The products cited are almost always British and international equivalents are not given. It seemed better therefore to concentrate on information regarding the preservation of wood. Members are invited to contribute as much information as possible on this subject.

4. Cleaning and preservation of copper alloys- brass instruments

An example of a thorough scientific method was given by F. Hellwig. It was adapted from a general article published by Emmerlin in the Arbeitsblätter für Restauratoren - Published by the ATM (Arbeitsgemeinschaft des technischen Museumspersonals. 55 Trier, Ostallee 44).

F. Hellwig has applied this chemical method to the cleaning of brass instruments. This method does not attack delicate metals, avoids the frequent handling of instruments and allows a definite protective coating to be put on after treatment.

This very interesting lecture was followed by many questions leading to the crux of the problem: the requirements for the profession of restorer. The working group emphasized the necessity of giving more attention to the basic problems of deterioration and conservation. A restorer should be able to do some scientific research work.

Therefore the standards of craftsmanship and knowledge in the field of musical instrument restoration should be raised to a scientific level. A necessity of training centers to form professional restorers exists.

Whenever possible the attention of authorities should be drawn to this problem, which is of the greatest interest for the preservation of our cultural heritage.

B. Cataloguing group

Two plenary sessions were devoted to an account of the work of the group presided by Claudie Marcel-Dubois. The rapporteur, Simha Arom (C.N.R.S.), presented to the new members of IAMIC the history and general principles of the special index-card, with visual codification, for cataloguing musical instruments, first devised by Yvonne Oddon (Centre de documentation, ICOM). He then demonstrated the possibilities and method of using this system for "ethnic" and "art" instruments.

Simha Arom gave the members of CIMCIM an account of the modifications - additions and revision of certain criteria - resulting from suggestions made at the 1971 Congress, as well as the alterations concerning the classification of musical instruments with the object of adapting it to the system of codification of the card.

The numerous questions, observations and suggestions bore witness to the interest this work aroused in the assembly and the index-card was unanimously approved. Several curators proposed to try out its application to their own instrument collections as soon as the cards were available.

With this encouragement the group undertook to finish the work on Cataloguing in 1973 by presenting the card in its definite form in a publication that could constitute a sort of handbook explaining its use.

C. Audio-visual group

The session held by the Audio-visual working group was limited on account of the absence of two members, M.P. Andral and F. van Lamsweerde. Nevertheless the latter had sent in a report on which the members present (Dr. Droysen and Professor Reinecke) were able to work.

This report sums up what has already been achieved and also provides guidelines for drawing up a hand-book that the audio-visual group of CIMCIM plans to bring out on the application of audio-visual techniques to the displaying in museums of musical instruments; this study will take into account both the techniques indispensable to exhibitions and the different types of collections and public. In addition, F. van Lamsweerde's report proposes an exhaustive synoptic classification and basic audio-visual techniques (method, support, speeds, possibilities, characteristics, etc ...).

Since the Copenhagen conference, a new working session has taken place in Amsterdam (November 1972) during which M.P. Andral and F. van Lamsweerde formulated in particular a programme of work for the coming year.

D. Travelling exhibition group

The group discussed the social, financial, professional, and security problems of travelling exhibitions. Distinction was made between single loans and actual travelling exhibitions, and attention was focused on the latter.

1. social-financial problems: As to the problem of establishing contact between the museum and its travelling exhibition-public, it was concluded that the main principle should be to arrange lectures and study groups at the museum for all kinds of pedagogues in order to acquaint them with the service possibilities of the museum. As to the financial principle of travelling exhibitions, it was agreed that the museum should give professional support only, and that all the costs should be imposed on the borrowing institution.
2. professional problems: Jean Jenkins gave a description of kits, i.e. travelling exhibitions prepared for special groups (målgupper) in the form of one or more cases with museum objects and working material such as diapositives, tapes, texts, exercises, etc.
3. security problems: Birgit Kjellström reported bad experiences in Sweden in regard to the sending out of objects which were unpacked and displayed on the spot by the borrower. This has led to the practice of having an official of the

museum take charge of the packing, unpacking, and display arrangement of the objects. (This last point is also for professional reasons.)

Jean Jenkins gave a report on a special technique developed at the Victoria and Albert Museum in which the transport and display cases are identical. The objects to be displayed are handled only by the lending institution which affixes them in the very case and position in which they are to be exhibited. This principle is applied in the "Music in the 18th Century" exhibition described elsewhere in the Newsletter.

4. conclusions: it was decided 1) that each member of the group should gather material regarding solutions of the travelling exhibition problem - especially for musical instruments from their national area 2) that I. Otto should make a special report concerning published material on this problem 3) that the members of the working group should have their next meeting in August 1973, after which they should go to London in order to study the final packing of material for the Anglo-French exhibition on Music in the 18th Century 5) that experiences and conclusions of the group should be summarized and published in the IAMIC newsletter after which the group would consider itself dissolved.

HISTORISCHES MUSEUM BASEL

Musical Instrument Collection

The permanent exhibition, consisting of ca. 800 instruments from the 16th - 20th centuries, is housed at Leonhardsstrasse 8, CH-4051 Basel, and is open on Sundays between 10-12 and 14-17.

Admission is free.

On 6-8 Sundays during the year public guided tours are held. Private tours, as well as individual admission on weekdays can be arranged. In the last case an admission fee of sfr 1.- is charged.

Two or three concerts on the museum's instruments are presented each year (always Saturdays at 17.00) in the Kirschgartenmuseum, Elizabethenstrasse 27, Basel.

The following recording can be obtained from the Historisches Museum, Steinenberg 4, Basel: "Musik auf der Renaissance-Orgel" (price sfr 8.50)

The museum's most recent publications are:

Walter Nef, Die Sammlung alter Musikinstrumente des Historischen Museums in Basel. in PRO 18, 1969, Nr 14

Interview with Dr. Walter Nef in Mitteilungsheft der Basler Liedertafel 49, 1970-71

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MUSIKINSTRUMENTEN-MUSEUM DES STAATLICHEN INSTITUTS FÜR MUSIK-
FORSCHUNG PREUSSISCHER KULTURBESITZ
Bundesallee 1-12, West Berlin, Germany

Director: Prof. Dr. Alfred Berner

Staff: two research workers, one archivist, one secretary,
three restorers (string, keyboard, and wind), one work-
shop worker, one information official, five guards.

The collection was founded in 1888 and contains ca. 1,800 European musical instruments of all cultural levels from the 16th century onwards, plus a selection of non-European folk instruments. The twelve exhibition rooms are organised chronologically and are illustrated with portraits of musicians and other iconographical material. Tapes are available on request to illustrate both the sound of the individual instruments, and to explain with music and commentary the development of certain instruments. Tours with musical illustrations of the original instruments are held every Saturday or by arrangement for groups. An average of seventy tours are held each year for school classes. The tours are led mainly by the research workers, but are also conducted by the information official.

Postcards, color slides, a poster, and a brochure on the museum are offered for sale.

There is an extensive specialized library, an archive with over 1,600 graphics, a collection of ca. 2,000 phonograph recordings and tapes, and ca. 1,000 rolls, discs, etc. for mechanical instruments.

Restoration reports are kept with numerous photos, drawings, and detailed measurements. A descriptive catalogue is being prepared.

Several special exhibitions are prepared each year, both at and away from the museum. The museum's instruments are used in frequent museum concerts, each of which is preceded by a scholarly introduction. The museum also co-operates with the radio and television networks and a series on the development of various instruments prepared by the museum has been broadcast by both RIAS and the Stuttgart radio.

The following recordings using museum instruments are available:

1. Beethoven String Quartet op.18/2, Electrola C 053-28 906
(instruments once belonging to Beethoven)
2. C.P.E. Bach, Oden, Psalmen und Gesänge (Dietrich Fischer-Dieskau accompanied by a museum piano) Archiv 2533 058
3. G.F. Händel, Blockflöten- und Oboensonaten (harpsichord belongs to the museum) Electrola C 163-2903/2

THE MUSEUM OF HISTORY OF MUSIC in Budapest (Hungary)

On January 1st 1969 it was decided to establish a Museum of the History of Music in Budapest with the aim of collecting and preserving musical mementoes and records of past ages and to exhibit them after thorough scientific investigation. The exhibits include in addition to instruments, souvenirs connected with music, bequests of composers and, in general, all kinds of material remains of musical life.

Significant Hungarian Museums such as the Hungarian National Museum, the Museum of Applied Arts and the Ethnological Museum have collected instruments earlier and there are a number of places in the capitol where objects are kept commemorating great Hungarian musicians, for example, the F. Liszt Room at the Academy of Music, the Leo Weiner and the Jenő Hubay collections.

The Hungarian Academy of Sciences, the founder of the new Museum, decided that it should function within the framework of the Musiological Institute of the Academy. This enables the Museum of History of Music to perform the tasks it attended to in the past and in addition to carry on significant research work. From this point of view, the Museum of History of Music is a new type of museum combining the advantages of a research institute with its complete documentation basis and the original function of a museum. Thus, it is particularly suited to further the authentic interpretation of ancient music.

The present collection consists of a few hundred instruments: Important pianos are a Hungarian Beregszászy (a contemporary of I. Bösendorfer) as well as a few pianos made by Vienna masters such as Conrad Graf, Caspar Lorenz, Michael Rosenberger, Anton Walter and Carl Schmidt of Pozsony (today's Bratislava).

A main aim of the Museum is to collect masterpieces of Hungarian violin-makers. Accordingly, the Museum owns one or two violins made by each the following masters: J.G. Leeb, 1781, a Pozsony (Bratislava) violin maker of the 18th century; Mihály Braun, Szeged, at the end of the 19th century; Béla Farkas, Győr; Miksa Frirsz; Pál Pilát; Gyula Várady; László Hidy; Géza Vadon, Budapest, of the 20th century. The following non-Hungarian masters are represented: the St. Petersburg (today's Leningrad) master Rigat Rubus; the Italian Francesco Catenari, Torino 1703; J.G. Thir, 1754; M. Thir, 1782.

The Museum has fine woodwinds, amongst others, the Hungarian romantic "tárrogató" and its prototype, the "kuruc-tárrogató" of the beginning of the 18th century.

Other Hungarian folk-instruments represented are the duda, the zither, the hurdy-gurdy, and the cimbalom. Of the latter we have a fine example from the 19th century equipped with a pedal.

Instruments of Asian origin are represented by a number of characteristic Chinese instruments.

Intensive documentation is also carried on by the Museum. By means of a modern punch-card system a country-wide survey is made of in-

struments owned by Hungarian museums. The music iconographic work which will constitute a part of the international (RIDIM) record system is also performed by the Museum.

In addition to bibliographic work it is one of the Museum's assignments to work out in detail the history of the Hungarian instrument-making industry and to collect systematically data of earlier centuries in connection with instruments.

Dr. Zoltán Falvy

Head of the Museum of History
of Music in Budapest (Hungary)

MUSIKHISTORISK MUSEUM

Åbenrå 34, Copenhagen

The collection is exhibited in 16 rooms of a two-floor building and consists of both classical and ethnic instruments. The exhibition is open daily except for Monday and Thursday from 13-16. The office and library are open daily except for weekends from 10-15. Guided tours can be arranged.

Concerts are regularly scheduled and often use museum instruments. In addition to these, "Museum Evenings" are also regularly held, these being lecture-recitals after which an informal gathering with refreshment is held in the museum library at which time the audience can discuss the evening's topic with the lecturer.

Elaborate temporary exhibitions are planned once a year and deal with ethnic and non-European classical instruments. Illustrated catalogues with detailed information on the displayed instruments have been prepared for three such exhibitions:

Traek & Tryk, pust & sug; from the Asiatic mouthorgan to the European accordeon; Musikhistorisk Museum 1971-72.

Classical Indian Musical Instruments; MM 1969-70

From Bone Pipe and Cattle Horn to Fiddle and Psaltery; MM 1972

THE HORNIMAN MUSEUM, LONDON S.E. 23

Tel. 01 - 699 - 2339

The collection of approximately 5 000 instruments is from all areas of the world, all periods and includes both classical (art) and ethnic instruments. The display (c. 1 000) is arranged typologically, and includes the Adam Carse collection of European wind instruments in its entirety. Another 2 000 instruments are in a reserve collection which may be used, under supervision, for study.

Restoration is proceeding - an 18th century Mahoon spinet, a 17th c. Italian harpsichord, an 18th c. Broadwood square piano, a 17th c. chamber organ and many 18th c. wood-winds are now in concert-playing condition. The B.B.C. Sound Archives is recording these instruments systematically.

Free concerts and lecture demonstrations are arranged dealing with music and instruments from diverse cultures and periods. A heavy emphasis is placed on ethnomusicology.

The library contains about 600 reference works on musical instruments.

Approximately 60 institutions of higher education for all over Britain (i.e. universities, colleges of education, and polytechnics) use the Horniman each year, and the two teachers working in the museum deal with visits of primary and secondary schools.

Recent acquisitions have included an 18th c single action Erard harp, drums from Uganda, New Guinea, and Ghana, woodwinds to fill the few gaps from 18-20th centuries.

A handbook, Musical Instruments (price 40p. plus postage) with 160 illustrations, was published in 1970. Another, European Wind Instruments is now in press. The department, which uses the technical staff of the museum, hopes to add a specialized technical assistant this year.

A travelling exhibition, "Music in the Eighteenth Century", is planned for October 1973.

More than one hundred musical instruments will be included in this international exhibition, produced by the Victoria and Albert Museum and the Horniman Museum in London and the Conservatoire of Music in Paris.

The exhibition will consist of twenty showcases of instruments together with a number of large free-standing instruments and thirty screens displaying related graphic material. Maps of eighteenth century London and Paris will illustrate the distribution of the makers of wind, string and keyboard instruments. An accompanying tape will play music by British and French composers performed on contemporary instruments. In addition, as part of the exhibition, a series of concerts will be performed on eighteenth century instruments including some of those on display. The exhibition will be accompanied by a fully-illustrated catalogue.

The keyboard instruments will comprise two harpsichords by Kirkmann and others by Colesse and Marius, spinets by Mahoon and Goujon, a

square piano by Broadwood and a fine pianoforte by Taskin. Other free-standing instruments will be a contrebasse, a barrel organ and a decorated Welsh harp. Among the instruments in showcases will be recorders by Bressan, Stanesby and Hotteterre, flutes by Bressan, Stanesby, Cahusac, Potter, De Lusse and Hotteterre, two oboes by Stanesby and bassoons by Cahusac and Gedney. The string instruments include a fine theorbo by Rauche, a signed marine trumpet, a number of kits, a viola d'amore, violins and cellos by Louvet, Renaudin, Tourte and Hintz, a guitar by Deleplanque, hurdy-gurdies, citterns and ziter-viols. Musettes, serinettes and a serpent will also be included. Among those instruments all the most celebrated British and French makers of the eighteenth century will be represented.

The screens, which will be attached to each case, will illustrate by photographs contemporary performances on the instruments. Some will be derived from paintings or engravings; others will be from tutors illustrating frontispieces, tables of contents, fingering charts and explanatory texts with samples of the music. Many of these will be little known and therefore of considerable interest to musicians and music lovers. Wherever possible pictorial material will be chosen to show the manner in which the instruments were made. Trade marks will also be shown, together with other data from individual makers such as the illustration of pages from some account books.

The catalogue, published by Her Majesty's Stationery Office, will include illustrations of all instruments in the exhibition, some with detail and some in colour. The text, in both English and French, will have a general section on each type of instrument as well as detailed descriptions of the instruments on display. Of particular value will be the lists contained in the catalogue of the practising makers of wind instruments, organs, keyboards and string instruments in both London and Paris.

THE MUSICAL INSTRUMENTS

IN THE COLLECTION OF THE MADRAS GOVERNMENT MUSEUM

by

N. Devasahayam, Curator, Anthropology Section, Government Museum,
Madras.

The Madras (Tamilnadu) Government Museum possesses a collection of about 125 Indian Musical Instruments and about 50 enlarged photographs of musical instruments in Indian sculptures.

Among them are the seven-stringed Veena, the Panchamugha Vadyam and the Villadi vadyam.

Recent acquisitions include a number of restored antique Yazh, Veena and Sitar varieties. The Nagaswaram used and played by the Nagaswaram Vidwan, the late Mr. Elumalai Pollai of Madras, was the latest addition to the collection and constitutes the first instance of a musical instrument of a vidwan being presented to the Museum.

About 75 % of the total collection of instruments now on display in the renovated Musical Instruments Gallery were purchased by this museum in the course of its long history. Plans are being made to use modern display techniques by constructing a series of built-in cases with concealed fluorescent lighting to accommodate the instruments.

Attempts are being made to tape-record the music of some selected musical instruments exhibited in the gallery, which can be played when visitors wish to hear the actual sound produced by each instrument. Provision is made for physically handicapped children to touch and feel some musical instruments in the reserve collection of this museum.

For the general public and musicologists, the museum has brought out a descriptive catalogue of the "Musical Instruments" in the collection, now being reprinted (4th revised edition) to meet the increasing demand. The exhibit and its descriptive label are to be accompanied by a photograph showing how the instrument is held and played. Recently acquired instruments are exhibited in temporary or special exhibitions, as a routine educational programme.

I am grateful to Dr. S.T. Satyamurti, the Director of Museum, Government Museum, Madras, for affording all facilities in preparing this paper.

SAMMLUNG HISTORISCHER MUSIKINSTRUMENTE

Germanisches Nationalmuseum
Nuremberg

During the course of 1972 the museum acquired several new instruments: a Franz Straub (Friedenweiler bei Freiburg i.Br.) half-bass, a Matthias Hummel (Nuremberg 1681) baroque violin with bow and case, and a permanent loan from Karl Ventzke of nine wind instruments connected primarily with Theobald Boehm.

The following major restorations were completed: one double manual 17th century Italian harpsichord, one unfretted J.H. Silbermann (Strasbourg ca. 1775) clavichord, one 19th century clock with mechanical flue organ.

Museum instruments were used by performing groups both for radio and concerts. A concert given on an Anton Walter (Vienna 1780) piano was issued as an LP. The Archiv productions recording, "Tanzmusik der Renaissance", uses several museum instruments. Instruments were also lent to other exhibitions.

More recent publications include:

F. Hellwig: "Makers' Marks on Plucked Instruments of the 16th and 17th centuries", GSJ 24, 1971; Der Wandel des Streich-instrumentariums zwischen Barock und Klassik", in Der junge Haydn, Kongressbericht Graz 1970; "The Single-strung Italian Harpsichord", in Keyboard Instruments, ed. E.M. Ripin, Edinburgh 1971; "Die Sammlungen historischer Musikinstrumente im Germanischen Nationalmuseum Nürnberg", in Musica 26, 1972

Dr. J. H. van der Meer: "Wegweiser durch die Sammlung historischer Musikinstrumente"; "Flämische Kielklaviere im Germanischen Nationalmuseum, Nürnberg", in Colloquium Restauratieproblemen von Antwerpse klavcimbeln", Antwerp 1971; "Organo e Cembalo in Italia, Considerazioni sul XVII congresso della Gesellschaft der Orgelfreunde", in L'Organo 8, 1970; "Die Verwendung der Blasinstrumente im Orchester bei Haydn und seinen Zeitgenossen", in Der junge Haydn, Kongressbericht Graz 1970; "More about Flemish Two-manual Harpsichords", in Keyboard Instruments, ed. E.M. Ripin, Edinburgh 1971; "Musikinstrumentenbau in Bayern bis 1800", in Musik in Bayern, Ausstellungskatalog, Tutzing 1972; "Beiträge zum Cembalo-Bau der Familie Ruckers", in Jahrbuch des Staatlichen Instituts für Musikforschung 1971.

Full-scale drawings of the following instruments are available from the museum (D8500 Nürnberg, Postfach 9301) for documentary purposes. They are not designed as working drawings for reconstruction:

- MI 6, Bass viola da gamba, Hans Pergette, Munich 1599
Table with bass bar, thickness indicated, 84 x 55 cm, DM 8,50
- MI 44, Greatbass lute, Michael Hartung, Padua 1602
Table with bracing, thickness indicated, 88 x 55 cm, DM 8,50
- MI 54, Lute, Laux Maler, Bologna first half 16th cent.
Table with bracing, thickness indicated, before restoration
60 x 41 cm, DM 4,50
- MI 55, Theorbo (converted lute ?), Cristofolo Hoch, Venice ca 1650
altered by Leopold Widhelm, Nuremberg 1757
Table with thickness indicated, bracing in both present and
original positions, 51 x 43 cm, DM 4,50
- MI 56, Bass lute, Michael Hartung, Padua 1599
Table with bracing, 63 x 45 cm, DM 5,--
- MI 80, Regal, Michael Klotz, Southern Germany 17th century
entire instrument with bellows, two sheets 95 x 44 cm and
102 x 75cm, Dm 22,--
- MI 245, Theorbo, Martin Hoffmann, Leipzig 169?
Table with bracing, 57 x 42cm, DM 4,50
- MIR 940, Chitarrone, Mathias Alban, Bolzano 1704
Table with bracing, thickness indicated
82 x 32cm, DM 7,50
- MIR 940, Arpeggione, dated 1851, full front and side views
Table with bass bar, thickness indicated
110 x 68cm, DM 13,50
- MIR 1061, Fretless clavichord, J.H. Silbermann, Strasbourg ca. 1775
Soundboard with bracing, thickness indicated
58 x 56cm, DM 6,--
- MIR 1078, Harpsichord (double manual, 8'8'4') Italy 17th cent.
full top and side views, detail of inner construction
soundboard thickness indicated, 248 x 110cm, DM 54,00

Postage is extra on all drawings.

MUSEE DE L'HOMME

Muséum National d'Histoire Naturelle
Palais de Chaillot - Paris 16^e

The following material is available from the museum.

Publications

Tran Van Khê et Leipp (Emile). - "Quelques instruments traditionnels vietnamiens". GAM, Bulletin du Groupe d'Acoustique Musical, Paris mai 1971. Université Paris VI. No 55 21pp

Arom (Simha) et Dournon-Taurelle (Geneviève). - "Questionnaire thématique, I. Instruments de Musique, II. Musiques vocales." in Enquête et description des langues à tradition orale 1971, Paris. Cnrs et SELAF (Société pour l'Etude des Langues africaines, Vol.V; 13p

Zemp (Hugo). - "Musique Dan" La musique dans la pensée et la vie sociale d'une société africaine. Cahiers de l'Homme, Mouton, La Haye/Paris 1971, 310pp dont 100 consacrées aux instruments de musique.

- -, "Un orgue éolien de Guadalcanal" - in Objets et Mondes, XI, 2, 1971. Pp 221 à 226.

- -, "Instruments de musique de Malaita", in Journal de la Société des Océanistes, Paris 1971, 30. Pp 31 à 53.

Phonograph Recordings

Castes de musiciens au Népal. Enr. de M. Gaberieu, M. Helffer, C. Jest, A.W. Mac Donald (1961-1968). Notice de M. Helffer: textes Nepali et traductions, analyses musicales, not., 2 fasc. français-anglais, Collection du Musée de L'Homme, un disque 30 cm/33t. LD 20

Musique Banda. République centrafricaine. Enregistrements et notice de S. Arom et G. Dournon-Taurelle, un disque 30 cm/33t. Collection du Musée de l'Homme. Vogue LD 765.

Musique Berbère du Haut-Atlas. Enreg. B. Lortat Jacob et G. Rouget. Notice de B. Lortat Jacob et H. Jouad. Collection du Musée de l'Homme. Vogue LD 786.

Barong. Drame musical balinais. Enreg. de L. Berthe. Notice de B. Lortat Jacob. Collection du Musée de l'Homme. Vogue 763

Musique polynésienne traditionnelle d'Ontonong Java (Iles Salomon). Enreg. et notice de Hugo Zemp. Collection du Musée de l'Homme. Vogue 785.

La guimbards. Enreg. et notice de J. Wright. Le Chant du Monde LDX 74434, Special instrumental, 30 cm/33t. 1971.

La cithare vietnamienne. Enreg. et notice de Tran Quan Hai. Le Chant du monde LDX 74454, Special instrumental, 30 cm/33t. 1971.

Film

Arom (Simha). - "L'arc musical Ngbaka" - un film 16 m/m, Net B, son synchrone. 11 min. Paris 1970. Comité cinématographique du Film et CNRS.

MUSEE INSTRUMENTAL DU CONSERVATOIRE NATIONAL SUPERIEUR DE MUSIQUE
14, rue de Madrid - Paris 8ème. Tel.: 292 15 20.

The Musée Instrumental du Conservatoire National Supérieur de Musique - which has a collection of 3000 instruments both classical and ethnic - has increased its activities in many different spheres in the past few years. The number of visitors has almost doubled and the guided tours with musical illustrations have met with great success.

Gifts and bequests have been numerous. We should particularly like to mention a harp by Cousineau, Paris, XVIIIth century; a bass by Goffriller, Venice, late XVth century; a pianoforte by J. Swanen, Paris, 1785; a beautiful guitar with tortoise-shell and ivory inlay by Fleisher, Hamburg, 1634; and a pair of XVIIIth century ormolu cymbals. We have recently acquired a spinet by J.C. Goujon, Paris, 1753: we are particularly interested in this maker who is also that of one of our harpsichords, formerly attributed to H. Ruckers.

Some owners have been kind enough to leave in the care of the Museum some interesting instruments, such as a three-keyboard harpsichord by H.H. Hass, several early fortepianos and also a collection of violins, violas and celli by XVIIIth century Parisian makers.

Having no space in our Museum for temporary exhibitions, we have lent some of our instruments abroad and in different towns: in 1971 to New-York, Rouen, Amiens, Orléans, Castres, Aix-en-Provence and Besançon.

A major Anglo-French exhibition with XVIIIth century instruments from our Museum and the Horniman is planned for 1973-1974, with participation of the Victoria and Albert Museum (see report elsewhere in this Newsletter.)

We have begun a completely new facet of our work since more and more instrument makers come to the Museum to study. Fullscale plans of tenor and bass gambas are now for sale at the Museum with a booklet giving precise indications and measurements; a series of harpsichord plans, also accompanied by a booklet, will be issued in the Fall.

Courses in organology, spreading over two years, are given from October to June. During the first year, 28 lectures, the students are taught the history and the construction of musical instruments (keyboards, strings, woodwind, brass and percussions, etc ...) Specialized makers come to illustrate each theoretical lecture. In the second year, students learn in our workshop how to assemble spinet or harpsichord kits. Organology is now recognized as a matter of study in the secondary schools called Lycées Musicaux.

The restoration of instruments is progressing steadily in the workshop, under the direction of Hubert Bédard and, by the end of 1972, there will be more than fifteen keyboards in playing order.

Another activity of our Museum is the Recherche Coopérative sur Programme 143 subsidized by the Centre National de la Recherche Scientifique. This work is divided into two branches: the first

aims at studying the links between the bore of wind instruments and their sound quality through sonagrams established by the Laboratoire d'Acoustique Musical (Faculté des Sciences). The second task is the development of the Center of Musical Iconography, directed by Frédéric Thieck, where about 7000 photographs, over a thousand colour slides and 25000 index cards can be consulted.

The Museum has contributed to many T.V. programmes, particularly in the "Arcana" series and also to two educational films. Records have been made, four of which can be bought commercially:

- Works by Du Phly, played by Françoise Petit, on an Andreas Ruckers harpsichord (1646) enlarged by Pascal Taskin (1780)
Iramac 6702 B
- Les Virginalistes - Lionel Rogg playing the same Ruckers-Taskin and a XVIth century table-organ
Harmonia Mundi 30 754
- Works for two harpsichords by Armand-Louis Couperin and Gaspard Le Roux played by William Christie and David Fuller on the same Ruckers-Taskin and the Nicolas Dumont harpsichord (1697) enlarged by Pascal Taskin (1789)
Inédits ORTF
- Italian Harpsichord Music played by Rafael Puyana on the same Ruckers-Taskin and also on the Faby, Bologna, 1677.
Philips 802898 LY

Madame H. de Chambure
Conservateur

MUSICAL AND INSTRUMENTAL COLLECTIONS
OF THE MUSEE NATIONAL DES ARTS ET TRADITIONS POPULAIRES (PARIS)

This Museum, attached to the Centre National de la Recherche Scientifique in Paris, is both a museum and a laboratory.

About 3 000 traditional musical instruments and objects of musical interest from different regions of France, a research library with 46 000 sound recordings from France and countries traditionally French in culture and language, a music section in charge of museographic activities (catalogues, exhibitions, auditions, documentation, etc ...), an ethnomusicological department with a permanent team of 10 research workers and technicians (CNRS and Direction des Musées de France), university courses given on the premises (Séminaire d'ethnomusicologie de l'Ecole Pratique des Hautes Etudes) for students preparing doctoral dissertations and other diplomas, all constitute the musical, organological and ethnomusicological functions of this laboratory-museum.

Founded in 1937 by Georges-Henri Rivière and temporarily housed in the Palais de Chaillot, the entire museum is now installed in the Bois de Boulogne in a modern building specially designed by Jean Dubuisson, where it was officially opened on February 1st, 1972. Its present director is Jean Cuisenier.

Between its creation and official opening to the public, collections of musical instruments were constituted mainly by field investigation; ethnomusicological research was commissioned to make sound and photographic records including organological observations, and to gather traditional songs and airs; themes of musical interest figured in most temporary exhibitions organized by the museum; a department of ethnomusicology with record library was set up and the teaching of this subject begun; many studies treating in particular of the ethnomusicology of musical instruments have been published.

Last February, a Galerie d'étude was opened (a Galerie culturelle is scheduled for 1973). Amongst other innovations, it includes a 25 metre show-case with three audio-visual cells presenting a new programme, "Music and musical instruments", in five parts. The first and most developed is devoted to instrumental typology, while the fifth, reserved for some functional aspects of music, prepares the way for the section "Music and Society" to be presented in the "Galerie culturelle". Instrument making, instrument playing and the problem of the musical instrument as a regional and social emblem formed the other three parts. The juxtaposition of two cells allows visitors to hear examples of instrumental and vocal music and to follow on a film with synchronised sound the playing technique of a traditional regional instrument. The album of photographs in the third cell completes the history of traditional popular French instruments.

The record library is reserved for research workers and specialists and particular attention has been paid to the technical equipment: three individual listening cabins; a room for consultations, meetings and auditions (auditions for a large number of participants take place in one of the two museum auditoriums); air-conditioned store-rooms for preserving sound-recordings (tapes and records); equipment for high-speed duplication, mixing and high-quality correcting; sound equipment and small recording studio (large

groups can be recorded in the museum auditoriums); a complete series of apparatus for the control and physical analysis of sound. All the departments in the same area work in close collaboration.

The vast research program of the ethnomusicology team deserves mention. Its major points are: a corpus of ethnic music; a history of popular musical instruments; a formal study of popular tunes. The team, created in 1970, publish "Papiers de l'Equipe Ethnomusicologie" (mimeographed copies). Four numbers in the series "Comptes-rendus de missions" have appeared.

The Musées Nationaux have issued three 78rpm records (now out of stock). A long-playing one, reproducing samples from its phonographic collection, is included in the booklet "Musée National des Arts et Traditions Populaires" (1970). Other recordings are to follow. In the series "Guides ethnologiques" a forthcoming number, to appear in 1973, will be devoted to music and musical instruments corresponding to the programme of the "Galerie d'étude". An article on ethnomusicological research will appear in the review "Ethnologie française" published by the society of that name, whose headquarters are in the Museum.

MUSIKMUSEET

Stockholm

The museum's permanent exhibition is divided in three parts:
European musical instruments from the period 1550-1850,
Scandinavian folk instruments,
Jenny Lind memorabilia.

Several temporary exhibitions are scheduled each year on various subjects and most of these then become travelling exhibitions within Sweden. The latter are displayed in museums, libraries, schools, hospitals, etc. In 1971 the travelling exhibitions drew 31,158 visitors, and exhibitions and concerts at the museum drew 19,776.

The museum is open daily from 12-15 and guided tours are conducted on prior arrangement. Concerts of recorded music are presented every Sunday. During the course of the year several live concerts are presented, often using museum instruments.

The museum has its own publication series which has to date produced the following four works:

- Ernst Emsheimer, "Studia ethnomusicologica eurasiatica"
Musikhistoriska museets skrifter 1, Stockholm 1964
Jan Ling, "Nyckelharpan", MHM's skrifter 2, Stockholm 1967
Erich Stockmann (ed.), "Studia instrumentorum musicae popularis I. Bericht über die 2. Internationale Arbeitstagung der Study Group on Folk Musical Instruments of the International Folk Music Council in Brno 1967", MHM's skrifter 3, Stockholm 1969
Erich Stockmann (ed.), "SIIP II. Bericht über die 3. Internationale Arbeitstagung der SG on FMI of the IFMC in Stockholm 1969", MHM's skrifter 4, Stockholm 1972

Other museum publications are:

- Studia Musico-Museologica, Bericht über das Symposium "Die Bedeutung. . . einer Musikinstrumentensammlung" in Nürnberg 1969.
In collaboration with the Germanisches Nationalmuseum in Nuremberg
Ernst Emsheimer, "Musikmuseets instrumentsamlingar" in Svenska musikperspektiv, Minnesskrift vid Kungl. Musikaliska Akademiens 200-årsjubileum 1971, Strängnäs 1971
Cary Karp, "Baroque Woodwind in the Musikhistoriska Museet, Stockholm", GSJ XXV, 1972
Cary Karp, "Structural Details of two J.H. Eichentopf Oboi da Caccia", GSJ XXVI, 1973
Birgit Kjellström, "Dragspelet" printed supplement to an exhibition on the accordion, 1972

The following phonograph recordings use museum instruments:

Franz Schubert, Sonata in Bbm op. post. HMS 30 468
Jörg Demus on a Conrad Graf (Vienna) 1830 instrument

L.v. Beethoven, Sonatas op.22 and 27/1 HMS 30 689
Jörg Demus on a Nanette Streicher geb. Stein und Sohn (Vienna)
1825 instrument

L.v. Beethoven, Four bagatelles HMS 17 065
same artist and instrument as HMS 30 689

Robert Schumann, Diverse pieces, same artist and instrument as
HMS 30 468 HMS 17 064

Från virginal till hammarklaver, Stig Ribbing on different
museum instruments RHLP 1078

Gustaviansk klavermusik, Stig Ribbing on different museum
instruments RHLP 1079

C.J.L. Almqvist, Free fantasies for pianoforte,
Stig Ribbing on a Conrad Graf instrument RHLP 1094

KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA

Tervuren, Belgie

Publications:

- LAURENTY, J.-S Quelques aspects de l'importance de l'instrument de musique en ethnologie Congolaise. Africa Tervuren vol.XVII,fasc.1, 1971.
- " - La systématique des aérophones de l'Afrique centrale. Annales Sciences humaines. Nouvelle série in-4^o, No 7. 124 planches. 2 vol.1972. (Références incomplètes).
- " - Les cordophones des Luba Shankadei. African Music, (Références encore inconnues).
- DE TROCH, D Les hochets et les sonnaillles de l'Afrique centrale, Africa Taervuren, fasc. 1, 1972.
- " - Questionnaire d'enquête sur les instruments de musique Africaine traditionnelle. African Music, (Références encore inconnues).
- " - Questionnaire into traditional African music instruments. African Music (Références encore inconnues).
- DECHAMPS, R Note préliminaire concernant l'identification anatomique des espèces de bois utilisées dans la fabrication des tambours à fente de l'Afrique centrale. Africa Tervuren. fasc.1, 1972.
- " - Note préliminaire concernant l'identification anatomique des espèces de bois utilisées dans la fabrication des tambours à membrane. Africa Tervuren, fasc. 2 (?). 1972.
- " - Note préliminaire concernant l'identification anatomique des espèces de bois utilisées dans la fabrication des xylophones de l'Afrique centrale. Africa Tervuren, fasc. 3 (?). 1972.

MUSIKHISTORISK MUSEUM

Ringve, Trondheim, Norway

The Ringve Museum, located ca. 10 minutes from Trondheim's center, is Norway's only specialized musical instrument museum. It is located on the Ringve Estate which was willed to the Norwegian People in 1946 by the estate's last owner, Christian Anker Bachke, with the specific intention of its becoming a musical instrument museum. The realization of this goal was accomplished by his widow, Victoria Bachke, and in light of Norway's virtually non-existent tradition in this area was no mean feat. After a period of intensive collecting, primarily outside Norway, Mrs. Bachke opened the museum in 1952 and was its director until her death in 1963.

Mrs. Bachke did not concern herself with cataloguing, and all work of this type has been done since 1963. The catalogue has at present 1140 numbers and uses a three-card system:
1. chronological with photograph, 2. alphabetical, 3. systematic-provisional simplified Sachs-Hornbostel.
Over 3,000 pictures of musicological interest are also registered, as well as manuscripts and programs.

In order to accommodate an ever increasing number of visitors (37,060 from May-November 1971) and to protect the largest possible number of instruments from climatic dangers, restoration of one of the estate's older buildings was begun in March 1971 and finished in time for opening as part of the museum's twentieth anniversary celebration on Nov. 1, 1972. This building now houses:
an exhibition hall, open year round, in which some of the historical and all the ethnographic instruments are displayed; a 350-seat concert hall; offices; a library in which the museum works together with the musicology department of Trondheim University; large storage magazines in the cellar and attic. The offices, practice rooms, recording studio, and seminar room are also used by the musicological institute. The exhibition hall, concert hall, and storage areas are under complete climatic control.

Concerts are regularly presented in the new hall which is hoped will both cover a need for chamber music and provide an alternative to the usual orchestral concerts. The museum works closely with a local early-music ensemble which has access to the museum's instruments, but activities are not restricted to this type of music. Special exhibitions on various subjects are planned, as well as instruction in cooperation with the musicological institute. A check-list is in preparation and will hopefully appear during the course of this year.

P.-A. Kjeldsberg

SAMMLUNG ALTER MUSIKINSTRUMENTE

Kunsthistorisches Museum

Neue Burg, Vienna

In nine halls and three galleries the museum exhibits european musical instruments from the 16th through the 19th centuries. This exhibition includes instruments from the Ambras Palace and from the collection of the Gesellschaft der Musikfreunde. It is open to the public on Sundays between 9-13 and on Mondays and Thursdays between 10-15. Guided tours are usually given twice a week.

Catalogue: Saitenklaviere, Vienna 1966

Concerts have been given using museum instruments and the museum has lent instruments to other exhibitions and participated in television productions.

SMITHSONIAN INSTITUTION
Division of Musical Instruments
February 1972

Present Exhibitions

Presently our Division has two large exhibitions in the National Museum of History and Technology. In the third floor Hall of Musical Instruments, the south corridor is devoted to 18th century winds, strings and keyboards. The large center hall, used for exhibition and performances, includes some of the restored keyboard instruments, including the Snetzler chamber organ of 1761, the Shudi harpsichord of circa 1743 and the Stehlin harpsichord of 1760. In the north corridor the exhibit on American Country Music includes folk instruments, photographs, and tapes collected in Appalachia by Scott Odell. Lecture-demonstrations are held in this third floor exhibition Monday, Wednesday, Friday at 3:00 p.m.

On the second floor is a new exhibition "Music Machines--American Style." This exhibition includes the music-making machines that revolutionized the performance, reproduction, and dissemination of music in America. The machines themselves range from a 19th century barrel organ and Thomas Edison's tinfoil-cylinder phonograph to the latest developments in electronic music. There are taped musical examples and a continuous 20-minute film showing highlights of American film musicals. Live demonstrations of the machines are Sunday, Monday, Tuesday, and Thursday at 1:30 p.m. An illustrated catalogue of the exhibition is available for \$2.75 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Concerts are given on a regular basis, often using museum instruments. Lectures and meetings are held at the museum.

Record Releases

James Weaver (harpsichord), Sonya Monosoff (violin) and Judith Davidoff (viola da gamba). J.S. Bach: Six Sonatas for Harpsichord and Violin; Two Sonatas for Violin and Basso continuo. A documentary recording using instruments from the Smithsonian collections. Available for \$11.50 plus mailing and handling fee of \$1.00 from the Smithsonian Press, Smithsonian Institution, Washington, D.C. 20560 and Cambridge Records, Inc., 56 Union Avenue, Sudbury, Massachusetts 01776.

"Music Machines--American Style 7" souvenir record proposed for spring of 1972.

Publications

- Fesperman, John T. A Snetzler Chamber Organ of 1761. Washington, D.C.: Smithsonian Press, 1970. Available from U.S. Government Printing Office, Washington, D.C. 20402 Price: \$.70
- - , Three Snetzler Organs in the United States. The Organ Year-book II, 1971. Amsterdam: Fritz Knuf.
 - - , "Two Important Mexican Organs." The Organ, No. 196, Vol. XLIX. Luton, Beds., England: Musical Opinion Ltd., April, 1970.

- Hoover, Cynthia. Harpsichords and Clavichords, 1969. Available from U.S. Government Printing Office, Washington, D.C. 20402. Price: \$.40. 43 pages; 36 illustrations.
- - , Music Machines---American Style, 1971. Available from U.S. Government Printing Office, Washington, D.C. 20402 Price: \$2.75 140 pages; over 200 illustrations.
- Odell, Scott. "Folk Instruments" in Arts in Virginia, Vol. 12, No. 1, Fall, 1971.
- - -

Catalogues were received from the following collections:

The Colt Clavier Collection, Bethersden, England

The Harold E. Cook Collection of Musical Instruments,
Bucknell University, Lewisburg, Pennsylvania, USA

Instruments stolen from the Mozarteum in 1972

- 1 English horn, stamped Rocko/Baur/Wien, bent, leather-covered, two brass keys and crook
- 1 Clarinet, stamped M. Schwaiger/Salzburg/F, boxwood with horn rings, five square brass keys, length with mouthpiece 43cm.
- 1 Clarinet, stamped Lutz/A/Wolfhalden, boxwood with horn rings, five square brass keys, length with mouthpiece 65.5cm.
- 1 Traverso, unsigned, ebony with white bone rings, four joints, one brass key, length 61.6cm.
- 1 Recorder, stamped N.Schell/s/ornament, stained boxwood, length 51.1cm.
- 1 Oboe, stamped O/I.BAUR/Wien, boxwood, 2 double-holes, 2 keys, length 56cm.
- 1 Hurdy-gurdy, French, guitar-shaped body of maple, 22 keys, 2 melody and 4 drone strings, carved head of a bearded man, crank has an ivory handle, table has bone inlays, lower keys of a black wood and upper keys of bone, length with crank and end button 63cm.
- 1 Viola da braccio, label Schörn, Salzburg 1702, rosette under finger board
- 1 Pochette ca.1700

THE DOCUMENTATION OF MUSICAL INSTRUMENTS

The following report on a project to document smaller collections of musical instruments in West German museums is intended to stimulate an intensification and coordination of such work on an international plane. The current status of documentation in Germany is as follows:

In 1958 the "Kommission für Instrumentenkunde" of the "Gesellschaft für Musikforschung", through its chairman, Dr. Alfred Berner, sent a questionnaire to German museums with musical instrument collections about which little or nothing was known. As a result of this it was established that these museums housed approximately 5,000 musical instruments which were virtually inaccessible.

The largest part of the questionnaires was completed by non-specialists and the responses were, therefore, limited to general information and figures. A documentation of the individual instruments has been partially possible through analysis of detailed questions on the questionnaire and through trips made by Dr. John Henry van der Meer both at his own expense and with more or less incidental financial assistance. The information available on the instruments is in general.

1. Instrument type
2. Instrument maker
3. Period of origin
4. Place of origin
5. Random details such as material, form, number of strings, fretted or un-fretted clavichord, piano mechanism, number of keys on woodwind instruments
6. Name of the museum in which the instrument is housed
7. Location of the museum.

These data have been filed in three ways:

1. Alphabetically according to the location of the museum
2. Alphabetically according to instrument maker
3. Typologically (expanded Sachs-Hornbostel system)

The cards for step 3 (not as yet completed) are sent from Berlin to the Händel-Haus in Halle and to the Germanisches Nationalmuseum in Nuremberg.

A file on instruments in East Germany was prepared there, and duplicates of these cards are to be found at the Musikinstrumenten-Museum in Berlin.

Drs. van der Meer and Berner spoke on the documentation in West Germany at the February 1971 convention "Dokumentation musik-

geschichtlicher Objekte" in Kassel sponsored by the Deutsche Reicherzentrum (Darmstadt) and the Deutsche Musikgeschichtliche Archiv (Kassel). On the same occasion the present reporter read a paper on the methodological problems of documentation with regard to the use of computers. All these reports will be published in the near future.

In 1971 the "Arbeitsgruppe Museumsdokumentation" was active in Germany preparing and co-ordinating pilot projects in comprehensive international documentation with the help of electronic data processing. The West German musical instrument listing already discussed was included in this. A report on this will appear in the periodical "Museumskunde". It is questionable, however, if the project can be financed in this way, in as much as it is not solely a question of proper computerized treatment of the material, but also of the gathering of the material itself which, as previously mentioned, is still uncompleted.

On the basis of the previous work the following suggestions are made:

1. The long range goal of the general documentation of musical instruments must be the collection of information on at least the instruments in mixed museums and private collections without catalogues, and the deposition of this information in one or a few central locations. The first step in this would be the development, perhaps by a CIMCIM working group, of a questionnaire to provide for international unity and permit a later computerization. When the latter is accomplished one could print lists according to need to provide information organized in any desired fashion. The "SYSTEM GOLEM" (Großspeicherorientierte listenorganisierte Ermittlungsmethode) developed by Siemens, which was discussed by the "Arbeitsgruppe Museumdokumentation", should be suitable for this. The Questionnaire itself should, for the sake of unity, be a portion of a larger form developed by CIMCIM for specialized museums. Contact with the Centre de Documentation Muséographique Unesco-ICOM would, of course, be maintained. A too detailed questionnaire is not to be recommended for two reasons:

- a. Documentation cannot replace contact with the original material. Information on the location of instruments which would be of interest for a given research project requires a relatively small amount of data.

b. A less comprehensive documentation has a greater chance of being realized.³⁸

The questionnaire does not always need to be completed fully. Under certain circumstances one must be content with a minimum of information, as was the case with the data on the smaller West German museums. Later additions are possible in conjunction with computerization.

2. The central repositories for the general documentation will be established and the available material placed there.

3. The data will be systematically gathered, be it officially by museum personnel, friends of museums' (IAMIC.) or those charged with the care of local monuments, be it through hiring students or young musicologists who either visit the museums of their country or are active in their immediate areas of residence. One should also think of this documentation in the framework of formal research and practical musical studies.

It would be useful, especially for point 3, to establish an organisation with the support of interested groups which would be equivalent to RIDIM (Répertoire International d'Iconographie Musicale). It could be called "Répertoire International d'Instruments Musicaux", but would have to be abbreviated in a way that would clearly distinguish it from RIDIM.

Dieter Krickeberg

IAMIC MEMBERSHIP LIST
=====

(Asterisk indicates membership in CIMCIM)

ADAMS, Philip R.	Cincinnati Art Museum, Eden Park, Cincinnati, Ohio 45202	U.S.A.
ALLANSON, C.A.	126 Marlboro Rd., Delmar N.Y. 12054	U.S.A.
* Melle M.P.ANDRAL	Musée National des Arts et Traditions Populaires Route de Madrid, Paris 16e	France
ARENDS, H.	P.N. Arentzenrusweg 3 Amsterdam	Holland
* AROM, Simha, M.	Institut de Musicologie 3, rue Michelet, Paris 5e	France
ARRETZ DE RAMON Y RIVERA, Isabel	Instituto Interamericano de Etnomusicologia y Folklore P.O.Box 6238, Caracas	Venezuela
* AUGIER, M.	CRAPE - Musée d'Etnnographie et du Bardo 3, avenue F.D.Roosevelt, Alger	Algérie
BAINES, A.	Bate Collection of Historical Wind Instruments, Faculty of Music, 32 Holywell, Oxford.	England
BANKES, Dr. G.H.A.	Brighton Museum & Art Gallery North Gate House, Church Street Brighton BN 1 1 UE	England
BARTUSEVICIUS, Vladas	Ansamblis "Lietuva" Strase Lirmy 34-6 Vilnius, Gorkio 69 Lithuania	U.S.S.R.
* BEDARD, Hubert M.	Musée Instrumental du Conservatoire National Supérieur de Musique 14, rue de Madrid Paris 8e	France
* BERNER, Alfred Prof. Dr.	Staatliches Institut für Musik- forschung, Musikinstrumentenmuseum Bundesallee 1 - 12 1000 Berlin 15	R.D.A.
BHATTACHARYYA, Asoke Kumar	Indian Museum 27 Jawaharlal Nehru Road Calcutta 13	India
* BRAN-RICCI, André Mme	Musée Instrumental du Conserva- toire National Supérieur de Musique 14, rue de Madrid Paris 8e	France

BURGER, Willi	Zürich I Froschaugasse 20	Switzer- land
BURMAN, L.A.	Dept. of Ceramics & Applied Art City of Liverpool Museums William Brown Str Liverpool L3 8EN	England
CALLAWAY, Frank Prof.	The University of Western Australia, Dept. of Music Nedlands, W.A. 6009	Australia
No name	Les Musées Nationaux du Canada Ottawa, Ont.	Canada
CARON, Nelly	Centre d'Etudes de Musique Orientale 2, ville Michel-Ange 75 Paris XVI ^e	France
* CHAMBURE, H. de Mme	Musée Instrumental du Conservatoire National Supérieur de Musique 14, rue de Madrid Paris 8e	France
CHRISTENSEN, Henrick Nyrop	"Den Gamle By" Aarhus	Denmark
CORBEIL, J.J.	Moto Moto Museum P.O. Box 5 Isolka	Zambia
COSTA, E.	Belvedere Montaldo 5/2 Genès	Italy
COWPER, R.A.S.	The Bagpipe Museum The soc. of Antiquaries of New Castle, The Black Gate Castle Garth Newcastle-upon-Tyne	England
DAVIES, S. L. Miss	Northampton Museums & Art Gallery Central Museum Guildhall Rd. Northampton	England
DENIS, R-L	2, rue des Haut-Pavé 75 Paris 5 ^e	France
DOHENY, J.J.	3625 McCormick Ave. Brookfield, Illinois 60513	U.S.A.
* DOURNON-TAURELLE Geneviève, Mme	Musée de l'homme-Palais de Chaillot Place du Trocadéro Paris 16e	France
* DROYSEN, Dagmar Dr.	Staatliches Institut für Musikforschung Preussischer Kulturbesitz 1 Berlin 30 Staufenbergstr. 14	R.F.A.
ELIASON, R.E.	Henry FordxMuseum Dearborn, Michigan 48 121	U.S.A.

* EMSHEIMER, Ernst Prof. Dr.	Musikhistoriska Museet Slottsbacken 6 111 30 Stockholm	Sweden
FESPERMAN, J.T.	Division of Musical Instruments Smithsonian Institution Washington D.C. 20560	U.S.A.
FISKE, K.G.	Janssen Collection of Musical Instruments Claremont University Center Bridges Auditorium Claremont, California 91711	U.S.A.
FREEMAN, M.W. Mrs.	Detroit Institute of Arts 5200 Woodward Ave. Detroit, Michigan 48202	U.S.A.
FRITSCH, S.A.	129 Garfield St. Freeport, N.Y. 11520	U.S.A.
GERBER, Jan	Kulturen Box 1095, 221 04 Lund	Sweden
* GLAHN, Henrik Prof. Dr.	Musikhistorisk Museum Åbenrå 32-34 København K	Denemark
* GLEICH, C.C.J. Dr.	Genootemuseum La Haye Stadbouderslaan 41	Pays-Bas
GORALI, Moshe	The Haifa Museum & Amli Library Haifa	Israel
GORBY, J.	c/o Gorby's Music Inc. 214 Seventh Ave. South Charleston, West Virginia 25303	U.S.A.
GRIBBON, W.E.	54, Highland Ave. Greenfield, Massachusetts 01301	U.S.A.
GUILLAUME, Beatrice	78 St. Nom la Breteche	France
* HELLWIG, F. Mr.	Germanisches Nationalmuseum 85 Nürnberg 1 Postfach 9301	R.F.A.
HIGBEE, D. Dr.	412 South Ellis Street Salisbury, North Carolina 28144	U.S.A.
HILL, Jackson Dr.	Harold E. Cook Collection of Musical Instruments Bucknell University Lewisburg, Pennsylvania 17837	U.S.A.
HOLLAND, F.W.	The British Piano Museum 368 High Street Brentford, Middlesex.	England
HOLST, Gunnar	Stiftelsen Musikkulturens Främjande, Sweden Torstensongatan 15 11456 Stockholm	

*HOOVER, Cynthia Mrs.	Smithsonian Institution Division of Musical Instruments Washington D.C. 20560	U.S.A. 42
*HRADECKÝ, Emil Dr.	Historické Muzeum Volkopřevorské náměstí 1 Praha 1, Mala Strana	Tchéco- slovaquie
IMOUKHUEDC, Emily Aig	Nigerian Museum Onikan Rd., Lagos	Nigeria
JANSEN, Will	4 Eikenlaan Nieuw Loosdrecht	Holland
*JENKINS, Jean Mrs.	Horniman Museum Forest Hill London SE 23	England
KAISER, Fernando J.	Coleccion Azzarmi Plaza Rocha 137 Universidad Nacional La Plata	Argentina
KARP, Cary	Kyrkogårdsg 19 75 235 Uppsala	Sweden
KERN, W.E.	Diesbachstrasse 17 3012 Bern	Switzerland
KJELDSBERG, P.A.	Ringve Musikkhistorisk Museum N-7000 Trondheim	Norway
KJELLSTRÖM, Birgit	Musikhistoriska Museet Slottsbacken 6 111 30 Stockholm	Sweden
KOENIG, A.H.	Kant Geigenbauschule CH 3855, Brienz	Switzerland
KUGLER, Mr.	Musical Instrument Museum 1124, Dionne Hwy., 10, St. Paul, Minnesota 55113	U.S.A.
LAMBERT, Barbara Miss	Leslie Lindsey Mason Coll. of Musical Instruments The Museum of Fine Arts Boston, Mass. 02115	U.S.A.
*LAMBRECHTS- DOUILLEZ, Jeannine, Dr.	Vleeshuismuseum Vleeshouwerstraat 38-40 Antwerpen	Belgium
* LAMSWEERDE, Felix Paron van, Dr.	Koninklijk Instituut voor de Tropen Linnaeustraat 2 A Amsterdam C	Holland
LANGWILL, L.G.	7, Dick Place Edinburgh EH9 2JS	Scotland
LANMAN, D.B.	The Henry Francis du Pont Winterthur Museum Winterthur, Delaware 19735	U.S.A.

LAPAIRE, Claude	Musée d'Art et d'Histoire 2 Rue Charles-Galland 1211 Genève 3	Switzerland
LARSEN, Helge	National Museet Copenhagen	Denmark
LARSON, A.B.	Shrine to Music, Arnr B.Larson Music Foundation 203 South University St. Vermillion, Soth Dakota 57069	U.S.A.
*LAURENTY, J.S. M.	Musée Royal de l'Afrique Centrale 13 chaussée de Louvain Tervuren	Belgium
LUND, Cazza	Lunds Universitets Historiska Museum Kraftstorg 7 22350 Lund	Sweden
*LUITHLEN, Victor Hofrat Dr.	Brandstätte 1/22 Wien 1	Austria
*MACAK, Ivan Dr.	Slovenské národné múzeum Vajanského nábr. 2 Bratislava	Tchécoslo- vaqui
MAKAMBILA, Pascal	53Cours de L'Yser, 33 Bordeaux	France
*MARCEL-DUBOIS, Claudie, Dr.	Musée National des Arts et Traditions Populaires Route de Madrid, Paris 16e	France
MARINI, Marino	Museo di Strumenti Musicali Meccanici S.S. Adriatica No. 16 Km.163 48020 Savio (Ravenna)	Italy
MARX, J.	201, W 86th Street New York NY 10024	U.S.A.
MARUKAWA, Hitoo	Tenri Sankokan Museum, Furu Tenri City, Nara Pref.	Japan
MAYNARD, W.J.	17, Lincoln Ave. Massapequa Park New York, NY 11762	U.S.A.
MAZZEO, R.	Route 1, Box 213 Carmel, California 93921	U.S.A.
MCKEAN, F.A.	South African Cultural History Museum Adderley Street, 49 P.O. Box 645, Cape Town	South Africa
*MEER, John Henry van der, Dr.	Germanisches Nationalmuseum 85 Nürnberg 1, Postfach 9301	R.F.A.
MICKLEBURGH, E.R.	c/o Mickleburgh Ltd. 1-7 Stokes Croft Bristol BS1 3PL	England

MILLANT, B	56 Rue de Rome 75 Paris 8e.	France
MILLS, Paul C.	Santa Barbara Museum of Art 1130 State Street Santa Barbara, California 93101	U.S.A.
MISRA, B.K. Mr.	Development Centre for Musical Instruments All India Handicrafts Board 32 Millers Road, Kilpavk Madras 10	India
MODREY, H.J. Dr.	930 Camellia Drive Royal Palm Beach, Florida 33406	U.S.A.
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MOORE, William J.	5838 Belt Line Road Dallas, Texas 75240	U.S.A.
MOZARTEUM	Internationale Stiftung Mozarteum Postfach 34, A-5024, Salzburg	Austria
MUMMERY, K.	9, Winifred's Road Bournemouth, Hants.	England
MYERS, Arnold	31 Woodhall Rd. Edinburgh, EH 13 ODT	Scotland
" *MULLER, Mette Mrs.	Musikhistorisk Museum Åbenrå 32-34 Copenhagen K	Denemark
*NEF, Walter Dr.	Historisches Museum Leonhardstrasse 8 Basel	Switzerland
NOMURA, Yosio Prof.	The Art Museum of Tokyo University of Arts (Geijitsu-Shiryokan) Ueno Park, Taito-Ku Tokyo	Japan
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OSTROW, S.E.	Museum of Art Rhode Island School of Design 224 Benefit Str. Providence, Rhode Island 02903	U.S.A.
*OTTO, Irmgard Frau Dr.	Staatliches Institut für Musikforschung Bundesallee 1-12 1000 Berlin 15	R.F.A.
PERIA, Suza	162 Boulevard Berthier 75 Paris 17e	France

PETROBELLI, P.	Conservatorio di Musica "G. Rossini" 5, Piazza Olivieri I-61100 Pesaro	Italy
PROCTOR, R.K.	The Dairy House Kirkdale, Loose Maidstone Kent	England
RANI, Sharan Mrs.	Sangeet Kala Bhavan (Museum of Music and Fine Arts) C-183 Defence Colony New Delhi 3	India
RASMUSSEN, G.	Köbstadmuseet "Den gamle By" 8000 Århus C.	Denmark
RENOUF, Nicholas	Yale University Collection of Musical Instruments 15 Hillhouse Ave. New Haven, Conn. 06520	U.S.A.
*REPPHAN, Richard Mr.	Museum of Musical Instruments Yale School of Music 15 Hillhouse Avenue New-Haven, Conn.	U.S.A.
*RIDLEY, E. Mr.	Horniman Museum Forest Hill London SE 23	England
RIPIN, Edward	Metropolitan Museum of Art Fifth Ave & 82nd St. New York, N.Y. 10028	U.S.A.
ROSENBAUM, R. Dr.	154 South Morris Lane Scarsdale, New York, N.Y. 10583	U.S.A.
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SANDERS, A.H.	Musical Museum Deansboro, N.Y. 13328	U.S.A.
SCHLESSINGER, Flora	Museo do Indio, Mata Machado 127 Maracana, Rio de Janeiro	Brazil
SCHUMAN, J.C.	P.O. Box 697 La Jolla, California 92037	U.S.A.
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SHACKLETON, N.	1, Claremont Hill Rd. Cambridge	England

SMIDT, Dirk	Papua New Guinea Public Museum and Art Gallery Papua	New Guinea
SPEAR, N.	14 East 75th Street New York, N.Y. 10021	U.S.A.
STAEFEL, H.	74, Barnato Street Berea, Johannesburg	South Africa
STEFAN, Lew	Museum Regionalne Kolbuszowa ul. Pierkarska 19	Poland
SWAIN, J.M. Dr.	3929 Bayouwood Drive Lake Charles, Louisiana 70601	U.S.A.
TAUBER, Linda	86, Hamilton Ave., Yonkers New York 10705 N.Y.	U.S.A.
THORPE, A.E.	Music Supply shop 12020 W. Pico Blvd. Los Angeles, California	U.S.A.
TOUCET, Pablo	Musee National du Niger BP 248 Niamey	Niger
UDALL, Sharyn	Museum of Navaho Ceremonial Art 1130 State Street Santa Barbara, California 93101	U.S.A.
WAERDAHL, R.	Ringve Musikkhistorisk Museum N-7000 Trondheim	Norway
VAGHT, Jan	Ringve Musikkhistorisk Museum N-7000 Trondheim	Norway
WANG, Eugene	National Museum of History Republic of China 49 Han Hai Road Taipei	Taiwan
WARNER, Robert A.	Stearns College of Musical Instruments, School of Music University of Michigan Ann Arbor, Michigan 98105	U.S.A.
WEGERER, Kurt Dr.	Music Instrument Collection Kunsthistorisches Museum Neuburg 1010	Austria
WELLS, E.P. Mrs.	Royal College of Music Museum of Instruments Prince Consort Road London S.W. 7	England
WILLAUER, W.R.	Hall of Music Sullivans Island, South Carolina 29402	U.S.A.
VINCENTE, Benito Vela	Museo del Organillo y del Gramafono Pueblo Espanol Barcelona 4	Spain

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ZIMMERMANN, J. Dr.	D 516 Duren Tivolistrasse 101	Germany
ZUYLEN, A. van	26 Quai van Beneden Liège	Belgium

A list of keyboard instruments discovered or rediscovered in 1971 and 1972 was received but for reasons of space cannot be published. This list was established by the team of the Musée Instrumental du Conservatoire National Supérieur de Musique in Paris and particularly by Pierre Dumoulin and will be published with full details in Donald Boalch's second edition of, "Makers of the Harpsichord and Clavichord, 1440 to 1840", which is to be issued at the end of 1973.

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The following is a bibliography of articles concerning the conservation and restoration of musical instruments. It was compiled and submitted by Friedemann Hellwig of the Germanisches Nationalmuseum in Nuremberg. It is designed so that the pages can be removed from the Newsletter and the individual abstracts separated and affixed to index cards. The abbreviation "p.t.o." at the bottom of one heading means that the item immediately following belongs on the reverse side of the same card.

A n o n .

(49) 1

Englisch-deutscher Kielflügel für
Schweden in der Schweiz wiederherge-
stellt.

An English-German harpsichord for
Sweden restored in Switzerland.

In: Instrumentenbauzeitschrift, X,
1956, p. 353-354.

A short note on the restoration of
a J. Kirckman 1763 in possession of
the Musikhistoriska Museet Stockholm.

(F.Hellwig)

A n o n .

Mostra di ristauri a sculture e oggetti
d'arte minore.

Exhibition of the restoration of sculpture
and minor art objects.

Book. (Museo del Bargello). Florence,
1967. 52 pp.

Exhibition catalogue of a selection of
60 objects restored after the flood of
1966 in Florence. Among them also musical
instruments.

(F.Hellwig)

See also IIC, AATA 8-512.

See also: Erffa, Florenz ...

A n o n .

Zur Technologie der Quartzlampe.

On the technology of the quartz lamp.

In: Instrumentenbauzeitschrift, X,
1956, p. 209-211.

Report of a discussion on the possi-
bilities of fluorescence examination
of antique violins, held by an assembly
of the German Violin Makers Association.

(F.Hellwig)

B a r n e s , John

Italian string scales

In: Galpin society journal XXI (1968)
pp. 179-83

RILM 68/2588 ap 43

B a r n e s , John

Some restoration problems in the Russel Collection discussed in the light of "Provisional Recommendations" by Mme. de Chambure, Professor Berner and Dr. van der Meer.

In: Studia Musico-Museologica, Bericht über das Symposium: Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung. May 1969. Nürnberg/Stockholm /1970/, pp. 117-125.

p.t.o.

After various criticisms and annotations from practical experience to "The Preservation and Restoration of Musical Instruments" by the above authors, the restoration of an Italian (Bolcioni 1627) and a Flemish harpsichord (Couchet 1645) are described.

(F.Hellwig)

See also: RILM 70/3936 as 43

B e r n e r , Alfred

Sammlung, Restaurierung, Forschung.
Collecting, restoration, research.

In: Instrumentenbauzeitschrift, X, 1956, p. 236-238.

A short look into the activities of the instrument collection of Berlin and into the principles of restoration.

(F.Hellwig)

B e r n e r , A., M e e r , J.H. van der, Thibault, G. with the collaboration of Brommelle, Norman.

Preservation and Restoration of Musical Instruments. Provisional Recommendations.

The International Council of Museums.
1967, 77 pp.

Published by Evelyn, Adams and MacLay,
9 Fitzroy Square, London W.1.

p.t.o.

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- I. Materials used in the making of instruments.
 - II. General recommendations on preservation.
 - III. The problem of restoration. Restoration of the basic types of Europ.instruments and of their different parts.
 - IV. Bibliography, (museological and organological).
 - V. N.Brommelle: Materials (synthetic) used in conservation.
 - VI. Plates with comments. (Illustrations from ancient treatises.)
- See also: Barnes, John: Some rest.probl...
Jenkins, Jean: A review...

B i e l a w s k i , Bolesław

Sprawozdanie z konferencji dotyczacei
zabytkowych organów i prospektów organowych
w Polsce

Report on the conference on old organs
and organ cases in Poland

In: Ochrona Zabytków XXII 1(1969), pp.68-70

RILM/69/2487 ap 42

B i e l a w s k i , Bolesław

Activities of the Historical Monuments
Documentation Centre in the field of docu-
mentation and preservation of ancient or-
gans and organ prospects in Poland. In
Polish, summary in Engl.

In: Ochrona Zabytkow XXIII/2 (1970),
pp. 122-124.

RILM 70/2429ap42

B o i s s e a u , Robert

Problème de restauration: l'orgue d'Houdan
A problem of restoration: the Houdan organ

In: Renaissance de l'orgue 2(Oct 1969)
pp. 23-25

RILM 69/2489 ap 42

B r u n e t , Paul

La restauration du grand orgue de la cathédral d'Angoulême. The restoration of the great organ of Angoulême.

In: Mémoires de la Société archéolog. et hist. de la Charente (1966-1967), pp. 249-58,

RILM 67/2202ap42

B r u n z e m a , Gerhard

The covering of organ pipes with pure tin foil by using epoxy resin cement, (In English and German)

In: ISO-Information, No. 1, Feb. 1969, pp. 55,56 (F 7.2, pp. 1,2)

Technical description of a method, mentioned as early as 1381, Modern adhesives are used.

(F.Hellwig)

C h a m b u r e , H. de

The restoration of harpsichords at the Paris Musée Instrumental du Conservatoire National Supérieur de Musique.

In: Studia Musico-Museologica, Bericht über das Symposium: Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung, May 1969, Nürnberg/Stockholm /1970/, pp. 113-116.

p.t.o.

Details on both restoration and construction of 4 harpsichords are given: A. Ruckers 1646, "refait par P.Taskin" 1780; an 18th cent. French instrument signed H. Ruckers 1590; N. Dumont 1697 "refait par Taskin"; Faby 1677.

(F.Hellwig)

See also: RILM 70/3938 as 43

C h r i s t l i e b , Don.

Measuring the conical bore of the bassoon. (Printed privately)

Reviewed by Will J a n s e n, Galpin Society Journal XX (March 1967), p.118.

RILM 67/398rb40

C r e t t o l

Les orgues de la cathédral de Valère -
les plus anciennes du monde - ont re-
trouvé leur voix.

In: Heimatschutz, 51 (1956), pp. 20-26,
illus.

IIC abstract 2355 (vol. III, No.1)

D o r a w a , Marian

Potrzebą ochrony i konserwacji zabyt-
kowych organów.

The need for protection and preservation
of ancient organs, (In English)

In: Ochrona Zabytków, Ośrodek Dokumen-
tacji Zabytków, Warsaw (Poland), 23,
No. 2, pp. 125-127

RILM 69/4636 ap 42

IIC, AATA 8-1297

D u f o r c q , Norbert

La restauration du grande orgue de
Bagnères-de-Bigorre. The restoration of
the great organ of Bagnères-de-Bigorre.

In: L'orgue 122-123 (1967), pp. 154-155.

RILM 67/2210ap42

E r f f a , Dagmar von

Florenz 4. November 1966. Einer Stadt
wird geholfen.

Florence 4th November 1966. A city
gets help.

Essen, 1969. (=Jahrbuch 1968/1969 des
Stifterverbandes für die Deutsche
Wissenschaft). See pp. 42, 132, 133.

p.t.o.

A short account of the work of two
German specialists, restoring a hurdy-
gurdy by Louvot 1749. a pandurina of
Tobbia Ficer 1691, a lute by Magno
Tieffenbrucker 1609. and a harpsichord
by Bertarini 1577; all instruments from
the Museo Bardini. The damages derived
from the floods in 1966.

(F.Hellwig)

F A R R I N G T O N, Frank

Dissection of a Serpent.

In: Galpin Society Journal, XXII, 1969,
pp. 81-96

The author describes the complete dis-
section and repair of a serpent in order
to make it playable.

(P.A.Kjeldsberg)

See also: Hellwig, Friedemann: Letter to
the editor, G.S.J. XXIII, 1970, p. 173-174.

F é l i x, Jean-Pierre

L'orgue de l'église Saint-Jacques de Liège
The church organ of St. Jacques of Liège.

In: L'orgue 122-123 (1967), pp. 189, 190.

RILM 67/2216ap42

F o n t e n e a u, Jean; H a r d o u i n,
Pierre; C h a p e l e t, Francis

Notes inégales
Unequal notes

In: Renaissance de l'orgue 4 (Dec 1969),
pp. 25-32

RILM 69/4697 ap 42

G a l e r a n t, G.

Résurrections de l'orgue de Saint-Maclou
de Rouen

The restoration of the organ of Saint-
Maclou at Rouen

In: L'orgue 126 (Apr-June 1968), pp. 45-47

RILM 69/4698 ap 42

G e n z n e r, W.

Richtlinien zum Schutz alter Orgeln.
Guidelines for the protection of valuable
old organs.

In: Deutsche Kunst und Denkmalpflege,
No. 1, 52-57 (1964)

IIC, IATA (6)-13-1

G o ł o s , Jerzy

Z historii ochrony i konserwacji zabytkowych organów w Polsce

From the history of preservation and conservation of old organs in Poland

In: Ochrona Zabytków XXII/2(1969), pp.144-45

RILM 69/2529 ap 42

H e l l w i g , Friedemann

An Example of Lute Restoration

In: Galpin Society Journal XXIII (1970)

pp. 64-68.

The instrument discussed is a bass lute by Michiello Harton, Padua 1599. Questions of the early chitarrone and its relation to the large lute are considered, and the technical execution of the restoration is described.

(Author)

H e l l w i g , Friedemann

Aufgabenstellung und Methode bei der Restaurierung von Musikinstrumenten.
Aims and methods of the restoration of musical instruments.

In: Studia Musico-Museologica. Bericht über das Symposium: Die Bedeutung, die optische und akustische Darbietung und die Aufgaben einer Musikinstrumentensammlung. May 1969. Nürnberg/Stockholm /1970/, pp. 103-112

p.t.o.

Attention is drawn to the manifold aspects of musical instruments which are dealt with in the course of a restoration. In the museum restoration studio, specialized on this type of object, modern techniques for both examination and restoration/conservation should be applied. Emphasis is put on the statement that the playable condition of the restored instrument is not the only possible aim. The major task should be the preservation of the original.

(Author)

See also: RILM 70/3871 ac 40

I s o i r , André

Le problème du diapason dans la restauration
des orgues anciennes (suite et fin)
The problem of the diapason in the
restoration of old organs (conslusion)

In: Renaissance de l'orgue 2 (1969),
pp. 21-22

RILM 69/2538 ap 42

J e n k i n s , Jean

A review of Preservation and Restoration
of Musical Instruments by A. Berner,
J.H. van der Meer, and G.Thibault,
with the collaboration of Norman Bromelle.

In: Museums Journal, The Museums Associa-
tion, 87 Charlotte Street, London W.1,
70, No. 3, p. 141 (Dec. 1970)

IIC, AATA, vol. 8 (1970-1971), No 3,
8-1300.

J e n k i n s , Jean ed.

Ethnic musical instruments; conservation
and identification

London: International Council of Museums,
1970. 59 pp. In English and French.

RILM 70/3872bc40

K l e u k e r , Detlef

Kunststoffe beim Windladenbau. The use of
synthetics in the construction of wind
chests.

In: Acta Organologica III (1969), pp.169-175.

RILM 70/1059ap42

K u c h t i k , Jan

Problems of quality-measuring of wood for
soundboards.

In: Hudebni nástroje 2 (1967) pp. 53-55
In Czech, résumés in Engl. and German

RILM 67/407ap40

L o t t e r m o s e r , Werner

Orgelgutachten auf Grund akustischer
Messungen (Schnitger-Organ von Hollern/Stade)
The professional evaluation of organs on
the basis acoustical measurements (The
Schnitger Organ in Hollern/Stade)

In: Musikinstrument XVIII/2 (Feb 1969)
pp. 185-91

RILM 69/2547 ap 42

L o t t e r m o s e r , W and
M e y e r , Fr. J.

Akustische Prüfung der Klangqualität
von Geigen.

Acoustical analysis of the quality of
sound from violins.

In: Instrumentenbauzeitschrift, XII,
No. 2 (Nov. 1957), pp. 42-45

p.t.o.

The violin is made to sound by an
electromagnetic system attached to the
bridge. Resonance of the instrument between
200 c/s and 10,000 c/s is recorded under
standard conditions. From the diagram re-
ceived the medium sound level is plani-
metrically determined. In the same way
certain frequency ranges (formants) are
evaluated, the levels of which allow con-
clusions on the quality of the sound of the
examined instrument.

(F.Hellwig)

L o t t e r m o s e r , W. and
M e y e r , Fr. J.

Über die Möglichkeiten einer Dendro-
chronologie von altitalienischen Geigen.
On the possibilities of a dendrochrono-
logie of old Italian violins.

In: Instrumentenbauzeitschrift, XII, No.11
(Sept. 1958), pp. 295-297.

p.t.o.

In photographs of valuable ancient violins
the varying distances of the year rings
of the spruce bellies are measured. Dia-
grams are prepared from these measurements.
They show great similarity in two instru-
ments by Stradivari and P. Guarneri respect-
ively. Use of wood from identical trees is
assumed. No attempt has been made to align
the diagrams with dated year ring chrono-
logies.

(F.Hellwig)

M a t z k e , Hermann

Wissenschaftliche Entscheidung in
"Geigenkrieg"

Scientific decision in the "violin war".

In: Instrumentenbauzeitschrift, X, 1956.
p. 330-332.

Report of a discussion, held by a meeting of the German Violin Makers Association, on the scientific means of the examination of antique violin, especially in view of their possible authenticity.

(F.Hellwig)

M e e r , John Henry van der

An Example of Harpsichord Restoration

In: Galpin Society Journal, XVII, 1964
pp. 5-17

p.t.o.

Discussing the questions around the restoration of a harpsichord made by Andreas Ruckers t.e. in 1639 "mis à grand ravalement" in the 18th, cent., probably in England. (In the possession of the Hague Gemeentemuseum.) Giving a full description of the harpsichord and stating the motifs of a restoration to its original condition. In this connection giving examples of the undogmatic disposition of the Ruckers' instruments. Concludes with a full restoration report with motivations for keeping the original parts, Constructional drawings, 4 photographs.

(P.A.Kjeldsberg)

M o r e a u , Félix

Le restauration du "Cavaillé-Coll" de la cathédral de Luçon. The restoration of the "Cavaillé-Coll" of the Cathedral of Luçon.

In: L'orgue 133 (Jan.-March 1970), pp.3-8.

RILM 70/1063ap42

(N e u p e r t)

Der letzte Flügel Ludwig van Beethovens. Betrachtungen zur Restaurierung des Instrumentes. - Ein Bericht aus den Werkstätten der Firma J.C.Neupert, Nürnberg. Ludwig van Beethoven's last grand piano. Considerations concerning the restoration of the instrument, A report from the workshops of J.C.Neupert, Nürnberg.

In: Instrumentenbauzeitschrift, XVII, 1963,
p. 293-294

p.t.o.

After an introductory short history and description of the instrument built by Conrad Graf, Vienna about 1920, the aims, as put by the owner, and the restoration steps undertaken, are described. The latter include reinforcement by addition of a bar "forgotten" by the maker and restringing with a total tension of 7600 kgs.

(P.A.Kjeldsberg)

P e e t e r s , Guido

De huidige problematiek van het orgel in Belgie
The organs of Belgium: present, day problems

In: Praestant XVIII/1,2(Jan, Apr 1969)
pp. 4-5; 37-39

RILM 69/2563 ap 42

R a c z k o w s k i , Feliks

Organy leżajskie przywrócone do dawnej świetności
Leżajsk organ restored to its former splendor

In: Ruch muzyczby 3 (Feb 1969) pp. 13

RILM 69/2567 ap 42

R a u c h , Wolfgang

Restaurierung und Pflege historischer Holzblasinstrumente
Restoration and care of historic wood wind instruments

- I. In: Arbeitsblätter für Restauratoren, No. 1: Group 8, pp. 12-15 (1969)
 - II. In: Arbeitsblätter für Restauratoren, No.2, Group 8, pp. 32-35 (1970)
 - III. In: Arbeitsblätter für Restauratoren, No. 4, Group 8, pp. 36-39 (1971)
- IIC, AATA 8-1307, 8-1308, 8-1770

R i p i n , Edward M.

The Couchet harpsichord in the Crosby
Brown Collection

In: Metropolitan Museum Journal, 2,
pp. 169-178 (1969)

IIS, AATA 8-1677

S c h o l z , Rudolf

Die restaurierte Pfliegler-Orgel zu
Maria Dreieichen (Niederösterreich)
The restored Pliegl organ at Maria-
Dreieichen (Lower Austria)

In: Österreichische Musikzeitschrift.
XXII/12 (1967)

RILM 68/2572 ap 42

S c h r a m m e k , Winfried

Bemerkungen zum Bericht von W. Lottermoser:
Fehler bei der Umrechnung von Graden der
Foernerschen Windwaage in Millimeter -
Wassersäule

Remarks on W. Lottermoser's report: Errors
in the conversion of degrees of the Foerner
wind scale into millimeter hydraulic columns

In: Musikinstrument XVIII/2 (Feb 1969)
pp. 191-93

RILM 69/2570 ap 42

S c h r a m m e k , Winfried

Die Ausbildung von Musikkinstrumenten-
Restauratoren im Musikinstrumenten-Museum
der Karl-Marx-Universität in Leipzig,
The training of restorers of musical instru-
ments in the Museum for Musical Instruments
of the Karl-Marx-University at Leipzig.

In: Neue Museumskunde, 12, No. 1. pp. 98-
105 (1969)

IIV, AATA 8-540

RILM 69/2456 ap 40

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Musikinstrumente
Thoughts on the restoration of musical
instruments

In: Wiora. Festschrift für, Kassel 1967.

RILM 68/1081 ae 40

S i b e r t i n - B l a n c , Antoine
L'orgue au Portugal. The organ in Portugal

In: L'Orgue 134 (Apr-June 1970) pp. 66-73
RILM 70/3928ap42

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

The string scales of Italian Keyboard
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In: Galpin Society Journal XX (1967),
pp. 48-62

RILM 67/419ap40

T o u z e t , Maurice; R o b e r t , Christian

Le problème de la restauration de l'orgue
de la Cathédrale de Bordeaux.
The problems of the restoration of the
organ at the Bordeaux Cathedral

In: L'Orgue CXXV (Jan-Mar 1968) pp. 3-12

RILM 68/2581 ap 42

V a l , Jean-Louis

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208-14

RILM 70/2474ap43

W e r n e r , Anthony E.

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Some problems with the conservation of
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(F. Hellwig)

See also: IIC, AATA 8-1548