

# CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS

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

VII

1979



## EDITORIAL

Thanks to the help of the American colleagues and the members of the Board I am pleased to be able to bring you some more CIMCIM news.

I am happy to tell you that the Schweizerische Geisteswissenschaftliche Gesellschaft (Société Suisse des Sciences Humaines) is financing this Newsletter No. 7 and subsequent newsletters, as long as our magazine is edited in Switzerland.

May I draw your attention to the letter from the President and the rough draft of the Internal Rules.

It is a special honour for CIMCIM to take part as an official guest in the celebrations to mark the 50th anniversary of the Karl-Marx University's collection of musical instruments in Leipzig. We are all looking forward to meeting in Leipzig again, because ever since the Thomas Choir was set up over 600 years ago, it has been a centre of music, of the production of musical instruments (J.H. Eichentopf, August Grenser, etc.) and of the printing of music (Breitkopf, Peters, which are both nationalised companies now). The newly formed publishing company, VEB Deutsche Verlag für Musik, publishes the volumes of "Musikgeschichte in Bildern" (History of Music in Pictures) and "Handbuch der europäischen Volksmusikinstrumente" (A Manual of European Folk instruments), which bring us closer together. But what is of special attraction to the organologist in Leipzig is the collection of instruments which belonged to Wilhelm Heyer (1849-1913), a paper-merchant from Cologne, and which is well known to us through the excellent catalogue (1910, 1912, 1916) drawn up by Georg Kinsky (1882-1951), but which few of us have yet been able to admire in real life.

It is a personal pleasure for me to acquaint you with the Leipzig collection through Professor Dr. Walter Gerstenberg. Professor Gerstenberg, a researcher in music, who is known all over the world for his works concerning Domenico Scarlatti, Ludwig Senfl and Johann Sebastian Bach, is an Honorary Professor at the University of Salzburg at present. When he was in Tübingen my much admired teacher once told me about how he looked after the instrument collection in Leipzig when he was 25 years old. On the following pages you can read for yourselves Professor Gerstenberg's memories.

I hope you all enjoy the summertime and I wish you all "Bon Voyage" to Leipzig.

Dr. Brigitte Geiser

In the CIMCIM Newsletter No. VI/1978 there were some regrettable printing errors which might have led to misunderstandings in the article entitled "The Collection of Historical Musical Instruments at the Germanic National Museum, Nuremberg."

The editor offers her apologies to Dr. John Henry van der Meer, Nuremberg.



Souvenir of 30th May 1929: The Fiftieth Birthday of the  
Leipzig Museum of Musical Instruments

by Walter Gerstenberg

Fifty years ago an idea which had until then been an Utopian idea became reality at the University of Leipzig. This idea was to combine an institute of music with a museum of musical instruments in such an organisational and scientific way that they would each be striving for the same aim. So 30th May, 1929 is a date of great importance in the history of music because it signifies the day when the double institute, set up in the then newly built municipal Grassi Museum, was first presented to the University and the general public in Leipzig.

That this stage was ever reached is due to the many years of hard work by Hugo Riemann in Leipzig. Riemann carried out research in every field and the broad scope of his scientific activities includes his attempts to reconcile the musical life of his period with history through productive stimulation. This explains why the institute for the history of music which Riemann founded was also called a college of music from 1908 to 1921. It is here that many works which Riemann discovered and brought to light, especially symphonies and chamber music from the Mannheim School, were played and practised. The fifty books printed under the title of his musical college are lasting evidence of this. The numerous notes Riemann added on tempo, dynamics, agogics and phrasing show that he realised the immediate meaning of an adequate musical interpretation. As one of Riemann's students, Wilibald Gurlitt made this principle bloom through the presentation and recognition of historic timbre. At the same time and originating in Hamburg and Lübeck, there was the organ movement which brought the historical value and the present value of historical instruments into a new light. At first uncertain, this movement soon gained momentum, led on by organists, organ-builders and experts on musical instruments, and after twenty years it was well established and had opened up unexpected new possibilities and horizons for musical research.

Thanks to various favourable circumstances the city and the University of Leipzig played a leading role in this development. The production of musical instruments had long been a craft specific to Saxony. The Silbermann family were from this province. Karl Straube, Günther Ramin and Helmut Walcha were working in Leipzig. In 1926, a few years after becoming Riemann's second successor, Theodor Kroyer managed to persuade the provincial authorities of Saxony to buy a collection of old musical instruments. This

collection had until then been part of the History of Music Museum belonging to Wilhelm Heyer, but had constituted rather a private collection in Cologne, although Georg Kinsky, who was for many years curator, had drawn up a set of catalogues of the valuable objects and made them known in musical circles. In addition the public in Cologne was offered information and talks and even concerts of old music played on period instruments, and the response was very positive. For the industrialist Wilhelm Heyer (1849-1913), the original founder and owner of the museum, it was always very important that the instruments in his collection were in such a condition that they could be played. For this reason he set up his own workshop for the maintenance and restoration of the instruments. Today the price of DM 800'000, which the province of Saxony had to pay Heyer's heirs, seems almost ridiculously small, and yet the negotiations would never have been successful had not Henri Hinrichsen, the owner of the musical publishing firm Peters in Leipzig, helped out by supplying a quarter of the price demanded. These events have been published on several occasions (cf. Theodor Kroyer, in his introduction to "Guide to the Museum of Musical Instruments of the University of Leipzig", 1929, page 6, and H. Zenck and H. Schultz, in "Magazine of Music", XI, 1929, page 585). It is all the more humiliating that Dr. Hinrichsen, who was secretly a socialist-minded benefactor for Leipzig, was driven out of the city a few years later by the Nazis, and died in a concentration camp. But at the time, in 1930, no-one suspected the calamity which was coming. There was rather a breath of spring-like expectation at the celebrations to mark the collection being taken over by the University, and brought under the roof of the Institute of Music.

A rather baroque sounding, double keyboard organ with 19 stops was christened with the name of the then leader of the St. Thomas Choir. Karl Straube's connection with the aims of the Organ Movement and with its highly spiritual background raised the whole new institute above the level of antiqueness and gave it an especially "Leipzig" accent. The existence of the Karl Straube organ, installed in the lecture hall of the Grassi Museum, was mainly thanks to the generosity of the Jewish families of the city. It is most probable that they too met a terrible fate at the hands of the Nazis.

In this instrument, which was destroyed in the war, the collection plainly went beyond the limit it had had up till then. With the considerable funds from the province and the University it was possible to work on the programme drawn up in Cologne by Kinsky, in which he stated that a museum should also serve scientific education and research. With this aim in mind, the workshops of the well-known and reliable collector of instruments, Otto Marx,

who had left Saxony, were enlarged and technically improved. Some "historical" instruments made by Marx, most of which are copies of originals in the museum, are wonderful evidence of true craftsmanship on a historical basis.

It would have needed a period of long, patient work to introduce the academic youth of Leipzig to the world of old instruments, to reach that individual, intimate knowledge with its numerous possibilities for expression which demands a technique and a spiritual understanding of the instrument. Today, in retrospect, another image becomes apparent: the situation of the museum and the institute seemed to be like a well-equipped ensemble which was tuning up in preparation for a wonderfully special concert. It was only allowed a few years before the lights went out over Europe. During the war the Leipzig Museum, like many others, suffered irreparable damage. The church organ built by Gottfried Silbermann in 1723/24 in Freiberg (Saxony) was lost.

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In 1945, under different political and social prerequisites, work was started on rebuilding the museum. We hope that it will achieve its old and its new aims in a world of peace and harmony.

Dear Colleagues,

this issue of our Newsletter will be sent to you only a few weeks before the next plenary session of our Committee which we will hold in connection with the 50th anniversary of the Musical Instrument Museum of Leipzig University, thanks to the kind invitation from our colleagues in the German Democratic Republic. There is great excitement especially over the fact, that CIMCIM with its international membership will participate at the jubilee as an official guest. Great efforts are being made to present the Leipzig museum in a state worthy of the extraordinary quality of its collections, and all collaborators are looking forward to the great days. Should this not be a good reason for us to bring a personal gift to Leipzig? May I suggest that we take with us some book, record or the like from our own museums? I am certain that your present will be highly appreciated and will help to deepen the personal and professional contacts, since the exchange of scholarly material across the border has always proved difficult in both directions.

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After a thorough examination of our membership list CIMCIM has 119 members (in 28 countries). This figure is only two thirds of what we encountered two years ago, with many individuals in our files who, for years, have neither had contacts with our Committee or paid their dues, nor did they return the questionnaire sent twice to them.

Art. 15 of the "Rules of Procedure for the International Specialized Bodies of ICOM" (75/Ex. 11) states that "ordinary members, individually or in working groups, shall carry out the programme of their International Committee". However, the two latest issues of our Newsletter have indicated a decreasing interest of a high percentage of our membership in sharing their professional experience with their colleagues. At the same time the state of some of our working groups should be of concern to all of us.

All these observations should receive a careful consideration. Besides attempts to cure these symptoms of fatigue the widening of our membership could be another means of stimulation. The Committee Board would therefore suggest a campaign for attracting new members who are taking a deep interest in their profession and who are willing to contribute to CIMCIM's work to the benefit of all of us and the musical instrument museums in general. Each of us will know of colleagues who fall into this category and who are not yet members of our Committee. The CIMCIM Board has prepared a letter of invitation to these potential members, which you will find enclosed in this issue of the Newsletter.

We ask you to support your Committee by enriching it with the experience and co-operativeness of new members; please pass the invitation letter on to anybody whom you think to be interested in CIMCIM.

Friedemann Hellwig



Chers collègues,

ce numéro de notre Bulletin ne vous sera envoyé que quelques semaines avant la prochaine session plénière de notre comité.

Grâce à l'aimable invitation de nos collègues de la République Démocratique Allemande, cette session aura lieu en même temps que la célébration du cinquantenaire du Musée d'Instruments de Musique de l'Université de Leipzig. Nous sommes particulièrement heureux de vous faire savoir que le CIMCIM, organisation de caractère international, participera à cette manifestation en tant qu'hôte officiel. Dans la perspective de ces journées importantes de grands efforts sont fournis actuellement pour aménager le musée de Leipzig qui abrite de prestigieuses collections. Ne pourrions-nous pas également contribuer à cette grande tâche en apportant à Leipzig un présent personnel, qu'il s'agisse de livres, de disques ou de tout autre document issu de notre propre musée? Je suis certain qu'un tel geste serait grandement apprécié et contribuerait à approfondir les contacts personnels et professionnels avec nos collègues de Leipzig, car les échanges de documentation ne sont pas aisés, autant dans une direction que dans l'autre.

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Il ressort d'un examen approfondi de la liste de nos membres que le CIMCIM compte 119 membres répartis dans 28 pays. Ce chiffre ne représente que les deux tiers de celui d'il y a deux ans et il ne tient pas compte des personnes, qui depuis fort longtemps, n'ont plus jamais eu de contact avec notre comité ou n'ont pas payé leur cotisation ou bien encore n'ont jamais renvoyé un questionnaire qui leur avait été envoyé à deux reprises.

L'article 15 des "Règles de procédure pour les organes internationaux spécialisés de l'ICOM" déclare que les membres ordinaires exécuteront, à titre individuel ou en groupe de travail, le programme établi par leur comité international. Toutefois, les deux derniers numéros de notre Bulletin ont clairement indiqué que l'intérêt porté par la grande majorité de nos membres, aux échanges et à la mise en commun d'expériences professionnelles, était en nette diminution. De plus la situation de certains groupes de travail devrait tous nous préoccuper. Il faudrait donc tenir compte de toutes ces observations.

Afin de combattre ces signes d'indifférence et de lassitude, il serait également souhaitable d'augmenter le nombre de nos membres. C'est ainsi que notre comité a l'intention de battre le rappel auprès de tous ceux qui portent un grand intérêt à leur profession et qui seraient disposés à contribuer à l'oeuvre de CIMCIM. Les musées d'instruments de musique en seraient les grands bénéficiaires de même que chacun de nous. Nous avons tous des collègues qui pourraient s'intéresser à notre cause et qui ne sont pas encore membres de notre comité. Le conseil du CIMCIM a rédigé à l'intention de ces membres potentiels une lettre d'invitation que vous trouverez jointe à ce numéro de notre Bulletin.

L'expérience et la coopération de nouveaux membres seraient pour nous d'une valeur inestimable et notre comité compte sur votre soutien. Nous vous serions très reconnaissants de bien vouloir transmettre cette lettre d'invitation à toute personne susceptible de s'intéresser au CIMCIM.

Friedemann Hellwig

Agenda for the CIMCIM Plenary Meeting

Leipzig, August 20-25, 1979

1. Report of the CIMCIM Board
2. CIMCIM's Internal Rules
3. Questions of membership
4. Reports of Working Groups on their current projects
5. The 12th ICOM General Conference at Mexico City 1980
6. Miscellaneous

Programme de la réunion plénière du CIMCIM

Leipzig, 20-25 août 1979

1. Rapport du comité du CIMCIM
2. Règles internes du CIMCIM
3. Questions concernant les membres de notre comité
4. Rapports des groupes de travail sur leurs projets en cours
5. La 12ème conférence générale de l'ICOM à Mexico en 1980
6. Divers

### CIMCIM's Internal Rules

The ICOM Statutes of 1974 stipulate the adoption of internal rules for each International Committee (Art. 33a). A first step towards such rules was undertaken by the formulation and adoption of the CIMCIM by-laws in Amsterdam 1976 and in a slightly revised form in Leningrad 1977. These by-laws were concerned mostly with the dissolution of IAMIC and did not fulfil the demands of the ICOM Statutes in a satisfactory manner. Therefore the Chairman and Secretary elaborated a first draft of Internal Rules in Nuremberg in October 1978. It was subsequently sent to a small number of CIMCIM members and the ICOM Secretariat asking for their criticism. The replies received were of great value to us, and we want to express our thanks to Mrs. Cynthia Hoover, Washington, D.C., USA; Mr. Felix von Lamsweerde, Amsterdam, Netherlands; Dr. Konrad Sasse, Halle, GDR; and to the Secretary General of ICOM, Mr. Louis Monreal, Paris.

The Nuremberg draft was consequently revised at the Board meeting in Copenhagen on April 21st and 22nd. The result is published in the following:



CIMCIM / Comité International des Musées et Collections  
d'instruments de Musique / International Committee of  
Musical Instrument Collections

INTERNAL RULES

1. General Aims

CIMCIM is constituted within the framework of ICOM to encourage, promote and organize all professional activities relating to collections and museums of musical instruments of all kinds and from all countries, and to individuals working with them. CIMCIM submits itself to the rules set forth in the ICOM Statutes, the "Rules of ICOM" (doc. 75/Ex. 10) and the "Rules of Procedure for the International Specialized Bodies of ICOM" (doc. 75/Ex. 11).

2. Membership

Full membership is offered to those individuals and institutions who have also enrolled as members of ICOM. Institutional members of CIMCIM have the right to delegate one voting representative. In addition, a limited number of non-ICOM members who have aided and co-operated with musical instrument collections through research, curatorial or conservation activities can be accepted as co-opted members with the approval of the Board.

3. Membership fees

Members of CIMCIM are required to pay an annual fee fixed by the plenary meeting of the Committee to help finance its work. All payments received will be backdated to the earliest year for which fall due.

4. Committee Board

Every three years CIMCIM elects from among its members the Board which assumes responsibility for the organization and administration of the Committee, and prepares activity programs in co-operation with the members.

The Board is composed of:

1. The Chairman
2. The Secretary
3. The Editor of the Committee Bulletin (CIMCIM Newsletter)
4. - 6. Three individuals advising and assisting the above mentioned Board members, and representing different geographical regions as much as possible. Each of the three advisory members may act as Vice-Chairman or Assistant Secretary in the case of absence or disability of the Board members in question, if they are in possession of ICOM membership.

Board members nos. 1 - 3 shall be in possession of full membership, nos. 4 - 6 may be full or co-opted members.

The office of the Reasurer may be executed by either the Secretary or the Editor for practical reasons.

The Board members may be elected individually or en bloc. Chairman and Secretary are not re-eligible for either of the two posts after two consecutive periods of office. The Editor is re-eligible for more than two consecutive periods of office. No advisory Board member may be re-eligible for this office after two consecutive periods of office.

#### 5. Working groups

Members of CIMCIM are encouraged to organize working groups with the approval of the Board in order to study particular problems. A co-ordinator is elected among the members of each such group and shall be approved by the Board. The co-ordinators shall organize meetings of the group members and are required to present annual reports on the progress of the work to the Board.

#### 6. Committee Bulletin

The Committee will undertake to issue a bulletin (CIMCIM Newsletter) at least once a year. The Editor will invite the members of CIMCIM to submit papers of professional matters for distribution among Committee members and other interested persons or institutions.

## 7. Meetings

A) CIMCIM will meet at least every three years in full session (in conjunction with the ICOM General Conference). At these meetings it shall:

- a. receive reports from the Chairman and the members of the Board.
- b. examine reports from the working groups of the Committee.
- c. propose future programs of work and determine financial requirements.
- d. elect the Board of the Committee.
- e. revise its list of members.
- f. encourage contact between the members of the working groups and between the members in general.

B) Working groups will hold annual meetings in order to proceed with their work.

Non-members may attend meetings with the approval of the Chairman and Co-ordinators respectively.

## 8. Voting procedure

Non-ICOM members of the Committee do not vote.

A voting member may present a written proxy from one absent member possessing the right of vote.

In the case of board election, the Chairman will propose to the plenary meeting three members acting as supervisors of the election. - Absent members are invited to submit their proposals for Board candidates to the plenary meeting by mail.

9. Membership cancellation Members who have not shown any interest in the Committee's work or have not paid their annual dues for a period of three years shall be cancelled from the membership list.

10. Amendments of Internal Rules These rules may be changed at a full session of the Committee with at least 25% of the voting members present. These may alter the rules by a two-third majority.

### Règles internes du CIMCIM

Les statuts de l'ICOM de 1974 stipulent l'adoption de règles internes pour chaque comité international (art. 33a). La rédaction d'un premier règlement fut entreprise à Amsterdam en 1976 suivie par l'adoption des différents articles contenus dans ce règlement. Par la suite ces articles furent légèrement modifiés à Leningrad en 1977. Ils concernaient essentiellement la dissolution de l'IAMIC et ne répondaient pas de façon satisfaisante aux exigences des statuts de l'ICOM. Aussi le Président et le Secrétaire élaborèrent un projet de règles internes à Nuremberg en octobre 1978. Ce projet fut soumis à quelques membres du CIMCIM et au secrétariat qui furent invités à faire part de leurs observations. Les critiques et les suggestions émises nous furent très précieuses et nous tenons à en remercier vivement Mme Cynthia Hoover, Washington, D.C., USA; M. Felix von Lamsweerde, Amsterdam, Pays-Bas; Dr. Konrad Sasse, Halle, République Démocratique d'Allemagne; et le Secrétaire Général de l'ICOM, M. Louis Monreal, Paris.

Le projet de Nuremberg fut donc révisé lors d'une réunion du comité à Copenhague les 21 et 22 avril derniers. Il se présente actuellement sous la forme suivante:

CIMCIM / Comité International des Musées et Collections  
d'Instruments de Musique / International Committee of  
Musical Instrument Collections

REGLEMENT INTERNE

1. Objectifs

Le CIMCIM est constitué dans le cadre de l'ICOM pour encourager, promouvoir et organiser toutes les activités professionnelles relatives aux collections et aux musées d'instruments de musique de toutes sortes et de tous pays ainsi qu'aux personnes qui y travaillent. Le CIMCIM est soumis aux règles formulées dans les Statuts de l'ICOM, le "Règlement de l'ICOM" (doc. 75/Ex. 10) et le "Règlement des organes internationaux spécialisés de l'ICOM" (doc. 75/Ex. 11).

2. Membres

Peuvent devenir membres les personnes et les institutions qui sont déjà membres de l'ICOM. Les membres institutionnels du CIMCIM ont le droit de vote. En outre, un nombre limité de personnes non-membres de l'ICOM qui ont aidé et collaboré à un travail concernant les collections d'instruments de musique, que ce soit par la recherche, des activités de responsabilité ou de conservation, peuvent être acceptées en tant que membres cooptés, sur approbation du Bureau.

3. Cotisations

Les membres du CIMCIM sont tenus de payer une cotisation annuelle fixée lors de la réunion plénière du Comité afin d'aider celui-ci à financer ses travaux. Tout paiement reçu sera attribué à la première année qui ne serait pas en règle.

4. Bureau du  
Comité

Tous les trois ans le CIMCIM élit parmi ses membres le Bureau qui assume la responsabilité de l'organisation et de l'administration du Comité et qui prépare les programmes d'activités en collaboration avec les membres.

Le Bureau comprend:

1. Le Président
2. Le Secrétaire
3. Le Rédacteur du bulletin du Comité (CIMCIM Newsletter)
4. - 6. Trois personnes qui conseillent et assistent les membres du Bureau mentionnés ci-dessus et qui représentent autant que possible des régions géographiques différentes. Chacun des trois membres conseillers est abilité à agir en tant que Vice-Président ou Secrétaire Adjoint en cas d'absence ou d'indisponibilité des membres du Bureau en question, à condition qu'ils soient membres de l'ICOM.

Les membres du Bureau mentionnés aux points 1. à 3. devront être membres à part entière. Ceux mentionnés aux points 4. à 6. pourront être soit membres à part entière soit membres cooptés.

La charge de Trésorier peut être remplie par le Secrétaire ou par le Rédacteur pour des raisons pratiques.

Les membres du Bureau peuvent être élus individuellement ou en bloc. Le Président et Secrétaire ne sont pas rééligibles à aucun de ces deux postes après deux mandats consécutifs. Le Rédacteur est rééligible après plus de deux mandats consécutifs. Aucun des membres conseillers du Bureau ne peut être réélu après deux mandats consécutifs.

5. Groupes de travail

Les membres du CIMCIM sont encouragés à organiser des groupes de travail avec l'approbation du Bureau afin d'étudier certains problèmes particuliers. Un coordinateur est élu à l'intérieur de chacun de ces groupes et sa nomination devra être approuvée par le Bureau. Les coordinateurs organisent les réunions des membres des groupes de travail et sont tenus de présenter au Bureau des rapports annuels sur l'avancement des travaux.

6. Bulletin du Comité

Le Comité fera son possible pour publier un bulletin (CIMCIM Newsletter) au moins une fois par an. Le Rédacteur invitera les membres du



CIMCIM à diffuser auprès des membres du Comité et autres personnes ou institutions intéressées des documents traitant de questions d'intérêt professionnel.

## 7. Réunions

- A) Le CIMCIM se réunira au moins une fois tous les trois ans en session plénière (conjointement à la Conférence Générale de l'ICOM). Lors des ces réunions, le Comité
- a. recevra les rapports du Président et des membres du Bureau.
  - b. étudiera les rapports des groupes de travail du Comité.
  - c. proposera de futurs programmes de travail du Comité.
  - d. élira le Bureau du Comité.
  - e. révisera sa liste de membres.
  - f. encouragera les contacts entre les membres des groupes de travail et entre les membres en général.
- B) Les groupes de travail tiendront des réunions annuelles afin d'avancer leurs travaux.

Des personnes qui ne sont pas membres peuvent assister aux réunions avec la permission du Président et des Coordinateurs respectivement.

## 8. Procédure de vote

Les non-membres de l'ICOM n'ont pas le droit de vote dans le Comité.

Lors d'un vote, chaque membre votant peut présenter une procuration écrite d'un membre absent possédant le droit de vote.

Dans le cas d'élection du Bureau, le Président proposera à la séance plénière trois membres chargés de superviser l'élection.

- Les membres absents sont invités à soumettre par la poste à la séance plénière leurs propositions de candidats au Bureau.

9. Suppression  
des membres

Les membres qui n'auront montré aucun intérêt pour le travail du Comité ou qui n'auront pas payé leurs cotisations pendant une période de trois ans seront supprimés de la liste des membres.

10. Amendement au  
Règlement interne

Le présent Règlement peut être modifié lors d'une session plénière du Comité comportant la présence d'au moins 25% des membres votant. Ceux-ci devraient posséder une majorité de deux-tiers pour amender le Règlement.



Cher collègue,

il est possible que nous soyons amenés à procéder à certains votes lors de notre réunion de Leipzig. Si vous ne pouvez pas assister à cette réunion, il vous sera toutefois possible de voter par procuration. En effet, il vous suffira de remplir la formule ci-jointe que vous remettrez à l'un de vos collègues se rendant à Leipzig. Cette formule lui permettra de voter en votre nom.

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*****
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*
* J'autorise par la présente .....
* à voter en mon nom à la réunion du CIMCIM qui se tien-
* dra à Leipzig du 20 au 25 août 1979.
*
* .....
* Nom
*
* .....
* Adresse
*
* .....
* Signature
*
*****

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Dear colleague,

voting procedures may become necessary at our Leipzig meeting. Should you be unable to attend, you may make prearrangements with an attending colleague to vote by proxy. In this case, please fill the attached form and hand it to him.

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*
* I hereby declare that .....
* may vote on my behalf at the CIMCIM-meeting, to be
* held in Leipzig on 20-25th August 1979
*
* .....
* Name
*
* .....
* Address
*
* .....
* Signature
*
*****
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# CIMCIM financial report for 1978

## Income

Bank balance Jan. 1st	Nkr. 5'449.81
Collected fee (from 70 members)	" 3'099.08
Contribution from ICOM	" 3'812.90
Bank interests	" 122.33

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Nkr. 12'484.12

- " 7'308.40

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Cash in bank Jan. 1st,  
1979

Nkr. 5'175.72  
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There are in the CIM-  
CIM publishing account  
in Amsterdam

Hfl. 1'649.--  
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## Expences

Printing Newsletter V	Nkr. 2'648.35
Postage circular July	" 326.60
Copying -"-	" 403.50
Translations	" 120.--
Labels	" 58.05
Printing Newsletter VI	" 3'751.90

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Nkr. 7'308.40

## SELECTED ACTIVITIES

### Germanisches Nationalmuseum Nuremberg, Sammlung Historischer Musikinstrumente

This report gives a brief survey of events, publications etc., since the appearance of Newsletter V in November 1977.

- A. Gramophone records with instruments from the museum's collections, released in co-operation with the museum:
  1. Jan Pieterszoon Sweelinck, De klavecimbel - en orgelwerken, part I, played by Ton Koopman on double virginal by Martin van der Biest, Antwerp 1580 (MI 85); virginal Arthus Gheerdinck, Amsterdam 1605 (MINE 95); harpsichord Andreas Ruckers, Antwerp 1637 (MIR 1073). Harlekijn Holland 2925 527.
  2. Lute music by Silvius Leopold Weiss, played by Hopkinson Smith on an instrument by Leopold Widhahn, Nuremberg 1755 (MIR 903). EMI Electrola 065-30 944.
  3. Johann Jacob Froberger, music in Italian style, played by Colin Tilney on a harpsichord by Carlo Grimaldi, Messina 1697 (MIR 1075). EMI Electrola 063-30 936.
  4. Virginal music by Bull, Byrd, Farnaby, Gibbons and Tomkins, played by Colin Tilney on the Grimaldi harpsichord (MIR 1075) and the van der Biest double virginal (MI 85). Archiv Production 2533 379.
  5. Works for pianoforte by Ludwig van Beethoven, played by Jörg Demus on two instruments by Nanette Streicher, Vienna, early 19th century (MIR 1107) and Conrad Graf, Vienna, about 1826 (MIR 1119). Colos SM 632.
- B. The concert programs have been continued with seven performances each in the 1977/78 and the 1978/79 seasons. Various keyboard and other instruments were used; some of them were handed out to the musicians weeks before the concerts so that they were able to practise on the originals.
- C. In October 1977 and again in October 1978, Stimu, a Dutch foundation for musical performance practice, together with the museum organized courses for players and makers of harpsichords (1977) and lutes (1978).

Distinguished artists (Ton Koopman/Anthony and Anne Bailes) demonstrated to the participants the special potentials of authentic instruments, and players were given opportunity to practise and receive tuition on originals belonging to the

museum. Meanwhile makers were offered tours through the restoration department of the museum, and discussed various technical problems with the personnel of the musical instrument conservation laboratory. In the afternoon, Dr. van der Meer gave talks on the history of the instruments in question; subsequently the participants gathered for discussions relating to problems like the maintenance of instruments, the examination of originals, tuning and temperament, etc. Each of the courses started on Saturday morning and ended on Tuesday.

The musical level of the participants was high, and the interest of the makers proved to be deep and genuine. The combination of players and builders seemed ideal in that it developed and promoted the understanding of the entity of music, performance practice and instrument.

Another course, relating to the fortepiano, is planned for October 1979 with Professor Vera Schwarz (Graz, Austria) as the artistic leader.

- D. The completion of the harpsichord by Christian Vater, Hannover 1738 (MI 449) was the most important event with regard to restoration. A spinet by Jean Henri Silbermann, Strasbourg, about 1775 (MINE 90) was repaired, cleaned and restrung. Current restoration work includes pianofortes by Johann David Schiedmayer, Erlangen 1794, and Georg Dösser, Ratisbona, about 1810.

Technical drawings of several important instruments were added to the list of technical documentation. In 1978, some 500 drawings were sold to makers and researchers in all continents in addition to a good number of radiographs.

- E. Publications of the staff of the department of musical instruments include:

- F. Hellwig: Die besonderen Probleme der Restaurierung alter Musikinstrumente in der nicht-spezialisierten Werkstatt. In: Arbeitsblätter für Restauratoren 1978. - Conservation and restoration. In: Ch. Ford (ed), Making Musical Instruments, London (Faber & Faber) 1979, pp. 155-175. - Die röntgenographische Untersuchung von Musikinstrumenten. In: Maltechnik Restaura, 84, 1978, pp. 103-115 - Book reviews.

Dr. J.H. van der Meer: Das Arpicordo-Problem neu betrachtet. In: Acta Musicologica 49, 1978, pp. 275-279. - A contribution to the History of the Clavicitherium. In: Early Music 6, 1978, pp. 247 - 249. - Flämische Kielklaviere, Forschung und Instrumentenpraxis. In: Colloquium. Ruckers clavecimbeln en copieën...., Antwerpen 1978, pp. 13-25. - Various book reviews.

## F. The present staff:

Dr. John Henry van der Meer, Curator. - Thomas Eschler, Assistant. - Friedemann Hellwig, Deputy Chief-Restorer and Head of musical instrument conservation laboratory. - Bernhard von Tucher, Restorer. - Two volunteers.

Friedemann Hellwig

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The Metropolitan Museum of Art, Department of Musical Instruments

The Metropolitan Museum of Art in New York City will host the ninth annual meeting of AMIS (American Musical Instrument Society) in spring of 1980; exact dates will be announced in the next AMIS Newsletter. The Metropolitan's Department of Musical Instruments continues to be primarily involved with research and cataloguing of its holdings. Two cataloguers have been employed since 1976 under grants from the National Endowments for the Arts and Humanities, and the Museum has continued its current fellowship support of Nancy Groce for compiling an index of New York instrument makers and of Dr. Bo Lawergren for research in musical acoustics. The department head, Laurence Libin, has been awarded travel grants this year from the Catherine Lorillard Wolfe Art Club and from the National Museum Act (Smithsonian Institution) for study of American instruments and collections.

Illustrated checklists of harps and viols have been added to Department's list of publications, along with several new technical drawings and recordings including one by Mieczyslaw Horzowski on the Cristofori piano of 1720. Next year AMIS members will have an opportunity to hear a revised audi tour of the Mertens Galleries for Musical Instruments during a private visit to the Department's recently enlarged exhibition area. Live performances featuring both Western and non-Western ensembles are being planned for next season at the Museum, and special concerts will highlight the AMIS meeting.

Among noteworthy recent acquisitions are a fine Florentine violin by Lorenzo Carcassi (1752), Viennese and New York pianos of ca. 1790, and the oldest extant American hammer dulcimer (ca. 1815-20) which once served as a hen roost in Ohio barn. The Department is making an effort to acquire



important American instruments now, in preparation for a proposed exhibition in the Museum's new American Wing, due to open in 1980. Mr. Libin will be happy to learn of instruments that might be available, and hopes that a checklist of the Department's American instruments will be published by fall of this year.

Continuing the Department's association with local universities, a New York University summer session course in the history of the piano will meet at the Museum in July and August. Last term the Department offered a graduate seminar in medieval and Renaissance instruments in cooperation with the Institute for Medieval and Renaissance Studies of the City College of New York.

Laurence Libin  
Associate Curator in Charge

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### To Touch and Hear

#### A Musical Instruments Exhibition for the Blind

In August 1975 the Metropolitan Museum opened To Touch and Hear, an exhibition intended mainly for blind visitors. The 52 musical instruments on exhibition had been chosen because their characteristics could be especially appreciated by hands and ears as well as eyes. Included were familiar and exotic instruments from a wide range of cultures. European and American instruments included orchestral woodwinds, brasses, strings and percussion, as well as folk instruments played since the Renaissance. Among the North and South American Indian instruments were objects made of pottery, cane, logs and even whole dried turtle. East and Southeast Asian instruments included gongs, bells, lutes and oboes. From Africa and India came a wooden bell with eight clappers, drums, an elaborate brass rattle, and a lyre which resembles those of ancient Greece.

Guides were available at all times at the exhibition. Specially designed mounts allowed some of the instruments to be played, and all to be handled. The recorded tour, available free-of-charge, included discussion of the decoration, shape, materials and acoustical properties of the instruments. Braille labels were also used. To share this experience widely among blind

people, the exhibition is intended to travel to institutions outside Manhattan, New York.

The exhibition was organized by Laurence Libin, Associate Curator in Charge, Department of Musical Instruments, and designed and installed by Howard Smith and Bruce Colvin, Senior Restorers in the Department. The Department of Community Programs through its Senior Citizen's Corps will provide guide services and coordinate group visits.

Article first published in  
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### Toucher et entendre

#### Une exposition d'instruments musicaux destinés aux aveugles

En août 1975, le Metropolitan Museum a ouvert une exposition expérimentale intitulée "Toucher et entendre" celle-ci était principalement destinée aux aveugles. Les caractéristiques des 52 instruments choisis permettaient d'être appréciés aussi bien par le toucher que par l'ouïe. De plus, ces instruments communs ou exotiques étaient représentatifs d'un large éventail de cultures différentes.

Les instruments européens et américains comprenaient: des instruments à vent, à cordes, des cuivres, des bois, ainsi que des instruments à percussions, certains datant de la Renaissance. Parmi les instruments des Indiens du Nord et du Sud de l'Amérique, étaient exposés des instruments en poterie, en bambou, en bois et même une carapace de tortue séchée. De l'Est et du Sud-Est asiatique, étaient présentés des gongs, cloches, luths et hautbois. Une cloche à huit battants en cuivre, des tambours, une crécelle et une lyre semblable à celles de la Grèce Ancienne, représentaient les instruments de l'Afrique et des Indes.

Cette exposition était spécialement conçue afin qu'il puisse être joué de certains instruments et que tous puissent être maniés. Un commentaire de la visite enregistré pouvait être obtenu gratuitement comprenant différentes informations sur les matériaux, la décoration, les formes, les propriétés acoustiques de chaque instrument. Des guides en écriture braille étaient également à la disposition des visiteurs aveugles.

L'exposition a été organisée par Laurence Libin, conservateur adjoint en charge au Département des instruments de musique; elle fut mise en place par Howard Smith et Bruce Colvin, restaurateurs en chef du Département. "The Department of Community Programs" au travers de son "Senior Citizen's Corps" nit à disposition des guides spécialisés et se chargea de la coordination des visites de groupes.



"Touch and Hear" est une exposition expérimentale la première de ce musée conçue pour des visiteurs aveugles. Nous y avons exposé un riche choix de l'importante collection du Département musical qui dispose d'un matériel idéal pour satisfaire notre intention qui est de faire apprécier la musique aussi bien par le toucher que par l'ouïe.

En utilisant des bandes enregistrées avec des exemples musicaux originaux et des textes sous-titrés en braille, il est donné la rare opportunité à tout handicapé de la vue de pouvoir apprécier ces objets merveilleux.

Afin de répandre largement cette expérience auprès des aveugles, l'intention est de faire circuler cette exposition dans d'autres institutions.

Cette article a été publié pour la première fois dans ICOM CECA no 7, 1975-76

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#### Museum Vleeshuis Antwerpen

The "Ruckers Genootschap" had its 10th anniversary on the 29th of April 1979. This society was founded in order to maintain, restore and enlarge the collections of musical instruments in the Museum Vleeshuis as well as to promote a better knowledge of the craft of the Flemish harpsichord-builders. The society can overlook a great activity: two symposia were organized in 1970 and 1977 on restoration problems and copies of Ruckers harpsichords. Both reports were printed.

In 1979 the 9th summer course for harpsichord will be held. This created an opportunity every year to young harpsichordists of the entire world to touch historic harpsichords. Many concerts were given on the restored instruments; they will once more be heard during the "Festival van Vlaanderen" in September where following performers will be heard:

Alan Curtis and Marianne Kweksilber (September 2nd), Quartet of the Collegium Aureum with Jos van Immerseel (September 9th), A. Deller and G. Leonhardt (September 16th) Kenneth Gilbert (September 30th).

During the last three years thanks to financial help of the Ministry of Culture it was possible to go systematically through archive documents in the city archives. More evidence

was found of the Ruckers-Couchet family; this will be published thanks to the Vereniging voor Nederlandse Muziekgeschiedenis.

During these ten years the "Ruckers Genootschap" has been able to bring more information about a very specific part of artistic activities in Antwerp during its Golden Age.

Dr. Jeanine Lambrechts-Douiliez

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### Greenfield Village and Henry Ford Museum, Dearborn (Michigan) Musical Instruments

Many organologists may be familiar with a collection of brass instruments listed in Chickering & Son's Catalogue of the Exhibition, Horticulture Hall, Boston, January 11 to 26, 1902. Number 501 to 681 in this catalogue list brass instruments and a few other materials loaned to Chickering & Sons for the exhibition by Daniel S. Pillsbury of Mount Vernon, New York.

In 1928 the Pillsbury brasses were purchased by Henry Ford and moved to Dearborn where they formed the beginning of the present Henry Ford Museum collection.

Planning for a permanent exhibit of these and other musical instruments collected by the museum began in 1971 with the hiring of Dr. Rober E. Eliason as curator of musical instruments. A new musical instrument gallery was opened in the spring of 1974.

Research on the American makers represented in the collection has identified a number of capable American craftsmen and Dr. Eliason has published several articles and booklets describing their activities. Graves & Company, 1975 and Early American Brass Makers, 1979 trace the history of five of the most important American makers of brasses. They are available from Henry Ford Museum Sales, Dearborn, Michigan 48121 at \$ 1.25 and \$ 7.00 respectively, surface postage overseas \$ .75 and \$ 1.00.

The collection also contains many woodwind instruments, keyboards, some very fine strings, and a variety of other types. A recent acquisition of some importance is a spinet harpsichord of about 1733 by Thomas Hitchcock. It is in playable condition and will be featured at the beginning of a music gallery display of keyboard instrument.

The Henry Ford Museum will complete a reinstallation of its 11 acre Hall of Technology this summer in celebration of its 50th anniversary. Agriculture, home arts, firearms, power and shop machinery, communications, lighting, and transportation sections have all been rearranged and relabeled. Also included in this area is a new display of mechanical musical instruments. Visitors are encouraged, of course, and correspondence concerning 19th century American musical instruments is welcome.

Dr. Robert E. Eliason  
Curator

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### Conservatoire National Supérieur de Musique de Paris

#### Musée Instrumental

En août 1977, notre musée a fermé ses portes au grand public pour d'indispensables travaux de protection contre le vol et l'incendie (pose de radars, contacts de porte et de vitrines, détecteurs de fumée), des crédits exceptionnels lui ayant été attribués à la suite de vols importants dont il fut victime en mai 1975. A cette occasion, l'installation électrique et la peinture ont été entièrement refaites. On a également créé 50 M2 en mezzanine, équipés d'un matériel flexible, destinés dorénavant à de petites expositions temporaires.

On a profité de cette fermeture pour engager un inventaire rétrospectif des collections, un reclassement et un aménagement des magasins, jusqu'ici difficilement accessibles.

Le 21 juin 1979, les salles rénovées ont été inaugurées sous le haut patronage du Ministre de la Culture et de la Communication. Une sélection des pièces les plus représentatives a permis une présentation plus attrayante des collections permanentes, compte-tenu des impératifs liés à l'ancien matériel muséographique.

On a marqué cette manifestation par des démonstrations musicales et l'ouverture de la première exposition organisée par le musée en son sein: Erard: du clavecin mécanique au piano en forme de clavecin, c'est à dire l'activités des frères Erard avant la mécanique à double échappement. A l'origine de ce thème, l'entrée toute récente dans les collections d'un clavecin mécanique de Sébastien Erard, daté 1779, unique exemplaire connu, et de deux pianos "en forme de clavecin" (l'un avec jeu de tambourin et

clochettes), correspondant au brevet déposé par Erard frères en 1809. On a réuni bon nombre de documents d'archives (extraits de registres matricules Erard, brevets, autographes) autour des instruments et d'une maquette transparente présentant le mécanisme original du clavecin en question. Le tout agrémenté d'objets, d'iconographie, de témoignages et d'une sonorisation qui permettent d'évoquer le contexte musical et social de cette firme. Un catalogue a été rédigé pour la circonstance ainsi composé:

Avant-Propos par Josiane Bran-Ricci; Les Frères Erard: essai de chronologie par Florence Abondance; Expression et expressions par Michel Robin; catalogue par Florence Abondance et Michel Robin.

Citons d'autre part parmi l'activité récente du Musée Instrumental:

- une étude sur les cordes métalliques d'instruments à clavier engagée en collaboration avec l'Ecole Centrale d'Ingénieurs de Lyon;
- l'entrée par dation (paiement des droits de succession en oeuvres d'art) en mars 1979 de 71 instruments de musique ayant appartenu à Madame de Chambure (clavecins Ruckers-Taskin, Desruisseaux, Collesse, Erard, clavecin brisé de Marius, virginal de H. Ruckers, pianoforte Erard 1812; flûtes à bec de Hotteterre; 17 cornets à bouquin, ensembles de lutherie française, etc.);
- l'installation au Conservatoire en avril 1979 de l'équipe de recherche du CNRS (Centre National de la Recherche Scientifique) créée par Madame de Chambure qui était sans local depuis sa disparition. Cette équipe regroupe un centre d'iconographie musicale, des dossiers documentaires; elle souhaite développer des recherches en matière d'organologie et procéder à un inventaire systématique des instruments réels ou figurés dans les collections publiques françaises;
- la participation du musée à l'ouvrage actuellement sous pressés: Guitares. Chefs-d'Oeuvres des collections de France, par les textes suivants: "Quelques notes sur les guitares du Musée Instrumental de Paris" par Josiane Bran-Ricci; "Catalogue sommaire des guitares du Musée Instrumental du CNSM" par Florence Abondance; "A propos d'une guitare du XVIIe siècle: réflexions sur la conservation" par Pierre et Florence Abondance.

Quatre enregistrements réalisés avec des instruments du musée ont vu le jour récemment:

- 1977. Kenneth Gilbert. Intégrale des oeuvres pour clavecin de J.P. Rameau. Archiv Produktion (clavecin Dumont-Taskin, Hensch, Goujon).

- 1977. Instruments précieux du Musée du Conservatoire, les instruments à clavier. Laurence Boulay, Robert Veyron Lacroix. Erato.
- 1978. Les instruments précieux du Musée du Conservatoire, les violons. Pierre Amoyal. Erato.
- 1978. Les douze concertos pour clavecin et orchestre de J.S. Bach. L.F. Tagliavini, H. Dreyfus, L. Sgrizzi, Y. Le Gaillard, Ensemble baroque de Drottningholm. (clavecin Hemsch). Erato.

La Société des Amis du Musée organise des concertes dans le cadre du musée et diffuse des plans d'instruments dont voici la liste actuelle:

- No.1. Luth à onze chœurs, Anonyme, France (?), XVIIe s. P. Abondance.
- No 2. Guitare à cinq chœurs, Anonyme, Italie (?), XVII e. P. Abondance
- No 3. Mandore à dix cordes, Anonyme, Italie (?), XVIIIe s. P. Abondance.
- No 4. Viole de gambe (basse), six cordes, H. Jaye, 1624, P. Jaquier.
- No 5. Viole de gambe (pardessus), six cordes, N. Bertrand, 1714. P. Jaquier.
- No 6. Violon, N. Lupot, 1772. P. Jaquier.
- No 7. Archets (trois anonymes français; un de Louis Tourte), P. Jaquier.
- No 8. Pianoforte carré, A. Walter, quatre octaves + une note. M. Robin.
- No 9. Pianoforte carré, Anonyme, Allemagne, quatre octaves + trois notes. M. Robin.
- No 10. Epinettes des Vosges (4), Bûches des Flandres, Cithare, XVIIe-XIXe s. P. Abondance, P. Jaquier, M. Robin.

Florence Abondance  
Conservateur-adjoint du  
Musée Instrumental

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## Die Musikinstrumentensammlung des Ungarischen Nationalmuseums

Das erste Musikinstrument kam im Jahre 1822 in das Eigentum des Museums. Wir können aber schwer dieses Jahr als Gründungszeit der Musikinstrumentensammlung nennen, weil mehr als hundert Jahre lang die Zunahme eher vom Zufall als von regelmässiger Sammel-tätigkeit abhängig war.

Dank den grosszügigen Gaben sind wertvolle Musikinstrumente auch während des vorigen Jahrhunderts in das Museumseigentum gekommen. Als Beispiel seien erwähnt: im Jahre 1852 wurde eine Harfe, einst im Besitze von Marie Antoinette, gefertigt in der Werkstatt von Cousineau, im Jahre 1847 wurde ein Cembalo aus dem XVII. Jahrhundert aus dem Besitze der Thökölys, ein hochinteressantes Werk eines unbekannten ungarischen Instrumentenmachers geschenkt. Im Jahre 1887 wurde der Nachlass von Franz Liszt's übernommen: damit kam der berühmte Broadwood-Flügel aus dem Besitze Beethovens zu uns.

Das Sammelprofil des Ungarischen Nationalmuseums bestimmt heute noch unsere Arbeit: wir sammeln in erster Linie Werke ungarischer Instrumentenbauer, oder Musikinstrumente, die einst im Besitze bedeutender Persönlichkeiten waren.

Wir versuchen die Denkmäler des ungarischen Instrumentenbaus und Musiklebens so aufzureihen, das möglicherweise dem Interessenten auch einen Durchschnitt über die Geschichte der Musikinstrumente, den Instrumentenbau und Musikpraxis vorzeigen können.

Unsere Sammlung ist zwar die grösste für Kunstmusik in Ungarn, hat nur etwa 400 Musikinstrumente in ihrem Inventar.

Diese Zahl - verglichen mit anderen ausländischen Sammlungen - scheint etwas zu klein zu sein, aber der Wert der Sammlung ist nicht nur von dieser Zahl bestimmt.

Die Verhältnisse innerhalb der Sammlung: etwa 60 Tasteninstrumente, 50 Zupfinstrumente, 70 Bogeninstrumente, 150 Blasinstrumente. Das älteste - ausgenommen die archäologischen Musikinstrumente - ist ein italienischer Kielflügel, mit der Jahreszahl 1571. Als interessant und spezifisch ungarisch möchte ich die Tarogato- und Cimbalom-Sammlung erwähnen. Meisterwerke sind die Lauteninstrumente von Wendelio Venere, Matteo Sellas, J. Tielke, oder die Posaunen von dem Wiener Hanns Geyer, das Baryton von J.J. Stadlmann, usw., und nicht zuletzt, die Musikinstrumente aus dem Besitze des Kaisers und Königs Josef des Zweiten, vom Fürsten Esterhazy, Marie Antoinette, Catarina von Brandenburg, Mozart, Beethoven, Liszt, nur den Bekanntesten zu erwähnen.

Es ist eine schwere Aufgabe eine Sammlung von allen Seiten bekannt zu machen, sei mir aber gestattet, die Aufmerksamkeit auf das Buch "Alte Musikinstrumente" von György Gabry zu lenken, das auch in Englisch, Deutsch und Französisch erschien. Corvina Verlag, 1969, 1976.

Auf einigen Schallplatten spielt Jörg Demus auf dem Broadwood-Flügel / EMI ELECTROLA, 1.C.187-30-166/67/. Es gibt auch eine Hungaroton Aufnahme, gespielt von Andras Schiff auf diesem Flügel. Diese soll Ende dieses Jahres herauskommen. Es gibt eine Aufnahme auf dem Cembalo des Kaisers und Königs Josef des Zweiten, gespielt von Zsuzsa Pertis / Hungaroton, SLPX 11741/. Liszt's Werke auf einem Liszt Harmonium sind auf der Platte Hungaroton SLPX 11798.

Das Ungarische Nationalmuseum hat keine ständige Ausstellung für Musikinstrumente, einige sind aber in der Ausstellung "Die Geschichte Ungarns" zu sehen. Die Sammlung ist aber für Fachleute nach vorheriger Vereinbarung zugänglich.

Eszter Gat-Fontana

## Some thoughts on Temporary Activities for Children in our Museums

Many of us have been called upon by our local committees for the International Children's Year to organize activities for children at the museum.

The collections of some of our members are part of larger general museums of which most certainly some have something to offer along this line. For many people who work in music museums, however, the theme of the year might just cause another bad conscience. There is always a shortage of money, people and time.

Still, I feel I can speak on behalf of many members who for several years have successfully been making special exhibitions and temporary activities at their museums and hopefully will do so this year and in the future. This extra effort is very useful for at least two main reasons: 1) our public should always be offered new ideas; 2) during the preparation of such projects we are faced with museological and in our case organological problems which are different to those of a permanent activity. In solving these problems we can gain new ideas and knowledge concerning the material in our collections.

I would like to tell you about the experience we made at Ringve Museum in Trondheim last winter in connection with an exhibition of military and schooldband instruments. This is an extremely gratifying subject in our country which has approximately 90'000 musicians who play in bands. The instruments were displayed partly in glass cases, partly hanging in band formation from the ceiling of the hall to give an impression of a marching band (without musicians). In addition to this there were pictures and explanations.

The exhibition was presented to school-children in an instructive and lively way. Students at the conservatory of our town were asked to make a program based on the exhibition material. The project, which formed part of the educational practice of the conservatory students, included demonstrations of instruments, some instruction of the pupils, a film and general information about the history of typical band instruments. The museum will try to continue this most valuable cooperation with the students for further exhibitions.

In autumn 1979 we are planning to hold an exhibition to show how sound is produced on various types of instruments, e.g. how



a string is made to vibrate in different ways, and how one can make musical sounds with the use of simple everyday material. This is in the first place meant for pre-school children and school children of the lower-age-groups. Some of the material will be made by the children themselves during our "concert-workshops" where children are invited to make their own musical instruments and play on them together with professional musicians.

I believe that the experience of a museum and an exhibition together with children will give us new and different aspects which we would not discover alone. Furthermore, this experience may give the museums' staff tips on how material can be presented which may indicate the direction towards a more interesting, living and instructive museum.

Peter Andreas Kjeldsberg  
Curator

## STIMU Museum Courses in Nuremberg and The Hague

So far STIMU, the Foundation for Music Historical Performance Practice, Utrecht, has organized three museum courses, two in the Germanisches Nationalmuseum, Nuremberg (West Germany), and one in the Gemeentemuseum, The Hague (Netherlands). Actually, each course consisted of two simultaneous courses: an interpretation course using original instruments, and a series of sessions on their restoration and construction. For some hours both groups, players and makers, worked separately, then they gathered for common activities.

### 1. Nuremberg harpsichord course, October 1977. (26 participants, 4 days)

This course, the first of the series, resulted from contacts between the harpsichordist Ton Koopman and the curator of the Germanische Nationalmuseum, Dr. John-Henry van der Meer. With some 40 instruments (20 of which were in playing order) it was an extraordinary rich course. Each day Mr. Koopman dealt with music from a different country: Italy, Flanders, Germany (mainly for the clavichord) and England. The music could be played on instruments directly relating to these countries. The lectures by Mr. van der Meer (belonging to the common activities) followed the same line. In the conservation laboratory, Friedeman Hellwig talked about restoration, temperaments, dating and technical drawings, and gave practical demonstrations. Special attention was paid to the interpretation of X-rays, and a lifesize X-ray of a harpsichord was taken during the course.

### 2. Nuremberg lute course, October 1978. (12 players, 16 makers)

This course followed the same principles as the foregoing. Three lutes were in playing condition (which actually means a good number); strangely, the players felt somewhat bewildered when playing on the originals. The lute teachers, Anthony and Anne Bailes, had decided to focus on the Baroque lute. Mr. van der Meer discussed instruments related to the lute such as the cittern, mandolin and guitar. Mr. Bailes dealt with the difference between the 11- and 13-course lute and made an ardent plea for the "youngest" lute music, the so-called Lauten-Galanterie. Mr. Hellwig organized (among many other things) a forum which had to identify an anonymous theorbo.

### 3. The Hague weekend course, pianoforte, December 1978. (10 players, 10 makers)

Since the two Nuremberg courses had been a great success, STIMU

organized a course based on the same principles in the Gemeentemuseum, The Hague. During the course, which was devoted to the pianoforte, four instruments could be played. The interpretation teacher, Stanley Hoogland, mainly used the Dulcken pianoforte, which had been restored by Wouter Scheurwater. The latter also spoke on restoration problems. Rob van Acht, Dirk Jacob Hamoen and Giuseppe Accardi gave short lectures, mostly on historical topics. The course was concluded with a small concert by the participants which the museum visitors could attend as well.

Though (as far as we can tell) all participants were enthusiastic, museum courses have some technical restrictions. In general, museums offer limited access to their buildings and collections (automatic alarm systems, shortage of attendants), and it may be difficult to find enough rooms for lessons and practising. It also can be difficult and/or expensive to find accommodation. Hotels are not always ideal for enthusiastic musicians. Finally, since the number of participants has to be limited, selection may be necessary.

However, the attractive features of a museum course completely outfigure any of these problems. Only a museum is able to provide original instruments which can be played on during classes and for practising purposes, and which can be studied by makers. The museum staff generally knows its collection well and is often found willing to share its knowledge and experience with a group of specialised makers. Furthermore, such courses provide an ideal forum for the exchange of ideas between museum staff, teachers, players and makers.

These courses were made possible thanks to the effort of the personnel of the museums named above and to subsidies from the Dutch government. In the future, STIMU plans museum courses in Nuremberg (pianoforte, 13-16 October, with Vera Schwarz), The Hague (clavichord, 15-16 December, with Willem Talsma and Nelly van Ree) and Brussels (viol, 2-3 February, 1980 with Wieland Kuyken and Raymond Passauro).

Louis Peter Grijp  
STIMU  
Drift 21  
Utrecht, Netherlands

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## NEWS ABOUT COLLECTIONS OF MECHANICAL INSTRUMENTS

### The Musical Museum at Brentford

The Musical Museum, registered as a non-profit-making organisation under the name of the British Piano Museum, was founded in 1963 by Frank W. Holland. The collection is now administered by trustees and a Board of Advisers. As a result of Frank Holland's initiative, foresight, persistence and skill, combined with the skill of several volunteer restorers at the Museum, the collection is now one of Europe's finest and most comprehensive collection of pianos in playing condition.

I take this opportunity to mention that the Museum's shop offers many books, records and cassettes.

In particular we have two cassettes which we have produced ourselves:

Frank Laffitte:	Side 1 : His rolls
	Side 2 : His memories of the great days of the Aeolian Company
Dance Music:	Side 1 : Duo Art Dance Music
	Side 2 : Ampico Dance Music

During the season there are two concerts monthly. Concerts will be given on the following dates at the Museum, 368 High Street, Brentford, Middlesex:  
3rd, 17th, 31st August; 14th, 28th September, 12th and 26th October.

Frank W. Holland  
Director

Heinrich Brechbühl's collection of Mechanical Musical  
Instruments, Steffisburg

Having patented some inventions and produced some instruments himself, Heinrich Brechbühl has been able to build up an exclusive collection of mechanical musical instruments in Steffisburg, near Thun.

Mr. Brechbühl's collection offers a fair selection of mechanical idiophones, chordophones and aerophones. But what is most striking about this collection is the impeccable condition of every instrument. With one exception, Mr. Brechbühl has had to restore all the instruments he has bought, and during this night-long work he has tried first to determine the intention of the instrument maker so that he could then restore the instrument in keeping with the maker's original idea.

This private collection in Steffisburg specialises in two directions: barrel organs and musical boxes made by the firm J.H. Heller in Berne. Mr. Brechbühl would be grateful to hear of any J.H. Heller instruments in other collections because he is working on a catalogue of this firm's pieces.

Mr. Brechbühl has recently turned his hobby into a full-time occupation. He has sold his thriving business to devote himself to restoring mechanical instruments. As a specialist he also accepts to do repairs on instruments outside his own collection.

Although Mr. Brechbühl's collection is not generally open to the public he is pleased to show it to visitors by appointment.

Thirty-two instruments out of Mr. Brechbühl's collection are played on a record called "Once Upon a Time", and described in an illustrated text on the record sleeve. This record is available from Claves-Verlag in Thun.

Heinrich Brechbühl  
Steffisburg

### Heinrich Weiss-Stauffacher's Collection at Seewen

Dr. H. Weiss-Stauffacher, who lives in Seewen in the Jura, is wellknown even outside Switzerland as a collector of music-boxes. In June this year he opened a large part of his important collection, built up over 30 years, to the public. It is open every afternoon, except on Sundays.

The following publication describes this wonderful collection:

"Mechanical Musical Instruments and Music-Boxes. A descriptive catalogue of the Seewen collection" by H. Weiss-Stauffacher and R. Bruhin, authors and publishers, Seewen an Basle, 1973.

This book contains 250 pages and many illustrations and is complemented by two records: Musicoramachina 1 and 2, which are also available from Dr. Weiss-Stauffacher.

B.G.

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### 1st Swiss Barrel-Organ Festival

Owners of barrel organs from all over Europe will be meeting in Arosa in the Swiss Grisons from 20th - 22nd July 1979.

Sixty-five players will be giving concerts on Saturday, 21st July between 8 and 12 a.m. at organised locations. The rest of the time they will be giving free concerts in the streets.

Information from the Tourist Office, 7050 Arosa, Switzerland



## MUSEUM AND THE THIRD WORLD

An ICOM-Symposium in Lindau, Lake Constance, May 7-10, 1979

Situated around Lake Constance are the three countries of Austria, the Federal Republic of Germany and Switzerland. Their National ICOM Committees organized a symposium under the above heading, discussing problems arising from the demand for return of cultural property to its countries of origin or its restitution in the case of illicit appropriation. Since musical instruments from Africa, Asia and Latin America from part of many collections at which CIMCIM members are actively engaged it may be of interest to receive a short report on this conference. In addition, I feel that the questions associated with the cultural development in the Third World would be of importance to all of us even if we occupy ourselves mainly with instruments of Western art music. Furthermore, a very small number of our members live in countries eagerly awaiting the return of objects originating in their regions.

At the beginning I would like to stress that all contributors were aware of the fact that speaking of the Third World oversimplifies the complex political, economic and cultural situation of each of the countries falling under this heading, and that they do by no means form a coherent group of peoples. Therefore positive phenomena observed in one country may not apply to another, and many problems met with in one region may have been overcome or may not even exist elsewhere.

Two lectures among the many excellent contributions demonstrated the spectrum of approaches towards the return of extra-European objects and the erection of the necessary museums. The first dealt with an UNESCO mission to Nepal elaborating a project for a Nepalese National Museum. A few malfunctioning museums and a limited number of object suited for presentation represent the local situation. The participant of the mission to Nepal reported on the project envisaged: restoration of six old palaces of high architectural and artistic value for later use as buildings for the decentralized museum, located in Kathmandu and two neighbouring towns; the future personnel should consist of thirty scholars, making a total number of staff of 200 - 300; one of the buildings should serve as a pilot museum for the first of the planned specialized sections and for the training of personnel; objects to be exhibited should be collected from monasteries, etc. in the country, combined with the making of an inventory of the historically valuable objects in the country. Asked about the present state of affairs, the speaker said that the Nepalese Government had signed UNESCO's plan and had thus accepted it; he was unable to comment on the advances made since that time (two years ago).

The other lecture reported on field research in Cameroun and a visit to Bamenda (West-Cameroun) where a museum had been installed by US Peace Corps volunteers. The present staff reportedly showed little interest in their work, and the number of visitors was extremely small. Women and children would never visit the museum because looking at the masks exhibited in it would inevitable cause their deaths since those masks belong to some secret rites and must never be seen by certain parts of the population.

Generalizing (and certainly oversimplifying) these two lectures would leave us with the observation that the receiver-countries in many cases are for various reasons not prepared to accept returned objects and that on the other hand many museum officials representing the donor-countries aim at monstrous museum projects which would be far too ambitious to be realized and satisfactorily run by a receiver-country.

Many more questions were raised during the discussions following these two and the other lectures. For instance:

The Bamenda example demonstrates the problems of objects that are still today considered as tabu. The same is said to apply to Australia where the Federal Government reportedly forbade the presentation of certain masks in museums. If some returned objects cannot be shown in museums, may they be handled by the personnel, perhaps female personnel?

If a country does not possess a sufficient number of objects in its museums, should they be collected from assumedly intact religious institutions? Would their survival be better safeguarded in a museum or their original environment? Should an official delegation collecting for a museum in its own country want to interfere with sacred rites by taking objects out of their contexts? And should they take traditional objects away which may be replaced by surrogates made of modern materials?

Is perhaps the museum idea a feature typical of the European and North American countries but somewhat alien to many African countries? Is consciousness of history common to all men?

Why have so many objects left their countries of origin? Is it not so that at certain periods there was little interest in those historical objects in the countries in question? Is the demand for return in each case a deep felt desire and search for the restoration of a lost cultural and political identity? Or are there cases where the monetary values stands in the foreground?

Do returned objects really reappear on the international art market?

How about the technical care for objects in many museums of the Third World? And would objects not be withdrawn from scholarly investigation in many non-Western countries? Have they not survived well over the past generations in our museums, much better than they might have done so in their countries of origin?

These and many other questions were raised and in parts passionately discussed. It is clear that a consensus even between members of potential donor-countries could not be achieved. The best way of tackling these problems, so the participant felt, are bilateral negotiations as proposed by the committees involved. Only negotiations based on personal contacts between donors and receivers could give a certain guarantee for the survival of cultural heritage for future generations.

Friedemann Hellwig

Safeguarding the Vital Acoustic and Aesthetic Functions of  
Violin Varnish Under Conditions of Extreme Wood Deterioration.

by A. Non

forwarded to us by Robert L. Barclay

Introduction

The intention of this paper is to describe a hitherto unrecorded method of retaining the aesthetic and acoustical qualities of a violin varnish while substantially restoring the badly decayed wood of the instrument itself. It has long been known that the essential quality of an excellently made violin, and that which distinguishes it from another, is the varnish. The brothers Hill say of Stradivari's varnish: "Fine varnish will not compensate for bad material or faulty construction; but that it makes or mars the perfectly formed instrument is, in our opinion, beyond dispute" (1). Clearly, the varnish with which the instrument is coated is the essential component in the formation of its characteristic tone. Not only does the varnish contribute in large measure to the acoustics of the instrument, then, it also has a distinct aesthetic function. The way in which the varnish has aged - its pattern of craquelure, the marks of wear with use of the instrument on its surface, and even the deposits of rosin and dirt upon it - in short, its patina - constitutes a large part of its historical and aesthetic integrity. It has been previously found impossible to adequately safeguard this vital functional component of the violin while still repairing extensive damages to the less important wood below. The following technique is seen by the author as a viable solution to this dilemma.

Method - First Stage:

The belly, back and any other parts of the violin affected by woodworm, rot, etc., are first removed from the instrument. With the varnished surface upward the parts are then treated in the following way. Thin Japanese tissue is pasted to the surface of the varnish using Paranoid B72 in Xylene as an adhesive. Once the entire surface has been faced, plaster of Paris is poured onto the facing to provide a firm base for the next stage of treatment. The faced wood part is then turned up-side-down and with a sharp gouge the rotted wood is carved away, down to the underside of the varnish/patina, thus leaving this vital component isolated and intact. A suitable piece of wood must now be selected for the purpose of reproducing the original support for the isolated varnish and patina. To this end the following technique, described more fully by Namreges (2), must be applied.



### In Vivo Dendro-Acoustanalysis:

This technique makes use of a cluster of matching transducers and cleverly sidesteps such problems of application as moisture content, orientation of sample, etc., by a simple process of ignoring them. A small sample of the rotted wood must be tested acoustically with the transducer cluster and a preliminary response curve produced. It is considered "sine qua non" that the new support be identical, acoustically, with the old. Once the vital acoustic statistics have been generated for the rotted wood it is necessary to test a number of trees of the correct species until the best one for the purpose has been found. From this perfectly matching piece of wood is carved the reproduction of the rotted piece. The curves produced for the original material and the replacement material are shown in Fig. 1.

### Method - Second Stage:

In the case of the violin belly it is simply necessary to carve the wood as one would do when making a violin, periodically testing the piece against the varnish/patina for fit. The varnish/patina is then lightly dusted with white chalk and this is used to "prove" the closeness of the fit. Once the wood has been carved to fit the varnish/patina assembly, and a thin even film of chalk is seen to be deposited on the wood, it is then necessary to attach the wood support to the original material. Obviously this adhesive layer must be very thin so that it has no effect on the acoustics of the final assembly. This author has found that a film of Paranoid B72 works quite well, although suggestions for an alternative will be gladly refused. Because of the perfect fit between the wood and the varnish/patina one only needs to press the wood in place - the vacuum effect will do the rest. Once the adhesive has dried the object is turned over and the plaster support removed delicately with a suitable hammer. The facing is then removed with cotton swabs dampened in Xylene and the transfer is complete.

### Results:

A violin treated by the method described here was tested on a live audience. An identical Vivaldi violin concerto (they are all identical) was played before and after treatment and the applause curves in db/elapsed time were compared (Fig. 2). A noticeable increase in the aesthetic and acoustic performance can be easily conjectured from these curves.

### Conclusion:

The technique described here has been applied to the restoration of a violin labelled: "Antonius Stradivarius Cremonensis Faciebat

Anno 1721" and thus obviously an original instrument from the great master's hands. The results after treatment of this unique piece triumphantly validate the technique applied. Future projects include replacement of the soundboard in a harpsichord while leaving the painted floral decorations intact, replacing the pipes of an 18th century chamber organ from underneath the gilding, and, of particular delicacy, replacing a french horn inside the original and very attractive brown patina. No unsurpassable problems are anticipated with these future restoration project.

#### Aknowledgement:

The author would like to aknowledge the kind co-operation of the curatorial staff of the Franciolini Collection and in particular Dr. Aswan Streebgreeb for looking the other way on many occasions.

#### References:

- 1) Antonio Stradivari, His Life and Work, p. 179, W. Henry Hill, Dover 1973.
- 2) Proposed Device for Accoustic (sic) Testing of Wood, E. Namreges, Bulletin of the Fellowship of Builders and Menders of Old Instruments, (FoBMOI) 1978.

FIG. 1. ACOUSTIC SPECTRA FOR ORIGINAL WOOD AND REPLACEMENT.

(These two curves would be seen to be identical if it was possible to allow for all the variables.)

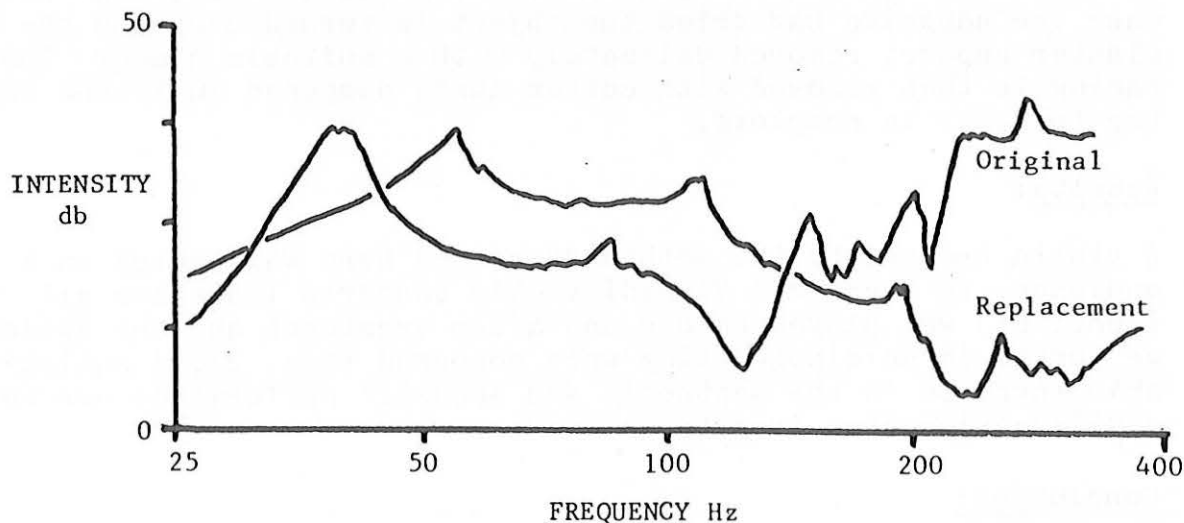
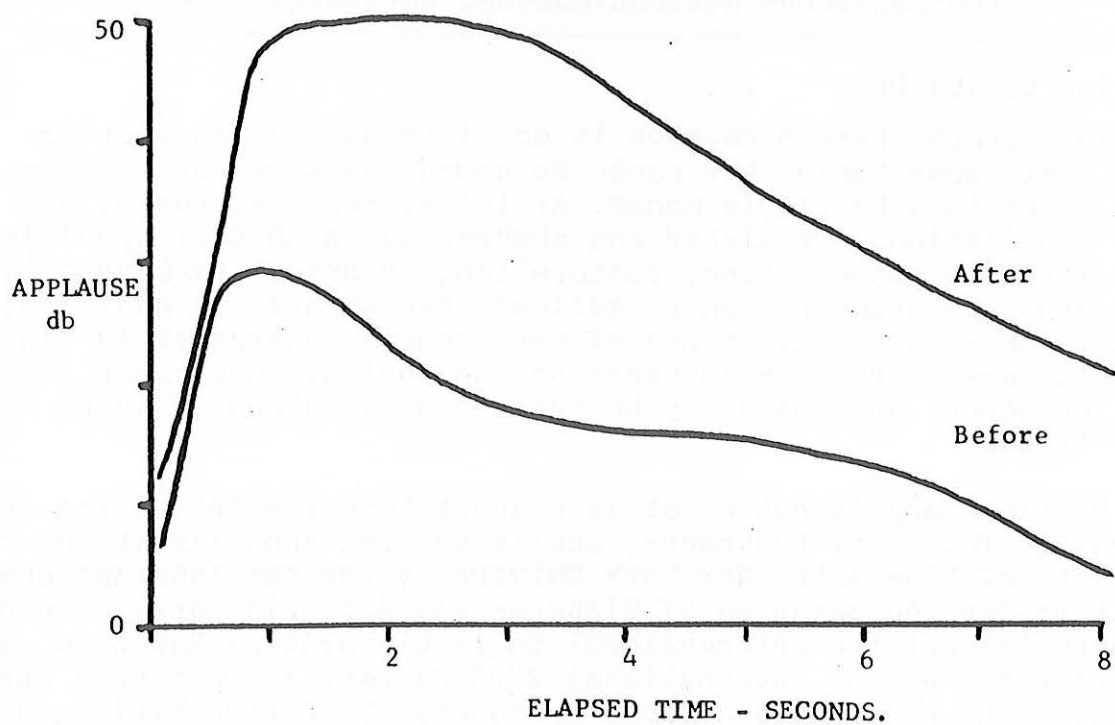




FIG. 2. APPLAUSE INTENSITY AND DURATION CURVES - VIVALDI STANDARD.



## 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 to the musical instrument technical personnel and which may be considered as standard works in their fields.

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

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

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 largers 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, documentation
- 1.4. Biological, physical, and chemical analysis
- 1.5. Acoustical examination
- 1.6. Properties and history of materials used in musical instruments
- 1.7. Organology
- 1.8. Museology (climate, storage, transport, exhibition techniques, etc.)
- 1.9. Training of technical personnel
- 1.10. Miscellaneous

### 2. MUSICAL INSTRUMENTS ORIGINATING IN EUROPEAN CULTURE

- 2.1. General
- 2.2. Keyboard instruments
  - 2.2.1. General
  - 2.2.2. Organs
  - 2.2.3. Harpsichords, spinets, virginals, clavichords
  - 2.2.4. Hammer action instruments
  - 2.2.5. Other keyboard instruments
- 2.3. Stringed instruments without keyboard
  - 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

B a r c l a y , Robert L. 1.5.

Acoustic tests of repairs to musical instrument soundboards.

In: N.S. Brommelle, A. Moncrieff, P. Smith (ed.), Conservation of Wood in Paintings and the Decorative Arts, Preprints of the Contributions to the Oxford Congress 17-23 September 1978, London (The International Institute for Conservation) 1978, pp. 51-53

p.t.o.

The problems associated with the repair of damages to musical instrument soundboards in terms of possible changes in acoustical performance are examined and an apparatus for the acoustic testing of adhesives used in these repairs is described. Two experiments on repairs made with hot hide glue are outlined and some future directions of research are also mentioned.

(R. Barclay)

B é d a r d , Hubert 2.2.3.

Harpsichord of 1644 by Andreas Ruckers: on Putting it in Playing Condition.

In: J. Lambrechts-Douillez (ed.), Colloquium Ruckers klavecimbels en copieen..., Antwerp (Ruckers Genootschap) 1977, pp. 109-118 (=The Brussel Museum of Musical Instruments Bulletin VII-1/2-1977)

p.t.o.

After general remarks on the restoration of an instrument's function the treatment of a harpsichord from the Vleeshuis, Antwerp, is briefly described. Photographs.

(FH)

B é d a r d , H. and 2.2.3.  
L a m b r e c h t s - D o u i l l e z , J.

Rapports de restauration.  
Restoration reports.

In: R. de Maeyer (ed.), The Brussels  
Museum of Musical Instruments Bulletin,  
IV-1974-1/2, Buren (F. Knuf), pp.17-32

p.t.o.

Technical reports together with historical  
notes on the following instruments from  
the Vleeshuis Museum, Antwerp:

virginal (muselar) Jean Couchet 1650;  
harpsichord Johannes Daniel Dulcken 1747;  
harpsichord Joannes Petrus Bull 1779. -  
20 photographs giving general views and  
details taken during the treatment.

(FH)

D e C e u l e n e e r , A. 4.1.

Wood preservation in museums.

In: J. Lambrechts-Douillez (ed.), Collo-  
gium Ruckers klavecimbels en copieen...,  
Antwerp (Ruckers Genootschap) 1977, pp.  
119-124 (=The Brussels Museum of Musical  
Instruments Bulletin VII'12'1977).

p.t.o.

Deals with woodboring insects, insectici-  
des and consolidation.

(FH)

D o r a w a , Marian 2.2.2.

O konserwacji i rekonstrukcji zabytkowych  
organów z kaplicy zamkowej w Lidzbarku  
Warmińskim.

The conservation and reconstruction of old  
organs from the chapel of the castle at  
Lidzbark Warmiński.

In: Rocznik Olsztynski, 11, pp. 261-278,  
1975. With English summary.

AATA 14-156



G e r n h a r d t , Klaus 1.9.

Ueber die Fachhochschulausbildung von  
Musikinstrumenten-Restauratoren.

In: H. Zeraschi (ed.), Schriftenreihe des  
Musikinstrumenten-Museums der Karl-Marx-  
Universität, 3, Aufsätze und Jahresbericht  
1976, Leipzig 1977, pp.27-32.

p.t.o.

The scheme described in 1969 by W. Schrammek  
reported on the state of 1966. Meanwhile the  
training has been raised from the level of a  
technician to that of a "college student"  
who has been delegated by a museum, an instru-  
ment making firm, an orchestral association,  
etc. Prerequisites for the acceptance as a  
student include a completed apprenticeship  
as an instrument maker or the baccalaureat,  
and usually a professional practise of sever-  
al years. The studies are effectuated in  
Berlin (GDR) for general subjects, Weimar  
for chemistry, physics, documentation etc,  
Leipzig for the treatment and history of  
instruments, acoustics, etc. (FH)

G e r n h a r d t , Klaus and 1.3./2.1.  
S i n g e r , Ute

Ueber die zeichnerische Darstellung von  
historischen Musikinstrumenten.  
On the drawing of historical musical instru-  
ments.

In: H. Zeraschi (ed.), Schriftenreihe des  
Musikinstrumenten-Museums der Karl-Marx-  
Universität, 3, Aufsätze und Jahresbericht  
1976, Leipzig 1977, pp. 24-27.

p.t.o.

A short account of the importance of tech-  
nical drawings for research purposes and  
the instrument maker of today. Hints for  
their exécution, for impressions of mould-  
ings, etc. (FH)

G u g , Rémy

1.4.

Ueber Analysen alter Cembalosaiten.  
On the analysis of old harpsichord strings.

In: J. Lambrechts-Douillez (ed.), Colloquium Ruckers klavecimbels en copieen..., Antwerp (Ruckers Genootschap) 1977, pp. 125-128 (=The Brussels Museum of Musical Instruments Bulletin VII-1/2-1977).

p.t.o.

A brief summary of some testing methods.  
(FH)

H a d a w a y , Robert

2.3.3.

An Instrument-maker's Report on the Repair and Restoration of an Orphanion.

In: A. Baines (ed.), Galpin Society Journal, XXVIII, April 1975, pp. 35-42

p.t.o.

Describing the construction and summarizing the treatment of an instrument by John Rose, London 1580 (private possession of Lord Tollemache, Helmingham Hall, Suffolk, England). 4 photographs, 3 drawings.

(FH)

H e l l w i g , Friedemann

1.6.

Strings and stringing: contemporary documents.

In: A. Baines (ed.), Galpin Society Journal, XXIX, May 1976, pp. 91-104.

p.t.o.

Contence: Gauge numbers on keyboard instruments (Listing 21 instruments) with respective gauge numbers and string lengths.

- Old wire gauges (tools for measuring wire diameters, dating from the 16th/17th century to 1902 are described and depicted)

- Gauge numbers of musical wire in South Germany and Austria... - Strings on Italian harpsichords (dealing with an archival find made by F. Tagliavini).

(FH)

H e l l w i g , Friedemann 2.1.

Die besonderen Probleme der Restaurierung alter Musikinstrumente in der nicht spezialisierten Werkstatt.

The specific problems of the restoration of old musical instruments in the non-specialized workshop.

In: Arbeitsblätter für Restauratoren, 1978 vol. 2, group 8, pp. 88-92.

p.t.o.

Aiming at the general museum or private restorer the paper deals with adhesives and their application, with retouching, consolidation of wormeaten wood, conservation of metals, and the problems of the practical use of old instruments.

(FH)

H e l l w i g , Friedemann 1.8.

La lumière dans les salles d'exposition.  
Light in exhibition halls.

In: CIMCIM Newsletter, VI, 1978, pp. 29-34.

p.t.o.

Fading of natural dyestuff in varnishes of old musical instruments had been observed. The amount of light measured necessitates the installation of filters on the windows, curtains, or light-shielding partitions. Their effectiveness is discussed.

(FH)

H e l l w i g , Friedemann 2.1.

Basic Aspects of Musical Instrument Conservation.

In: N.S. Brommelle, A. Moncrieff, P. Smith (ed.), Conservation of Wood in Painting and the Decorative Arts, Preprints of the Contributions to the Oxford Congress 17-23 September 1978, London (The International Institute for Conservation) 1978, pp. 49, 50.

p.t.o.

This is a preprint of a lecture which deviating from the printed text dealt mostly with the acoustical alteration of wormeaten and consolidated wood.

(FH)

H e l l w i g , Friedemann 2.1.

Restoration and Conservation of  
Historical Musical Instruments.

In: Ch. Ford (ed.), Making Musical  
Instruments, London (Faber & Faber)  
1979; p.p. 155-175.

p.t.o.

Contence: Motivation for treatment. Pro-  
tection from damage. Restoration, conser-  
vation. Documentation. - This paper aims  
at the maker-restorer, offering him a  
guideline of what to do and what not to  
do. (FH)

K o r n e c k i , Marian (ed.) 2.2.2.

Zagadnienia inwentaryzacji i konserwacji  
zabytkowych organow.

Problems of inventory and conservation  
of old organs.

Zespol Dokumentacji Zabytkow, Krakow  
1975, 238 pp., 68 ill., mimeographed.

AATA 14-208

2.2.3.

L a m b r e c h t s - D o u i l l e z, J.  
(ed.)

Colloquium. Ruckers klavecimbels en co-  
pieen: universele instrumenten voor de  
interpretatie van de muziek uit Rubens  
tijd.

Colloquium. Ruckers harpsichords and  
copies: universal instruments for the  
interpretation of music from Ruben's time.

Antwerp (Ruckers Genootschap) 1977, 130 pp.  
(=The Brussels Museum Bulletin, VV'1/2'1977)

p.t.o.

Report of a symposium held in the Museum  
Vleeshuis, Antwerp, 30 sept. - 2 oct. 1977  
and organized by the Ruckers Genootschap;  
for contributions vide in this bibliography:  
H. Bédard, G. O'Brien, A. de Ceuleneer, R.  
Gug, K. Wittmayer.

(FH)

O ' B r i e n , Grant

2.2.3.

The stringing and pitches of Ruckers instruments.

In: J. Lambrechts-Douillez (ed.), Colloquium Ruckers klavecimbels en copieen..., Antwerp (Ruckers Genootschap) 1977, pp. 48-71 (=The Brussels Museum of Musical Instruments Bulletin VII-1/2-1977).

p.t.o.

The various types of instruments from the Ruckers shop display a fixed relation between pitch and string scales. Claas Douwes' writing of 1699 concerned with string materials and gauges can be applied to Ruckers instruments, and helps to understand the pitch relationship. An estimation of old wire gauges is based on two largely unaltered instruments.

(FH)

O ' B r i e n , Grant

2.2.3.

The determination of the original compass and disposition of a Ruckers harpsichord.

In: J. Lambrechts-Douillez (ed.), Colloquium Ruckers klavecimbels en copieen..., Antwerp (Ruckers Genootschap) 1977, pp. 36-47 (=The Brussel Museum of Musical Instruments Bulletin VII-1/2-1977).

p.t.o.

More than half the instruments of the Ruckers family considered to be genuine have undergone drastic alterations. Starting by reconstructing the original number of natural keys, the number of notes is determined by marking all traces of present and previous pins of bridges and nuts on plastic film and subsequent evaluation. The compass may be found by observing the constant distance between the  $c^2$ -pin from the rear face of the nameboard (49cm).

(FH)

T h o m s o n , Garry 1.8.

The Museum Environment.

London, Boston (Butterworths) 1978,  
270 pp.

p.t.o.

The first part is intended as a textbook for conservators and curators, concerning possible damages and what to do to minimize them. The second part is meant for researchers in the field. Each part consists of the sections light, humidity, and air pollution.

(FH)

W e b e r , Rainer 2.4.2.

Tournebout - Pifia - Bladderpipe (Platerspiel).

In: A. Baines (ed.), Galpin Society Journal, XXX, May 1977, pp. 64-69

p.t.o.

Several instruments resembling cromornes (crumhorns) with extremely wide bores and leather converging have been examined. The treatment of three specimens and microscopic analysis of fibres adhering to the upper ends of the tubes revealed that they were bladderpipes as known from medieval sources. Reconstructions confirmed the result.

(FH)

2.2.4.

W e l c k e r v o n G o n t e r s -  
h a u s e n , Heinrich

Der Flügel oder die Beschaffenheit der  
Pianos in allen Formen.

The grand piano or the properties of  
pianos of all kinds.

Frankfurt/Main, new augmented edition,  
1856, 127 pp., 67 figs.

p.t.o.

Contains many helpful details of the making and maintenance of fortepianos, especially with regard to glues, soundboards, actions, leather, stringing, and voicing.

(FH)



W i t t m a y e r , Kurt 2.2.3.

Der Bau von Kopien, erläutert an Hand der Restaurierung des Cembalos von Joannes Ruckers 1640.

The manufacture of copies, demonstrated with the example of the restoration of the harpsichord by Joannes Ruckers 1640.

In: J. Lambrechts-Douiliez (ed.), Colloquium Ruckers klavecimbels en copieen..., Antwerp (Ruckers Genootschap) 1977, pp. 97-101 (=The Brussels Museum of Musical Instruments Bulletin VII-1/2-1977).

p.t.o.

Technical questions such as authentic string material receive a brief discussion. Photographs.

(FH)

# ICOM PRESS

MAISON DE L'UNESCO / 1, RUE MIOLLIS, PARIS XVI<sup>e</sup> / TÉLÉPHONE: 734 03-00/660 57-57 / CABLES: ICOM PARIS

N° 1 - January 1978

## FOREWORD

One of ICOM's most important tasks is to inform its members not only of its own work but also of that done in cooperation with other governmental and non-governmental organizations. "ICOM News" does this job in part; but publishing delays have not allowed this periodical to keep our members constantly up-to-date.

"ICOM Press" is addressed to Chairmen and Secretaries of National and International Committees, members of the UNESCO Secretariat and to our colleagues belonging to other non-governmental organizations. It is our hope that the concise news printed in "ICOM Press" will be reproduced in their respective bulletins.

Miss B. de Chauliac is in charge of editing "ICOM Press", so any news that you would like to see printed or any questions that you may have, should be addressed to her (French Secretariat, ICOM, Maison de l'UNESCO, 1 rue Miollis, 75732 PARIS CEDEX 15, France).

Lastly, let us say that "ICOM Press" is an experiment. There will be no regular dates of publication; its periodicity will depend on the amount of news to be conveyed.

N° 4 - November 1978

THE ICOM INTERNATIONAL COMMITTEE FOR CONSERVATION held its 5th Triennial Meeting in Zagreb, Yugoslavia, from 1 to 8 October 1978. The meeting, organized with the Restauratorski Zavod Hrvatske (the Croatian Restoration Institute) and the support of the Croatian government, gathered some 400 participants from thirty-three countries; twenty-three Working Groups were able to meet. The preprints, published in three volumes, contain 183 papers and 1800 pages. They are still available and can be ordered from the ICOM Secretariat at the cost of US\$70 or 350 FF, including surface mailing postage. A new Directory Board was elected at the meeting, with Mr. Brian Arthur (Canada) as the new Chairman. The meeting ended with an excursion to the Dalmatic Coast. The next meeting will take place in Ottawa in September 1981.

THE ICOM INTERNATIONAL COMMITTEE ON MUSEUM SECURITY (ICMS) met from 3 to 7 October in Milan, Italy as the guests of the Italian National Committee and the Museo Nazionale della Scienza e della Tecnica "Leonardo da Vinci" to discuss a variety of security problems facing the world's museums and historic sites. Twenty-five members and eight observers from thirteen countries attended the meeting, which concentrated on the themes of collection management of objects and internal security and professional ethics, the importance of administrative awareness of museum security measures, fire protection and prevention, and conservation of objects of cultural heritage. Several outstanding reports were given, by Mrs. F. de Camargo e Almeida-Moro on the recent devastating fire in the Museum of Modern Art in Rio de Janeiro; by the Swedish observers from the Security Study-Tour Group, regarding their work on security in museums and universities; and by Col. Ferruccio Canovaro on behalf of the Italian National Committee about the role of security forces in the protection of historical sites. After five days of intensive study, the Committee concluded the following:

(1) that a checklist on museum security which would serve as a guide for museum administrators in planning security would be further developed for publication in the next year; (2) that further research in the related areas of collection management, internal security, and professional ethics is needed, and some guidelines to aid museum administrators should be developed; (3) that further study on the technical aspects of the museum security field are needed to update the Committee's 1977 publication Museum Security; this will be undertaken within the next two years. The Committee will hold its next annual meeting outside Copenhagen, Denmark, in early September 1979.

THE ICOM INTERNATIONAL COMMITTEE FOR DOCUMENTATION (CIDOC). The Working Group for the International Museological Bibliography met in Prague, Czechoslovakia from 10 to 13 October 1978 on the invitation of the Ministry of Culture. In addition to the members of the Editing Committee for this publication (Mr. V. Pubal, Mrs. P. Olcina and Mrs. A. Raffin), the meeting was attended by collaborators from the Institute of Museology of the German Democratic Republic, the Museological Documentation Centre in Zagreb, Yugoslavia, the Institute of Conservation and Methodology of Museums in Hungary, and the Documentation Centre for Historic Monuments in Poland. It was decided that work on this publication would be carried on with the help of the Central Office for Museology in Prague and the UNESCO-ICOM Documentation Centre in Paris. In an effort to facilitate the use of the Bibliography for museologists, it was also decided that a new system for presenting bibliographic references would be sought. Short-term changes to be adopted for the next volume (1977) include the translation of titles in either English or French, and a stricter selection policy concerning the choice of works and articles.

MEXICO: The Mexican National Committee for ICOM held its First National Museum Symposium from 7 to 9 November. Five major topics were discussed: the functions of museums, their organization and operation, museums and the community, cultural and natural heritage, museum architecture. This symposium was organized in the framework of preparations for the 12th ICOM General Conference, to be held in Mexico in October-November 1980.

## N°1 - FEBRUARY 1979

### FOREWORD

Once again, ICOM finds itself in the midst of a delicate financial situation. The devaluation of the U. S. dollar, the currency in which our membership subscriptions are calculated, has led to a net loss of 20% in the 1978 budget. The financial report of the past exercise thus shows a deficit of over \$70,000.

As in 1973, when similar circumstances prevailed, ICOM must face certain realities: the growing number of activities and services offered to members has not been accompanied by the necessary increase in the regular budget, i. e. proper income (membership subscriptions), UNESCO subventions, and other subventions (National Committees and foundations).

ICOM has not only expanded its activities, but also its professional services rendered to UNESCO. Our Organization has, in fact, become the instrument for realizing the activities and technical assistance projects inscribed in UNESCO's Programme. Co-operation between the two organizations is now extended to the operational level: missions of experts, the implementation of projects for new museums in different countries, all entrusted to ICOM on a contractual basis, proving our ability to reply to such demands.

But the reality of the present financial situation forces us to be less optimistic for the future. In order to continue offering the same services to our members, to the museum profession in general, and to UNESCO and its Member States, new sources of income must be found. Firstly, through an increase in membership subscription rates and perhaps by requesting extraordinary contributions from both ICOM National Committees and UNESCO. Secondly, by expanding the budgetary base through subventions from private foundations.

If our efforts, and those of all members of ICOM, do not meet our expectations, the Executive Council will be obliged to limit ICOM's activities as well as the services offered to members. The extent of this reduction cannot yet be measured. Several years of hard work were necessary in order for the Secretariat and Documentation Centre to attain its present level of efficiency. Help us to preserve these two bodies in their entirety!

Luis Monreal

BRUSSELS: ROUND TABLE ON "CHILDREN'S MUSEUMS AND CHILDREN IN MUSEUMS", 17-18 February 1979. On the initiative of the Children's Museum of Brussels, museum people from educational divisions and children's museums in eight different countries were invited to discuss problems concerning the relations between children and museums. Experiments undertaken in different institutions were related. The results of the discussions were presented at a session open to the public, held at the end of the meeting, led by Mr. Mickey Boël. The Secretary General of ICOM was the rapporteur for the meeting.

**ICCROM: CLIMATE AND LIGHTING CONTROL IN MUSEUMS.** ICCROM has organized a travelling exhibition on this subject to inform museum staff of the importance and necessity of careful lighting and climate control. The exhibition can be sent out for a period of two months to any organization which undertakes to pay the cost of transport. For museums wishing to keep the exhibition for longer periods, complete plans and photographs are available so that the material can be reproduced. The exhibition has already been to the Netherlands, Rumania, and Yugoslavia where it was presented on the occasion of the conference of the ICOM International Committee for Conservation in Zagreb. It is now in Budapest. The next steps will be planned according to demand. For information, apply to ICCROM, 13 via di San Michele, 00153 Rome, Italy.

A conference was recently organized by ICCROM, also on "Climate Control in Museums", which was attended by 42 individuals from 18 different countries. Reporting on this meeting in No. 5 of its Newsletter, ICCROM writes: "the problem of climate control is not only a technical one, but more especially a question of mentality, and therefore the conclusions reached take the form of five messages: a message to administrators and the public, a message to museum directors and secretariats, a message to architects and designers, a message to curators, and a message to conservators and museum scientists. As a result, it has become clear that serious and often unrecognized problems of climate control exist in museums of all sorts throughout the world. Even in those museums which are nominally air-conditioned, a monitoring exercise is likely to show up short-comings in maintenance, and quite likely dangerous conditions. On the premise that prevention is better than cure, the importance of correct climate control, and in particular the maintenance of constant relative humidity and control of lighting can hardly be overrated. It is essential that directors of important museums use their influence in any way that may lead to improvement in the safety of the environment in their area." Plans for a publication on this subject are being studied in collaboration with the UNESCO quarterly MUSEUM.

**THE ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF ETHNOGRAPHY (ICME)** met in New Delhi, India, from 8-9 December 1978. Thirty-eight participants from eleven countries were in attendance, as well as Dr. G. Morley, Advisor of the Asia Agency, and Mr. S. Sharma, also of the Asia Agency. The main theme of the meeting was "Visualisation of Theoretical Concepts in Anthropology in Museums of Ethnography", introduced by Dr. H. Ganslmayr, Chairman of the Committee. Twelve papers were presented by participants, followed by discussion. In chairing the closing session, Dr. Ganslmayr spoke of the return of cultural property to the countries of origin. Four recommendations were adopted during the course of the meeting: (1) to encourage the production and conservation of ethnographic films; (2) to coordinate the activities of ethnographic museums; (3) to create an Asian sub-committee of ICME the initial task of which would be to support the recommendations of the Regional Symposium of Colombo (December 1977) on "The Role of the Museum in Preserving and Strengthening Traditional, Rural and Tribal Cultures", and to assist in preparations for a meeting tentatively proposed by UNESCO to be held in Fiji in December 1979. The possible formation of a Pacific Museums Association would also be supported by the sub-committee. A recommendation was also adopted concerning the restitution or return of cultural property. The working group "Restitution" met during the two-day meeting, but several other working groups were discontinued because of inactivity. The three remaining groups are: (1) The Aims of Ethnographic Museums; (2) the Restitution of Cultural Property to the Peoples and Lands of Origin; (3) Ethnographical Films. The first of these will meet in Amsterdam in June 1979 on the occasion of the reopening of the Tropen Museum. The Proceedings of the ICME meeting will be published in Spring 1979.

#### OBITUARY

It is with deep regret that we announce the death of Mr. Arthur van Schendel, former Director of the Rijksmuseum of Amsterdam, Netherlands. President of ICOM from 1965 to 1971, Mr. van Schendel was also President of the ICOM Foundation from 1973 to 1977, and up till his death, remained a member of the Foundation Board. A devoted member and true friend of our Organization, Mr. van Schendel generously offered his support and assistance throughout the years of his association with ICOM. His devotion and enthusiasm will be greatly missed.

## CALENDAR OF EVENTS

1979

## ICOM MEETINGS:

22-23 March, Paris, France

March, Budapest, Hungary

6-12 May, Lindau, Bodensee,  
Fed. Rep. of Germany

8-10 May, Barcelona, Spain

12-19 May, Vienna, Austria

18-19 June, Paris, France

20 June, Paris, France

21-22 June, Paris, France

June, Amsterdam, Netherlands

20-25 August, Leipzig,  
German Democratic Republic3-9 September, Düsseldorf,  
Fed. Rep. of Germany

17-22 September, Leicester, U.K.

18-21 September, Nuremberg,  
Fed. Rep. of Germany

24 September, Liverpool, U.K.

24-29 September, Paris, France

September, Copenhagen, Denmark

September, Lisbon, Portugal

1-5 October, Madrid, Spain

15-22 October, Sofia, Bulgaria

Extraordinary Session of the Executive Council

Meeting of the International Committee for Museum  
Public Relations (MIR).Third symposium organized by the National Committees  
of the Federal Republic of Germany, Austria, and  
Switzerland on "Museums and the Third World".Meeting of the International Committee for Documen-  
tation (CIDOC).Meeting of the International Committee of Natural  
History Museums.

86th Session of the Advisory Committee

Meeting of the Board of the ICOM Foundation

45th Session of the Executive Council

Meeting of the Working Group "The Aims of Ethno-  
graphic Museums" of the International Committee for  
Museums of Ethnography (ICME) (see page 2).Meeting of the International Committee for Museums  
and Collections of Musical Instruments (CIMCIM) on  
"The Development of Musical Instruments in the 18th  
Century" (see page 4).Meeting of the International Committee for Literature  
Museums on "Original and Copy in Literature and  
Memorial Museums".Meeting of the International Committee for the  
Training of Personnel on "The Structure and Contents  
of University-level Museological and Museographical  
Programmes".Meeting of the International Committee for Museums  
and Collections of Costume on "Research in the Field  
of Costume and Accessories".Meeting of the International Committee for Glass  
Museums and Collections.Meeting of the International Committee for Museums  
of Modern Art (CIMAM) on "Towards an Architecture  
for Modern Art Museums".Meeting of the International Committee for Museum  
Security (ICMS).Meeting of the International Association of Transport  
Museums on "Problems of Display and Interpretation".Meeting of the International Committee for Architecture  
and Museum Techniques (ICAMT).Plenary meeting of the International Committee for  
Museums of Archaeology and History (ICMAH) on  
"Problems of Permanent Displays in Archaeology and  
History Museums which Reflect the Specific Character  
of a Region".



October, Torgiano, Italy

Meeting of the International Committee for Museology on "Sociological Aspects of Museum Cultural Activities Pursued in Co-operation with other Organizations having Similar Aims".

October, Lisbon, Portugal

Meeting of the International Committee for Museums of Applied Art.

5-9 November, Sezimbra, Portugal

Meeting of the International Committee for Education and Cultural Action (CECA) on "Teamwork in the Museum".

#### OTHER MEETINGS:

19 March, Aachen, Fed. Rep. of Germany

Seminar and Ceremony for the European Museum of the Year Award.

28-31 March, London, U.K.

Symposium on Archaeometry and Archaeological Prospection, organized by the British Museum Research Laboratory.

21-25 March, Sana'a, Arab Republic of Yemen

UNESCO: Third session of the Advisory Committee of Arab Culture.

25 March-6 April, Nairobi, Kenya

Second session of the United Nations Commission on Human Settlements.

2-8 April, London, U.K.

Meeting organized by the British Group of the IIC on "The Principles of Conservation and Care of Collections".

4-6 April, London, U.K.

British Museum: International Conference on the History and Collections of Natural History.

5-6 April, York, U.K.

International Film and Television Council (IFTC) Conference on "Aspects of International Audio-Visual Co-operation in Higher Education and Professional Training".

April, Cameroon

Central African Colloquium organized by the Organization for Museums, Monuments and Sites of Africa (OMMSA).

16-19 May, Troyes, France

ICOMOS: Symposium on the Conservation of Wooden Structures and Buildings.

30 May, Toronto, Canada

Annual meeting of the American Institute of Conservation.

Spring, Belgrade, Yugoslavia

ICOMOS: International Symposium on the Relocation of Cultural Monuments because of Major Public Works.

23-25 June, Court-Saint-Etienne, Belgium

World Federation of Friends of Museums: 13th Meeting of the Council of Administration and 1979 General Assembly.

20-31 August, Vienna, Austria

United Nations Conference on "Science and Technology for Development".

Summer 1979, Canterbury, U.K.

ICOMOS: International Symposium on the Conservation of Mural Paintings.

5-7 September, Washington, D.C., U.S.A.

Symposium on "Children in Museums", organized by the Smithsonian Institution.

18-25 September, London & Liverpool, U.K.

8th Congress of the International Association for the History of Glass.

September, Stuttgart, Fed. Rep. of Germany

Congress of the International Association of Art (AIAP) on "Art and the Public".

23-28 October, Venice, Italy

Third International Congress on the Deterioration and Preservation of Stone, organized by Dr. G. Natle, Università



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

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The CIMCIM Newsletter is sent free of charge to all members of the International Committee of Museums, Collections of Musical Instruments and can be bought by non-members (Price \$ 5.00 per number). Everybody is kindly invited to contribute by giving us information written in either English or French.

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CIMCIM Newsletter est envoyé gratuitement à tous les membres du Comité International des Musées, Collection d'instruments de musique, et peut être acheté par les intéressés non-membres au prix de \$ 5.00 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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