

# CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS

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

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## EDITORIAL

The CIMCIM Newsletter is something special. It is almost certainly the world's only such publication devoted exclusively to the exchange of news and views about ancient musical instruments, their preservation and restoration.

The CIMCIM Newsletter is not, however, intended to be a publication only for the "ultra intellectual" competing with the in-dept specialist periodicals. It is a newsletter uniting all of us in our common endeavours and interests.

The CIMCIM Newsletter is your newsletter - and I should like it to develop into a publication in which you can all participate. Please let me have your news, views, comments and questions!

I hope it will be possible to publish two issues per year (spring and autumn), with each spring number devoted to a particular theme. For the next three April issues I should therefore like to suggest the following topics:

- April 1978 - exhibitions of musical instruments (your experiences, ideas and suggestions)
- April 1979 - publications specialising in musical instruments
- April 1980 - universities, music schools, museums and instrument makers' workshops where organology may be researched

I look forward to hearing from you!

With my very best wishes for a truly happy Christmas and a successful New Year,

Dr Brigitte Geiser

Dear Colleagues,

The offices of the CIMCIM board have been passed on to other members during the Leningrad conference in May this year. This is an occasion of looking back, of expressing our gratitude for the work done during the past three years, and at the same time, of outlining plans and hopes for CIMCIM's further development.

It must have been a difficult and delicate task for Felix van Lamsweerde and Gunnar Larsson to succeed to the unforgotten Madame de Chambure whom Jean Jenkins in her obituary so well described as an eighteenth-century figure. Her restlessly active personality had made CIMCIM engage itself in various projects whose realisation in some cases proved more difficult than expected. It is thanks to the previous board that these projects have finally been completed.

In the effort to make CIMCIM a widely open forum for collectors and museum personnel (as formulated by its name), at the same time avoiding any possible clash with ICOM's then restrictions IAMIC, the International Association of Musical Instrument Collections was founded in Paris in 1971. This group was closely linked to CIMCIM and affiliated to ICOM. With the new ICOM Statutes of 1974 any limitation of membership figures in an international committee was abolished, and membership in such a committee was permitted even without participation in a working group; the majority of members, however, had to become members of ICOM too. With these regulations there was no longer a real need for an organization such as IAMIC. It was therefore a logical step taken by the previous board to reorganize the relationship between CIMCIM and IAMIC and finally to eliminate the organisational name of IAMIC with the adoption of regulations as formulated in Amsterdam in 1975 and for minor details, revised in Leningrad this year. With this measure CIMCIM will be able to concentrate on its actual aims as a body of museum specialists, and thus make professional contributions also to the benefit of those who are not members of or not eligible for membership in CIMCIM.

The compilation of a directory of musical instrument collections was one of the three items of a program of study right from CIMCIM's beginnings in 1960 (vide IAMIC Newsletter no. 1, p. 3). The pile of material steadily grew into what was later known to participants of many conferences as "the elephant". This hardly domesticated animal again and again caused difficulties at any attempt to turn it into a printed publication. To everybody's surprise and great satisfaction Felix van Lamsweerde presented

the first printed copies of the International Directory of Musical Instrument Collections at the opening session of this year's conference. This happy end to a long and troublesome story became possible through Jean Jenkin's work as the editor, ICOM's financial support, Frits Knuf's engagement as the publisher, and last but not least Felix van Lamsweerde's efforts as a co-ordinator.

The abolition of IAMIC or better: its reintegration into CIMCIM appear as landmarks in the history of CIMCIM insofar as they help clearing up the Committee's past, and at the same time hopefully will set free energies which will be needed for the future work of CIMCIM. And the very fact that our Committee has a future is confirmed by the active participation in the two past conferences of Amsterdam and Leningrad.

This is probably the moment that the new board should deliver some kind of King's speech as the English would call it. First the members of the new board would like to introduce themselves to those who could not come to Leningrad. All of us are fairly young, under forty. To start off with the lady, Dr. Brigitte Geiser, the Newsletter Editor, is a musicologist with museum experience in at least four countries, and recently engaged in the completion of the Handbook of Folk Musical Instruments of Switzerland.

The Secretary Peter A. Kjeldsberg has studied musicology mostly in Upsala, and is now on the curatorial staff of Ringve Museum, Trondheim/Norway.

The undersigned Chairman is a conservator of Western art instruments at the Germanisches Nationalmuseum Nürnberg. The board members thus represent three different countries; two have English, one French as their first foreign languages; one is engaged in folk musical instruments, one in art instruments, the third occupies himself with both kinds; all of them love making music.

What now should be the aims of CIMCIM's future work? Any declaration of intentions finds itself facing an inevitable dilemma: by promising more than can later be achieved the board will expose itself to ridicule; announcing too little will disappoint all those who had high expectations of the new board or reconfirm those who did not expect anything at all. So we should try to compromise. One of the urgent tasks for the board members consists of drafting CIMCIM's internal rules, i.e. detailed new by-laws as demanded by ICOM from every international committee. It is hoped that a first draft will appear in our Newsletter in the course of 1978 as a basis



for discussion at our next meeting in 1979. This certainly will be a necessary and also useful piece of interior policy - standing orders, but no more.

A professional committee like ours is a meeting place of discussing common problems amongst ourselves; but CIMCIM must never exhaust itself in ventilating such problems without a certain participation of those colleagues who are not members of the committee. The constant effort of promoting our profession in general (and not only within the group), of elaborating solutions to problems common to a larger number of colleagues, of supporting those institutions or individuals having less contact with modern museum methods, this should be the true "raison d'être" of a specialized body of this kind. Three books issued in the name of CIMCIM and the regular publication of the Newsletter mark this path. Much of this work has been done in the frame of working groups with CIMCIM itself functioning as a co-ordinator, as a wider forum of discussion, and as a body offering its recognition and support to an eventual publication. Thus the continuation and eventual completion of current working group projects, and the revival of suspended groups (e.g. the Ethnic group) are the most important aims of CIMCIM. The forthcoming conference will give us an opportunity to discuss these projects with a larger number of members. We would therefore like to invite all members to cooperate or to continue to cooperate to the best of their means and to the benefit of our common professional work.

Friedemann Hellwig

MINUTES OF THE CIMCIM MEETING 19 - 22 MAY 1977 AT THE INSTITUTE OF THEATRE,  
MUSIC AND CINEMATOGRAPHY, LENINGRAD

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Presiding: Felix van Lamsweerde, Chairman of CIMCIM

Present: See participants' list.

19 May: 1. After an introductory salutary address by Professor N.M. Volynkin, Rector of the Institute, the Chairman opened the meeting and on behalf of CIMCIM thanked our hosts for the interesting working program with which they graciously provided us. Subsequently, the chairman proposed an agenda for the meeting which was unanimously accepted. Apologies were read from members who were not able to attend. The Chairman reported on his activities during the past two year period, concerning especially the relations of CIMCIM to ICOM, which among other things resulted in the printing of the International Directory of Musical Instruments. The first copies were presented at the meeting, and everybody present was invited to suggest additions and corrections. Questions of CIMCIM membership were raised and tabled for discussion at a later meeting.

20 May: 2. The Treasurer presented his report which will be published in the next issue of the CIMCIM Newsletter.

3. A rewording of a passage of the by-laws accepted already at the CIMCIM/IAMIC meeting in Amsterdam 1975 became necessary with the newly formulated ICOM statutes. Paraphrase 3 of the CIMCIM by-laws now reads (compare CIMCIM Newsletter III/IV):

3. The right to vote in matters concerning CIMCIM will be given to all ordinary members of CIMCIM who are members of ICOM and who are not voting members of any other ICOM international committee.

This text was voted on and unanimously accepted. - Various other matters were subsequently discussed until the meeting was adjourned, and the CIMCIM members were presented with a tour of the instrument collection of the Institute with live demonstration of many of the instruments.

4. The Chairman called the meeting to order. The question of election was raised and the present board confirmed their previously announced resignation. The floor was opened for

nominations. Extensive discussion ensued and several names were placed in nomination. The matter was left open until the last meeting.

5. Working group reports were given by representatives of the individual groups. A written report from the Working Group on Catalogage et Classification was presented; it is printed elsewhere in this Newsletter. - Various matters were subsequently discussed and the meeting was adjourned.

22 May 6. The Chairman called the meeting to order. A proposal was that representatives of the Institute of Theatre, Music and Cinematography, Leningrad and the Central State Museum of Music, M. Glinka, Moscow should be accepted as members of CIMCIM. Dr. S.J. Levin and Mme E. Alexeyeva were proposed and unanimously accepted. An additional request for membership was made for Mr. André de Fonscolombe, Paris, which was also accepted.

7. The discussion of nominations was concluded. Friedemann Hellwig was unanimously elected Chairman, and Peter A. Kjeldsberg Secretary/Treasurer; Brigitte Geiser assumed the editorship of the CIMCIM Newsletter.

The just elected board took over their new offices.

Presiding: Friedemann Hellwig, Chairman CIMCIM.

As the first pleasant duty the new Chairman thanked all members of the previous board for the services they had rendered to CIMCIM. Everybody present fell in by applauding. The three former board members kindly offered their help and experience to the new board.

In establishing a working program for the period of 1977-1980 (as demanded by ICOM) the working groups and their aims were once again discussed:

1. Directory of Musical Instrument Collections.

This working group has been in existence for more than ten years and has now completed its work with the publication of the Inter-

national Directory of Musical Instrument Collections edited by Jean Jenkins and published by Frits Knuf, Buren, Netherlands 1977. CIMCIM owes special thanks to Felix van Lamsweerde who through establishing intense contacts especially between the ICOM Secretariat and the publisher of the Directory made an indispensable contribution to its long waited for publication. The directory contains information about instrument collections from 160 countries referring to appr. 700 museums. It is available from F. Knuf, P.O. Box 720 Buren (Gld) Netherlands at the cost of Hfl. 44.- (US\$ 18.-, FF 90.-), or from ICOM in Paris at the price of Hfl. 33.- (US\$ 13,50, FF 67.50) (for ICOM-members only). The Address is: ICOM, Maison de l'Unesco, 1 rue Miollis, F - 75732 Paris Cedex 15. Special attention should be given to the following question: The Music Library Association (MLA) published "A Survey of Musical Instrument Collections in the United States and Canada" in 1974. CIMCIM's International Directory therefore has omitted these two countries with exception of a few additions to the MLA book. It is hoped that an eventual second edition of the two publications can be combined to result in a truly international index of musical instrument collections.

2. The group on Ethnic Musical Instruments. (Co-ordinator Jean Jenkins).

This group is currently suspended because most of its members are involved in the proceedings of other groups. A proposal was made of transferring this working group to The International Folks Music Council (IFMC), however, strong arguments were raised that ethnographical material forms an important part of most musical instrument collections and that the working group of Ethnic musical instruments should as soon as possible retain its work within CIMCIM.

3. The working group on Audio-visual techniques. (Co-ordinator Maggie Andral).

The group did not meet since only one of its members was present in Leningrad/Moscow.

4. Catalogage et classification. (Co-ordinator Claudie Marcel-Dubois).

Geneviève Dournon gave a brief report of the group's activities,

again referring to the above mentioned written report which is found elsewhere in this Newsletter.

5. The working group on conservation. (Co-ordinator Scott Odell). The group met in Leningrad discussing the questions of a code of ethics applicable to conservators and restorers of musical instruments. The co-ordinator provided a report which is found elsewhere in this Newsletter.

#### Future conferences.

1. An invitation was kindly offered by Dr. Hubert Henkel, Director of the Musikinstrumentenmuseum der Karl Marx-Universität, Leipzig (DDR) to hold the next CIMCIM-conference in the museum together with the 50th anniversary of the re-opening of the Heyer-collection in Leipzig. The meeting of perhaps five days was proposed to take place during the second half of August 1979.

This invitation was gladly accepted by the participants since it also offers the possibility to take part in a series of lectures on performance practice and musical instruments in the 18th century. In addition it is hoped that excursions to other collections of musical instruments and to some places of supreme historical interest could be arranged.

2. The next general conference of ICOM and at the same time another conference of CIMCIM will be held in Mexico City in 1980.

Felix van Lamsweerde  
Friedemann Hellwig

Gunnar Larsson  
Peter A. Kjeldsberg

List of participants CIMCIM conference Leningrad 19 - 22 May 1977

Florence Abondance, Paris, France  
Ekatherina N. Alexeyeva, Moscow, USSR  
Josiane Bran-Ricci, Paris, France  
Geneviève Dournon, Paris, France  
Robert E. Eliason, Dearborn, Michigan, U.S.A.  
André de Fonscolombe, Paris, France  
Brigitte Geiser, Berne, Switzerland  
Vera B. Gorodilina, Alanaevsk, USSR  
Friedemann Hellwig, Nürnberg, German Federal Republic  
Hubert Henkel, Leipzig, German Democratic Republic  
Cynthia A. Hoover, Washington D.C., U.S.A.  
Roland A. Hoover, Washington D.C., U.S.A.  
Jean Jenkins, London, England  
Jurij V. Kapustin, Leningrad, USSR  
Cary Karp, Stockholm, Sweden  
Peter Andreas Kjeldsberg, Trondheim, Norway  
Birgit Kjellström, Stockholm, Sweden  
Dieter Krickeberg, Berlin, German Federal Republic  
Barbara Lambert, Boston, U.S.A.  
Felix van Lamsweerde, Amsterdam, Netherlands  
Gunnar Larsson, Stockholm, Sweden  
S.J. Levin, Leningrad, USSR  
N.A. Lisova, Leningrad, USSR  
M.V. Lysenko-Dnestrovsky, Ukraine, USSR  
J.S. Laurenty, Tervuren, Belgium  
Mette Müller, Copenhagen, Denmark  
Scott Odell, Washington D.C., U.S.A.  
Irmgard Otto, Berlin, German Federal Republic  
B.S. Sarybaev, Alma Ata, Kazakstan, USSR  
Konrad Sasse, Halle, German Democratic Republic  
Marta Szekeres-Farkas, Budapest, Hungary



ICOM - 77  
THE II<sup>th</sup> GENERAL CONFERENCE

WORK PROGRAMME OF THE INTERNATIONAL COMMITTEE FOR MUSICAL INSTRUMENTS (CIMCIM)

Leningrad, 18 - 22 May 1977

Wednesday 18 May

10.00 - 21.00

- Registration of the Conference participants and the Committee members at the State Hermitage.

Thursday 19 May

9.00 - 11.00

- Meeting of the Committee at the Institute of Theatre, Music and Cinematography. (Issaakiyevskaya hloshad, 5 The Green Hall). Adoption of an agenda.
- 1. Salutory address by Professor N.M. Volynkin, Rector of the Institute.
- 2. Report of the Committee Chairman.

11.30 - 13.00

- Acquaintance with collection of musical instruments. Film review: "Story about musical instruments" and "Musical Tree".

Friday 20 May

9.00 - 11.00

- Meeting of the Committee at the Institute.  
 Informations:  
 1. The Sources of the Soviet Science of Musical Instruments. (Deputy Chief of Music Department, Dr. L.N. Raaben).  
 2. Permanent exhibition of musical instruments as museum collection and scientific centre of instruments studying, (Chief of the permanent exhibition, Dr. S.J. Levin).
- Informations:  
 1. Folklorical-ethnographic principles of collecting and studying of musical instruments. (Senior Lecturer Dr. I.V. Matsievsky).  
 2. About the stores of instrument collection of the Institute. (Curator of the permanent exhibition N.A.Lisova).

11.30 - 13.00

- Meeting of the Committee.  
Committee business.

Saturday 21 May

9.00 - 11.00

- Visit to Museum of Ethnography of the USSR Peoples. Collection of musical instruments at Museum.

11.30 - 13.00

- Visit to the factory of musical instruments named by A.V. Lunatcharsky (Individual orders Department).

Sunday 22 May

9.00 - 11.00

- Meeting of the Committee at the Institute. Election of the Board. Adoption of the Programme for 1977 - 1980.

Moscow, 23 - 28 May 1977

Tuesday 24 May

20.00 - 22.30

- For the Committee members, for others on request: Visit to the Glinka Musical Museum. Exposition and Collection of musical instruments. Reception of the Committee members at the Glinka Museum. Concert. Demonstrating the Bounding of the Musical instruments from the Museum collection.

Wednesday 25 May

15.00 - 18.00

- For the Committee members, on request: Visit to the exhibition: "New Bow instruments by the Soviet violin masters" at the Glinka Museum. Discussion on preparing and restoring of museum bow instruments. Visit to one of the violin masters workshops. Visit to the construction of the new museum building.

The other arrangements are carried out according to the General Programme.

I. C. O. M.

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

Groupe de travail  
Catalogage et classification

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Compte rendu des activités du Groupe  
1976 - 1977

Depuis la réunion du Comité international pour les Musées et Collections d'Instruments de Musique (CIMCIM) au Tropenmuseum à Amsterdam en septembre 1975, le Groupe de travail, endeuillé par le décès de Ginette de Chambure, s'est réuni cinq fois en 1976 et huit fois en 1977 au Département d'Ethnomusicologie du Musée national des Arts et Traditions Populaires (ATP) à Paris.

Membres du Groupe de travail:

Chairman: Claudie Marcel-Dubois, Directeur de recherche au Centre national de la Recherche Scientifique, Chef du Département d'Ethnomusicologie du Musée national des Arts et Traditions Populaires

Membres: Yvonne Oddon, Expert auprès de l'ICOM  
Geneviève Dournon-Taurelle, Maître-assistante, chargée des collections d'instruments de musique du Musée de l'Homme.  
Simha Arom, chargé de recherche au Centre national de la Recherche Scientifique, responsable de la Section d'Ethnomusicologie du Laboratoire "Langues et civilisations à tradition orale" du Centre national de la Recherche Scientifique.

D'autres collègues du CIMCIM et d'IAMIC ont occasionnellement pris part aux débats ou/et séances de travail, tels que le Président du CIMCIM, Baron Felix van Lamsweerde, Denise Perret (Musée Ethnographique de Neuchâtel, Suisse). Ajoutons que les fiches de catalogue à codage synoptique établies précédemment par notre Groupe sur des propositions d'Yvonne Oddon ont été

expérimentées durant la période concernée par ce rapport sur différentes collections instrumentales (cf. article de Denise Perret, in IAMIC Newsletter, 1976).

Les réunions de 1976 - 1977 ont eu pour objet de compléter trois sections inachevées (membranophones, cordophones, aérophones) et de réviser l'ensemble de la classification organologique - déjà entreprise par le Groupe - dans un souci de normalisation et de précision. Ce travail permettra de fournir désormais aux conservateurs de musées un outil pratique d'identification et de classement des collections d'instruments de musique fondé sur des critères morphologiques. Le nouveau code de classification, dans son état actuel, sera présenté et soumis à l'approbation du Comité lors de sa réunion à Léninegrad en mai 1977.

Claudie Marcel-Dubois  
Chairman

CIMCIM RESTORATION WORKING GROUP MINUTES

21 May 1977

The restoration working group of CIMCIM met at 6.00 pm on Saturday 21 May 1977 in the Hotel Leningrad at Leningrad. Members present were Mme F. Abondance, Mme J. Bran-Ricci, Mr. F. Hellwig, Mr. C. Karp and Mr. S. Odell. Mrs. C. Hoover was present as an observer. Mr. Odell was named as co-ordinator of the group until the next meeting and acted as chairman.

The meeting began with a brief discussion of membership policy and the consensus was reached that since at the moment there seemed to be no danger of the group's size becoming unwieldy, membership should be open to any member of CIMCIM not already serving on another working group, who was willing to take an active part in the work of this group.

The discussion then turned to old business. At the last meeting of the group, at Stockholm in 1974, Mr. Odell had been asked to prepare recommendations for a code of ethics or professional standards to serve as guidelines in musical instrument conservation. Mr. Odell then presented his report on the possible form of such a code. This report will be published in the next CIMCIM Newsletter, and will be used as the basis for group discussion hopefully leading towards a resolution on the subject to be voted upon at the next CIMCIM meeting in Leipzig in 1979. There was general agreement amongst the working group members with the report's statement that musical instrument conservation should be conducted according to the same principles generally applied to other artistic and historic works, and that there was widespread agreement amongst professional conservators as to the general nature of these principles. The most complete expression of these principles is contained in the Murray Pease Report, and Code of Ethics for Art Conservators used by the American Institute for Conservation (AIC) as a condition of membership since 1964. The working group agreed that relevant portions of the AIC code might be recommended to CIMCIM members as suggested guideline for those responsible for the care and restoration of musical instruments.

In addition to this project there was a favorable discussion of a proposal by Mr. Hellwig that the working group make available a list or index of restoration reports which might contain useful technical information about the instrument or the treatment methods used.

Scott Odell

## THE CARE OF MUSICAL INSTRUMENTS

### A Technical Bibliography for Conservators, Restorers and Curators

compiled by

Friedemann Hellwig

(Germanisches Nationalmuseum, Nürnberg)

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#### 1. Guide to its Use

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

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

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

From the listed titles (or copies thereof) a card index is easily produced by cutting them out along the black lines and sticking them on the fronts and where necessary also on the backs of blank cards of the



international library format or any other larger size. These cards are then arranged according to the classification scheme. Larger cards carrying the classification numbers and headlines can be interposed for easier use of the bibliography. Within each classification subgroup the cards should be kept either in alphabetical order of the authors or in chronological order of the year of publication.

## 2. Classification Scheme

### 1. GENERAL METHODS AND TECHNIQUES

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

### 2. MUSICAL INSTRUMENTS ORIGINATING IN EUROPEAN CULTURE

- 2.1. General
- 2.2. Keyboard instruments
  - 2.2.1. General
  - 2.2.2. Organs
  - 2.2.3. Harpsichords, spinets, virginals, clavichords
  - 2.2.4. Hammer action instruments
  - 2.2.5. Other keyboard instruments
- 2.3. Stringed instruments without keyboards
  - 2.3.1. General
  - 2.3.2. Bowed instruments
  - 2.3.3. Plucked instruments
  - 2.3.4. Other instruments
- 2.4. Wind instruments
  - 2.4.1. General
  - 2.4.2. Flutes and reed instruments

- 2.4.3. Horns, trumpets, and their derivatives
- 2.5. Percussion instruments and other membranophonic and idiophonic instruments
- 2.6. Mechanical instruments
- 2.7. Other instruments

### 3. NON-EUROPEAN AND PREHISTORIC INSTRUMENTS

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

### 4. SPECIAL CONSERVATION AND REPAIR TECHNIQUES

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

Å g r e n, Carl Hugo 1.5., 2.3.2.  
 The sound of viols.  
 In: Chelys, IV (1972), pp. 22 - 34.  
 RILM 1973/2513

A n o n. 2.2.1., 4.4.  
 Lacquering of musical instruments.  
 In: Ind.-Lack.-Betrieb, 43, no. 8 (1975),  
 pp. 277 - 281. In German.  
 AATA 13-895

A n o n. 1.9.  
 Nuremberg training course for musical instrument  
 restorers.  
 In: Early Music, vol. 4, no. 1 (Jan. 1976), pp. 97, 99.  
 p.t.o.  
 The program for the training of musical instrument re-  
 storers developed by the Germanisches Nationalmuseum.  
 Containing the conditions of entry (previous occupation  
 as an instrument maker), the subjects of practical and  
 theoretical instruction, monetary aspects (no fees asked by  
 the museum, no fees paid to the trainee), etc. The  
 training aims at a restorer specializing in one or two  
 groups of instruments with a sound knowledge of the  
 others. The trainee will also receive an introduction in-  
 to other fields of restoration. (FH)

B i e l a w s k i, Boleslaw (ed.) 2.2.2.  
 Organy zabytkowe. Materiały Konserwatorskiej. Organs of  
 historical interest. Conservation papers.  
 Warszawa (Ministerstwo Kultury i Sztuki, Ośrodek  
 Dokumentacji Zabytków), 1972, 59 pp. In Polish.  
 RILM 1973/1122  
 AATA 11-128

B u c h n e r, Alexander 1.5., 2.3.2.  
 Geigenverbesserer. Versuche zur Verbesserung von  
 Violine, Viola und Bogen.  
 Violin improvers. Attempts to improve violin, viola,  
 and bow.  
 Schriftenreihe Das Musikinstrument 14.  
 Frankfurt/Main, 1973, 73 pp.  
 RILM 1974/1035

D ä h n e r t, Ulrich 2.2.2.  
W i l l i a m s, Peter

The newly restored Silbermann organ in the  
Catholic Court Church, Dresden.  
In: Organ Yearbook IV (1973), pp. 122 - 126.  
RILM 1974/996

H i g g i n s, Ardis O. 2.2.2.

The bamboo organ of Las Pinas.  
In: Music, The American Guild of Organists  
Magazine, 5, no. 8 (August 1971), pp. 30 - 32.  
AATA 12-1324

I r m e n, Hans-Josef 2.2.2.

König Ludwig I. und die Restauration der Orgel  
in der Münchener Hofkirche zum hl. Kajetan.  
King Ludwig I and the restoration of the organ  
in the Munich Court church St. Kajetan.  
In: Kirchenmusikalisches Jahrbuch, LIV (1970),  
pp. 91 - 108.  
RILM 1972/2336

J a n s s o n, Erik 1.5., 2.3.2.

Om undersökningar av fioler.  
On investigations of violins.  
In: Svensk naturvetenskap, 1973, pp. 173 - 180.  
In swedish.  
RILM 1974/1355

J a n s s o n, Erik 1.5., 2.3.2.

An investigation of a violin by laser speckle  
interferometry and acoustical measurements.  
In: Speech transmission laboratory q. progress  
and status report (Speech transmission  
Laboratory, Royal Inst. of Technology Stockholm),  
Jan.-March 1972, pp. 25 - 33.  
RILM 1972/1245

K r a u s s, Egon 2.2.2.

"  
Über Orgelrestaurierungen.  
On organ restorations.  
In: Singende Kirche XVI (1969), pp. 101 - 103.  
RILM 1974/1009

K r a u s s, Egon  
N e u m a n n, Hubert

2.2.2.

Die Restaurierung der hölzernen Orgel der Silbernen  
Kapelle zu Innsbruck.

The restoration of the wooden organ in the Silver  
Chapel in Innsbruck.

In: Oesterreichische Zeitschrift für Kunst und Denk-  
malpflege, VII (1953), pp.83 - 86, 2 fotogr.

p.t.o.

After the organ's return from safety shelters against  
possible war damage, a thorough restoration for this 16th  
century Italian instrument was undertaken. Some of the  
later alterations such as the C-c<sup>5</sup> compass (originally  
F-a<sup>2</sup>?) and the 14 note pedal were left untouched. Of the  
297 pipes only 48 were missing. The original bellows  
were restored.

(FH)

K u r i h a r a, Shoji

1.5., 3.5.

Sonagurafu ni yoru chikuzen-biwa, gekkin no onkyogaku  
teki kenkyu.

Acoustical investigation of chikuzen-biwa and gekkin  
by means of a sonagraph.

In: Memoirs of Takada Branch, University of Niigata,  
XV (Dec. 1970), pp. 167 - 188. In Japanese.

RILM 1974/1045.

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

2.2.2.

Fehler bei der Umrechnung von Graden der Foernerschen  
Windwaage in Millimeter-Wassersäule (Orgelwindwaage).

Errors in converting degrees of Foerner's manometer  
into millimeters of water.

In: Das Musikinstrument, XII/10 (1968), p. 1146.

RILM 1972/1012

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

2.2.2.

M e y e r, Jürgen

Orgelakustik in Einzeldarstellungen, I.

Papers on organ acoustics, I.

Frankfurt/Main (Verlag Das Musikinstrument), 1966.

RILM 1972/2338

M e y e r, Jürgen

1.5., 2.4.2.

Akustische Untersuchungen an Klarinetten.

Acoustical analysis of clarinets.

In: Studia instrumentorum musicae popularis. II. Be-  
richt über die 3. Internationale Arbeitstagung der  
Study Group on Folk Musical Instruments des Inter-  
national Folk Music Council in Stockholm 1969. Ed.  
Erich Stockmann. Stockholm (Musikhistoriska museet),  
1972, pp. 103 - 111.

RILM 1973/1158

M e y e r - S i a t, P. 2.2.2.

Walbourg. Note sur la restauration de l'Eglise.  
Walbourg. A note on the restoration of the church.  
In: Archives de l'Eglise d'Alsace.  
Nouvelle série, XVIII (1970), pp. 346 - 349.  
RILM 1972/1015

N i c k l i n, Keith 3.3.

The Ibibio musical pot.  
In: African Arts, VII, no. 1 (autumn 1973),  
pp. 50-54, 92.  
AATA 12-1121

R u d k o w s k i, Tadeusz 2.2.2.

Konserwacja zabytkowych organów w NRD.  
The preservation of ancient organs in the GDR.  
In: Ochrona zabytków, XXV/3 (1972) pp. 224 - 228.  
In Polish, English summary.  
RILM 1973/2490

S c h l i e d e r, Hans 2.2.2.

Schäden an historischen Kirchenorgeln und anderen  
Kunstwerken.  
Damages to historic church organs and to other ob-  
jects of art.  
In: Deutsche Kunst und Denkmalpflege, 25 (1967),  
pp. 20 - 38.

p.t.o.

Causes of damage are discussed, such as the  
installation of wind motors at inappropriate places,  
large fluctuation of humidity, artificial drying of  
stone walls and the resulting reduction of humidity  
inside the church. Artificial humidification cannot  
replace natural regulation. A hot air ventilation  
system can best be controlled. (S. Wittmayer)

S k o w r o n e c k, Martin 2.2.3.

Das Cembalo von Christian Zell, Hamburg 1728, und seine  
Restaurierung.  
The harpsichord by Christian Zell, Hamburg 1728, and  
its restoration.  
In: Organ Yearbook, 1974, vol. 5, pp. 79 - 87.

p.t.o.

After a general description the sequence of assembling  
the instrument as supposedly applied by the maker is  
given. The restoration is described in detail, with  
photographs illustrating some of the damages and  
their repair. (FH)



S u p p e r, Walter 1.8., 2.2.2.

Kirchenheizung und Orgel.

Church heating and organ.

In: Deutsche Kunst und Denkmalpflege, 25 (1967),  
pp. 39 - 45.

p.t.o.

The damaging influence of inappropriate heating systems in churches are enumerated: shrinking and cracking of case work and pipes; dirt; jamming of tracker action; etc. Under certain precaution measures a hot air system seems acceptable. Air conditioning as used by museums appears best.

(S. Wittmayer)

T j e r n l u n d, Per 1.5., 3.4.

S u n d b e r g, Johan

T r a n s s o n, Frans

Grundfrequenzmessungen an schwedischen Kernspaltflöten.

Measurements of fundamental frequency of Swedish fipple flutes.

In: Studia instrumentorum musicae popularis II. Bericht über die 3. Internationale Arbeitstagung der Study Group on Folk Musical Instruments des International Folk Music Council in Stockholm 1969. Ed. Erich Stockmann. Stockholm (Musik-historiska museet), 1972, pp. 77 - 96.

RILM 1973/1385

Various authors 2.2.2.

Materiały z Konferencji Organowej, Tournon 21 - 22 listopada 1974.

Materials from an organ conference in Tournon on 21 - 22 November 1974.

In: Biuletyn Informacyjny, no. 30 (1975),  
pp. 1 - 94. In Polish.

AATA 13-294

W i n n i c k i, Jacek 2.2.2.

Organy fromborskie.

The organ in Frombork.

In: Ochrona Habytkow, 27 (1974), no. 1,  
pp. 72 - 76. In Polish.

AATA 12-245

W h i t n e y, Craig R. 2.2.2.

The bamboo organ of Las Pinas.

In: Music. The American Guild of Organists' Magazine, 8, no. 4 (April 1974), p. 20.

AATA 12-1348

W o t t o n, Tom S. 1.10.

A dictionary of foreign musical terms and  
handbook of orchestral musical instruments.  
St. Clair Shores (Scholarly Publications),  
1972, 226 p.

W r i g h t, Donald Easton 2.2.2.

To rebuild - or not to rebuild? A diocesan  
adviser's point of view.

In: Musical Times CXIV/1562 (Apr. 1973),  
p. 423 - 424.

RILM 1973/1130

Z a d r o, Michael 2.4.2.

Guide to the restoration of woodwind instruments.

In: Early Music, vol. 2, no. 3 (July 1974),  
pp. 169 - 173.

p.t.o.

An introduction into the practical aspects of the  
repair of old woodwind instruments. Instructions  
are offered for such procedures as the disassembly  
of keywork; separation of stuck joints; repair  
of split joints and cracks in tubes; use of various  
synthetic resins for gluing; padding of keys;  
preservative treatment of tubes with oil, etc.;  
relapping tenons and cork for joints. (FH)

GERMANISCHES NATIONALMUSEUM NÜRNBERG  
 SAMMLUNG HISTORISCHER MUSIKINSTRUMENTE  
Selected Activities 1976/1977

Recently released grammophone records with instruments from the museum's collections (issued in collaboration with the museum):

1. Music from oboe, oboe d'amore or cor anglais, played by Jürg Schaeftlein and the Concentus Musicus under the direction of Nikolaus Harnoncourt. Instruments used: oboe Jacob Denner, Nürnberg about 1715; oboe d'amore Johann Wilhelm Oberlender, Nürnberg about 1735; cor anglais J. Bauer, Vienna, second half of 18th century. Music played: G.F. Händel, concerto in g minor for oboe, strings and continuo; A. Vivaldi, concerto in d minor for oboe, strings and continuo; J.S. Bach, concerto for oboe d'amore, strings and continuo (BWV1055 reconstructed); W.A. Mozart, Adagio in c major for cor anglais, 2 violins and violoncello (KV 580a). Telfunken-Decca 6. 42110.

2. Denis Gaultier, La Rhétorique des Dieux. Played by Hopkinson Smith on a lute by Pietro Railich, Venice 1644. Suites nos. I,II,XII. Astrée AS 6 and Telefunken-Decca 6. 42122.

3. François Dufaut, Pièces de luth. Played by Hopkinson Smith on a lute by Pietro Railich, Venice 1644. Astrée AS 15.

4. Georg Philipp Telemann, 12 fantasies for flute solo. Played by Hans-Martin Linde on flutes by Jacob Denner, Nürnberg about 1715, and Carl August Granser, Dresden about 1775. EMI-Electrola C 065-28 840.

5. Selection of "Sonaten, Rondos und Fantasien für Kenner und Liebhaber" by Carl Philipp Emanuel Bach. Played by Huguette Dreyfus on a pianoforte by Johann Jakob Könnicke, Vienna 1796. Polydor, Archiv Produktion 2533 327.

There are 16 tapes available with music for the pianoforte by Ludwig van Beethoven, played by Ernst Gröschel on instruments by Johann Broadwood & Sons, London 1815; Johann Jacob Könnicke, Wien 1796; Johann Andreas Stein, Augsburg 1788.

Major restorations completed: The harpsichord by Carlo Grimaldi, Messina 1697 was restrung with brass and voiced. The extensive work on a

harpsichord by Giovanni Battista Giusti, Lucca 1681, comprising also the restoration of the original outer case and its paint, has been completed and subsequently presented to the public in an exhibition. A small booklet written for the nonspecialized museum visitor describes some of the processes applied (can be ordered from the museum; DM 1,80). Two Viennese pianofortes by Anton Walter, about 1795, and Nannette Streicher, about 1805, were restored to playing order. A bassoon by C. Tauber, Wien about 1815 with metal inlays received a thorough external treatment and was also brought back to playing order. Current restoration projects include a harpsichord by Christian Vater, Hannover 1738, and a harp by Cousineau Père et Fils, Paris, end of 18th century.

The list of the presently available technical documentation on the museum's instruments contains 33 drawings of instruments of various types and 30 radiographs showing some 50 instruments of certain details thereof. The total figure of radiographs taken of musical instruments is about 150, but not all of them are considered to be of immediate interest to a wider public; others have been taken on nontransparent foil and can therefore not be offered as prints.

The first volume of the catalogue of European instruments of the Germanisches Nationalmuseum by J.H. van der Meer, dealing with "Horns and Trumpets, Membranophones, Idiophones" is now in print and will be available during the second half of 1978.

#### Recent publications:

F. Hellwig: Lute Making in the late 15th and 16th century. In: The Lute Society Journal 16, 1974, pp. 24 - 38. - Strings and Stringing: Contemporary Documents. In: Galpin Society Journal XXIX, 1976, pp. 91 - 104. - Review of: P. Peterlongho, Strumenti ad arco, Milano 1973. In: Die Musikforschung 29, 1977, S. 115 - 117. - Obituary: Friedrich Ernst. And: X-Ray Facilities Reorganized at the Germanisches Nationalmuseum. Both in: Musical Instrument Conservation And Technology News, 1977, 1.

J.H. van der Meer: Zur Frühgeschichte der Viola d'amore. In: International Musicological Society. Report of the 11th Congress Copenhagen 1972, pp. 547 - 555. - Together with B. Geiser and K-H. Schickhaus: Das Hackbrett, ein alpenländisches Musikinstrument. Herisau/Trogen 1975, pp. 5 - 22. - La disposizione dei tasti negli strumenti italiani a tastiera a pizzico. In: Die Musikforschung 27, 1974, pp. 498 - 500. - The Dating of German

Clavichords. In: *Organ Yearbook* 6, 1975, pp. 110 - 113. - Review of: H. Fitzpatrick, *The Horn & Horn-Playing and the Austro-Bohemian Tradition 1680 - 1830*, London 1970. In: *Die Musikforschung* 29, 1976, pp. 230 etc. - Article: *Orgelklavier*. In: *Musik in Geschichte und Gegenwart*, vol. 16. - Nuremberg instrument makers of the 17th and 18th centuries, I. In: *The American Recorder* 18, 1977, pp. 33 - 38. - Reviews of: Detlef Altenburg, *Untersuchungen zur Clarinblaskunst*, Regensburg 1973. Kurt Birsak, *Die Holzblasinstrumente im Salzburger Museum Carolino Augusteum*, Jahresschrift des Museum Carolino Augusteum 18, 1973. Edwin Ripin, *The Instrument Catalogs of Leopoldo Franciolini*, Hackensack N.J. 1974. Brigitte Geiser, *Studien zur Frühgeschichte der Violine*, Bern - Stuttgart 1974. Lenz Meierott, *Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17. und 18. Jahrhunderts*, Tutzing 1974. In: *Die Musikforschung* 29, 1977, pp. 120 - 123, 247 - 250, 361 - 363, 399 - 401, 401 - 403. Review of: *Studia instrumentorum musicae popularis IV*, Stockholm 1976. In: *Galpin Society Journal* 30, 1977, pp. 158 - 161.

MUSIKINSTRUMENTEN-MUSEUM DES STAATLICHEN INSTITUTS FÜR MUSIKFORSCHUNG  
PREUSSISCHER KULTURBESITZ, BERLIN

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Activities 1975 - 1977

Although the number of visitors had raised considerably between 1963 and 1975, we felt it necessary to facilitate the understanding of the exposition for a less specialized public. We tried also to extend the publicity of the museum.

For gaining the first aim we had to close the museum for several months. During this time the rooms themselves, the arrangement of the instruments and the media of information for the public were changed. The colour of the walls, the lighting were altered for a better accentuation of the exhibits. In each room one or two main themes are represented, e.g. church music in the 17th century; the manufacture of instruments in a distinct region; a kind of instrument; musical life at the court; domestic music; important events of musical history etc. Thus the instruments are not isolated objects but are shown in their functions; at the same time the presentation is vivid. The functions of the instruments are represented by texts and by paintings, engravings and other illustrations. When a visitor wants to hear the sound of an instrument he may address himself to a musician who is always in the museum and who plays the instruments "live" or by tape. He answers also questions asked by the visitors. An audiovisual unit with three projectors adds to the possibilities of information for the less specialized public. In a special room visitors may try and play instruments. For young people there are courses, e.g. of electronic music.

In our concerts too we tried to revive a bit of the mental sphere to which the instruments belonged. A means to this was the combination of the music with the literature of the period. Within the "Funkausstellung" 1977 we had a little concert in a wine-room; we simulated the situation in a tavern of about 1820. This concert was in the same time the basis for a psychological test of the "Staatliches Institut für Musikforschung".

Special exhibitions

1) In connection with a course of self-making harpsichords (Zuckermann) we showed some principles of historical harpsichord-making.

2) In 1976 the annual Festival of the "Neue Bachgesellschaft" was held in



Berlin. The corresponding exhibition in our museum dealt with the relations between J.S. Bach and the towns of Berlin and Potsdam. Instruments of the Prussian court and/or made in Berlin or Potsdam were shown together with documents, prints and pictures. Four concerts completed the exhibition; perhaps for the first time in our century the Ricercare for three voices from the "Musikalisches Opfer" was performed on an instrument similar to those which belonged to Frederick II: on a pianoforte by Joh. Heinrich Silbermann, Strassburg 1776.

3) In connection with the International Congress of Water we showed with an exhibition and two audiovisual programmes music in his relationship with water as a symbol and a reality of sensuality and relaxation. The location of this exhibition in the main exhibition halls of Berlin promoted the publicity of the museum.

4) As a contribution to the "15. Europäische Kunstausstellung" ("Tendenzen der Zwanziger Jahre") we arranged an exhibition on the mechanization of music. Automatic instruments were shown and heard in the following functions:

- a) They replace musicians.
- b) They give the possibility to interpret musical compositions also to those people who cannot play the instrument in a technical sense.
- c) They perpetuate the playing of famous musicians.
- d) They gave the possibility to composers of the Twenties to reproduce "objective" compositions without a player. A lecture by Dr. Werner König dealt with rare and unknown recordings with the Welte-Mignon-system.

Cassettes (system Philips) available at the end of 1977:

1) "Klingendes Museum I": "Harfenuhr", harpsichord by Gottfried Silbermann, clavichord and grand piano by Joh. Heinrich Silbermann, "clavecin brisé" by Jean Marius, transverse flutes by J.J. Quantz and F.G.A. Kirst. Former possessor of flutes and clavecin brisé: Frederick II. of Prussia. Published as a contribution to the "Bachfest 1977".

2) "Klingendes Museum II": Automatic instruments (Welte-Mignon, Orchestrelle, orchestrions, music boxes). Containing a "Toccata" by Hindemith, written for Welte-Mignon grand piano in 1926. Perhaps it never occurred before that a composition was published for the first time not as sheet music but on a sound carrier: Hindemith drew this piece directly on the paper of the Welte-Mignon system. Published as a contribution to the "Europäische Kunstausstellung" 1977.

## Recordings of concerts:

3) E.T.A. Hoffmann as composer and critic. Glass harmonica, aeolian harp, harp by Cousineau, violins by Stradivari and Stainer, grand piano by Graf.

4) Christmas about 1600. With scenes of a German Christmas play. Positive organ, wind instruments, lute, kettle-drums, hurdy-gurdy.

5) Christmas about 1900. With a melodrama. Pianola, harmonium, pianino, violin, cello.

## Catalogues

Dieter Krickeberg und Wolfgang Rauch, Katalog der Blechblasinstrumente, Berlin 1976.

Irmgard Otto in Zusammenarbeit mit Olga Adelmann, Katalog der Streichinstrumente, Berlin 1975.

Dieter Krickeberg, "Meine Herren, der alte Bach ist gekommen!" Catalogue of the exhibition of the "Bachfest 1976".

## Important acquisitions

Theorbe by Joachim Tielke, Hamburg 1713. Guitar by Jos. Massaguer, Barcelona 1758. Violin by J.B. Vuillaume. Oboe by Johann Schell, Nürnberg ca. 1700. Musette, France 18th century. Spinnet by Onofrio Guarracino, 1661. Harpsichord by Jacob and Abraham Kirckman, London 1787 (with Venetian swell). Orchestrion by J. Rump, Berlin ca. 1900. Clavioline, Paris ca. 1952. Neo-Bechstein grand piano, Berlin ca. 1935. Trautonium, Berlin ca. 1935.

Dr. Dieter Krickeberg

## A MUSEUM OF MUSIC

An anniversary is always a good excuse for doing something extra. To celebrate the 25th anniversary of Ringve Museum, Trondheim, we wanted to fathom as widely as possible and to reach as many as possible - not only the same VIP's who always are present on similar occasions.

We conceived the idea of bringing in musicians, music institutions and music activities representing different categories and present them to the public, regardless of style or connections, in order to give satisfaction to as many as possible.

Everyone involved was asked to give their contribution as a gift to the museum - a gift that we could pass on to the public. The response was overwhelming - there was simply not enough room for all who wanted to participate. We therefore made a selection with as broad a spectre as could be obtained.

There were three days (Oct. 7th, 8th and 9th) with concerts during the days and evenings. Concerts were literally mixed: pro musicaensemble, contemporary music, wind quartett, traditional dance music, choirs of different kinds, children's music (by children and for children), excerpts from opera, the music of the Salvation Army, commercial pop-music, traditional chamber orchestra, jazz, ballads, etc.

Amateurs and professionals were succeeding each other and also played together, a strong emphasize was put on teaching institutions such as the conservatory and the music school.

Almost all the rooms of the museums were used. The Institute of Musicology, Trondheim University, gave their contribution in form of lectures of various types, and in a special "musical kindergarten" children were invited to make their own simple musical instruments.

Information about the different music institutions in Trondheim were given with posters and pictures on a large screen. The museum itself on this occasion presented a special exhibition on bells which turned out to be of great interest of the public.

And maybe the greatest success - and surprise: the public had been invited to bring along their own instruments and play together, and no one really believed any Norwegian would respond to such an idea. However, amateurs aged

from 7 to 70 came carrying their instruments, packed them out and joined the group already playing. About 160 persons took part in this activity.

We reckon that about 2 000 people came to the museum during these days, to hear and to experience what 320 musicians could offer. We are also quite aware that this is a project which is easier to carry through in a comparatively small town such as Trondheim with a population av approx. 130 000 than in a large city.

The main asset of such an arrangement is the variety, which resulted in a big and new public- among them people from Trondheim who had never been to the museum before. This made it apparent to us that we ought not remain too much in the historical compartment, but try to spread the activities, try to be a music museum and not only a music historical museum.

The conclusion is that this was an inspiring and encouraging experiment, and the great enthusiasm of the musicians together with the openness and response from the visitors proves the universality of music.

Peter Andreas Kjeldsberg  
and Body Kjeldsberg

Last May saw the appearance of volume V of Studia Instrumentorum Musicae Popularis (Musikhistoriska Museet, Stockholm 1977). This represents papers which were read at the fifth conference of the Study Group on Folk Music Instruments of the International Folk Music Council, which met in Brunnen, Switzerland in February 1976. As with earlier volumes, this number is exquisitely produced. It has been edited by Dr. Erich Stockmann, chairman of the Study Group, who, in his preface, pays tribute to Dr. Kurt von Fischer, president of the Kuratorium "Die Musikinstrumente der Schweiz" (The Music Instruments of Switzerland), and to Dr. Brigitte Geiser, who undertook the organisation of the entire conference.

Tribute is paid also to Dr. Ernst Emsheimer and Mr. Gunnar Larsson (Dr. Emsheimer's successor as director of the Music History Museum of Stockholm), who accepted to print and publish the Studia series as one of the official series of the museum.

In his preface, the editor has pointed out that the discussions centred once again around the topic of principles and methods in historical research on folk music instruments, which appears to have been a particularly problematic issue at the previous meeting of the group in Hungary (1974). The first theme of the Swiss conference, namely, "Written Sources and their Value", was a fitting successor to the investigation of iconographic sources at the earlier conference. The second theme was: "The Historical Development of Herdsmen's Instruments". Here, it has been stated, another goal was pursued, that of the historical investigation of a specific group of folk music instruments and some of their aspects, within the contexts of their social function and use.

The papers presented in the volume indicate the wide geographical, as well as historical, span of the group's activities, as well as its broadly representative international representation. Members who contributed papers came from Austria, Bulgaria, Czechoslovakia, Finland, Federal Republic of Germany, German Democratic Republic, Hungary, Jugoslavia, Netherlands, Sweden and Switzerland, while others who attended the conference represented also Norway and Denmark. Papers dealing with literary sources were presented by Ernst Emsheimer who, in his "Schwedische Schellenmagie", investigated the use and significance of bells in Sweden as mentioned in sources from the 11th to the 19th centuries. Others were Werner Meyer, who dealt with the contribution to the history of Swiss folk music instruments by medieval archaeology; Birgit Kjellström on the Swedish spilopipa; Timo Leisiö on "The Taxonomy and Historical Interpretation of the Finnish Pastoral Aerophones"; Ann Buckley on evidence

for the tiompán or bowed lyre in medieval Ireland; Marianne Bröcker on "An Unknown Source of Evidence for the Instrumentarium of the 13th Century"; Christoph-Hellmut Mahling on music instruments as referred to in German-language pastoral poetry of the 17th and 18th centuries; Balint Sárosi on the poetry of József Gvadányi and János Arany as a source for information on Hungarian instrumental folk music; Gottfried Habenicht on the "Poems of the Transalpine Dacien" by Franz Joseph Sulzer for evidence of Rumanian folk music instruments and Alica Elscheková on Slovakian folk music instruments in herdsmen's Christmas songs of the 17th to 19th centuries. In addition to the last-named paper, which was relevant to both themes of the conference, herdsmen's instruments from the following regions were dealt with: Switzerland (Brigitte Geiser: bells; Max Peter Baumann: Alphorns); Westphalia (Renate Brockpähler); Slovakia (Ivan Macák); Serbia (Dragoslav Dević), Bulgaria (Vergilii Atanasov), while Christian Kaden presented a paper entitled "Utility and Aesthetics in the Structure of Herdsmen's instrumental Work Signals". The remaining contributions were by Samuel Baud-Bovy on the Cretan lyra and Rudolf Brandl on socio-musical aspects of folk music instruments in Karpathos.

The editor has pointed out in his preface that these papers represent original, and mainly incomplete research, but they nonehteless contribute to a sharpening of the general awareness of historical questions. Thus he expresses the hope that these last be regarded as an integrated part of future research to a greater extent than has heretofore been the case.

Ann Buckley  
Dublin  
November 1977

The sixth International Conference of the Study Group on Folk Musical Instruments of the IFMC took place this year from the 12th to the 16th September at Kazimierz Polny (Poland).

The two subjects of discussion were "The folk musical instruments of Poland" and "The music of folk instruments being a result of their technical possibilities and their way of playing."

The various contributions to these topics will be collected and published in the same serie "Studia Instrumentorum Musicae Popularis" edited by Erich Stockmann. All the CIMCIM-members invited to that conference would like to thank Ludwik Bielawsky who organized the conference so well.

B.G.



CONVEGNO INTERNAZIONALE SUL RESTAURO LIUTARIO  
INTERNATIONAL CONFERENCE ON THE RESTORATION OF STRINGED MUSICAL INSTRUMENTS  
Cremona 22 - 23 October 1977

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The Cremonese Comitato per la Salvaguardia dei Beni Nazionali Liutari (Committee of the Safeguarding of the National Heritage of Stringed Instruments) organized a two days conference on the restoration, conservation and technological examination of bowed and plucked stringed instruments. About ten papers were read dealing with conversation, properties of wood, acoustical analysis of guitars, photogrammetry and its application to musical instruments, etc. A bilingual Italian-English conference report will contain all these papers.

A printed report on last year's Giornata di Studi sul Restauro Liutario (Study day of stringed instrument restoration) organized by the same Comitato was presented at the meeting. Its contributions are printed in Italian and English and deal with subjects similar to those of the 1977 conference (available from: Libreria del Convegno di Maria Rivaroli Lombardine, Corso Campi 78, Cremona, Italy).

The major aim of the Comitato's work is the foundation of a restoration centre for stringed instruments taking advantage of Cremona's great history as a violin making centre and also of the present potentials of trained craftsmen and personnel of the International School of Luiteria.

F.H.



FOLK MUSIC RESEARCH AND MUSEOLOGY

From April 19th to 23rd, 1977, the Oesterreichische (Austrian) Volksliedwerk held a symposium on the topic "Folk Music Research and Museology" at St. Wolfgang, Upper Austria. Reports on folk music instruments naturally were in the foreground although also other aspects of folklore museology were taken up. Erich S c h n e i d e r, Bregenz, presented lists (inventories) of musical instruments in the museums of Vorarlberg which he had compiled. It was projected to carry out this work also for the other Austrian federal countries to get to a catalogue of the musical instruments in all museums. Gerhard M a r e s c h, Vienna, dealt with an essential branch in his report on "The Mechanical Music Instruments in the Technical Museum of Vienna", the importance of which for folk music research was outlined for the first time: They are the only sounding testimonies of the time before phonograph and record; they offer the urban light music of the 19th century; they demonstrate popularized operatic melodies; they are documents for the first supplying with standardized music of largest groups of the population. Beyond the scarce of conventional lectures was the report of the musical-instrument maker and musician Josef M e r t i n, Vienna, who - from the experience of traditional musical-instrument making techniques - was instrumental to a more extensive historical understanding of some types of musical instruments. A proposed exhibition which - as Franz G r i e s h o f e r, Vienna, required - shall show processes of development of folk music, will be able to build up on many results of this symposium.

Dr Gerlinde Haid,  
Oesterreichisches Volksliedwerk  
Fuhrmannsgasse 18/5  
A-1080 Wien

Translation: sta.

SECOND CONGRESS OF THE INTERNATIONAL SOCIETY FOR THE STUDY AND PROMOTION OF WIND MUSIC.

The small Swiss city of Uster, near Zurich, was again the centre of interest for enthusiasts of brass music from October 7 to 9. The occasion was the 10th Festival of Brass Music, staged jointly with the 2nd congress of the International Society for the Study and Promotion of Wind Music (President: Professor Wolfgang Suppan, Graz, Austria). The three-day programme featured not only 16 first performances but also 16 lectures.

The lectures are to appear in printed form in Graz. Among those which are expected to attract particular interest are "The Trumpeters and Kettle Drummers - their noble status" (Hermine Nicolussi), "The Repertoire of the Watchtower Musicians, City Pipers and Council Musicians in the 17th and 18th centuries" (Detlev Altenburg) and "Swiss Piping Traditions" (Walter Biber).

The third congress is planned for November 6 - 11, 1978, in Trossingen, West Germany.

B.G.

MUSIQUE ET SOCIETES AU MUSEE D'ETHNOGRAPHIE DE NEUCHÂTEL/SUISSE

Ouverte depuis le mois de juin, l'exposition intitulée MUSIQUE ET SOCIETES fermera ses portes le 31 décembre 1977.

Deux grandes sections: dans l'une, les instruments sont présentés selon leur classification organologique, avec une bande sonore qui permet au public d'entendre 24 types d'instruments différents. L'autre partie, plus importante, est centrée autour de quelques thèmes montrant comment la pratique de la musique est intégrée, codifiée au niveau de la vie quotidienne d'une société: art du raga en Inde; cérémonie du baptême de la pirogue, liée à l'initiation de jeunes gens, chez les Iatmul du Sepik (Nouvelle-Guinée); langages tembourinés; emploi de la musique strictement limité chez les Yukuna de Haute-Colombie; caractéristiques de la musique des nomades du Sahara.

Signalons l'excellent catalogue publié avec l'aide de l'Unesco.

Nous reviendrons dans le prochain numéro sur cette exposition, ses buts, les moyens mis en oeuvre et, surtout, les réactions des visiteurs, puisqu'une exposition se doit d'instaurer un dialogue, de poser des questions, de susciter des réflexions qui dépassent le cadre des sujets esquissés...

Denise Perret, musicologue  
Neuchâtel

MUSICAL LIFE IN THE ZURICH AREA BETWEEN 1765 AND 1812

From March 17 until April 16, 1978, there will be an exhibition on musical life around 1800 in Zurich and its surroundings. In the year 1765 the first semi-public concert took place in Zurich, and in 1812 three private musical societies joined together to found the Allgemeine Musikgesellschaft Zürich, which is still in existence.

In co-operation with musicologist Dr Brigitte Geiser and the Swiss Institute for Art Research, the local authorities of the Kanton of Zurich are arranging this exhibition of engravings, paintings, applied art objects and, above all, musical instruments and sheet music. The keyboard instruments and drums on show were mainly produced in the area, and although the string and wind instruments were mostly imported from neighbouring countries, there will be several violins, horns and trumpets shown that were made by local craftsmen. Beside the classical kinds of instruments there will also be some exhibits which used to be played by children, soldiers or vagrant musicians.

The exhibition will be in the state-rooms at the Haus zum Rechberg in Zurich, which was built near the Neumarkt in 1759. A detailed catalogue and an LP record with music of the time played on original instruments will be available.

Erziehungsdirektion des  
Kantons Zürich  
8090 Zürich

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# IMPRESSUM

All inquiries about the CIMCIM Newsletter are to be addressed to

	or	or
Friedemann Hellwig, chairman	Peter Andreas Kjeldsberg,	Dr. Brigitte Geiser,
Germanisches Nationalmuseum	secretary/treasurer	editor
D-85 <u>N ü r n b e r g</u>	Ringve Museum	Sonnenberggrain 6
Germany	N-7000 <u>T r o n d h e i m</u>	CH-3013 <u>B e r n</u>
	Norway	Switzerland

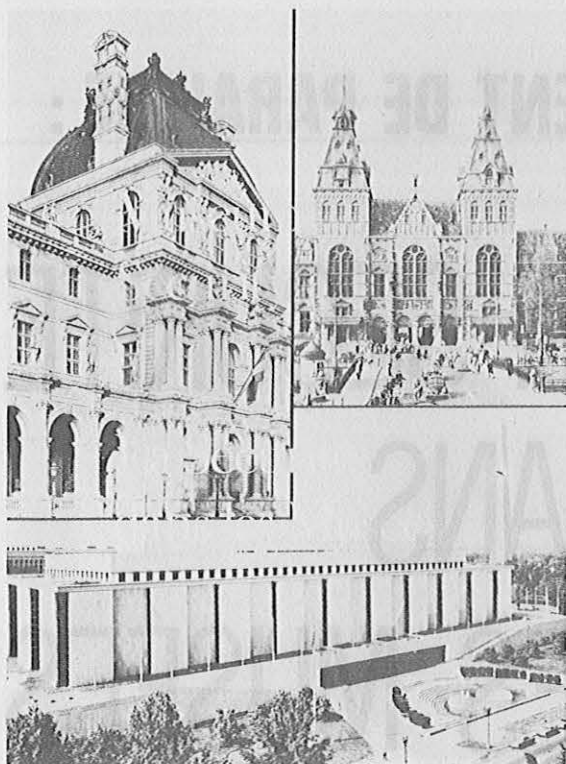
The CIMCIM Newsletter is sent free of charge to all members of the International Committee of Museums, Collections of Musical Instruments and can be bought by non-members (Prize \$ 3.50 per number). Everybody is kindly invited to contribute by giving us information written in either English or French.

Toute demande de renseignement doit être adressée à

	ou	ou bien
M. Friedemann Hellwig,	M. Peter Andreas Kjeldsberg,	Mme Brigitte Geiser
président	Secrétaire-trésorier	Rédacteur
Germanisches Nationalmuseum	Ringve Museum	Sonnenberggrain 6
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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 \$ 3.50 par numéro. Vous êtes invité de contribuer à ce bulletin en nous envoyant des textes rédigés en français ou en anglais.

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**JUST PUBLISHED :**

# MUSEUM SECURITY

A reference book for all museums — large and small — published thanks to a grant from the Smithsonian Institution. Based on the wide-ranging experience of the ICOM International Committee for Museum Security, this first book-length analysis explores in detail the subject's diverse components — from architectural planning to the psychological aspects of guarding, from sophisticated anti-intrusion devices to simple detectors which can be built for \$1.

Its 12 chapters also discuss protection against fire, vandalism, and environmental damage, internal security, and inventory control. Its many concrete recommendations reflect the particular problems and conflicting demands faced by museums and the necessity of gracefully integrating security into the museum's overall operation. The book is written for historic houses and provincial churches as well as great national galleries, for directors and curators as well as security officers. Bi-lingual text English/French. Illustrated and supplemented by an extensive annotated bibliography.

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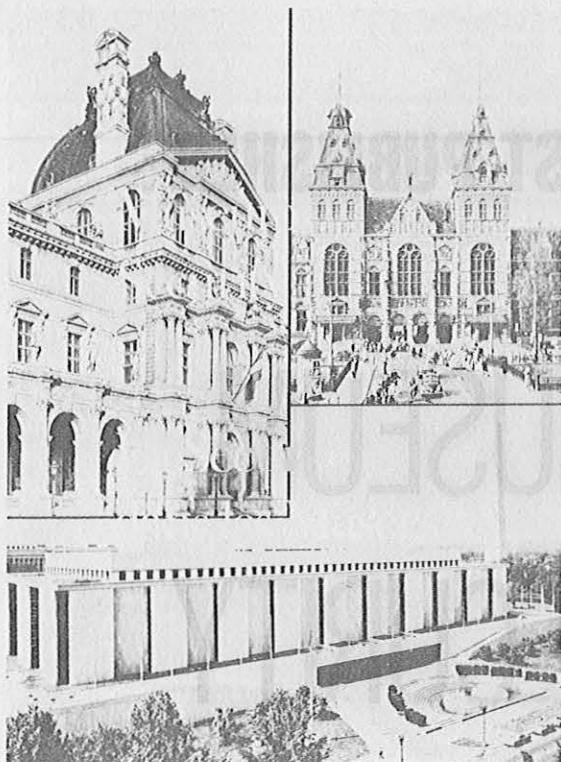
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# LA SÉCURITÉ DANS LES MUSÉES

Un ouvrage de référence pour tous les musées, grands et petits, publié grâce à une subvention de la Smithsonian Institution. Réalisé à partir de l'expérience du Comité International de l'ICOM pour la sécurité dans les musées, ce livre analyse pour la première fois en détail les divers aspects du sujet : de la conception architecturale aux questions psychologiques de gardiennage, des équipements anti-intrusion aux simples détecteurs qui peuvent être fabriqués pour quelques francs.

Ses 12 chapitres passent en revue la protection contre l'incendie, le vandalisme et les effets nuisibles de l'environnement, la sécurité interne et le contrôle des inventaires. Les nombreux conseils pratiques qu'il contient exploitent les problèmes particuliers et les exigences contradictoires auxquels doivent faire face les musées, et la nécessité d'intégrer harmonieusement la sécurité dans leur fonctionnement général. Ce livre est destiné aussi bien aux demeures historiques et aux églises qu'aux grandes galeries nationales, aux directeurs et aux conservateurs comme aux responsables de la sécurité. Le texte est bilingue, anglais et français, illustré et complété d'une large bibliographie annotée.

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