

CIMCIM NEWSLETTER

NEWSLETTER OF THE INTERNATIONAL COMMITTEE OF MUSICAL INSTRUMENT COLLECTIONS

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



VIII

1980

EDITORIAL

CIMCIM comes of age!

CIMCIM this year celebrates its 20th anniversary. Having overcome the problems of infancy and adolescence, let us now not waste too much time and energy by looking backwards but think of the future instead. We must not let this anniversary pass, however, without paying tribute to those who pioneered CIMCIM. Let us celebrate this joyful jubilee in the knowledge that our efforts and achievements have not been in vain.

I am particularly pleased, therefore, to present in the 8th CIMCIM Newsletter a report on the valuable exchange of information on instruments resulting from our meetings in Leipzig last September, extracts from the papers delivered at Burgdorf last April, and ideas for our committee work in Mexico.

The members of CIMCIM are colleagues and friends whose aims and ambitions are related to mutual co-operation in our common cause rather than to personal profit and success. The Burgdorf extracts and the compilation of titles from reviews dealing with musical instruments are excellent examples of this intent, and concrete contributions to our endeavours and ideals.

Is there anyone willing to help us further?

Happy birthday to us!

Dr. Brigitte Bachmann-Geiser

Dear colleagues,

the years of 1979 and 1980 mark a sequence of three CIMCIM meetings: the conference on the occasion of the 50th anniversary of the Leipzig Musical Instrument Museum has been an important event to both hosts and guests. The assembled Committee members have by their engagement rendered a good deal of stimulation to the work of CIMCIM and have completed some important tasks (vide the minutes). An immediate outcome of that meeting was the CIMCIM colloquy on "The Presentation of Musical Instruments" in Burgdorf/Switzerland, excellently arranged by our colleague and Newsletter Editor Brigitte Bachmann-Geiser. This meeting could serve as a model for future conferences for its intensity and for the condition that each participant was asked to present a lecture dealing with the colloquy's theme as an entry ticket.

The second preparatory circular from Mexico has reached our membership early in May, directing our eyes to the 12th ICOM General Conference. All International Committees will discuss the official conference themes in the light of their own fields, and CIMCIM has during the Leipzig conference agreed to join in. This will offer the unique chance of uniting all participants of the General Conference under a common goal. A number of our members have already expressed their wish to present papers to the Mexico Conference. I hope that we will have a broad discussion of the many questions that are incorporated in the summarized title: "The World's Heritage - The Museum's Responsibilities". In fact, this heading gives us the possibility of continuing and deepening our talks of Burgdorf.

The Conference in Mexico will also mark the end of this period of office of the present Committee Board. Proposals for the elections, also of the three additional Board members (vide CIMCIM Internal Rules paragraph 4) should reach Prof. Emsheimer (Musikmuseet, Sibyllegatan 2, 11451 Stockholm, Sweden) three months before our next conference, that is by July 26.

The Board will aim at spending as little time as possible for administrative matters, in order to allow a full discussion of professional questions.

Hoping to meet a good number of you in Mexico City,

Friedemann Hellwig
Chairman of CIMCIM

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. 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. Should this approval be denied the application will be reconsidered at the next plenary session.

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 they 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 co-opted members.

The office of the Treasurer 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 eligible for either of the two posts after two consecutive periods of office. The Editor is eligible for more than two consecutive periods of office. No advisory Board member may be 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 should hold additional 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 written proxies from absent members possessing the right of vote.

Any member holding the right to vote both individually and as the representative of an institutional member will be restricted to one 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 by mail. All nominations must be forwarded to the Board no later than three months prior to the next plenary session. The Board will communicate to the members all nominations received as soon as possible.

A quorum is not defined except for matters under paragraph 10.

9. Membership
cancellation

Any member who has not shown interest in the Committee's work and has not paid annual dues for a period of three years shall be deleted 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.

The membership will be advised of proposals for changes to the Internal Rules and vote upon these as per the procedure described under paragraph 8 above.

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.

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 acceptés en tant que membres cooptés, avec l'approbation du Bureau. Si une telle candidature n'est pas acceptée par le Bureau elle devra être l'objet de discussions lors de la prochaine séance plénière.

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 responsa-

bilité de l'organisation et de l'administration du Comité et qui prépare les programmes d'activité 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 habilité 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'il soit membres de l'ICOM!

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

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

Les membres du Bureau peuvent être élus individuellement ou en bloc. Le Président et le Secrétaire ne sont pas éligibles à aucun de ces deux postes après deux mandats consécutifs. Le Rédacteur est éligible après plus de deux mandats consécutifs. Aucun des membres conseillers du Bureau ne peut être élu 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 traitants 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 de 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 supplémentaires 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 membres qui n'appartiennent pas à l'ICOM n'ont pas le droit de vote dans le Comité.

Lors d'un vote, les membres votant peuvent présenter des procurations écrites d'un membre absent possédant le droit de vote.

Tout membre ayant le droit de vote à titre individuel et comme membre institutionnel sera limité à un vote.

Dans le cas d'élection du Bureau, le Prési-

dent proposera à la séance plénière trois membres chargés de superviser l'élection.
- Les membres absents sont invités à soumettre par correspondance leurs propositions de candidats au Bureau. Les candidatures devront être adressées au Bureau au moins trois mois avant la prochaine séance plénière. Le Bureau devra faire connaître aux membres les candidatures acceptées dès que possible.

Un quorum n'est pas nécessaire excepté qui concerne le paragraphe 10.

9. Suppression
des membres

Tout membre qui n'aurait montré aucun intérêt pour le travail du Comité et qui n'aurait pas payé sa cotisation pendant une période de trois ans sera supprimé 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 votants. Ceux-ci devront posséder une majorité de deux-tiers pour amender le Règlement.

Les membres seront avertis des propositions de modification de Règlement Interne et voteront selon la procédure en paragraphe 8.

Details of Procedure as adopted by the Plenary Meeting
held in Leipzig, 20 - 25 August 1979

1. Concerning paragraph 3 of CIMCIM's Internal Rules:
fees received will not be backdated before 1978.
2. Concerning paragraph 5 of CIMCIM's Internal Rules:
The plenary meeting informally adopted the procedure by which a Working Group is established. After the formulation of a Working Project an individual member of CIMCIM will act as a Project Pilot and will undertake an attempt to organise a meeting for the discussion of the project in question. Should the meeting prove that active participation in the project is ensured and that the subject needs further deepening and elaboration by prolonged study, the Board will offer to the participating members formal approval as a Working Group and will formally confirm its elected Co-ordinator.

Friedmann Hellwig

CIMCIM Financial Report 1979

Income

Bank balance Jan.1st.	Nkr. 1.240,49
Collected fee (from 62 members)	" 2.139,--
Previous contribution from ICOM	" 3.935,90
Subscribers to Newsl. Sale of Newsletter	" 176,80
Bank interests	" 295,14
	<hr/> Nkr. 7.786,66
-	" 2.813,10
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Cash in bank Jan.1st. 1980	Nkr. 4.973,56
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CIMCIM account in Amsterdam	Dfl. 1.753,68
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Expences

Translation informal letters	Nkr. 380,-
Translation Newsletter	" 1.067,45
Stamps	" 459,10
Copying informal letters	" 28,--
Etiquettes	" 16,75
Postal account	" 15,--
Expenses in connection with previous Newsletters	" 846,80
	<hr/> Nkr. 2.813,10

Peter A. Kjeldsberg

CIMCIM CONFERENCE 1979 IN LEIPZIG

Programme

Monday, August 20, 1979

- | | | |
|---|------|---|
| | | Arrival of the participants |
| 3 | p.m. | Opening of the Conference in the Bach-Hall of the Musical Instrument Museum of the Leipzig Karl-Marx-University followed by a visit to the museum |
| 8 | p.m. | Concert on historic organ positives of the museum (Bach-Hall) |

Tuesday, August 21, 1979

- | | | |
|----------|--------------|---|
| 9 | - 12.30 a.m. | Membership meeting of CIMCIM (participants in the Conference who are not members of CIMCIM may take part in the membership meeting without the right to take part in the discussion and the voting) |
| 1.30 - 2 | p.m. | lunch |
| 2 | - 5.30 p.m. | Colloquy: "Development of the Musical Instruments during the 18th Century" |
| 8 | p.m. | Reception by the President of the National Museum Council and the Rector of the Karl-Marx-University |

Wednesday, August 22, 1979

- | | | |
|-----------|--------------|----------------------------------|
| 9 | - 12.30 a.m. | Colloquy |
| 12.30 - 2 | p.m. | lunch |
| 2 | - 5.30 p.m. | Colloquy |
| 8 | p.m. | Concert by the Capella Fidicinia |

Thursday, August 23, 1979

- | | | |
|--------------|------|--------------------------------------|
| 8.30 | a.m. | Departure to Halle |
| 9.30 - 12.15 | a.m. | Visit to the Händel-House in Halle |
| 12.30 - 2 | p.m. | Lunch in the restaurant Veszprem |
| 3.30 | p.m. | Meeting of the CIMCIM working groups |

Friday, August 24, 1979

9	- 11.30 a.m.	Membership meeting of CIMCIM
10	a.m.	Visit to the Ethnological Museum (for participants of the Conference who are not members of CIMCIM)
12	- 1 p.m.	Visit to the Ethnological Museum (for participants of the CIMCIM meeting)
1.30 - 2.30	p.m.	lunch
2.30	p.m.	Departure to Altenburg coffee break organ-recital in the Schlosskirche (organ by Trost 1738/39)
6	p.m.	Departure to Plauen
6.30	p.m.	supper in the restaurant Ratskeller, Plauen; spending the night in the Deils Hotel, Plauen

Saturday, August 25, 1979

8.30	a.m.	breakfast in the Deils Hotel
9.15	a.m.	Departure to Markneukirchen
10 - 12.30	p.m.	Visit to some workshop of instrument-makers
1 - 2.30	p.m.	lunch in the restaurant Volkshaus
3 - 5.30	p.m.	Visit to the Museum for Musical Instruments
6	p.m.	supper in the restaurant Volkshaus
8	p.m.	Departure to Leipzig, arrival towards 11 p.m.

Conference of the International Committee of Musical Instrument
Museums and Collections (CIMCIM) of ICOM, 20 to 25 August 1979.

List of Participants

* Abondance, Florence	France Paris	Musée Instrumental du Conservatoire National Supérieur de Musique
Agricola, Rosemarie	German Democratic Republic Leipzig	Musikinstrumenten- Museum der Karl-Marx- Universität
Ancke, Ursula	German Democratic Republic Berlin	Nationaler Museumsrat der DDR, Berlin
* Bran-Ricci, Josiane	France Paris	Musée Instrumental du Conservatoire National Supérieur de Musique
O'Brien, Grant	Great Britain Edinburgh	Russel collection of Edinburgh University
Cervelli, Luisa	Italy Rome	Museo Nazionale degli Strumenti Musicali
* Cooper, Frances	Great Britain London	Horniman Museum
Diessner, Gerhard	German Democratic Republic Berlin	Museum für Deutsche Geschichte
Domizlaff, Ilse	German Democratic Republic Eisenach	Bachhaus
* Eliason, Robert	USA Dearborn, Michigan	Henry Ford Museum
* Emsheimer, Ernst	Sweden Stockholm	Musikhistoriska Museet
Fleischhack, Sebastian	German Democratic Republic Leipzig	Musikinstrumenten- Museum der Karl-Marx- Universität
Gát, Eszther-Fontana	Hungary Budapest	Magyar Nemzeti Museum
* Geiser, Brigitte	Switzerland Berne	Schweizerischer Nationalfonds, Editor of CIMCIM Newsletter
Gernhardt, Klaus	German Democratic Republic Leipzig	Chief Restorer, Musik- instrumentenmuseum der Karl-Marx-Universität
Gewinner, Ernst	German Democratic Republic Markneukirchen	Musikinstrumenten- Museum

* von Gleich, Clemens	Netherlands Den Haag	Haags Gemeentemuseum
Grijp, Louis Peter	Belgium Brussels	Musée Instrumental
Grüss, Hans	German Democratic Republic Leipzig	Musikinstrumenten- Museum der Karl-Marx- Universität
Hamoen, Dirk Jacob	Belgium Brussels	Musée Instrumental
* Hellwig, Friedemann	Federal Republic of Germany Nürnberg	Germanisches National- museum, Chairman of CIMCIM
Hellwig, Günther	Federal Republic of Germany Lübeck	Instrumentmaker
Hempel, Gunter	German Democratic Republic Leipzig	VEB Deutscher Verlag für Musik
* Henkel, Hubert	German Democratic Republic Leipzig	Musikinstrumenten- Museum der Karl-Marx- Universität
Herbst, Wolfgang	German Democratic Republic Berlin	President of Nationaler Museumsrat der DDR
Herdt, Otto	Federal Republic of Germany Gross-Zimmern	Musician
Heyde, Herbert	German Democratic Republic Leipzig	Musicologist, free lance
* Hickmann, Ellen	Federal Republic of Germany Hannover	Hochschule für Musik und Theater
Hoffmann, Winfried	German Democratic Republic Leipzig	Bach-Archiv
* Holland, Frank W.	Great Britain Brentford	The Musical Museum
* Hoyler, Helmut	Federal Republic of Germany Köln	Kölnisches Stadtmuseum

Huth, Peter	German Democratic Republic Blankenburg/Harz	Forschungsstätte Michaelstein
Jordan, Hanna	German Democratic Republic Markneukirchen	Musikinstrumenten-Museum
Kaiser-Reka, Berol	German Democratic Republic Frankfurt/Oder	Bezirksmuseum, Viadrina
* Karp, Cary	Sweden Stockholm	Musikhistoriska Museet
* Keller, Jindrich	CSSR Prag	National Museum
* Kjeldsberg, Peter A.	Norway Trondheim	Ringve Museum, Secretary of CIMCIM
Koj, Thea	German Democratic Republic Leipzig	Musikinstrumenten-Museum der Karl-Marx-Universität
* Krickeberg, Dieter	Federal Republic of Germany W. Berlin	Musikinstrumenten-Museum
* Lambert, Barbara	USA Boston	Museum of Fine Arts
* Larson, Pierre	USA Vermillion	University of South Dakota
Latcham, Michael	Netherlands Amsterdam	Musician
* Lewin, S.J.	USSR Leningrad	Muzej Muzykalnych Instrumentov Teatra
Lüdeke, Rudolf	German Democratic Republic Halle	Martin-Luther-Universi- tät Halle, Bereich Musikwissenschaften
Mačák, Ivan	CSSR Bratislava	Slovak National Museum Historical Institute
de Maeyer, René	Belgium Tervuren	Koninklijk Muziekcon- servatorium
van der Meer, John H.	Federal Republic of Germany Nürnberg	Germanisches National- museum
Menger, Reinhardt	Federal Republic of Germany Frankfurt/Main	Staatliche Hochschule für Musik

Menzel, Ursula	Federal Republic of Germany Bückeberg	Maker and restorer of brass musical instruments
Muthesius, Ingo	Federal Republic of Germany W. Berlin	Staatliches Institut für Musikforschung
* Nwachukwu, Theresa	(Nigeria) Great Britain Belfast	The Queen's University Dep. of Social Antropology
Patacchiola, Pietro	Italy Rome	Museo Nazionale degli Strumenti Musicali
Pohl, Walter	German Democratic Republic Berlin	Museum für Deutsche Geschichte
* Pollens, Stewart	USA New York	The Metropolitan Museum of Art
Reichmann, Kurt	Federal Republic of Germany Frankfurt/Main	Maker of musical instru- ments
Reiber, Vera	German Democratic Republic Berlin	Musikrat der DDR
Remsprecher-Herdt, Marianne	Federal Republic of Germany Dieburg	Musician
Rubardt, Irmgard	German Democratic Republic Berlin	Music teacher
Rummel, Luise	German Democratic Republic Leipzig	Musicologist
Schmidt, Martin Ch.	German Democratic Republic Berlin	Kunstgewerbemuseum Schloss Köpenick d. Staatl. Museen zu Berlin
Schmiedel, Peter	German Democratic Republic Leipzig	Musikinstrumenten-Museum der Karl-Marx-Universität
Schrammek, Winfried	German Democratic Republic Leipzig	Musikinstrumenten-Museum der Karl-Marx-Universität
Schröder, Riele	German Democratic Republic Leipzig	Musikinstrumenten-Museum der Karl-Marx-Universität
Schumann, Erika	German Democratic Republic Berlin	Nationaler Museumsrat der DDR

Seidel, Helmut	German Democratic Republic Markneukirchen	Organologist
Seumel, Volker	German Democratic Republic Leipzig	Restorer, Musikinstrumenten-Museum der Karl-Marx-Universität
Spohr, Peter	Federal Republic of Germany Frankfurt/Main	Musician
* Stockmann, Erich	German Democratic Republic Berlin	Präsident des Volksmusikrates der DDR
Stuhr, Michael	German Democratic Republic Leipzig	Karl-Marx-Universität Leipzig, Sektion Kultur und Kunstwissenschaften
Thom, Friedrich	German Democratic Republic Blankenburg/Harz	Forschungsstätte Michaelstein
* Thomas, Fritz	Federal Republic of Germany Munich	Deutsches Museum
Viertel, Karl-Heinz	German Democratic Republic Leipzig	Hochschule für Musik "Felix Mendelssohn Bartholdy"
Wackernagel, Bettina	Federal Republic of Germany Munich	Deutsches Museum
Wenke, Wolfgang	German Democratic Republic Eisenach	Bachhaus
Young, Phillip	Canada Victoria	University of Victoria School of Music

* Members of CIMCIM

Papers read at the Leipzig CIMCIM Conference

Josiane Bran-Ricci*:

Quelques aspects de l'évolution des instruments à clavier et à cordes pincées en France au cours du XVIIIe siècle, à travers les collections du Musée Instrumental de Paris

Ilse Domizlaff:

Ueber die Geschichte und die Wirkungsweise des Bachhauses Eisenach

Klaus Gernhardt:

The wind conditions of 18th century organs

Louis Peter Grijp:

CIM, a Computer Checklist of Musical Instruments: Structure

Hans Grüss:

Miscellaneous notes on the practice of musical performance in the 18th century

Dirk Jacob Hamoen:

CIM, a Computer Checklist of Musical Instruments: Development

Hubert Henkel*:

The level of research into keyboard-instrument making in Saxony

Herbert Heyde:

Instrument making in Leipzig in the 18th century - influences and diffusive power

Friedemann Hellwig*:

Musical Instruments from Leipzig in the Germanisches Nationalmuseum

Ellen Hickmann*:

Systematik der Musikinstrumente in den Quellen des 18. Jh.

S.J. Levin*:

On peculiarities of the development and interpretation of European professional instruments in the Russian Musical Creation of the XVIII century

John Henry van der Meer:

The Identity of Tone Colour in Joseph Haydn's Works for Stringed Keyboard Instruments - Summary

Grant O'Brien:

Some Principles of 18th Century Harpsichord Stringing and their Application

Stewart Pollens*:

Remarks on the New York fortepiano by Bartolomeo Cristofori

Martin-Christian Schmidt:

On the Restoration of a simple Pedal-Harp of Henry Nadermann,
Paris 1796

Peter Schmiedel:

Changes in the auditory ambience

Winfried Schrammek:

How Johann Sebastian Bach visualized organ specification
and registration

Wolfgang Wenke:

Ein neu erworbenes Cembalo, Thüringen um 1715, im
Bachhaus Eisenach

Phillip T. Young:

A Bass Clarinet by the Mayrhofer of Passau

* Members of CIMCIM

These papers or summaries thereof will be published by the
Leipzig Musikinstrumentenmuseum.

Minutes of the Plenary Meeting Leipzig, 20-25 August 1979

The sessions of CIMCIM were held in the Musical Instrument Museum of the Karl-Marx-University, Leipzig, thanks to the kind invitations from the National Museum Council of the GDR, the University authorities and the Director of the Museum.

Tuesday, 21 August, 9 - 12.30 h

Presiding: F. Hellwig, Chairman; P.A. Kjeldsberg, Secretary.

Members participating: F. Abondance, J. Bran-Ricci, F. Cooper, R. Eliason, E. Emsheimer, B. Geiser, C. von Gleich, H. Henkel, H. Hoyler, C. Karp, B. Lambert, S.J. Levin, D. Krickeberg, I. Macàk, T. Nwachukwu, E. Stockmann.

Observers: U. Ancke, E. Eliason, E. Gat-Fontana, B. Hellwig, G. Hellwig, R. de Maeyer, E. Schumann.

After welcoming members and observers to the meeting, the Chairman thanked our hosts who kindly had prepared a small hall especially for our sessions. He also referred to the loss through death of two members of our Committee, namely Frau Irmgard Otto and Mr. Josef Marx.

Apologies for absence received from M. Andral, F. Colt, R. Hester, C. Hoover, P. Jaquier, J. Jenkins, B. Kjellström, F. van Lamswerde, C. Marcel-Dubois, K. Wegerer, E. Wells, E. Winternitz were read to the participants.

The agenda as shown in Newsletter VII/1979 was adopted with minor alterations to the sequence of items of discussion.

1. Report of the Board for the period June 1977 to August 1979

From the Chairman: Communication between members was established through three CIMCIM Newsletters (prepared by the Editor) and four informal information letters (prepared by the Secretary). The Chairman was pleased to report that means for financing the printing of the Newsletter was provided by the Société Suisse des Sciences Humaines from 1979 as long as the Editorship is held by a Swiss member of our Committee. Board meetings had been held on 28-30 September 1978 (Chairman, Secretary) in Nuremberg, and 21-22 April 1979 (Chairman, Secretary, Editor) in Copenhagen, kindly hosted by our colleagues of the Musikhistorisk Museum. Points of discussion had included questions of membership, the drafting of CIMCIM's Internal Rules, Committee finances. Chairman and Secretary had been given the opportunity to discuss preparations of

the Leipzig Conference with Frau U. Ancke, Secretary, and Frau E. Schumann, Collaborateur of the National Museum Council of the GDR, the Director of the Leipzig Museum, Mr. H. Henkel, and the Director of the Händelhaus in Halle, Mr. K. Sasse on 27 September 1978 in Leipzig. The Chairman again had met Mr. Henkel on 16 March 1979 to discuss the forthcoming CIMCIM meeting. The Chairman had taken part in the sessions of the ICOM Advisory Committee in Madrid 19-20 June 1978 and in Paris 18-19 June 1979. He reported to the assembly on the discussions of ICOM's growing international involvement both as UNESCO's professional partner and as a contractor of yet undefined status for the erection of new museums in countries of the Third world. -The Chairman had attended the conferences of the National ICOM-Committee of the Federal Republic of Germany on 14 October 1977 (Munich) and 7-10 May 1979 (Lindau, Lake Constance). The Chairman had personally conveyed the Committee's greetings to one of its founder members, Professor H. Glahn, Copenhagen on the occasion of his 60th birthday on 29 May 79.

From the Secretary/Treasurer: Four letters of communication had been sent to the members, reporting the activities of the Board. The Secretary/Treasurer reported having difficulties in obtaining the annual fees from some of the members and that there were a number of members not having been in contact with the Committee. A final reminder will be sent out. (See also Details of Procedure 1). The Financial Report will be found elsewhere in this Newsletter.

From the Editor: Between 1977 and 1979 the Newsletter could appear only once a year for financial reasons. No V with 32 pages appeared in autumn 1977, no VI with 52 pages in autumn 1978, and no VII with 66 pages in the summer of 1979. No V brought the minutes of the meeting in Leningrad, news on the activities mainly in German collections and about questions dealing with temporary exhibitions. No VI was dedicated to Prof. Dr. Emanuel Winternitz, the late Curator of Musical Instruments at the Metropolitan Museum in honour of his 80th birthday, and contained a.o. an article on light in exhibition halls. No VIII informed our members about the meeting in Leipzig with an article on the 50th anniversary of that collection, and gave activity reports from Nuremberg, Antwerp, Paris, Budapest, Trondheim, New York, Dearborn, and news from private collections of mechanical instruments. All the three Newsletters contained a helpful technical bibliography of publications dealing with the care of musical instruments. -The Schweizerische Geisteswissenschaftliche Gesellschaft/Société Suisse des Sciences Humaines was financing the publication of no VII and will continue to support our Newsletter as long as it is edited in Switzerland.

2. Questions of membership

The Chairman once again drew the assembly's attention to the present number of members and the fact that ca. 50 per cent of them do not possess ICOM membership. Although ICOM - Statutes do not specify a definite percentage of non-ICOM members in an international committee the above figure seems not to be in accordance with generally accepted ideas. It is to be explained by the recent history of our Committee and the dissolution of IAMIC but nevertheless co-opted members were encouraged to apply for ICOM-membership wherever feasible. This would also allow for the eventual acceptance of new individuals as co-opted members who for various reasons meet difficulties in joining ICOM.

The Chairman also commented on the unsatisfactory reception of membership subscriptions. He communicated the formal approval of ICOM Executive Council to CIMCIM's demand for such fees from the members, and to their eventual adjustment to inflation rates.

The Chairman pointed out that only ICOM-membership would give a CIMCIM member the right to vote and thus actively participate in the Committee's work. Furthermore, in view of ICOM's growing international involvements an increasing personal involvement of individual ICOM members is foreseen. Thus ICOM membership would be the key to participation in worldwide activities in the field of museums.

Individuals who feel unable to personally contribute to CIMCIM's work as a Committee member were invited to subscribe to the CIMCIM Newsletter in order to establish a certain contact with the group's proceedings.

Personnel of museums who are interested in the Committee's work were invited to become members of CIMCIM. A special letter of invitation had been prepared and enclosed in the 1979 CIMCIM Newsletter. Potential members are to be addressed in all continuents by mail.

3. CIMCIM's Internal Rules

As the Chairman reported, they had been drafted at the 1978 meeting of Chairman and Secretary. Comments had been requested and received from C. Hoover; F. van Lamsweerde; K. Sasse; the Secretary General of ICOM, L. Monreal. The draft had been revised at the Copenhagen meeting of Board and was consequently presented to the membership by inclusion in the 1979 Newsletter.

The assembly discussed the drafted Internal Rules, suggesting various alterations and additions to various paragraphs.

The discussions were closed and adjourned until Friday, 24 August.

Thursday, 23 August, 15.30 - 19 h

Presiding: as above.

Members participating: F. Abondance; J. Bran-Ricci, F. Cooper, B. Geiser, C. von Gleich, H. Henkel, H. Hoyler, C. Karp, D. Krickeberg, B. Lambert, S.J. Levin, I. Mačák, T. Nwachukwu, E. Stockmann.

Observers: E. Hickmann, E. Gàt-Fontana, R. de Maeyer, I. Muthesius.

This session was devoted specifically to the Working Groups. Non-members had been invited to participate in the open discussions that followed the report on the present state of work of the Groups.

The Chairman read to the participants extracts from a letter from C. Marcel-Dubois, Paris, who is Co-ordinator of the Working Groups on Catalogage et Classification. She had also presented a formal report to the plenary session by mail which is found elsewhere in this Newsletter. The Chairman thanked the Group's Co-ordinator and all its members (S. Arom, G. Dournon-Taurelle, Y. Oddon) for their activities and their continuous engagement in the subject. The assembly expressed their wish to fully support the envisaged publication.

M. Pichonnet-Andral, Coordinateur, in a letter to the Chairman had reported on the present state of the Working Group on Audio-visual Techniques. The Chairman read some passages of her letter to the assembly. According to Mlle Pichonnet-Andral the group met last in Amsterdam 1975 on the occasion of the plenary meeting of CIMCIM. Each of the members of this group (M. Pichonnet-Andral, D. Droysen, F. van Lamsweerde) has been actively engaged in questions of audio-visual techniques, however they have felt unable to meet as a Working Group and discuss the subject together. The Co-ordinator had enclosed in her letter an off-print of an article of hers dealing with the legal aspects of the use of magnetic tapes demonstrating her personal engagement in the subject of the Working Groups (Marie-Marguerite Pichonnet-Andral: *Mémoires de France. De l'utilisation des témoignages oraux: aspects juridiques*. In: *Ethnologie française*, 1978, VIII, 4, pp. 359-368). The Chairman drew the Committee members' special attention to Mlle Pichonnet-Andral's stating that she would well understand if for reasons of efficiency the Board would venture to look out for another person, more disposable to pilot a working group than she were. The Chairman thanked Mlle Pichonnet-Andral for her letter and the services that she and

the other group members had rendered to CIMCIM. After some discussion the participants agreed to formally dissolve the Working Group on Audio-visual Techniques on the ground that there obviously existed no immediate need for such a group and that progress could be made by individual contributions to the subject.

The Working Group on Conservation had met in Leningrad (vide Newsletter V/1977, p. 14) where Mr. S. Odell had taken the Chair and had discussed with the participants questions relating to a Code of Ethics. No report or other communication has been received since. Although the envisaged subject seemed of great importance to the assembly, also in view of the general heading and sub-themes for the XII General Conference of ICOM in Mexico 1980, it could not foresee any immediate progress on the subject within the frame of a CIMCIM working group. Since Mr. Odell had only been acting as Co-ordinator "until the next plenary meeting" the assembly formally dissolved the Working Group on Conservation. Members present expressed their hope that the question of professional ethics could be discussed at the next plenary sessions in Mexico City.

The Working Group on Ethnic Instruments had already been suspended because most of its former members were engaged in the Group on Catalogage et Classification.

The Chairman thanked the Committee members present for their lively interest in the above questions and opened the forum for general discussions on the task of an international committee like ours, on its functioning, on the role of working groups within the Committee, on how to effectively organize such groups, etc.

The following subjects were put under discussion:

Exhibition of musical instruments, including technical and educational aspects as well as the philosophy behind it. Several collections of instruments have recently been installed in new display areas and many members are in the process of rearranging the exhibitions in their museums. Mrs. Bachmann-Geiser, Berne, invited the members to a colloquy in order to discuss the problems in connection with exhibitions of musical instruments. This colloquy may take place in Burgdorf (Switzerland) in February 1980.

The present state of conservation methods of ethnic musical instruments. This is a realistic problem to any collection of musical instruments and has not been discussed on a professional level. The members were asked to contact their non-European colleagues in order to find persons experienced in this field and interested in presenting their observations at the meeting in Mexico.

The publishing of a bibliography of literature on organology, catalogs as well as lists of technical drawings of instruments. This is a project that is growing in interest, and the question was raised whether this was a task for a working group. The Editor invited the members to send her the relevant information on organological literature to be published in our Newsletter.

The computerization of musical instrument descriptions, a question which may be realistic for larger collections, and in any case would have to be considered together with what is accomplished by the Working Group on Catalogage et Classification. A project on this matter is being worked on at the Brussels museum under Mr. René de Maeyer, and an observation will be given at the conference in Mexico.

The guidelines for the public's access to musical instruments in museums for measuring, photographing, etc. The strong wave of interest in historical music and musical instruments is bringing every level of instrument maker and other enthusiasts into the museums. Should everyone have free access to the instruments? What kind of service and information may be expected by the public? The assembly advertised for guidelines to these and similar questions, and the discussion will have to be raised again at the General Conference in Mexico in accordance with the approved conference themes.

Documentation of makers of musical instruments. Which makers lived in the same areas, and how did they influence each other? Should we not take into consideration the makers of today? The latter is a question which interferes with the final point of discussion, namely

The folkloristic movement in Western countries and the necessary reaction from the museological point of view. This seems to become more and more important in our civilization even if it is more or less dependent on what is fashionable at various times and places. In any case, it should be taken as an interesting question of our work.

Another point of discussion was the procedure of forming a Working Group. Dr. Stockmann reported of experiences within the International Folk Music Council which lead to the eventual formulation of the CIMCIM Details of Procedure 2 (see elsewhere in this Newsletter).

Friday, 24 August, 9 - 12 h.

Presiding: as above.

Members participating: F. Abondance, J. Bran-Ricci, F. Cooper, R. Eliason, E. Emsheimer, B. Geiser, C. von Gleich, H. Henkel, F. Holland, C. Karp, D. Krickeberg, B. Lambert, S.J. Levin, I. Mačák, T. Nwachukwu, E. Stockmann.

Observers: E. Fontana-Gât, J. Keller, R. de Maeyer.

The Chairman reopened the discussion of the Internal Rules. Major additions were made to the paragraphes 8 and 10, concerning voting procedures and amendments to the Internal Rules. After some discussion, the assembly declared itself competent to vote on the Internal Rules. They were unanimously accepted by the participants entitled to vote (no abstination; no proxy presented).

The Chairman thanked the assembly for their various proposals for modification and the final adoption of the Internal Rules; he expressed the Board's confidence that these Rules will prove an important tool in the Committee's work.

5. XIIIth General Conference of ICOM and CIMCIM plenary meeting in Mexico City 1980

The Chairman reported on the state of preparations for the next conference of both ICOM and CIMCIM. The dates were fixed to be 26 October to 4 November 1980. The Conference theme is to be "The World's heritage - the Museums' responsibilities". The three sub-themes to this, which will be introduced at the Plenary Session and reviewed by each International Committee meeting during the conference, will be:

- a) The conflict between the conservation and usage functions of museums;
- b) The most appropriate acquisition and documentation policies for our contemporary world;
- c) Professional ethics for museum personnel.

The participants agreed that the above headings would offer ample stimulation of papers to be read at the meetings of our Committee, with topics like playability of instruments and conservation needs; regulation of access to instruments for the purpose of measuring; drawing museum objects and questions of copyright; modern instruments in collections of historic objects; towards a code of ethics for the conservator/restorer; field-work and aspects of ethics for the ethnographer; etc. Some members have already expressed their interest in giving lectures on a subject from this field. All participants at the Mexico meeting are cordially invited to contribute to our discussions by the presentation of papers in order to make more of our sessions than just an administrative gathering. In a country like Mexico it is desirable that special attention is given to ethnographical instruments. The time of year of the Conference will offer opportunities for particularly interesting excursions in connection with All Saints' and All Souls' Day on November 1 and 2. Further excursions will be considered by ICOM and CIMCIM respectively.

The first circular giving details of the Conference is to be circulated to all ICOM members shortly. In addition all members of our Committee will be informed through the CIMCIM Newsletter and the Informal Letters from the Secretary.

6. Miscellaneous

- a) In accordance with the newly adopted Internal Rules, paragraph 2, an application for co-opted membership which had had not been accepted, had to be re-considered by the plenary assembly. The case relates to a restorer formerly employed by a museum and now running a private business. After some discussion, the participants decided not to accept the application now but to ask the applicant to renew his application should a Working Group be formed to whose work project the applicant may be able to contribute.
- b) Board elections are to be held in Mexico 1980 as demanded by ICOM Statutes. In accordance with CIMCIM's Internal Rules, candidates for the Board are to be nominated no later than three months before that meeting. Professor Emsheimer kindly offered to collect such nominations and pass them on the Board for announcement to the members. Mr. Emsheimer already received nominations for the six (!) candidates to be elected.
- c) The XIIIth General Conference of ICOM (and CIMCIM) is to be held in London in 1983, following an invitation of the British National ICOM Committee.
- d) All Project Pilots were once again encouraged by the Chairman to organize meetings as discussed during the session on Working Groups. It was hoped that one or two such meetings could be held already during 1980. No meeting after Mexico 1980 is being planned at this moment. However, events like the Vancouver Special Exhibition (November/December 1980 to March/April 1981) lend themselves for regional CIMCIM gatherings.
- e) The Chairman proposed the compilation of CIMCIM Archives. He suggested that all material from former Chairman, Secretaries etc which is no longer needed should be collected in Paris. F. Abondance kindly agreed to accept such material (consisting of correspondence, programmes of meetings, membership lists, etc) and to take care of its preservation.

The Director of the Leipzig Musical Instrument Museum and CIMCIM member, Dr. Henkel, thanked all participants for having come to the GDR, for having enriched the meetings and for lending an international frame to the Museum's anniversary. The Chairman thanked him for his kind hospitality in the name of all participants and asked him to convey their greetings to the Head of the University as well as to all collaborators of the Museum.

The Chairman then closed the session after thanking all participants for their excellent co-operation and after expressing his hope to meet a good number of members in Mexico 1980.

Friedemann Hellwig
for the CIMCIM Board

Recollections of the Leipzig Conference

It may interest members to learn more about the days in the German Democratic Republic than is found in the official minutes that the Committee Board have prepared and that have been included in this issue of the Newsletter. To those who participated in this meeting, this report may be an aid of refreshing their own recollections and of hopefully bringing back to them some pleasant experiences. - Only a few events out of the rich program shall be touched upon.

On Monday we had the official anniversary celebration of the Musical Instrument Museum and a recital on positive organs of the collection. An intense CIMCIM meeting followed the next morning, a simple meal in the university cafeteria thereafter, and the first part of the colloquy in the afternoon. Tuesday night we were invited to a reception given by the President of the National Museum Council and the Rector of the Karl-Marx-University. The reception held in the very room where we had had our lunch, seemed at the beginning to promise a tiresome evening. But soon due to the relaxed atmosphere spreading out from the table of our hosts we began to enjoy this opportunity for conversation on professional and private affaires; abundant quantities of excellent food and drinks brought the participants closer together than all the scholarly talking had managed before. It was during this evening that out of the many individuals grew a congress family.

After another day of lectures and an evening concert by the Capella Fidicinia, directed by Dr. Grüss of the Leipzig Museum we started for an excursion to Halle on Thursday morning. It was with great concern that we had heard of Dr. Sasse's illness. Now we were looking forward to meet him at least briefly. On our arrival he gave us a cordial welcome in a building housing the majority of the keyboard collection; we were all only too pleased to see him on his legs and to see that his good spirits had already returned to him. In the Händelhaus (Händel's native house) it was again Dr. Sasse who gave us a guided tour and who finally directed us to the concert hall where we were offered an inspiring harpsichord recital by Maria Bräutigam.

Free evening hours were usually spent at the "Kaffeebaum" (coffee tree, an 18th century coffee house where scholars of all disciplines and composers like Robert Schumann and Max Reger had their drinks). The cosy atmosphere of the back room that was kindly reserved for us each night by an attentive, most friendly waiter proved to be an attractive meeting point where one could joyfully conclude a day with the aid of good food and excellent beer.

The conference ended with an excursion that first took us to Altenburg. The Schlosskirche (church of the castle) possesses a most beautiful, newly restored organ built in 1736-39 by Gottfried Heinrich Trost. The restoration was partly the Musical Instrument Museum's responsibility, so our Leipzig colleagues were understandably proud to present to us this highly important instrument (two manuals plus pedal, 37 sounding registers). Johann Sebastian Bach and Johann Scheibe played on it the year it had been completed, and in 1756 Bach's pupil Johann Ludwig Krebs was appointed organist (until 1780). Felix Friedrich, the present organist, gave us a breathtaking performance which was among the very best organ playing that the present writer had ever heard. The day ended with a meal in Plauen/Vogtland where we also passed the night in a hotel. - The next morning we continued our journey to Markneukirchen, the well-known centre of instrument-making.

We were welcomed by the burgomaster and representatives of the co-operatives of instrument makers. We were then invited to visit selected makers' workshops which were spread all over the town and up the hills. It was fascinating to find almost every house connected to the manufacture of instruments or accessories, to the trading of wood etc, (be it only by faded inscriptions on the facades). Many of the masters still personify the best traditions of the old craftsmanship. Language problems were quickly overcome with the interest that makers and visitors shared with regard to workshop installations, work techniques, organological considerations, etc. We were all late for our midday meal which was kindly offered to us by the District Council. After lunch we paid an extensive visit to the Markneukirchen Musical Instrument Museum which is a very active institution with over one hundred thousand visitors (three thousand guided tours) per year. The Director Mr. Gewinner, kindly showed us round his museum after handing everybody a booklet and a commemorative medal. A final dinner brought this day and the conference to their ends.

The National Museum Council of the German Democratic Republic had invited us and had acted as the official organizer. The Leipzig Musical Instrument Museum had been our host. We all felt touched by their active engagement and enthusiasm in preparing and executing this conference. If one had to name three people out of the many who helped to make this meeting a success, the present writer would like to name Frau Ursula Ancke, Secretary of the National ICOM Committee of the German Democratic Republic, Frau Erika Schumann, her colleague and finally Dr. Huber Henkel, Director of the Leipzig Musical Instrument Museum. The two ladies from the National Museum Council have been to us more than perfect organizers. They apparently enjoyed doing this nerve-racking work for us and they provided personal care for each of us. Dr. Henkel with his professional competence and human wit has shown and will be a most agreeable colleague and friend in ICOM/CIMCIM.

I. C. O. M.

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

Groupe de travail

Catalogage et classification

Compte rendu des activités du Groupe

1978 - 1979

Ces deux dernières années (1977-78 et 1978-79), le Groupe de travail Catalogage et Classification s'est appliqué d'une part à reprendre et/ou à compléter des secteurs de la classification, et d'autre part à étudier la publication d'un "Guide ...".

Les membres suivants - dont les titres et fonctions ont déjà été exposés dans le rapport de 1977 - : Cl. Marcel-Dubois, coordinateur, Simha Arom, G. Dournon-Taurelle et Y. Oddon, se sont régulièrement réunis en séances de travail. Ces séances au nombre de dix pour ces deux dernières années ont eu lieu au Département d'Ethnomusicologie du Musée national des Arts et Traditions populaires. Des contacts ont été occasionnellement pris avec d'autres spécialistes de manière à tester certaines définitions ou nomenclatures de la classification, notamment pour les instruments "savants".

En ce qui concerne les études relatives aux secteurs de la classification il faut citer l'actualisation des cordophones, la révision des membranophones et la reprise des idiophones. L'importance du travail entrepris sur la classe des idiophones est à souligner. En effet un remaniement complet des anciennes classifications d'idiophones s'est avéré nécessaire afin d'établir pour ce secteur une classification qui soit en conformité avec le critère morphologique sur lequel s'appuie l'ensemble de la classification proposée par le Groupe en vue d'une application pratique dans les musées. Ce changement de critère a fait surgir de nombreuses difficultés qui ne sont

pas encore toutes surmontées bien qu'un plan général ait pu d'ores et déjà être tracé.

En ce qui concerne la publication du Guide une étude approfondie a été conduite. Le titre de la publication serait le suivant : "GUIDE POUR LES COLLECTIONS D'INSTRUMENTS DE MUSIQUE, Identification organologique et Catalogage muséographique." Il s'agirait d'un petit livre bilingue (français et anglais) d'environ cent cinquante pages. Cet ouvrage traitera des normes de catalogage et du codage visuel que le Groupe de travail propose, de la fiche et du code eux-mêmes, des principes de la classification adoptée à l'application muséographique que le Groupe de travail a élaboré, de la classification elle-même, enfin de l'utilisation du système. Le plan de l'ouvrage a été prévu comme suit :

"Préambule : Historique du Groupe de travail

Introduction : Motivation de l'ouvrage : souci de ne pas séparer les instruments "ethniques" des instruments savants ; souci d'internationaliser les méthodes ; proposition d'une nouvelle classification établie dans une perspective muséographique, raisons et critères adoptés.

Partie I : Présentation de la fiche de catalogage et du code. Utilisation de la fiche et exemples. Justification du code.

Partie II : Présentation de la classification. La classification et ses commentaires.

Partie III : Méthodes d'utilisation du système dans son ensemble. Dépliants exposant visuellement des fiches définitives avec cavaliers de couleur.

Conclusion.

Bibliographie et toutes références utiles. ~~Illustrations.~~

L'établissement du budget de publication a été parallèlement mené. Plusieurs devis ont été demandés à différents imprimeurs français et étrangers (Frits Knuf à Buren, Hollande ; Sitecmo à Dieppe, France ; Copedith à Paris par exemple) et ont été mis en concurrence. A la suite de l'étude de ces devis, une évaluation budgétaire a été adressée au Président du CIMCIM.

Il ait à souhaiter que la nouvelle période de deux années qui s'amorce voit aboutir l'entreprise majeure du Groupe, à savoir la mise à la disposition du corps international des Conservateurs de collections d'instruments de musique de l'outil de travail, jugé d'ores et déjà indispensable, que constitue le "Guide..." sous sa forme imprimée.

Claudie MARCEL-DUBOIS

Coordinateur

ACTIVITY REPORTS

The Trumpet

An exhibition in the Trumpeters' Castle of Saeckingen

by Kurt Janetzky

Treading on historic - or at least pseudo-historic - ground, one remembers dimly the lengthy epic poem, The Trumpeter of Saeckingen, by Victor Scheffel (1854). The work survived 300 editions and seemed indestructible. Today the Trumpeter can only be found among the forgotten estates of our great-grandparents, either as a luxury edition with gilded pages or else in a paperback of the Reclam publishing house at 20 Pfennig a volume. Rudolf Bunge made a libretto from the poem, and it was set to music by Victor E. Nessler. The world premiere took place in Leipzig in 1884, and The Trumpeter of Saeckingen became, as an opera, an unparalleled success. In North Germany alone there were over 900 performances in the single year of 1888. Even the world-famous conductor Arthur Nikisch was so enthralled by Nessler's sentimental Romanticism, with its trumpeter and bull's-eye pathos, that he composed an orchestral fantasy on his "Liebe und Trompetenblasen" ("Love and Trumpet-Playing"), so that generations of trumpet soloists, in playing the tear-jerking "Be-hüt'dich Gott, es wär' so schön gewesen" (May God protect you, it was not meant to be") more or less in one breath, moved their audiences to outbursts of weeping and paroxysms of applause.

It was from their love of trumpet-playing, but also by the application of their entire organological knowledge, that Edward H. Tarr and Ernst W. Buser organized an exhibition on the trumpet in the special atmosphere of the Trumpeters' Castle - a small but extremely concentrated and exceptionally informative exhibition displaying instruments and documents from the Baroque period to the present day. The showpiece of the entire exhibition was without a doubt the prezel-shaped natural trumpet in E built by Anton Schnitzer of Nuremberg in 1585. This instrument was played by Cesare Bendinelli (c. 1542-1617), "Obrister Trommeter" or chief trumpeter at the Bavarian court of Munich. He made a gift of this magnificent trumpet, together with the manuscript of his trumpet method of 1614 ("Tutta l'arte della Trombetta"), to the Accademia Filarmonica of his home city, Verona. Both of these - trumpet and method - are still in the possession of the Accademia Filarmonica of Verona and were only loaned to Saeckingen for the exhibit. Edward H. Tarr had already been given permission at an earlier date to publish a facsimile edition of the method, the earliest of those known for the trumpet.

The majority of the objects on display from the Golden Age of the natural trumpet (1600-1750) - among them a natural trumpet made by Johann Leonhard Ehe (Nuremberg, c. 1700), a pair of D trumpets of the Kerner brothers (Vienna 1793), an ornate E-flat trumpet by Johann Siegmund Graf (Breitenbach 1746), and a coiled

hunting instrument by Johann Wilhelm Haas (Nuremberg 1688) - are very rare pieces from the possession of the two exhibitors, who therewith showed not only their very considerable talent, but also their just as considerable luck for collecting.

Of a still more varied nature were the numerous instruments from the period of crisis of the trumpet (1750-1815), instruments which document the developments leading up to the first valved trumpets of the 19th and early 20th centuries. A special section was devoted to the threat posed by the cornet (1875-1900); another was given over to trumpets or trumpet-like instruments noteworthy because of their strange form or the unusual materials from which they were made. Modern and ultramodern instruments of our own day, of course, formed the conclusion.

It remains to be hoped that numerous friends of the trumpet have visited this exhibition, which is worthy of being seen at all costs - especially those from the large phalynx of Maurice André fans, who continually flutter their eyes at the unrivalled acrobatic-artistic uniqueness of their idol, a uniqueness with which he, on pillaging expeditions and with perfect equanimity, conquers the solo oboe, flute, and violin literature for the trumpet. The exhibition was suitable for admonishment, revealing the high value of the trumpeters' art, its historical growth, its knightly spirit, and also its exceptionally significant artistic content.

The exhibition and its associate "First International Trumpeters' Week" were opened on September 2, 1979 by the Trumpet Ensemble of the Schola Cantorum Basiliensis. The seminar, led by E.H. Tarr, was closed on September 8 by a concert displaying the impressive ability of all participants. Edward H. Tarr (Basel) and his colleague Vincent Cichowicz (Chicago), accompanied by a chamber orchestra under the direction of Heinz G. Linke, performed the Double Concerto in C by Antonio Vivaldi; many of the trumpeters enrolled in the seminar proved themselves in works from Samuel Scheidt to Karl-Heinz Köper; and as a finale, all participants together brought off several grandiose sonatas of the "Charamela real", the court trumpeters' corps of Lisbon, anonymous compositions from the period around 1760.

"The Look of Music"

The Vancouver Centennial Museum
Vancouver, British Columbia VsJ 3J9
Canada

November 2, 1980 - April 5, 1981

This loan exhibition will display more than 300 Western European instruments from the period 1500-1900, selected from most of the principal museum collections of Europe and North America. The instruments have been chosen and the catalogue written by Phillip T. Young, Professor of Music at the nearby University of Victoria.

Included are the Leipzig Cristofori fortepiano, Linarolo lira da braccio, and Brensius lira da gamba; several of the Naumburg instruments from Berlin; the Isaac Ebe bass trombone from Nürnberg; Boehm's 1847 model No. 1 from the Library of Congress, as well as their Bressan flute; several Hotteterre instruments from Paris (there will be eight in all by this family in the exhibition); and the Jan Ruckers virginal, Gustadt fortepiano, and Poerschman oboe d'amore from the Metropolitan Museum of Art. The Leningrad collection will be represented by its Hotteterre and Denner instruments among others. There will be eleven instruments exhibited of Johann Christoph Denner and two of Jakob Denner.

The 1981 annual meeting of the American Musical Instrument Society will coincide with the Exhibition's final weekend and will be hosted by the Vancouver Centennial Museum. It is hoped that a number of CIMCIM representatives will be in attendance at the same time and perhaps hold an informal meeting. Other CIMCIM members have made known their intention of stopping in Vancouver on the way back from Mexico City.

The catalogue of The Look of Music will include at least one and often several photographs of each instrument in the Exhibition, a dozen or more of which will be in colour, and it will be published in both hard and soft cover editions. It is expected to be distributed internationally.

Phillip T. Young
University of Victoria
Canada

The Austrian Museum of Folklore - a new catalogue

In 1978 the Austrian Museum of Folklore in Vienna inherited a collection of some 30 folk music instruments left by the late Dr. Georg Kotek, a Viennese jurist and leading authority on Austrian folk music.

A special exhibition has now been established around this collection, complemented by picture material bequeathed by the late Karl Magnus Klier and by exhibits from the Museum's own contemporary collection. This special temporary display is in addition to the Museum's permanent Laudongasse exhibition.

For those unable to visit Vienna to see this outstanding new attraction, the richly illustrated 50-page catalogue is highly recommended.

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Steiermark and its music

An exhibition devoted to the musical history of Steiermark (Austria) is being held until 19 October at the Monastery of Admont near Wels. Among those instruments particularly well represented is the organ, the exhibits including fine examples of house organs from the early 18th century.

The Folk Musik section comprises some 20 instruments, and these are extremely well documented in Dr. Aloys Mauerhofer's excellent catalogue. Of particular interest are several bone flutes, believed to date from 40,000 years before Christ. The exhibition is completed by numerous graphic works.

The beautifully compiled catalogue - containing many illustrations and comprising 432 pages - is accompanied by a recording of typical music sound from Steiermark.

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The 7th Conference of the IFMC Study Group on Folk Music Instruments, at Seggau Castle, Austria

Fifty organologists and ethnomusicologists from 17 countries met in the beautiful setting of Seggau Castle from May 13 to 18 for a conference devoted to the theme of "Folk Music Instrumentalists". A total of 25 papers were presented on soloists and groups. CIMCIM members were among the participants and would like to thank their generous host Professor Wolfgang Suppan and the conference chairman Dr. Erich Stockmann for a most interesting and inspiring week.

We look forward to reading the conference report in "Studia instrumentorum musicae popularis VII", edited by Dr. Stockmann

and Ernst Emsheimer. This edition, as with all previously published volumes, will be available from the Musikmuseet, Sibyllengatan 2, Stockholm, Sweden.

Brigitte Bachmann-Geiser

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News from the British Piano Museum, Brentford

Mr Tham Fry, Chairman of the Greater London Borough of Hounslow Council for the Arts "opening" at the British Piano Museum the Aeolian Duo-Art Residence 12 Rank Pipe Organ - the first to be heard playing in this country for years. The Ceremony was on Saturday the third of May to commemorate the birthday of Marcel Dupré, born on 3rd May 1885. The piece played was his own composition, the Fugue in G-Minor, Op.7, No. 3, played by the great organist as recorded by him earlier in this century with The Aeolian Company. Marcel Dupré at 21 years of age was organist at St Vincent's Church in Rouen, his birthplace and at 30 was organist at Notre Dame Cathedral in Paris. Many may remember his fine concert at the Albert Hall on Friday 15th April 1971. Soon after returning to France, he died on 30th May 1971 at Meudon. This special roll played was found in Paris recently by our friend in Brusselles, Gustave Mathot, who had it expressed to the Museum in time for playing on this special occasion.

Concert Programme of 1980 Season:

Sat. 21st June	Douglas Reeve plays the Wurlitzer
Fri. 4th July	"Stars and Stripes". Music that made America
Sat. 19th July	John Madin plays the Wurlitzer
Fri. 1st Aug.	"Musical Signatures". Well known introductions
Sat. 16th Aug.	Ena Baga plays the Wurlitzer
Fri. 5th Sept.	"Desert Island Rolls". A selection of popular music
Sat. 20th Sept.	Allan Skirrow plays the Wurlitzer
Sat. 4th Oct.	Frank Fowler and Joanna Fraser play the Wurlitzer
Fri. 17th Oct.	"Classical Choice". A selection of popular classics
Fri. 31st Oct.	End of Season Party

Frank W. Holland
Brentford

The Oldest Collection of Musical Instruments in Czechoslovakia

Czechoslovakia is a country with an old museum tradition. On many places - also in small village memorials - instruments are collected as a document of the mature musical life. The oldest collection of musical instruments is preserved in the National Museum, Prague. Presently, it is organizationally included into the Museum of Czech Music, an institute of the National Museum. The collection is placed and exhibited in the former Grand Priory Palace of the Maltese Order. It is one of the most beautiful Baroque buildings in the Malá Strana.

The initial musical instruments acquired by the National Museum, soon after its foundation (1818), were deposited within historical-archeological collections. Among the first instruments there has already appeared the so-called Rozmberk Band set, secured after the year 1820. Including 4 bombards, 5 capped shawms and a great-bass crumhorn, the set is a unique document of sixteenth century instrument production (shawms were made by the member of Nuremberg family Schnitzer).

Within the following years collections at the Historic Archeology Department were supplemented with numerous additional instruments. Among the most valuable ones there rank donations of legacies from private collectors: Antonín Buchtele (1882), Jan Pohl (1912), Ondřej Horník (1917), Josef Šediva (1905 - 1913).

Until 1946 the collection of musical instruments was included into the Historic Archeology Department. Thereafter it was handed over to the newly established Musical Department of the National Museum. The following flourish of the collection has been mainly due to the outstanding merits of Alexander Buchner, Head of the Department since 1948. Having selected organology as his scientific profession, he was qualified for extending the collection. During the initial years of his administration particularly valuable historical material was acquired from the State organs then abolishing monasteries, nationalizing castles and confiscating. Among the most significant acquisitions at least the collection of instruments from the monasteries at Osek, Teplá, Broumov, Praha-Břevnov deserve mention. They attest to a very extensive musical life prevailing in ecclesiastical circles. The collection of instruments gained from the Premonstratensian Monastery in Prague, Strahov, has already been conceived by its founder Romuald Perlík as a collection of museum character and enjoys a special position. Among the castle collections the Lobkowitz one deposited at the castle of Roudnice nad Labem is of exceptional value being well known particularly due to an extensive set of stringed instruments including, however, also a number of forgeries.

In the year 1968 - 1970 an internal specification of the musical-instrument-collecting programme took place within the National Museum. The Náprstek Museum of Asian, African and American cultures focussed on the ethno-organology of non-European areas. The Ethnographic Department of the Historical Museum collected, above all, folk instruments from Europe. The Musical Department left the documentation of musical instruments within the framework of so-called professional musical culture, particular attention having been accorded to the documentation of musical instrument making on the territory of the Czech Socialist Republic.

For the near future the Museum of Czech Music - National Museum prepares a large exposition of the history, development and present of musical culture in Czechoslovakia in the castle of Litomyšl. There will be likewise showed history of musical instrument making in Czechoslovakia.

Jindřich Keller
Prague

Quelques considérations d'ordre pratique à propos de l'exposition itinérante 1973-1975 "Les instruments de musique au XVIII^e siècle: France-Grande Bretagne".

Il n'est peut-être pas trop tard pour revenir sur l'exposition itinérante la plus importante qui ait jamais été organisée sur le thème de la musique, la seule qui ait occasionné le déplacement de cent cinquante instruments de musique pendant vingt-sept mois, en une période où, à l'occasion de manifestations de tous ordres, les objets voyagent d'un bout du monde à l'autre; où l'on essaie d'attirer vers les témoins culturels, par les moyens les plus attrayants, un public sollicité de toutes parts. Remarquons au passage qu'après une véritable fièvre de déplacement d'objets, une tendance se fait jour chez la plupart des responsables de collections publiques, pour diverses raisons qui ne peuvent être développées ici, à une politique de modération.

Dresser un véritable bilan des résultats de cette exposition n'est pas possible, faute d'éléments précis. La question essentielle aujourd'hui est la suivante: les dangers encourus par les instruments tout au long de leurs voyages - notion matérielle - étaient-ils acceptables par rapport au profit culturel - notion intellectuelle et morale - retiré par le public? Disons tout de suite qu'il n'y a pas de réponse simple à cette question, ne serait-ce que parce que les dommages causés aux instruments, chiffrables en monnaie, sont impossibles à évaluer sur le plan du patrimoine culturel.

C'était à l'origine un choix. Les deux auteurs de l'exposition, Geneviève Thibault de Chambure et Jean Jenkins, ont supposé d'avance le bénéfice culturel largement gagnant par rapport aux dégâts matériels possibles. Cette conviction se basait sur la confiance qu'elles avaient dans la longue expérience acquise par le Département spécialisé du Victoria & Albert Museum en matière d'expositions itinérantes d'objets de toutes catégories, y compris les plus fragiles. Confiance entièrement justifiée, car une telle exposition n'aurait jamais pu voir le jour sans l'apport considérable et indispensable du V & A et de son personnel hautement qualifié.

Si les instruments encouraient des dangers, ceux-ci ne pouvaient être dus qu'à la conception même de l'exposition: associer à la présentation des objets l'organisation obligatoire de concerts, donnés à l'aide de certains des instruments exposés, dans le cadre même de l'exposition, c'est-à-dire dans la salle où prenaient place vitrines et panneaux. Conception large et généreuse, destinée à faire de cette exposition, en quelque sorte, un "musée éclaté", à amener à la musique un nombre maximum d'amateurs par ce côté vivant; mais conception qui s'est révélée par la suite quelque peu en décalage par rapport à son application pratique. Je pense ici, surtout, aux étapes françaises de son périple.

Les spécialistes anglais du V & A avaient résolu de manière satisfaisante les problèmes inhérents à la conservation des objets fixés sur panneaux dans l'intérieur des vitrines: préservation d'un micro-climat, protection contre la poussière, contre les chocs, manipulations réduites au minimum, précautions prises dans le mode de fixation. Mais à cela il faut ajouter qu'à chaque étape deux spécialistes parmi les plus expérimentés du V & A, ayant veillé à la confection de l'exposition, étaient présents, tant au montage qu'au démontage et qu'à cette occasion chaque objet était examiné à fond, refixé si besoin était, légèrement retourné sur lui-même pour éviter déformation ou décoloration, etc. Les objets non fixés étaient mis en place avec grand soin; personne d'autre n'avait le droit d'y toucher. On ne peut donc pas prétendre que l'exécution des "panoplies" d'instruments avait été définitive et que n'importe quel employé de musée aurait pu monter ou démonter l'exposition.

Si les petits objets ainsi présentés ont bien supporté les nombreux et longs voyages, c'est grâce à cet ensemble de conditions favorables. Les objets de grandes dimensions, malgré des soins extrêmes, n'ont pas eu le même bonheur.

A chaque étape, ils ont été extraits de leurs caisses d'emballage - exécutées avec une ingéniosité et un soin admirables - transportés, mis en place, qui, dans une vitrine (contrebasse, harpes), qui, remontés sur leurs piètements (instruments à clavier). Ces manipulations répétées, conjuguées avec d'inévitables variations climatiques, en dépit de conditions draconiennes exigées d'entrée, ont fait subir à ces instruments des déformations, d'où, parfois, fentes ou cassures, ou l'érosion du décor.

Le clavecin de Collesse & Frankly, le clavecin de Kirkman, qui ont dû recevoir des réparations à leur retour, en sont des témoins. La harpe de Cousineau, qui voyageait pourtant dans une caisse faite comme un étui, mais si juste qu'il fallait un effort pour la dégager, semble s'être déformée davantage. La contrebasse, déjà fragile au départ, et qui a causé beaucoup de soucis aux spécialistes anglais, ainsi qu'en témoignent les réserves de l'état descriptif rédigé avant mise sous vitrines, est revenue dans un état bien pire.

L'idée de donner des concerts au sein même de l'exposition dans un environnement coloré par la présence des vitrines et des panneaux iconographiques, était séduisante en soi; dans la pratique, il s'est avéré que, dans une salle dont les caractéristiques convenaient à l'accueil de visiteurs normalement échelonnés, un afflux soudain de cent à cent cinquante personnes, réunies pour assister

à un concert, modifiait de façon sensible les conditions climatologiques de la salle (brusque apport de chaleur, d'humidité et de gaz carbonique), sans parler du danger que constituaient des sièges trop proches des instruments à l'air libre. De plus, dans une perspective pédagogique, les instruments à clavier servaient aux démonstrations lors des visites de groupes. Dans ces conditions, les instruments n'avaient jamais le loisir de retrouver leur stabilité. Ces contraintes climatologiques ajoutées à la nécessité de réaccorder les instruments plus souvent qu'ils ne l'auraient été dans des conditions normales ont provoqué une fatigue sensible des sommers et des chevilles.

Les étapes en Grande-Bretagne, sévèrement et sagement limitées à cinq en onze mois, ont été en moyenne d'une durée double des étapes en France (onze en quinze mois), déplacements compris. Les organisateurs français de l'itinérance ont manifestement été dépassés dans leurs prévisions par l'enthousiasme suscité et ont été conduits à allonger la durée des voyages plus qu'il n'était raisonnable.

Certaines demandes d'accueil de l'exposition auraient dû être écartées sans pitié, pour raisons climatiques, malgré leur intérêt du point de vue musical; des bâtiments à la climatisation défectueuse auraient dû également être éliminés; des itinéraires aberrants, adoptés pour des raisons de programmation, ont allongé les déplacements à travers la France de manière excessive.

En conclusion, l'on peut dire que l'exposition a été victime de l'attrait qu'elle a exercé, victime de ses propres qualités et de son originalité. Mais les enseignements que l'on peut retirer de cette expérience seront d'une aide considérable à l'organisme qui décidera d'en organiser une autre ... Que la prochaine exposition itinérante d'instruments de musique prenne garde au succès!

Josiane Bran-Ricci
Paris

Conservatoire National Supérieur de Musique, Musée Instrumental

L'ensemble de la collection Thibault-de Chambure va se trouver réuni. L'Etat fait en effet l'acquisition de tous les instruments qui n'étaient pas encore entrés au Musée Instrumental, ce qui représente plus de sept cents numéros. Tous les membres du CIMCIM se réjouiront de cette nouvelle.

Josiane Bran-Ricci
Paris

CIMCIM Colloquy at Burgdorf, April 10 to 13, 1980

CIMCIM Colloque à Burgdorf, le 10 au 13 avril, 1980

THE PRESENTATION OF MUSICAL INSTRUMENTS. TECHNICAL
AND PHILOSOPHICAL CONSIDERATIONS.

LA PRESENTATION D'INSTRUMENTS DE MUSIQUE: CONSI-
DERATIONS TECHNIQUES ET PHILOSOPHIQUES:

List of Participants:

Mme Florence Abondance, Musée Instrumental du Conservatoire
National Supérieur de Musique, Paris.

Dr. Brigitte Bachmann-Geiser, Editor of CIMCIM-Newsletter, Bern.

Mr. Robert Barclay, Canadian Conservation Institute, Ottawa.

Mme Josiane Bran-Ricci, Musée Instrumental du Conservatoire
National Supérieur de Musique, Paris.

Dr. Zoltàn Falvy, Academy of Sciences, Budapest.

Mr. Friedemann Hellwig, Chairman CIMCIM, Germanisches National-
museum, Nürnberg.

Prof. Dr. Ellen Hickmann, Musikhochschule, Hannover.

Mr. Frank Holland, The Musical Museum, Brentford.

Dr. Dieter Krickeberg, Musikinstrumentenmuseum des Staatlichen
Instituts für Musikforschung, Berlin.

Mrs. Barbara Lambert, Museum of Fine Arts, Boston.

Dr. Felix Baron van Lamsweerde, Koninklijk Institut voor de
Tropen, Amsterdam.

Dr. Dagmar Reber-Droysen, Staatliches Institut für Musikforschung,
Berlin.

Observers from the town of Burgdorf.

The following contributions are summarized
versions of the papers read at Burgdorf.
See also the Editor's note on page 95.

Nouveaux aménagements au Musée Instrumental de Paris: une auto-critique

En mai 1976, quelque quarante instruments de nos collections ont été volés (nous avons eu finalement la chance de tous les retrouver, à l'exception de trois flûtes d'ivoire). "Nécessité", s'il en est, pour que l'Administration - en l'occurrence la Direction de la Musique au sein du Ministère de la Culture et de la Communication, prenne conscience de l'urgence de certaines décisions afin que des travaux indispensables soient exécutés. En effet, jusque là, notre musée ne disposait d'aucun système de sécurité, il possédait par ailleurs une protection minimum contre le feu. L'ensemble de l'installation électrique était démodé et non conforme aux règles de sécurité. Le musée a donc été fermé en août 1977. Il a rouvert ses portes en juin 1979. Deux ans, avec seulement huit mois de travaux effectifs!

Voici tout d'abord un aperçu des conditions avant les travaux, quasi identiques à celles qu'on eu pu trouver au siècle dernier:

- plusieurs fenêtres ne possédaient aucune protection contre l'entrée de la lumière, les autres avaient été équipées il y a environ quinze ans de stores vénitiens complètement distendus aujourd'hui et donc qu'à moitié efficaces;
- en ce qui concerne les types de vitrines: certaines dataient de la fondation du musée (1864). On les appelait les "cercueils", car elles comportaient un boîtier compact en verre. Pour accéder aux objets il fallait quatre porteurs et un manipulateur! Toutes les vitrines-tables comportaient un socle à claire-voie, où de nombreux objets étaient entreposés et cachés de la vue du public par des rideaux. Ce système a favorisé le vol de 1976 puisque ses auteurs étaient dissimulés derrière. Un autre type de vitrines avait un caractère très dangereux: des vitrines pour présentation individuelle, de forme pyramidale à base large débordante où le visiteur bute inévitablement. Ces dernières étaient par ailleurs équipées d'un support pivotant. Le visiteur pouvait faire tourner lui-même un violon de Stradivarius sans aucun contrôle des vibrations et de l'inclinaison de l'objet qui en résultaient.

La suspension des instruments dans les vitrines n'était guère différente d'un étendage de linge ou d'objets comestibles, à cela de près que chacun avait été muni d'un solide fil de laiton autour du "cou", lequel a laissé les traces qu'on imagine. La plupart des instruments à vent (flûtes à bec basses, bassons, cuivres) étaient suspendus à des tringles le long des murs sans protection aucune contre la poussière et les atteintes du public. Des instruments comportant une base stable, comme des lyres-guitares, étaient posés

au sommet des vitrines, à l'extérieur. En raison du manque de supports, plusieurs instruments à clavier (clavicordes et épinettes), étaient posés sur des bancs. L'étiquetage des objets était manuscrit, et datait des années 40. Enfin, l'entassement avait atteint des proportions quasi diaboliques, le rapprochement des objets n'ayant plus aucune cohérence. La salle publique ressemblait à un dédale semé d'embûches. Il existe d'ailleurs un escalier sans contre-marches menant à la mezzanine. Toute la partie située sous les marches servait d'entrepôt, tandis que la poussière amenée par le passage des visiteurs tombait dessus. Les magasins, quant à eux, en dehors de leur manque d'organisation, n'avaient aucun contrôle hygrométrique, pas de protection contre le vol.

Les gros travaux se sont donc d'abord attachés à l'équipement électrique: pose de rails munis soit de tubes fluorescents, soit de spots, équipement des anciennes vitrines verticales avec un éclairage zénithal. En ce qui concerne la protection-incendie: pose de détecteurs de fumée. Contre le vol: système volumétrique par radars, et contacts de portes. La protection vol et incendie a été étendue aussi aux réserves, et à tous les lieux de travail susceptibles d'accueillir des objets. Protection contre la lumière: pose d'un film réfléchissant et anti-U.V. et de rideaux. On a également repeint entièrement la salle publique et crée en son sein un espace d'exposition de 50 m², équipé d'une trame au sol et au plafond pour moduler à volonté son équipement muséographique de présentation. Cet espace est destiné à des expositions temporaires qui n'avaient jamais pu être organisées au musée jusqu'ici, faute d'un espace approprié. Dans les magasins, on a installé des rayonnages métalliques et surtout un système de compartiments montés sur rails (système employé dans les dépôts d'archives et les bibliothèques) très facile à déplacer et qui permet un gain considérable de place pour la circulation. Mais ce système ne peut être appliqué qu'au stockage d'objets très stables, car les vibrations ne sont pas négligeables.

La période des deux ans de fermeture a été mise à profit pour engager l'inventaire rétrospectif des collections, pour reclasser les magasins, et opérer une sélection très sévère des objets destinés à la présentation permanente (un objet sur cinq au lieu d'un sur deux). On a tenté alors de faire une présentation plus attrayante. Les instruments, suspendus par fils de nylon, autant que possible en position de jeu ou tout au moins en évitant trop de monotonie, sont accompagnés de documents iconographiques, ou d'objets variés permettant de créer des thèmes (centres de facture, groupement instrumental, monographie sur un luthier, aspects techniques de la facture, évolution d'un instrument, accessoires etc..). On a bien sûr réétiqueté chaque vitrine et chaque objet. En dehors des instruments à clavier, munis d'ailleurs maintenant de boîtiers

de clavier en plexiglass, tous les objets sont protégés sous vitrine. La circulation en est rendue plus aisée et le cheminement plus clair.

On est pourtant loin d'une situation idéale. D'un point de vue matériel:

- l'éclairage est nettement insuffisant (le nombre de spots et fluos est ridiculement réduit et la moitié des vitrines verticales n'a pas encore d'éclairage zénithal);
- le nombre de vitrines est moins important qu'il y a vingt ans puisqu'on a supprimé les plus anti-fonctionnelles décrites ci-dessus. Aucune vitrine neuve n'a pu être achetée, si bien que le nouvel espace d'exposition temporaire ne dispose d'aucun matériel muséographique (vous comprendrez ainsi le choix des thèmes d'exposition temporaires retenu jusqu'à présent ...);
- le contrôle hygrométrique est tout aussi artisanal qu'avant (hygromètres et humidificateurs individuels, en trop faible nombre);
- la protection contre la lumière n'est installée que sur la moitié des ouvertures.

D'un point de vue muséologique, la présentation ne comporte aucune introduction générale, pas d'explications systématiques thème par thème, sans compter que certains thèmes ne sont peut-être pas développés en proportion avec leur importance réelle.

Malgré ces restrictions, et il y en a encore beaucoup d'autres notamment en ce qui concerne les méthodes de stockage dans les magasins - notre public a doublé depuis la réouverture de juin 1979. Les salles sont d'ailleurs ouvertes maintenant 16 heures par semaine au lieu de 5, avec des horaires supplémentaires pour les groupes. Le public semble avoir apprécié cet effort, notamment les exposition temporaires, expérimentales certes, mais à caractère pédagogique: "Erard: du clavecin mécanique au piano en forme de clavecin" juin-décembre 1979; "Le clavecin" -exposition documentaire circulante organisée avec l'Equipe de Recherche du Centre National de la Recherche Scientifique Iconographie et Organologie (fondée par Mme de Chambure en 1976), janvier-février 1980; "L'entretien des pianos au XIXe siècle" avril-septembre 1980, "Vingt ans d'acquisitions au Musée Instrumental" prochainement.

De notre point de vue, ces deux années de travail intensif ont été un très bon entraînement dans la perspective du futur musée, lequel devient plus nécessaire chaque jour. Pour la première fois, le ministre de la Culture a présidé à l'organisation de l'inauguration, ce qui a sûrement contribué à une prise de conscience des autorités. En conclusion, nous nous sentons mieux préparés maintenant à accueillir les 700 pièces de la collection de Madame de Chambure, acquises par l'Etat tout récemment et qui entrent au Musée Instrumental en ce mois de juin. Une étape en un mot!

The Display of Musical Instruments in Canadian Collections

Introduction

This paper is condensed from a future publication, containing illustrations, supplies lists and a bibliography. Effective display of a musical instrument collection is of great importance to the curator, especially in the case of small museums, to whom this publication is addressed, where the displayed items may represent the entire holdings of the institute. In the complete publication attention is given primarily to museums with limited resources and attempts are made to describe simple and economical techniques which can be applied in these situations. There is no intention to dictate exact methods of display - each museum has its own unique problems and each curator will wish to approach these in his own way. It is simply hoped that the suggestions here will help the curator in his search for the best solution.

The diversity of materials of fabrication and the range of sizes of musical instruments make them one of the most difficult groups of artifacts for which to describe clear-cut guidelines. For the present purpose guidelines are dealt with firstly from the point of view of Preparation and Presentation, and secondly for Support and Display. Two smaller sections deal with Labelling and Display Maintenance.

Preparation and Presentation

An attractive and well presented display can be marred if the instruments are in a poor condition or inadequately maintained. A little attention to a few basic aspects of preparation can make all the difference in the appearance of a display. It should be clearly understood that if an instrument is to be put on display it must be in a clean and stable condition (1) and in an environment that will afford it some measure of protection. (2)

Instruments that are on display should be generally complete and in original condition, ie: with no spurious or distracting attachments or alterations, and in the condition in which they would have last been used. Obviously changes to the structure of the instrument made while in use are historically important and are best left alone, but such things as badly matched or inappropriate components should be removed and replaced by more appropriate ones. (3)

Support and Display

The adequate supporting of artifacts, no matter how light and stable they may appear to be, is of great importance. Very often the effects of uneven or poorly distributed supports only become evident after a very long time - what appears to be an adequate and stable structure in the short term may prove to have critical drawbacks when viewed over a period of years. Even structures of great

apparent rigidity have the facility to slowly change shape to accomodate themselves to new and continuous tensions. This is especially so with wooden objects but there are also many metal structures in musical instruments that can undergo similar changes. Preventing these changes from taking place is the prime function of the display support.

It is only a secondary function of the support that it presents the object to the viewer in such a way that the object alone is easily and clearly visible, while the support remains unobtrusive. There is always a balance to be struck between the physical needs of the object and the aesthetic requirements of the display and it is unfortunate that the emphasis is often wrongly placed upon the appearance, or indeed the invisibility, of the support and not upon its prime function.

In the complete publication an attempt is made to provide the curator of the small museum with ideas for adequate supports which will protect the items of the musical instrument collection, present them in an attractive way and, most important of all, do this economically and with the minimum of special materials and techniques. Diagrams and photographs are used to illustrate a wide range of possible solutions.

Labelling of Displays

Accurate and informative labelling can make the difference between the success or failure of an exhibit. It is not sufficient to display attractive and exotic musical instruments in colourful surroundings if the viewer cannot easily discover exactly what it is he is looking at. The display will have lost much of its point. The label must not simply identify the object, but must also provide it with historical background - give it perspective.

Concise and clearly readable labelling is essential. Lettering on display cards should be large enough that it is clearly readable from the normal viewing distance of the object and handwriting should be avoided unless it can be made neat, clear and uniform. Typewritten labels are generally quite adequate, especially if done with the large-face, upper-case letters available for some typewriters. Attractive labels can be produced by using sheets of transferrable letters but if a large number of labels will be required this is extremely laborious and time consuming.

Instruments outside display cases can be labelled in several ways. If the instrument is close enough to the viewer a suitably padded free-standing label holder may be used. If the instrument is part of a room-setting then the label can be attached to an adjacent wall or placed on an angled board attached to the barriers in front.

Other information which may be added to the display to enhance its appearance or to provide further background material includes such items as photographs, drawings and other graphics. These should be coordinated with the over-all design and not detract from the actual objects on display.

Display Maintenance

It must be made possible to set up a routine of display maintenance where, every few months, each article of the collection is inspected. The instrument itself should be checked for changes - strings can be adjusted if necessary, surface dust removed, and any other features needing attention also dealt with. At the same time supports and mounts can be checked, nylon lines tested for strength, wind instruments turned end-for-end, etc. On these occasions notes should be taken of any changes observed or alterations made.

It is a common misconception that once material has been put on display in a museum that is the end of its problems. This is far from true and in most cases the acquisition by the museum of, say, a well-played violin can spell the end of regular care and attention for the instrument. The passive existence that instruments take on when they are accepted into a display case must always be punctuated by periods of regular care and attention. On-going care must not be limited to those instruments in a playable condition - even an instrument that is in such a condition that it will never play again must be given regular inspection. Changes can and will occur and it is our responsibility as custodians of these artifacts to retard these changes wherever possible.

- (1) Technical Bulletin No. 4, "Care of Musical Instruments in Canadian Collections", contains information on the basic cleaning, care and preservation of the instrument collection. Available free of charge from the Canadian Conservation Institute.
- (2) Technical Bulletins No. 1,2,3,5 and 7 contain extensive information on the museum environment.
- (3) Information on presentation and restoration of instruments is contained in "Preservation and Restoration of Musical Instruments" by Berner, van der Meer and Thibault.

Robert L. Barclay
Ottawa

Ce que le grand public attend d'un musée musical.
Ce qu'un musée musical peut lui apporter.

L'auteur de cette communication propose à ses collègues des observations basées sur l'expérience quotidienne; elles sont illustrées par des exemples concrets, puisés dans les salles de musées de disciplines diverses, sous forme de diapositives, pouvant servir de base aux discussions.

Définition du "grand public"

Ce n'est pas celui des musées ou des monuments universellement célèbres, qui se fait une obligation de les avoir visités. Le "grand public" des musées musicaux est, au moins pour l'instant, assez restreint; composé de personnes motivées, possédant une culture générale, il se caractérise par une curiosité d'esprit dans laquelle la musique n'a pas obligatoirement une place prépondérante. Il comprend en outre des enseignants conduisant leurs élèves (tous âges, toutes catégories d'enseignement).

Le public du Musée Instrumental de Paris nous est connu de manière directe, étant donné l'exiguïté des locaux, ainsi que par un registre des visiteurs et le courrier.

Besoins du public

Il demande une information qui peut constituer plusieurs niveaux de visite

1) le "déjà connu"

- désir de retrouver ce qu'il connaît par oui-dire
- désir de trouver un support à des connaissances anecdotiques concernant des musiciens ou des personnages célèbres.

2) tendance à aller à la découverte - ou croire être en mesure de le faire - attirance par le côté "objet de curiosité", objet "insolite". Soif de rêve et de mystère.

3) aller au-delà du connu

En dépassant l'anecdotique, même à base historique, le public a besoin d'une information solide, à caractère, non seulement historique, mais scientifique et technique. Il réclame:

- les principes qui régissent les instruments (éléments d'acoustique; classifications)
 - la manière dont les instruments sont faits (technologie)
 - la manière dont ils sont réparés, entretenus, restaurés.
- L'organisation pratique d'un atelier; la vision directe de celui-ci.

- la manière dont un instrument est joué
- l'emploi musical de l'instrument; si possible, démonstration de chaque type d'instrument

Apport du Musée

Le musée idéal devrait être en mesure d'offrir au visiteur ce qu'il souhaite du point de vue organologique: d'où nécessité d'une classification rigoureuse dans la présentation. Le musée devrait montrer des éléments techniques (construction, outils, pièces détachées, instruments en cours de fabrication, etc.)

Le musée devrait également se préoccuper de la perspective historique et du point de vue sociologique.

Ces nécessités entraînent des choix à faire dans la présentation; c'est-à-dire: réussir un équilibre difficile entre les deux aspects exposés plus haut. Dans la pratique, il faudrait, en respectant un désir légitime du responsable des collections de préserver la bonne qualité esthétique de la présentation, accompagner les objets de textes explicatifs, schémas et légendes; compléter la présentation des objets par des moyens audio-visuels; ne pas oublier la musique vivante. Concilier si possible toutes ces exigences avec celles de la sécurité.

Attitude du Musée vis-à-vis du public

Respect de la liberté du visiteur.

Le visiteur devrait pouvoir choisir le sens de sa visite, la durée de celle-ci; choisir un guide ou une visite indépendante; un accompagnement sonore, musical, ou le silence.

Possibilité offerte au visiteur de découvrir quelque chose par lui-même. Ne pas lui imposer des informations pré-digérées. Trouver un support à son imagination.

Le Musée peut être pour chaque visiteur l'occasion de retrouver ses sources culturelles et surtout la richesse du patrimoine musical dont il ne mesurait peut-être pas l'ampleur.

Josiane Bran-Ricci
Paris

Forms of publications concerning the museum in the new building
of Staatliches Institut für Musikforschung Preussischer Kultur-
besitz in Berlin

Summary

The new building of Staatliches Institut für Musikforschung is under construction along with the plans of the late Hans Scharoun and now supervised by the architect, Mister Edgar Wisniewski; its completion is expected for 1981/82.

The Staatliches Institut für Musikforschung consists of several departments some of which are exclusively devoted to musicological research (history, organology, European folk music and acoustics), while the library, some different archives, the bibliographical center and the museum of musical instruments (Musikinstrumenten-Museum) primarily address themselves to the public.

Up to now these divisions were situated in different districts of Berlin. The new building will for the first time comprise all of them under the same roof.

As a general policy the institute favours collaborative projects which combine the efforts of its different departments. The museum for instance is a place not only for exhibitions; its holdings are subject to acoustical, historical and organological research. The restorers' workshop, the recording studios and even electronic data processing are engaged in order to make the institute and its museum a place of musical manifestation in the most comprehensive cultural sense.

Dr. Dagmar Droysen-Reber
Berlin

Aspects of Conservation in Musical Instrument Exhibitions

The basic requirements of conservation are dealt with in many handbooks on the subject ¹ and need no explanation in this context. Additional considerations have been made with regard to the following questions:

Lighting: The observation of the 50 lux limitation of illumination should be taken serious in the context of organic colourants. Tinted or interference coated glass windows may help to reduce the UV and IR radiation, but any access of normal light may also be harmful.

Climatization: Humidifying systems using steam may cause an unwanted rise of temperature leading to mould growth. In addition, there is the danger of condensated water being ejected from the apparatus.

Biological attack is unlikely in museum galleries if conditions of climatization are under control and if objects suspected of infection are disinfected by appropriate means.

Installation of objects should ensure attractive presentation, appropriate visibility, easy access for authorised personnel, safe handling by museum staff, protection from unwanted touching, from damage and theft. Special considerations dealt with the hanging of instruments which may result in distortion, particularly with wind instruments.

Visitors: Instruments should be secured against being knocked over by unattentive children. Indications of indifference and even vandalism of unmotivated museum visitors (e.g. unguided school classes) give reason for enhancing safety measures.

Note:

1) Recent literature includes: Technical Bulletins of the Canadian Conservation Institute (bilingual English/French), in particular: no. 4, Robert Barclay, Care of Musical Instruments, Dec. 1978, 29+29 pp. - Garry Thomson, The Museum Environment, London, 1978, 270 pp.

Friedemann Hellwig
Nürnberg

The Musical Instruments of the Ethnological Department in
the Landesmuseum Hannover. Problems of Documentation and
Magazining, Restauration and Exhibition

The collection is not known at all because not open to the public. This deplorable fact is due to missing space in the museum. The importance of the collection is that the instruments are rather old and so bare witness to may be the original forms which are disappearing as more as civilisation is proceeding. At present the instruments are preserved together with the general ethnographic materials of the museum which came from the most various parts of the world and of different periods, many of them being older than 130 years. All of them were listed in an inventory book starting in the year of 1850. Besides this card-register exists, ordered according to continents and their countries, listing every object very thoroughly but with not too many datas. One must take into consideration that most of the cards were not written by an ethnologist - this faculty was not existing in the past. At certain times the museum had a specialist for drawing things, sometimes also musical instruments.

The oldest subjects were donations of colonial people who had lived in the former German colonies. Later more often the note appears "bought from..." these things having come into the museum more or less accidentally as systematical collecting only proceeds since the department has an ethnologist as its director - and this started only some decades ago.

The instruments have, up to the year 1979, never be worked on. Most of them are in the magazines, all of them being listed with their numbers at the inner walls of the cupboard doors. The greatest part of the 120-150 instruments came from East Africa, others from different parts of that continent, also from China, Tibet, Oceania and Australia, between them very rare and old things with engravations, for instance bullroarers from Australia and drums from Oceania. Most of them are well preserved, some broken, parts of them missing.

The restauration offers questions to us which, up to now, confronts us with problems quite different from European historical instruments. What, for instance, should be done to a drum from New Guinea the membran of it being destroyed or at least dried up to a large extent? This membran, reptilian by derivation, was originally fixed with a mixture of human blood and a kind of plant sticking, and this was done in a ritual act by several men. The engravements on the corpus and the paintings make sure that this

was an instrument for cultic purpose. If we would put a membran of some different material on it because the reptil skin cannot be prepared here as it would be in New Guinea the meaning of the instrument would be minimized and falsificated in the view of the public: to them it would be quite a "normal" drum, but in its own environments it is not. So we have to be very careful with restorations. I personally refuse to get a ritual instrument restored to make it sound again - maybe for didactic purposes. But we only know theoretically to play such an instrument not being members of the cultures ourselves. Fundamentally speaking: instruments like that are not supposed to be in the hands of European children. They could get the suggestion that they can make a "primitive" music by themselves not knowing the cultic background. We must always remember that these instruments were made by the people under very determinated circumstances and for certain purposes, for the present and not for the future. If they were damaged or destroyed by use ore by the climate they were not restored - new instruments were made. So restorations should - if at all - only be made for exhibitions, to give an impression of the culture they come from - and not to be played again. Exhibitions should be done with the whole cultural context (so with other materials, sound examples, audio-visual presentations, etc.) - but very carefully and as less Eurocentric viewpoint as ever possible. In the special case of the Hannoverian collection we must develop new ideas because the material is limited. But making use of the age of the instruments and their originality we are able to show cultural continuity and also the way of spreading of certain instruments. Just one example: we have a very well preserved drum from former Siam, a taphon, which was donated to the museum in 1885. The instrument is of terracotta and very similar to the arabic vase drum, the darabukka of the Near East. That it had a long tradition also in Far East, possibly under the influence of the Islam, as can be seen in pictures from Thailand (Khmer-culture, 9th century). A very similar instrument is to be found in the collection, a wooden vase drum from East Africa that came into the museum in 1926. In its morphology it is an imitation of the terracotta drum and played in a similar way, so only transformed in material according to the given circumstances. In this case we would be able to put in the "missing links" of this kind of drum played soloistic or in ensembles, also using pictorial evidences, and above all, musical ensembles. Other instruments would allow the same way of exhibition, so African harps as descendants of Egyptian harps, the South American kena - and so on.

Ellen Hickmann
Hannover

The New Musikmuseet in Stockholm

Translated extracts from a letter from Birgit Kjellström of March 11, 1980

I wished I could compile a detailed survey of our projects of exhibitions and future activities in our museum. In the present situation this is impossible. We should work day and night to get the first stage of our new exhibitions ready, due to open on 4th May. Let me give you a brief description of the contents of the exhibition galleries in their final state:

1. a) Introduction to the museum (contents of exhibitions, collections, archives, library, phonothèque, concerts and other programs).
 b) Introduction to the instruments (principles of sound production and their application to the various types of instruments. Many models and other objects are at the disposal of the visitors for practical experience).
2. Musical life in Sweden; cross-sections through musical society of four periods: a) Sweden as a great power (mid 17th cent.); b) the period of the Swedish Roi Soleil, Gustav III (2nd half of 18th cent.); c) period of industrialisation (2nd half of 19th cent.); d) the 20th century.
 In these basic exhibitions the court chapel and the street musician (and the punk-rock-musician respectively) are equally dealt with; in some cases extra-musical objects are integrated into the exhibition to facilitate connotations with the specific environment of music.
3. Gems of the museum.
4. From the hidden archives.
5. Musical workshop for children of all age, where simple instruments can be made. A small house has been erected in this workshop where children may enter into tiny rooms to experience the making and sound of instruments made of rare materials and in an unfamiliar way.
6. Two rooms are intended for special exhibitions. One of them will house exhibitions under special themes, the other will be devoted to extra-European music in alternating exhibitions, each lasting two or three years.

These are our plans. We will see how they will appear in the cold light of reality ...

Project for a Museum of Music in Frankfurt / Main

In 1976 the department for science and culture of the town of Frankfurt am Main decided to establish a museum of music. It shall be located in a villa from the beginning of the century. I was asked to make a detailed planning for it. By several reasons which cannot be discussed here I decided to propose a museum which gives an idea of the history of music not in all but in many of its aspects, and to show the place of music within our civilisation. Instruments are important but not the sole objects in such a museum. Above all it is necessary to make plain the cultural meaning of the objects. Therefore, and because the visitors in Frankfurt will come into the museum with very different intellectual presuppositions, it is especially important in this museum to complete the objects by sound, word and picture. Naturally the aim of the exhibition and of all the activities of the museum is not only to provide informations about the history and the present state of music but also to motivate the visitors - so far as necessary - to make music themselves and to broaden their mind as hearers of music. It is furthermore very important to create favorable conditions for the work with pupils, because there is an opportunity to speak to persons who otherwise perhaps will never become visitors of museums. Pupils come into the museum induced by their teachers: nevertheless the visit may become an agreeable experience which they want to repeat.

The different kinds of music shall be presented each in its context, for a better understanding of the historical coherence. That is to say, musical instruments of the 18th century are separated from those of the 20th, art music is separated from folk music and so on. But in the same time it is necessary to lay stress upon the connections between the different kinds of music (Walter Wiora has written a whole book on the connections between art and folk music). We know, that an object in the museum can incite the interest of a visitor only on the way of his special intellectual (social) presuppositions. The interest in art music can be incited by showing its connections with folk music to a visitor, who is familiar with the latter kind of music. Another sort of differences between the single visitors - although perhaps less important - is the degree of specialisation, the more or less intimate knowledge of a field of music. An individual treatment of the visitors is given by the variable minuteness of detail of the written informations - there shall be two kinds of tables, in two colours - and there will be a free choice of the audiovisual programs (as to specialisation and duration). When we make guided tours, which should be conversations to a certain degree, this too is an individual treatment.

Two audiovisual rooms are provided. The programs probably will come from video tapes and partly will be in colour. For many programs and especially for pupils, movement in audiovision is more important than colour. That is what pedagogues told me in discussions on programs with slides. A certain adaptation to the progress of techniques is necessary, and movie pictures are widespread since the beginning of our century, colour in photography only since 1930 or even since 1950. Movement is especially important in museums of music, because the handling of an instrument, its function cannot be shown otherwise. When using black and white, you can produce documentations yourselves, and sometimes better than professionals. The advantage of video tape (compared with film) is the possibility of immediate control. Cooperation with the television will be possible, but it must be completed by the work with pedagogues, musicians, authors and film directors engaged by the museum. Only in this way the claims of the museum can be realized. - The visitors may ask for the programs at the desk.

Another electronic system of information will be the following: endless tape cassettes (playing 2 to 10 minutes) in recorders, which must not be expensive (300.- to 400.- DM; this system was tested in the exhibition "Für Augen und Ohren" in the Akademie der Künste of Berlin). On the cassette there are short musical examples, for instance the sound of an instrument, with short spoken informations. The visitor will listen by earphones, which he shall receive at the desk. He can connect it with bushes which will be found at each showcase. So the acoustic information is near the object, which is shown in the showcase - by word and picture - in its function. Another advantage is, that there are short informations - easy to learn and just to motivate the visitor to learn more - in addition to the more comprehensive audiovision and the writing. - The cassettes, which will run from morning to evening, must be chosen with care.

For guided tours, there will be on each floor a little car with two active boxes, which can be connected with the bushes in the showcases instead of the earphones, so that everybody can hear the instruments (if these are not played by the guide). On the car with the boxes is also a cassette recorder, so that an individual sounding program can be chosen for each guided tour.

It is important to give the visitors the possibility for free activities: there will be models, which can be set in motion, and which show the mechanical or electronic function of keyboards, the acoustic effect of a soundboard and so on. Visitors may try certain instruments and take part in courses for making and playing instruments. The hall for concerts and the room of the sound engineer will be placed at the disposal of groups of musical amateurs, who want to have professional recordings. They will have to pay only for the work of the sound engineer.

Dieter Krickeberg
Berlin

Music in the new Tropical Museum - an attempt to popularize ethnomusicology.

Theoretical considerations

The major objective of the Tropical Museum is to make the general public in the Netherlands aware of the life of people in tropical and subtropical regions and to inform about the changes taking place in the developing countries and the problems of international cooperation for development. The accent is on the presentday situation. Historical perspectives are only brought in, insofar as they are needed to understand the actual state of affairs. The exhibitions should be understandable to visitors with two years of secondary education.

It can be assumed that visitors to this museum in general do not come specially to see musical instruments and have little or no special knowledge of music, let alone non-western music.

In the new Tropical Museum the exhibition of musical instruments is not a final goal in itself, but an element used to give the general public an insight and involve them in the music of people in tropical and subtropical countries. In this context, it is important to show how music is an integral part of a specific non-western culture.

Practical realization

In the Tropical Museum music is presented in two different ways.

A The exhibition room for music and musical instruments and the two music studios;

B Music as an integral part of other sections in the museum.

ad A

For the actual music exhibition only limited space was available: a corner room of roughly 10 x 10 meters.

Right at the entrance there is an audiovisual unit, closed on three sides, which can accommodate ca. 15 persons. It shows two slide programs alternately. One is a general introduction to the exhibition. It also tries to explain the fact that different cultures may have different opinions about what is music and what is non-musical sound. Comparisons are made with elements, which are familiar to a western/dutch public.

The second slide show is a world-wide survey of the variety of cultural contexts in which music plays an important part.

The outer wall of the audiovisual unit is decorated with a collage of photographs on the theme: "no human being without music".

A major question in preparing the exhibition of musical instruments

was, which principles were to be used to group them together. Formerly in the Tropical Museum this was done according to the Sachs-Hornbostel classification. Experience showed that his system was too abstract and technical for a general museum.

A division according to regions and cultures was impossible because of lack of space, although this would have been appropriate for stressing the cultural context of the instruments.

Finally, it was decided to use as a guideline the most obvious questions that in general are asked by an uninitiated public, like: how do you play these instruments; from what material are they made of and for what are they used.

So two showcases divided into four sections contain a great variety (in cultural and technical sense) of instruments sounded by: a) blowing; b) bowing and rubbing; c) plucking; d) percussion and concussion.

In four other showcases a worldwide sample of instruments shows the use of different materials, e.g.: vegetable: wood, bamboo, gourd, seed; animal: skin, horn; mineral: brass, steel, stone. Special attention is given to the use of waste materials (usually as an effect of acculturation). It is hoped that the visitor gets a positive impression of how inventive and creative people are in making use of the different materials in their environment.

Finally a small section in these showcases is devoted to the use of instruments for non-musical purposes, like signalling, or as ceremonial objects.

Close to the showcases with musical instruments there is an audio-visual unit in a form which resembles to a juke-box. Instead of item numbers there are some 120 slides of the instruments on display. By pushing the button next to a slide, one hears an authentic musical example played on the particular instrument.

For the non-material aspects of music there are six "listening desks", where one can listen through headphones to max. 24 instructive programs about structural principles, e.g. demonstrations of the raga and maqam systems, onomatopaeic syllables for percussion instruments and dove-tail playing techniques.

Along the walls there will be two small exhibitions, one being an homage to Jaap Kunst, the founder of the music department and one of the "fathers" of modern ethnomusicology. Special attention is given to some basic techniques used in this science. The other shows on a panel modern developments and the effects of acculturation.

The two studios are situated in a corner room, one floor above the music section. They are separated from each other by a soundproof window and can be used both independently and jointly together.

Independently they can function as high fidelity listening boots, for instance to reproduce recordings made during concerts of non-western music in the Institute. As people cannot depend on their memory to know how a live presentation would sound, it is considered essential that non-western music is reproduced in the highest quality possible.

For instructive and analytical purposes special eight channel recordings are made to demonstrate for instance how the different parts in a gamelan orchestra or drum ensemble go together.

Jointly the studios can be used for workshops and music lessons, where the teacher and his students (e.g. sitar, tabla, African drumming, gamelan) are in one studio and the museum visitor can follow the events in the other studio without disturbing the lessons, by looking through the glass window and listening via a sound channel.

Occasionally the public will also have a chance to touch and play instruments, both in the studios and elsewhere in the museum.

ad B

The integrated ways of presenting music in the Tropical Museum can only be mentioned briefly here.

1. There will be a special section linked to the exhibition on South-East Asia, devoted to the role of gamelan, dance and theatre in Javanese and Balinese society. Here the famous and beautiful gamelans from Java and Bali will be on display. Regular study groups will give demonstrations on them.
2. Music as part of the exhibitions on the other major regions of the world, like Latin-America.
3. Music used in audio-visual programs throughout the museum.
4. Presentday top-hits from tropical countries in a juke-box in the coffee-shop of the museum (not yet installed).
5. Music used in the regional projects of the children's museum "TM Junior".
6. Music as an element in the educational kits for schools.
7. Last but not least: music as part of the series of cultural and educational programs presented in the different halls of the Tropical Institute.

N.B. This is considered one of the best ways of bringing non-western music closer to a non-initiated public. The Tropical Institute has a tradition of more than forty years of concerts and demonstra-

tions of music and dance. During the last 10 years the performances have been more numerous and diverse than ever.

There are three halls, each with it's own "ambiance" suitable for certain categories of performances: a) the main auditorium (500 seats); b) the central hall of the museum (ca. 700 seats) suitable for presentations "en rond" (provided there is no large temporary exhibition in it); c) the newly built, intimate Soeterijn theatre (150/185 seats). It is at those manifestations that one can see that the gap between "east" and "west" is bridged and that people not only learn to understand and appreciate music of another culture, but become also emotionally involved as a total human being.

Conclusion

The crucial question is whether through the efforts of the staff members of the music department non-western music is presented in such a way that through music people get a better understanding of other cultures and become less ethnocentric and stereotyped in their thinking, thus becoming more open for world-wide cooperation.

If this result is reached - and of course research is needed to evaluate the effect on the visitors of the museum - then only the music department will have fulfilled it's objectives.

Felix van Lamsweerde
Amsterdam

Musikhistorisk Museum og Carl Claudius Samling

In December 1979 a new museum opened in Copenhagen, signaling the long-hoped-for unification of the public collection of the Musikhistorisk Museum and the treasures of the private collector Claudius. Although there has always been good relationship between the two collections, Claudius' last will made in 1931, decided that his instruments should be given to the Danish State and housed in his private villa. Only after intense efforts of re-considering the legal aspects involved, the unification became possible in collaboration with Carl Claudius' descendants.

Three 17th/18th century houses were acquired to accomodate the enlarged museum, adjacent to the old museum building (18th century). The total area for exhibitions, offices, etc is now 2627 sq.m. with 29 display rooms of which one is intended for temporary exhibitions and two for the occupation with children. There is a concert and lecture hall for an audience of 90. Six rooms serve for purposes of the library, archives and research, seven are used for the administration, record library and study collection, another six house the workshops, the curators and the storage, three rooms are holding a cafeteria and a kitchen.

The arrangement of the exhibitions is orientated at considerations regarding public education. Therefore the old building is arranged in the approved historical system in the form of a historical promenade; the remaining sections are to meet the requirements of renewal and of complementing the historical department. Modern developments of music and instruments are dealt with in temporary exhibitions. Selected specialities are represented in the exhibitions such as Danish instruments, music of the bourgeoisie; folk music; stages of the early developments of musical notation, of music engraving, of the keyboard. We illustrate the Sachs-Hornbostel system with ethnographic instruments; we show programs concerning phenomena of sound, instruments as producers of signals or as a medium of musical expression, instruments as products of artisanat or as copies, reconstructions and forgeries, also as relics with regard to famous previous owners. We want to show a kaleidoscope of aspects, we are not so much interested in an entity.

Mette Müller
Kopenhagen

The International Periodical Literature Dealing with

Musical Instruments

Reference to musical instruments, their history, technology and use is scattered throughout the world literature so that is exceedingly impractical to develop an inclusive list of such periodicals. A surprising number of specialized periodicals contain references to instruments in all their aspects but with variable frequency. These periodicals often have very small circulations, frequently only among the membership of the group sponsoring the publication. Nevertheless interesting information may be presented so that the publication merits inclusion on an international list. The citations that follow have been placed into very general categories that aim to inform as to the depth and frequency musical instruments are dealt with. Obviously, this can only be an impression for only in a very few instances was the entire run of a periodical examined for nature of the contents.

These categories are indicated after the citation as Roman numerals from I to IV in parentheses:

- I-primary emphasis is on musical instrument (s), history, technology, use, etc.
- II-emphasis on actual instruments is secondary but significant.
- III-reference to musical instruments is rare but worth noting.
- IV-primarily a trade journal stressing company products.

The list of periodicals that follows is not complete but its aim is to provide the beginning of a compendium of scarce and often difficult to locate sources. Some of the addresses may not be up to date but are based on the latest information available to us at the time of writing. Several of the periodicals cited are issued from offices that change annually as the officers of respective societies or associations change. We would like to expand this list and therefore solicit appropriate additions or corrections.

Robert M. Rosenbaum
154 South Morris Lane
Scarsdale, NY 10538

Acta Organologica (II)

annual

Gesellschaft der Orgelfreunde

Verlag Merseburger, Berlin

Acoustical Society of America Journal (III)

v.1+(1927); 12x/yr

American Institute of Physics

335 East 45th St.

New York NY 10017

The American Recorder (I)

(Journal of the American Recorder Society)

v.1+(1959); 4x/yr

141 West 20th St.

New York NY 10011

The American Harp Journal (II)

v.1+(1967); 3x/yr

6224 Louisville Dr.

Lubbock, TX 79413

The Ancient Times (III)

v.1+(1973); 4x/yr

Company of Fifes and Drums

Deep River, Conn.

Bells and Bellringing (III)

4x/yr

19 Lonewood Way, Hadlow

Tunbridge, Kent

BMG (Banjo, Mandolin and Guitar) (II)(continues The Guitar)

v.1+(1973); 12x/yr

20 Earlham St.

London WC2

Bulletin of the Bruxelles Museum of Musical Instruments (I)

v.1+(1971); biannual

Frits Knuf

PO Box 720

4116ZJ Buren

Netherlands

Bulletin of the Guild of Carilloneurs of North America (III)

irreg.

Dept. of Music

University of California

Riverside, CA 92502

Bulletin and Newsletter of the International Society of Bassists (II)(continues Bass World)

Newsletter v.1+(1973); 3x/yr

Bulletin-annual

University of Cincinnati Conservatory of Music

Cincinnati, OH 45221

Bulletin of the Musical Box Society International (I)

v.1+(1954); 3x/yr

19 Colony Drive

Summit, NH 01901

Bulletin of the Southern California Association of Violin Makers (I)

v.1+(1964); 4x/yr

440 Sunset Rd.

San Diego, CA 92103

The Catgut Acoustical Society Newsletter (I)

v.1+(1964); 2x/yr

176 Linden Ave.

Glen Ridge, NJ 07028

CIMCIM Newsletter (I)

v.1+(1972); annual

International Committee of Musical Instrument Collections

Dr. Brigitte Bachmann-Geiser

Sonnenbergrain 6

CH-3013 Bern

The Clarinet (I)

(associated with the International Double Reed Society)

Dept. of Music

Idaho State University

Pocatello, Idaho

The Consort (II)

(Journal of the Dolmetsch Foundation)

v.1+(1929); annual

136 High St.

Marlborough, Wiltshire

Early Music and Early Music Gazette (II)

v.1+(1973); 4x/yr

Oxford University Press (Editor)

Ely House, 37 Dover St.

London W1X 4AH

English Harpsichord Magazine (I)

v.1+(1973); 2x/yr

Edgar Hunt

Rose Cottage, Bois Lane

Chesham Bois, Bucks HP6 6 BP

Ethnomusicology (II)

(Journal of the Society for Ethnomusicology)

v.1(1953); 3x/yr; Newsletter v.1+(1967)

201 South Main St. Room 513

Ann Arbor, MI 48108

Fanfare (III)

annual

Royal Military School of Music

Kneller Hall

Twickenham, Middlesex

Glareana (I)

Nachrichten der Freunde alter Musikinstrumente
v.1+(1953)
Wolleraustrasse 44
CH-8807 Freienbach
Switzerland

Guitar News (II)

6x/yr
International Classical Guitar Society
47 Clorena St.
Cheltenham, Glost.

Guitar Review (I)

v.1+(1946); biannual
409 East 50th St.
New York, NY 10022

Die Harmonika (II)

6x/yr
Gesellschaft zur Förderung der Harmonikamusik
Steingasse 3
Vienna 3

Harpsichord (I)

v.1+(1968); 4x/yr
International Harpsichord Society
Box 4323
Denver, CO 80204

Horn Call (I)

(Newsletter of the International Horn Society)
v.1+(1969); 2x/yr
282 Barrington St.
Rochester, NY 14607

International Repertory of Musical Iconography Newsletter (II)

v.1(1975)
Graduate School and University Center
City University of New York
33 W 42nd St.
New York, NY 10036

International Violin and Guitar Makers Association Journal (I)

v.1+(1958); 4x/yr
403 West Maple St.
Jeffersonville, IN 47130

Instrumentenbau Zeitschrift (I)

v.1+(1947); 12x/yr
F. Schmitt oHG
Reisenstrasse 99-101, Postf. 243
5200 Siegburg

Journal of the American Musicological Society (III)

v.1+(1947); 3x/yr

Dept. of Music

Rutgers University

New Brunswick NJ 08903

Journal and Newsletter of the American Musical Instrument Society (I)

v.1+(1975); Journal-annual, Newsletter-3x/yr

USD Box 194

University of South Dakota

Vermillion, SD 57069

Journal of Band Research (II)

2x/yr

American Bandmasters Association

Iowa State University Press Building

Ames, Iowa 50010

Journal of the Galpin Society (I)

v.1+(1943); annual

Edgar Hunt

Rose Cottage, Bois Lane

Chesham Bois, Bucks HP6 6BP

Journal of the International Double Reed Society (I)

v.1+(1973); annual

Michigan State University

Dept. of Music

East Lansing, MI 48824

Journal of the Incorporated Society of Organ Builders (II)

irregular

120 Moorgate

London, EC2

Journal of the International Trumpet Guild (I)

v.1+(1976); Journal-annual, Newsletter-3x/yr

Crane School of Music

SUC

Potsdam, NY 13676

Journal of the Violin Society of America (I)

v.1+(1974); 4x/yr starting with v.2

continues Bulletin of the Violin Society of America

408 South Landsdowne Ave.

Landsdowne, PA 19050

Journal of the Viola da Gamba Society of America (I)

1x/yr; Newsletter-4x/yr

Music Dept.

University of Connecticut

Storr, CT 06268

Lute Society Newsletter (II)
 Journal-annual; Newsletter-4x/yr
 92 Calhoun St.
 Battle Creek, MI 49017

Mugwumps Instrument Herald (I)
 v.1+(1973)
 1600 Billman Lane
 Silver Springs, MD 20902

Music and Letters (III)
 v.1+(1920); 4x/yr
 44 Conduit St.
 London W1R 0DE

Music Box Journal (III)
 The Music Box Society of Great Britain
 11 Devonshire Place
 Wimpole St.
 London W.1

Musical Instrument Conservation and Technology Journal (I)
MICAT News
 v.1 (1978)
 Musikhistoriska Museet
 Sibyllegatan 2
 S-114 51 Stockholm

Das Musikinstrument (I)
 13x/yr
 Klüberstrasse 9
 6000 Frankfurt am Main

Musique et Instruments (I)
 3x/yr
 F.E.G.P.
 9 Rue Coetlogon
 75006 Paris

Piping World (III)
 12x/yr
 College of Piping
 20 Otago St.
 Glasgow C.2

Schriftenreihe des Musikinstrumenten Museum der Karl Marx
Universität (I)
 annual
 Täubchenweg 2C
 701 Leipzig (Sachsen)

Selmer Bandwagon (IV)
 v.1+(1952); 5x/yr
 Selmer Co. (Magnavox)
 Box 310
 Elkhart, IN 46514

Sound Post (IV)

irregular

John Site Violin Co.

708 Centre Ave.

Charlotte, NC 28204

The Strad Magazine (II)

v.l+(1890); monthly

Novello and Co.

Borough Green, Sevenoaks

Kent

Tibia (I,IV)

Moeck Verlag

Postfach 143

D-3100 Celle

Tracker (I)

v.l+(1956); 4x/yr

Organ Historical Society

Box 209

Wilmington, OH 45177

Viola d'amore Society Newsletter (I)

annual

1 Parkside Ave.

Wimbledon Common

London SW19 1 LQ

19th Century Music (III)

v.l+(1977); 3x/yr

University of California Press

2223 Fulton Street

Berkeley, CA 94720

THE CARE OF MUSICAL INSTRUMENTS

A Technical Bibliography for Conservators, Restorers
and Curators

compiled by

Friedemann Hellwig, Germanisches Nationalmuseum, Nürnberg

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

B a r c l a y , Robert L. 2.3.3.

Conservation of an 18th century harp
soundboard: puncture damage.

In: Journal of the International Institute
for Conservation - Canadian Group, vol. 3,
no. 1, autumn 1977, pp. 2-5.

AATA 15-395

B a r c l a y , Robert L. 2.1.

Le soin des collections canadiennes
d'instruments de musique.
Care of musical instruments in Canadian
collections.

Canadian Conservation Institute, Techni-
cal Bulletin, no. 4, Dec. 1978, 29+29
pp., 17 drawings. In French and English.

p.t.o.

Contents: Handling; Identification (Idio-
phones, Membranophones, Cordophones, Aero-
phones); Examination and Documentation
(Labels etc, Evidence of previous altera-
tion ... of existing Damage, of History
of Use, Accession nos., Card indexing);
Basic Care (Keyboard, Strings (non-keybd),
Woodwind, Brass, Percussion, Mechanical);
Repair and Restoration; Storage and Dis-
play (...); Performance; Supplies; Biblio-
graphy.

(FH)

(B a r c l a y , Robert L.) 2.3.2.

Safeguarding the vital acoustic and
aesthetic functions of violin varnish
under conditions of extreme wood
deterioration.

In: CIMCIM Newsletter, VII, 1979, pp. 44 -
47.

p.t.o.

The preservation of the old varnish in
extreme cases with complete removal of
wooden support if necessary is descri-
bed. The rate of success of treatment
is measured by the applause from an au-
dience, with the instrument being played
before and after the treatment.

(FH)

B ü n n a g e l , Wolfgang 4.4.

Das Reinigen und Retuschieren alter
Streichinstrumentenlacke.

Cleaning and retouching varnishes of
ancient stringed instruments.

In: MICAT, vol. 1, 1978, pp. 10-18.

p.t.o.

For cleaning solvents like water, saliva,
ethanol, acetone, white spirit, trichloro-
ethylene or pumice powder with oil may
be used. Mechanical aids may be necessary.
Retouching is achieved by alternative
layers of colourants and varnish. Cravasses
are previously filled with clear varnish.

(FH)

D o r a w a n , 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 2.2.2.

Grundsätzliche Bemerkungen zu Fragen der
Restaurierung und Rkonstruktion von Orgeln.
Basic remarks on questions of the restora-
tion and reconstruction of organs

In: Studien zur Aufführungspraxis und In-
terpretation v. Instrumentalmusik d. 18. Jh.,
vol 6, part 1: Cembalo, Clavichord, Orgel.
Konferenzbericht d. 5. wissenschaftlichen
Arbeitstagung, Blankenburg/Harz, July 1-3,
1977, pp. 39-42.

p.t.o.

A few general questions, such as the ex-
tension of keyboards and pedals, pitch,
temperament, are discussed in the light
of the restoration of the organ in the
Schlosskirche, Altenburg/GDR, built by
H.G. Trost in 1736-39.

(FH)

H e l l w i g , Friedemann 1.10

Obituary: Friedrich Ernst.

In: MICAT News, 1, 1977, pp. 3, 4.

p.t.o.

Ernst (1897-1976) had been restorer to the collections of Leipzig and Berlin. Special interests covered the examination of keyboard instruments and Bach's instruments.

(FH)

H e l l w i g , Friedemann 1.3.

X-ray facilities reorganized in the Germanisches Nationalmuseum.

In: MICAT News, 1, 1977, pp. 5-7.

p.t.o.

The radiographic installations at Nuremberg are used to a great extent for the examination of musical instruments. Two tubes with the range of (4) 20-60 and 60-200 kV respectively are suitable for almost any task. Large radiographs of keyboards can be taken.

(FH)

K a r p , Cary 1.6.

Wrought iron music wire.

Rapport nr. 9 (Musikmuseet, Stockholm), June 1977, 10 pp.

p.t.o.

A basic discussion of the mechanical and musical properties of iron wire. Special attention is given to inharmonicity, tensile strength, working stress and instrumental design derived from their characteristics.

(FH)

K a r p , Cary 2.4.2.

Measuring single-reed mouthpieces.

In: MICAT, vol. 1, 1978, pp. 19-23

p.t.o.

Tools for and the operation of measuring mouthpieces with reference to a flat plane is described. A list of necessary measurements is given. (FH)

K a r p , Cary 2.1.

Restoration, conservation, repair and maintenance.

In: Early music, vol. 7, no. 1, Jan. 1979, pp. 79-84.

p.t.o.

A discussion of the terms used in the treatment of instruments, particularly in the light of the relationship between restorer/conservator and instrument maker.

(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 illustr., mimeographed.

AATA 14-208

K ü t z i n g , Carl 2.2.4.

Das Wissenschaftliche der Fortepiano-Baukunst.

Science in the art of making fortepianos.

Bern, Chur and Leipzig (publishers J.F. Dalp), 1844, 102 pp., 6 pls.

p.t.o.

Contents:

I. On the string and its application in the fortepiano

II. On the making of the soundboard and of parts connected to it.

III. Of the action.

IV. The drawing of plans and the making of the various models.

V. On finishing the instruments.

App. Notes on the hardened steel strings of Mr. Pierre Sanguinède.

(FH)

L e w i s , W. R. 2.2.2./4.5.

The metallurgy of tin-lead alloys for organ builders.

Die Metallurgie der Zinn-Blei-Legierungen für den Orgelbau.

In: ISO Information, no. 11, Feb. 1974, F 1.2., pp. 3-10. In English and German.

p.t.o.

A metallurgist discusses constitutional diagrams and cooling curves of the alloy. Traditional work techniques are commented from the scientific standpoint.

(FH)

M e n z e l , Ursula 2.4.3.

Die Anwendung traditioneller Techniken bei der Restaurierung historischer Blechblasinstrumente.

The application of traditional methods in the restoration of historical brass musical instruments.

In: MICAT, vol. 1, 1978, pp. 31-42.

p.t.o.

Contents: Smoothing out bells; repair of dents in conical, straight sections; repair of dents in curved tubings; making of tubes; bending tubes; hints for removal of filling material for the bending process.

Tools and the various procedures are described.

(FH)

P o m e r a n t z , Louis 3.2.

The gamelan project: a conservator's challenge.

In: Field Museum of Natural History Bulletin, 48, no. 10, Nov. 1977, p.23.

AATA 15-175

P o m e r a n t z , Louis 3.2.

Field Museum's 24-piece Gamelan: examination and treatment.

In: AIC preprints of papers presented at the 6th annual meeting, Fort Worth, Texas, June 1-4, 1978, p. 129.

AATA 15-1326

R o w l a n d , Jan 2.2.2.

Clamping grid-tables on a vacuum-bench.
Das Verleimen von Windladen unter Vakuum.

In: ISO Information, no. 14, April 1976,
F 2.1., pp. 3-8. In English and German.

p.t.o.

The use of vacuum in the assembly of
windchests consisting of many components
is described. This process may also
prove interesting in restoration work
of various kind.

(FH)

S e u m e l , Volker 2.3.2.

Torsionen an Resonanzdecken historischer
Streichinstrumente, ihre Ursachen und
Möglichkeiten zur Behandlung.
Distortions of soundboards of historical
bowed instruments, causes and possibilities
of treatment.

In: Studien zur Aufführungspraxis und In-
terpretation von Instrumentalmusik d. 18. Jh.,
vol. 7: Die Saiteninstrumente in der 1. Häl-
te d. 18. Jh. und unsere, Besetzungs-
möglichkeiten. Konferenzbericht d. 6. wis-
senschaftl. Arbeitstagung, Blankenburg/Harz
June 23-25, 1978, pp. 38-43.

p.t.o.

Pressure from the heavier stringing as
adopted during the past century, the use
of steel strings, and an enlarged bass
bar are seen as the major causes for dis-
tortion. The re-shaping of archings by
the use of plaster moulds and counter-
moulds, possibly with the renewal of
patches, is described.

S t a c c i o l i , Guiseppe and 2.3.2./4.4.
T a m b u r i n i , Umberto

Colorazione dell'abete rosso in relazione
al suo impiego in liuteria.
Staining of spruce for violin restoration
purposes.

In: Conservazione dei Monumenti, 1976,
pp. 236-241. In Italian.

AATA 15-445

2.2.4.

(S t r e i c h e r , Johann Andreas)

Kurze Bemerkungen über das Spielen,
Stimmen und Erhalten der Fortepiano,
welche von Nannette Streicher geborene
Stein in Wien verfertigt werden.
Short remarks on the playing, tuning,
and upkeeping of fortepianos, mady by
Nannette Streicher born Stein in Vienna.

Vienna 1801 (reprint by K. Lelieveld,
Riouwstraat 212, The Hague, Netherlands),
40 pp., 1 drawing.

p.t.o.

Three chapters containing philosophical,
musical and practical advice on playing
and maintaining the fortepiano. Chapter
III describes maintenance of the instru-
ment under various conditions, and gives
hints for tuning stability.

(Th.F.Mace)

W e b e r , Rainer

2.4.2.

Two special restoration techniques for
historical woodwind instruments.

In: MICAT, vol. 1, 1978, pp. 5-9.

p.t.o.

1. Replacing and fitting missing pieces
of wood: original material is not re-
moved in order to smooth surfaces but
additions to irregular fractures are
carefully fitted by means of dental tools.
Epoxy glues may prove advantageous.

2. Micro welding techniques: From distill-
ed water a hydrogen oxygen mixture is
made by electrolysis, which is then used
for welding, hard and soft soldering.
Minimum diamter of jets for flames is
0.2mm.

(FH)

W h i t e , R.

2.3.2./4.4.

An examination of varnish from three
eighteenth century musical instruments.

In: ICOM Committee for Conservation, 5th
General Conference, Zagreb, 1978, 78/16/
1-5.

AATA 16-470

W o e h l , Gerald

2.2.2.

Ueber die Restaurierung historischer
Orgeln. Erfahrungen und Ueberlegungen aus
der Praxis des Orgelbauers.

On the restoration of historical organs.
Experiences and considerations derived
from the practise of the organ maker.

In: die Auslese, Zeitschrift für Offerten
auserlesener Firmen des kirchlichen
Bedarfs, I/K, March 1977, pp.1-10.

p.t.o.

A survey of necessities in the treatment
of old organs and an advice on their
preservation directed to their owners.

(FH)

In Preparation for our Next Meeting ...

Notes on Mexico

Many museum curators in the rest of the American continent need no introduction to Mexico. The United States is next door, and most of Latin America has one language and many cultural elements in common with Mexico. To those from Europe, Asia and Africa it is less likely to be familiar.

An English artist, Nigel Pride, recently described Mexico City, where the CIMCIM meetings will take place, as "seeing, taxi-honking, hard-selling, tense, cosmopolitan, tourist-baiting, fashion-conscious, effervescent, exhilarating and sometimes depressing". How much of "Mexico" one can see in a short visit to what is now the sixth largest city in the world depends very much on individual stamina, sensibilities and inclinations. The presence and the desperate poverty of the rural Indian in the big city is inescapable; even if you move around only in mid-town, you cannot miss the sad, silent people sitting on the ground and hoping for a few "centavos" from passers-by. The Indian communities which have survived with some degree of identity, forged from a mixture of pre- and post-Conquest ways of life, are distant from the capital, though you can see some of their material objects, musical instruments included, on the upper floor of the National Museum of Anthropology. Those with eyes and ears can sometimes catch sight and sound, even in a big city street, of an Indian knife-grinder calling his trade with the cold-water-clear sound of panpipes, as in old Spain. Not all the dancers in the Zocalo, in front of the Cathedral which is on the site of an Aztec ceremonial centre destroyed by the Spaniards, are tourist fakes; some of them are indeed doing days-long dance rituals for favours from gods quite other than the one enshrined inside the Cathedral. Ceremonies for the Day of the Dead in some small communities not far from the city may include ancient indigenous things as well as Spanish 16th-century Christian practices and Hispanic instruments.

On a short visit, the National Museum of Anthropology provides the most accessible as well as the largest concentration of pre- and post-Hispanic Mexican instruments and soundmakers. They are mostly incorporated into general regional displays, and the pre-Hispanic rooms also show a number of important figurines of players and dancers. Naturally, the Museum possesses many more instruments and figurines than are exhibited. The instruments cover a very great typological range and a time span of about two and a half millennia. From pre-Hispanic times (briefly conflating about two thousand years and widely different regional cultures) there are shell trumpets and clay trumpets, scrapers, vessel rattles, bells, turtle-shell drums, single-headed standing drums, wooden slit drums (including

the splendid carved example from Tlaxcala which was a war trophy of Hernán Cortés), whistling jars, vessel flutes, ocarinas, panpipes and single and multiple block and duct flutes, etc. From post-Hispanic times there are some of these types and also European-style instruments and Mexican adaptations of some of them, particularly of plucked string instruments. Several 16th- and 17th-century instrumental forms and techniques which have long gone from Europe can still be observed in parts of Mexico, though they are now disappearing or being drastically modified by contact with present-day urban habits.

Like most of Latin America, Mexico is bibliographically a difficult country. Both scholarly and popular books are produced in what by western European and USA standards are very small editions and they are little advertised abroad. Visitors with a personal or professional interest in anything Mexican are well advised to buy all the relevant books their pocket and baggage facilities will allow. The following short list of books may be useful in giving a quick preview of some aspects of Mexico, including the organological:

Kate Simon. Mexico (New York, ³ 1965: Dolphin Books). A professional writer's personal view of more-than-tourist Mexico.

Nigel Pride. A butterfly sings to Pacaya (London, 1978: Constable). A gentle travel book of which the first thirteen chapters are about Mexico.

Frederick Peterson. Ancient Mexico: an introduction to pre-Hispanic cultures (New York, ¹⁰ 1962: Capricorn Books)

Codex Mendoza. Facsimile with commentary in English by Kurt Ross. (Fribourg, 1978: Miller Graphics). A three part Aztec manuscript in pictographic script, now in the Bodleian Library, Oxford. Part 1 and 2 contain illustrated records of Aztec political and military history in the period 1325-1521; Part 3 has detailed pictures and descriptions of daily life in the Aztec empire.

Vicente T. Mendoza. Panorama de la musica tradicional de Mexico (Mexico, 1965: Imprenta Universitaria). The forty-nine plates at the end of the book give a visual impression of musical activity in late pre-Hispanic and post-Hispanic Mexico.

- Samuel Marti. Instrumentos musicales precortesianos (Mexico, 1955: Instituto Nacional de Antropologia). A typological-historical study.
- Music before Columbus/ Musica precolombina (Mexico, 2 1978: Klaus Thiele). 41 plates of instruments from Amerindian peoples from British Columbia to Peru, including Mexico. Extended captions in Spanish and English but no Index.
- Frank and Joan Harrison. "Spanish elements in the music of two Maya groups", Selected Reports Vol. 1, no. 2 (Los Angeles, 1968: Institute of Ethnomusicology UCLA)
- Joan Rimmer. "The instruments called chirimia in Latin America", Studia instrumentorum musicae popularis IV (Stockholm, 1976: Musikhistoriska Museet)
- Gertrude Kurath and Samuel Marti. Dances of Anahuac: the choreography and music of precortesian dances (New York, 1964: Wenner-Gren Foundation)
- Luis Covarrubias. Mexican Native Dances (Mexico, no date, but probably c 1978: Fischgrund)

Joan Rimmer
Hamakerlaan 44
NL-3571 Z 6 Utrecht

Footnote: Joan Rimmer is at present engaged on a survey of instruments from archaeological sources in the Netherlands, 7th-century BC to 1500 AD. The instruments which she and her husband, Frank Harrison, collected in Latin America between 1966 and 1974 have recently gone to the Gemeentemuseum in Den Haag, where they form part of that museum's now sizeable holdings of pre- and post-Hispanic instruments.

EARLY ORGANS IN MEXICO*

John T. Fesperman
(Smithsonian Institution)

I. Smithsonian Institution Fieldwork in Mexico.

Between 1987 and 1977, members of the Smithsonian's Division of Musical Instruments have made annual fieldtrips to Mexico in order to investigate organs existing in churches and conventos of the Spanish colonial era. The initial aim was to make a general survey of the wealth of early instruments. Thereafter, efforts were directed to finding ways to preserve and restore as many significant organs as possible.

It soon became apparent that an inventory of instruments throughout the country was beyond the capability of this project, because of their enormous number and being widely scattered throughout the country in every major colonial center. To provide a sampling of the seemingly endless quantity of organs still to be found in Mexico, the author and Scott Odell, conservator of musical instruments, visited sites in Mexico City, Puebla, Oaxaca, Tlaxcala, Querétaro, Guanajuato, San Miguel de Allende, Taxco, Morelia, Mérida, as well as in outlying villages and conventos, including Yanhuitlán and Huejotzingo.

More than one hundred instruments were documented to varying degrees, depending on access allowed by local authorities, and as many photographs were taken as conditions allowed. Almost none of the organs inspected were found to be in playable condition, and many were extensively damaged by vandalism, while others had deteriorated due to weather conditions of the state of the structures housing them (in nearly every case, the operative instrument in a given church was either a small reed organ or an electronic instrument).

Having confirmed the extent and importance of this musical gold mine, overtures were then made to colleagues in the Mexican agencies charged with preservation of antiquities, especially the Instituto Nacional de Antropología e Historia and the office of Patrimonio Nacional. After protracted discussions, it was agreed that the two monumental organs in the Metropolitan Cathedral of Mexico should be restored, in conjunction with the restoration of the building which was then in progress (1975). This effort was seen through to completion in September of 1978 under the direction of D. A. Fientrop, the well known Dutch organ builder and restorer. Just prior to this, the organ in the Church of Santa Prisca, Taxco was dismantled by the American builder, Charles Fisk in collaboration with members of the staff of the Centro Coremans (a restoration facility for museum objects at the Convento de Churubusco in Mexico City) and Smithsonian staff. At this writing, the Taxco organ case remains in the church, and pipework and windchests are in storage at Churubusco, awaiting restoration of the entire instrument.

A detailed account of the Smithsonian fieldwork, together with listings of all the instruments encountered and extensive photographic documentation, is now in press.¹

II. Hallmarks of Spanish/Mexican Organ Building.

Although some purely Mexican traits may eventually be identified, the basic character of Mexican organs, constructed as early as 1650 and as late as the mid-nineteenth century, is that of the north Spanish organ of the seventeenth century. The changes

effected in organ design in northern Spain during the seventeenth century (and adopted more slowly in the south) gave a clear identity to these instruments, which is repeated with rare exceptions in instruments surviving in Mexico.

Briefly, the Dutch influence on Spanish organs, ending with the expulsion of the Spaniards from the Netherlands in 1566, was appropriated and superseded by Spanish builders thereafter. The Netherlandish tradition concentrated on a fully developed ensemble of wide and narrow scaled pipes throughout the gamut from 16' upwards, with minimal use of reed voices. The main Spanish additions to this were three:

First, brilliantly voiced *trompetas* or *clarines* pipes were mounted horizontally in the façade of the organ.² These appeared in great profusion and variety, so that a large cathedral organ (with a freestanding case, as was normal for cathedrals) might have a dozen or more reed stops mounted on both front and rear façades, thus dominating both the sound and appearance of the organ.

Second, the keyboards were divided at c' into treble and bass sections, so that two different registrations could be simultaneously employed. This was to produce the effect of *medio registro*, which dominates the Spanish repertoire since the time of Arauxo, who claimed in his *Facultad* of 1598, to have invented it. This division allows for either the continuation of a stop from bass to treble at the same pitch, or for difference of pitch and quality. In the interest of brilliance, façade reed stops inevitably appear at 8', 4', and 2' pitch in the bass, and at 16' and 8' in the treble. Because of the speech characteristics of reed pipes, this distribution of pitches maximizes their effect, since reed pipes at 4' pitch in the upper treble tend to become weak, and those at the 16' pitch in the lower bass become sluggish.

Third, reliance on antiphonal effects, especially the distinctive quality of *Cornetas*,³ which were regularly mounted in the *caja de ecos* as well as in the open on the main chest or above it. There was often a combination pedal, which allowed the player to switch from the *Corneta Magna* to the *Corneta de Eco* on the same keyboard. Appropriately, the emphasis on *ecos* was extended to include contrast between the blazing façade reeds and softer sounds. Other special effects were also common, ranging from bird calls (*pajaritos*) and bells (*cascabeles*) to drums (*tambores*).

Other characteristics of the Spanish organ which are normal in instruments in Mexico are as follows:

Most instruments have a single keyboard with no pedal division. If there is a pedal, it consists of five to twelve notes (from C), permanently coupled to the manual and employed for pedal points or drones, not for independent bass lines.

Spanish organs, compared to those of north Europe, are not large. Twelve or less registers each in treble and bass in normative, even in a large building.

Spanish organ cases are used primarily to provide an extravagantly ornamented façade, rather than a truly reflective housing, closed at the top, as in the case of north European instruments. Secondary cases, comparable to the *Positiv* in north Europe, are rare. They do occur in large instruments when there is a second keyboard, as in the Mexico City Cathedral. In this instance, they contain only the higher pitched stops for both treble and bass, with the lower pitched registers mounted inside the main case at floor level.

¹Fesperman, J. and Odell, S., *Organs in Mexico*. Raleigh: Sunbury, 1979.

²The earliest recorded instance of this practice is in the work of Joseph Hechevarria in 1677 at Mondragón. (Cited by Wiley, *The Pre-Romantic Spanish Organ* . . . , dissertation, University Microfilms, Ann Arbor.)

³A stop employing five different pitches — thus, five pipes per note — including the unison, octave, super-octave, twelfth and seventeenth (8', 4', 2 2/3', 1 3/5').

*
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from:

Research Center for the Arts Review, vol. 2,
nos 1 and 2, January to April 1975, pp. 1-3.

Slider chests and mechanical connection between keys and pallet valves is normative, although some small instruments do not employ rollerboards in the action.

III. Repertoire: Past and present use of Mexican instruments.

As noted, most Mexican organs exist today in varying degrees of deterioration, and many have probably not been in regular use since the mid nineteenth century. With the restoration of the Cathedral organs and their consequent public use for recitals, if not for service playing, it can be hoped that a revival of both the instruments and the Spanish repertoire, for which they are perfectly suited, will ensue.

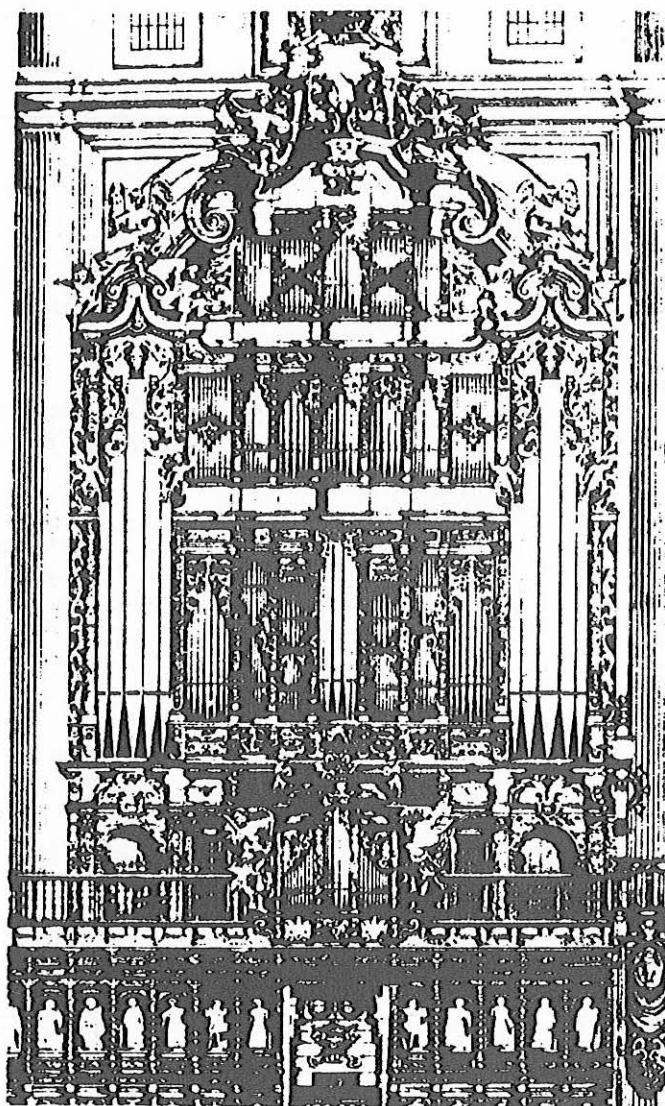
It must be assumed that instruments of such grand proportions as exist in many Mexican churches must have been used for performance of the equally grand Spanish music of the times. It is therefore puzzling that, while substantial amounts of choral music of the sixteenth, seventeenth and eighteenth centuries exist in cathedral archives and elsewhere, these do not contain any keyboard music. Lincoln Spiess and Thomas Stanford⁴ found no organ music in their investigations, and Prof. Spiess has suggested that the organs might have been used to accompany congregational singing of plainsong melodies. It is also very likely that accomplished organists extemporized regularly, in addition to using published music, or their own copies. There are, so far, two bits of evidence, which document the existence in Mexico of important Spanish organ repertoire; Stevenson cites an inventory of a seventeenth century Mexico bookseller, listing important organ music, and Estrada cites a tablature in the style of Araúxo in a Mexican private collection.⁵ It is likely that more evidence will turn up in private collections, as interest in the instruments and their music continues to increase.

IV. Restorations in the Mexico City Cathedral.

The two great organs of the Mexico City Cathedral were restored between 1975 and 1978. Because of a disastrous fire in the choir of the Cathedral in 1967, which melted many façade pipes but fortunately did little or no damage to the interiors of the organs, the restorations were more complicated than is usual. The problems were exacerbated by the vandalism which occurred after the fire inside the organs.

The windchests and pipes, totalling 17 tons, were shipped by air to Holland for restoration in the Flentrop shop. Of almost 6400 pipes, Flentrop reported 1779 entirely missing and 929 in poor but restorable condition. When the pipes and parts arrived back in Mexico, a team of five men set up the instruments and completed the voicing and tuning in the Cathedral; restoration of the carved casework was done by Mexican specialists. The organs were heard publicly in a program played by Felipe Ramírez Ramírez on October 26, 1978, for an architectural congress; they were formally inaugurated shortly thereafter on the occasion of the state visit of the King of Spain.

It is clear, both from structural evidence and from a signed paper found inside the north organ, that both instruments are the work of Jose Nassarre in 1735. Nassarre is a known Spanish/Mexican builder, who also made a famous organ (now lost) for Guadalajara Cathedral. An earlier instrument existed in Mexico Cathedral by 1696, as shown by substantial correspondence preserved in the Cathedral Archives. This includes an order to Spain for a large organ (1688) and a letter from Tiburcio Saenz (ca. 1695), who was sent from Spain to set up the instrument. The restoration indicated that this organ was totally reconstructed and enlarged in 1735 by Nassarre, so that the two instruments are virtually identical in appearance and resources. They are both large by any standards; there are 90 registers in the North organ and 85 in the South organ. While it is established that the instruments were repaired during subsequent years (for instance, by José Perez de Lara in 1817), they remain splendid examples of the high Spanish style. That they have been rescued after decades of neglect is not only a great credit to the determined Mexican experts who provided funds for the restorations, but also a good omen for the future revival of the repertoire for which they were originally designed.



The North organ in the Cathedral of Mexico City, after restoration in 1977. Drawing by Flentrop Orgelbouw.

⁴Spiess, L. and Stanford, T., *An Introduction to Certain Mexican Musical Archives*. Detroit Studies in Musical Bibliography, No. 15. Detroit; Information Coordinators, 1969.

⁵Stevenson, R., *Music in Mexico*. New York; Thomas Crowell, 1952; Estrada, J., "Documentos para la Historia del Organo en México." *Rev. del Conservatorio*, No. 13. México, 1966.

Visiting Mexico

Languages

Aside from Spanish, English is most often encountered followed by occasional French, German and Italian.

Multi Lingual Information

Ask at hotels for an information telephone number, answered in English, French, and possibly other languages.

Holidays

All Saint's Day, November 1, All Soul's Day, November 2. Cemeteries are decorated, special foods made, and there are parades of costumed people especially in the smaller towns.

Daily Customs

Meals: breakfast at 7:00; snacks at 12:00; main meal at 15:00-16:00; dinner at 21:00.

Business hours 8:00-15:00; large stores 10:00-20:00 or 21:00. Many stores are open on weekends especially in tourist zones.

Temperature

October 26-November 4, warm during the day (60°-70° Fahrenheit) chilly at night and mornings. Although the rainy season is ending in October, it could still be rainy.

Pharmacies

Require no prescriptions.

Bring your own map -- maps are difficult to get.

Exchange money at banks for best rate, hours 9:00-14:00.

Traveling in Mexico is relatively inexpensive.

Electricity

Mostly 110 volts, 50 cycle; some parts of city 110 volts, 60 cycle.

A very effective tourist association will assist you, remedy complaints, provide information.

Health

People unused to Mexican living often fall victim to a stomach ailment humorously referred to as "Montezuma's revenge". It is not humorous to the person having it, however, and the following precautions are recommended:

Avoid ice cubes and water unless treated with "Elibac" or some other purifier found at all supermarkets and pharmacies.

Eat only cooked or peeled fruits and vegetables unless they have been soaked 1/2 hour in water with the purifier added.

Wash hands often.

Doctors are on call through hotels, and common remedies such as "Entero-vio-formo" are available at pharmacies.

Transportation

Mexico City has a beautiful new subway worth seeing and very cheap. Buses go everywhere cheaply but there are no maps or schedules, you must ask. Stick to first or second class. Taxis are also inexpensive, especially the VW mini taxis on set routes downtown.

From town to town there are trains--very slow, very late. (One hour by car could equal eight hours by train). Again, buses go everywhere, but you must ask where stations are and when buses go. Airlines fly everywhere.

Interesting architectural sites around Mexico City include both Spanish colonial monuments of the 16-18th centuries and the magnificent pre-colonial ruins including ancient pyramids larger than those in Egypt.

Robert E. Eliason
Dearborn

ICOM PRESS

MAISON DE L'UNESCO / 1, RUE MIOLLIS, PARIS XVI^e / TÉLÉPHONE: 734 06-00 / 686 57-57 / CABLES: ICOM PARIS

N°2 - JULY 1979

FOREWORD

IN STUDYING THE SECRETARIAT'S REPORT ON ICOM ACTIVITIES IN 1978 (doc. 79/SEC.15), the 36th Session of the Advisory Committee, held last June, discussed our Organization's current situation which was expressed in the conclusions of the Activities Report as follows:

"At the close of the fiscal year, a net loss of over \$70,000 was inscribed in ICOM's financial report... The financial situation... seems paradoxical in relation to the realities experienced by the Organization: the steadily growing demand for ICOM's professional services by Governmental agencies, to be carried out under contractual agreements. Such demands are in fact a normal result of the expansion of ICOM's activities during the past years, a factor that has placed ICOM in the foreground as the international agent prepared to organize and implement technical assistance in the museum field... The paradoxical situation represented by a real deficit accumulated in the regular programme and the development of what can be called "an extraordinary budget" from the contracts mentioned above, calls for a review of ICOM's policy. It is obvious that the essence of ICOM is its regular programme which motivates a vast human and institutional network, and that such a programme must continue developing and being reinforced."

The final conclusion of the report calls for thought: "...1978 has been a paradoxical year in ICOM's history. The difficulties experienced in financing the regular operations have been counterbalanced by the increasing demand for professional services under contractual agreement, which bring extrabudgetary sources of financing and further possibilities of action. The ambiguity of carrying out a regular programme with inadequate funding and simultaneously having to respond and be instrumental to the demands of governmental and intergovernmental partners merits a detailed policy discussion within the framework of ICOM. In brief, ICOM appears to be at a turning point in its development; it faces the potential danger of losing part of its own personality and at the same time has ahead of itself new and wider possibilities of action in the international community."

This paradoxical situation, which is both negative and positive, concerns all of us: ICOM's future is at stake.

Luis Monreal

ICOM NEWS

ADMINISTRATIVE MEETINGS:

MEETINGS OF ICOM'S ADVISORY COMMITTEE AND EXECUTIVE COUNCIL were held in Paris on 18-19 and 21-22 June 1979 respectively. Some seventy-five participants were in attendance. During this 36th session, the Advisory Committee chose the following candidates for membership of the 1980-83 Executive Council, to be elected by the 1980 General Assembly:

- President of ICOM: Hubert Landais (France)
- Vice-Presidents: Geoffrey Lewis (UK), Vitali Souslov (USSR)
- Treasurer: Paolo Cadorin (Switzerland)
- Members: Herbert Ganslmayr (Fed. Rep. of Germany), Ulla K. Olofsson (Sweden), Josef Kuba (Czechoslovakia), Thomas Messer (USA), Krzysztof Dabrowski (Poland), Jarno Feltonen (Finland), Fernanda de Camargo-Moro (Brazil), Sachin Roy (India), Shigeru Fukuda (Japan), Mario Vásquez (Mexico), Velisar Velkov (Bulgaria)

In accordance with Article 20 of the ICOM Rules this list of fifteen candidates will be circulated to

ICOM '83:

On behalf of the British National Committee Mr. David Boston, its Chairman, has invited ICOM to hold its 13th General Conference (1983) in the U.K.

COOPERATION WITH UNESCO

CONTRACTS:

- New museum in Aswan, Egypt: A team of three consultants (Messrs. M. Lehmbruck, L. Monreal, T. Sæve-Søderbergh) completed a ten-day mission (4-14 March) to prepare a Preliminary Study for this Museum. The final report submitted to UNESCO has been published.
- French translation and reproduction in 200 copies of the Technical Reference File: "Standards for the Care of Museum Collections". Copies can be obtained from the UNESCO-ICOM Documentation Centre on request.
- Meeting of the ICOM ad hoc Committee on the Return of Cultural Property to the Countries of Origin (7-9 May). There were thirteen participants. The aim of the meeting, organized at the request of UNESCO, was to study the agenda for the forthcoming meeting of the Intergovernmental Committee of Experts created by the 1978 UNESCO General Conference. The meeting resulted in a new contract for the preparation of three case studies (Mali, Bangladesh, Western Samoa).
- ICOM, under contract, continues to ensure production of the magazine Museum.

PUBLICATIONS

THE PAPERS OF THE 11th GENERAL CONFERENCE OF ICOM, on the theme "Museums and cultural exchange" (USSR, 1977), have been published. The book is available at the ICOM Secretariat, Paris. Price, including postage and packing: ICOM members: US \$8 or FF 34; non-members: US \$10 or FF 44.

THE FOLLOWING SPECIALIZED BIBLIOGRAPHIES ARE AVAILABLE AT THE UNESCO-ICOM DOCUMENTATION CENTRE, Paris: Display - in art museums, in natural history museums, in archaeology museums; Training of personnel in conservation and restoration of cultural property; Museology professional training; Museums and children; A basic bibliography on The Exhibition.

INTERNATIONAL EXCHANGE OF MUSEUM COLLECTIONS - THE PREVENTION AND COVERAGE OF RISKS. Theme of a Conference to be held at the Aspen Institute Berlin, FRG, from 10-14 September 1979, sponsored by the Institute and by the Staatliche Museen Preussischer Kulturbesitz. The meeting will be attended by twenty-four European and American museum officials and administrators, as well as by politicians concerned with the topic. The museum representatives will have experience with loan agreements and insurance contracts for large international exhibitions or they will be specialists in security problems relating to museums.

THE ICOM INTERNATIONAL COMMITTEE FOR ARCHITECTURE AND MUSEUM TECHNIQUES

(ICAMT): At a meeting held in Stockholm from 13 to 17 November 1978 the Committee defined its programme as follows: (1) Preparation of a brochure for the use of appropriate museum authorities and curators, aimed at facilitating the reading of architectural plans and technical documents; (2) Preparation of a planned international conference on exhibition techniques; (3) Preparation of a Report and Recommendations concerning the adaptation of ancient buildings for use as museums; (4) Publication of a special issue of Museum on architectural programming in museums; (5) At the request of UNESCO, study for a Handbook on the installation of reserves for museum collections.

THE ICOM INTERNATIONAL COMMITTEE FOR DOCUMENTATION (CIDOC) met in Barcelona, Spain, from 8-10 May 1979. Participants re-examined the list of minimum data categories for the description of museum collections, which is to be published and distributed to all ICOM National and International Committees, as well as the various national documentation committees. The Committee is now starting to prepare a secondary list of data categories for the description of museum objects. It also studied the first results of the experimental international data base, a study based on records of collections submitted by five member countries of the Committee; the initial experiment having been judged worthy of interest, this project will be pursued.

THE ICOM INTERNATIONAL COMMITTEE FOR ETHNOGRAPHY MUSEUMS (ICME): On 12 June 1979, on the occasion of the opening of the Tropenmuseum, a symposium took place in Amsterdam, organized jointly by the Tropenmuseum and ICME; its subject was "Vision and visualization - the future of the ethnographic museum". Papers were presented by members of the Tropenmuseum staff, followed by a panel discussion with various members of ICME.

SECRETARY GENERAL'S MISSION

EGYPT, Cairo (3-8 June): The Secretary General participated in discussions with representatives of the Egyptian Antiquities Organization and of the World Bank concerning the possibility of employing ICOM for the realization of a study for a development plan for the Egyptian Museum, Cairo.

The Secretary General paid a second visit to Cairo on 8 and 9 July to present ICOM's proposal for the above-mentioned development plan study to the Egyptian Antiquities Organization.

N° 1 - JANUARY 1980

NEWS OF ICOM

MEMBERSHIP SUBSCRIPTIONS : We remind our members that the new subscription rates for 1980 are as follows :

- Ordinary Individual Members	: \$15 or 75 FF
- Supporting Individual Members	: \$38 or 165 FF
- Ordinary Institutional Members	: \$122 or 520 FF
- Sustaining Institutional Members	: \$406 or 1,790 FF
- Supporting Institutional Members	: \$813 or 3,500 FF

As usual, we ask that 1980 payments be submitted before 31st May. Thank you for your cooperation on this matter.

DISTRIBUTION OF THE REVIEW MUSEUM TO ALL ICOM MEMBERS : by decision of the Executive Council, all members of ICOM will receive, during the year 1980, the review Museum in exchange for ICOM News, the publication of which is suspended. Each issue of Museum will include a supplement containing information on various ICOM activities. ICOM National Committees are requested to inform their members of this decision as well as of that concerning the new rates of membership dues for 1980.

THE ICOM INTERNATIONAL COMMITTEE FOR ARCHITECTURE AND MUSEUM TECHNIQUES (ICAMT) met in Madrid, Spain, from 1-5 October 1979. The forty-three participants, representing eleven countries, visited museums and were in contact with conservators and architects, enabling them to gather information on the research and work carried out on the adaptation of old buildings for use as museums, the renovation of existing museums, and the modernization of technical facilities, particularly in the areas of lighting and climate control. Further discussions centred around plans for the meeting to be held during the 1980 General Conference, a seminar entitled "Presentation-Exhibition" to be held in Toronto, Canada in 1981 just prior to the Committee's annual meeting, and the publishing of a brochure for museums officials to help them understand architectural plans and technical drawings. The Committee also showed great interest in the Mexican Government's invitation to organize a seminar on "Architecture and Museums" in late October 1980. The conclusions of the seminar would be a basis for discussion during the Committee's meeting at the ICOM General Conference.

THE ICOM INTERNATIONAL COMMITTEE FOR MUSEUM PUBLIC RELATIONS (MPR) met from 10-12 October 1979 in Leiden, Netherlands. Twelve members from eight countries and four observers attended the meeting which was held at the National Museum of Ethnology. After summarizing the Committee's activities of the past eight months, the Committee examined the contents of the Handbook of Museum Public Relations, which is to be a bilingual French-English publication (some 400 pages), with a special summary guide in Spanish to coincide with ICOM's 12th General Conference in Mexico. The main subjects to be dealt with are : Museums Services, Temporary and Travelling Exhibitions, Patronage, Press, Public Relations, and Visitor Research. A bibliography, a list of training courses on museum public relations, and an index will also be included. After examining texts received for the next issue of MPR News/Tribune Libre, the Committee discussed plans for its next meeting, to be held in Mexico City at the ICOM General

THE ICOM INTERNATIONAL COMMITTEE FOR MUSEOLOGY met from 22-26 October 1979 in Torgiano and Perugia, Italy. Fifty-six participants were in attendance, coming from twelve countries. Papers were presented on the theme "Sociological and ecological aspects in modern museum activities in the light of cooperation with other related institutions". The proceedings will be published in February 1980. Discussions centred around the activities of the Committee's Editorial Board and cooperation with other International Committees. Recommendations or major points of the Committee's future programme : (a) systematics of museology, general and applied (their relationship, division, etc.); (b) museology and its relation to other sciences; (c) the ICOM International Committee for Museology and its relation to other ICOM International Committees; (d) museology systematics and its application to the systematics of ICOM International Committees. The next meeting will be held in October 1980 at the ICOM General Conference.

COOPERATION WITH UNESCO

CONTRACTS :

COMPENSATION : A study was undertaken, in the framework of the return of cultural property, on a compensation system to be used in cases where the return of cultural property to the country of origin is not possible. This study was submitted by ICOM to UNESCO in French and English. (July-October 1979)

RETURN OF CULTURAL PROPERTY TO THE COUNTRY OF ORIGIN : THREE CASE STUDIES were undertaken, for Bangladesh, Mali and Western Samoa, which enabled a final report to be drawn up at a meeting in Bremen (Fed. Rep. of Germany) on 6-7 September. The report was edited by the ICOM Secretariat and submitted to UNESCO in both French and English. (July-October 1979)

DIRECTORY OF MUSEUMS IN AFRICA : The Documentation Centre prepared a draft for this publication which was submitted to UNESCO who will in turn submit it to OMMSA (the Organization for Museums, Monuments, and Sites of Africa) for correction. (August-November 1979)

CALENDAR

1 9 8 0

ICOM MEETINGS

11-20 February, Bangalore, India

International Committee for Museums of Science and Technology (CIMUSET) : "Workshop on the Establishment of Science Museums in South and Southeast Asia; Training and exchanges".

2-5 June, Växjö, Sweden, and Copenhagen, Denmark

Meeting of the International Committee for Museums and Collections of Glass (see p. 2-3).

20-21 May, Paris, France

47th Session of the Executive Council.

25 October-4 November, Mexico City, Mexico

12th ICOM General Conference.

OTHER MEETINGS :

March, Agra, India

Seminar on the role of the arts in the preservation and presentation of monuments and sites, organized by UNESCO.

18-27 March, Paris, France

UNESCO : Special committee of governmental experts to elaborate a draft recommendation on the safeguarding and conservation of moving images.

29-31 May, Metz, France

Seminar on "Contemporary museology at the service of heritage", organized by the City of Metz in collaboration with the French Ministry of Culture (Direction des Musées de France) and with the assistance of ICOM.

7-12 July, Ottawa, Canada

International symposium on the conservation of modern and contemporary art, organized by the National Gallery of Canada, Ottawa (see ICOM Press, n°2, 1979, p.5).

July, Veszprém, Hungary

International Seminar for Restorers, organized by the Institute of Conservation and Methodology of Museums, Budapest (see p. 4).

20-22 August, Diepenbeek, Belgium

Conference on the Preservation, the Restoration and the Presentation of Early Textile Machinery, organized by the International Committee for the Conservation of the Industrial Heritage.

1-7 September, Rome, Italy

ICCROM : Seminar on means of teaching conservation and restoration : books, slides, films, video tapes, etc.

7-13 September, Vienna, Austria

IIC : Meeting on "Conservation within Historic Buildings".

22-26 September, Cambridge, U.K.

International Conference on "Conservation of library and archive materials and the graphic arts", organized by the Institute of Paper Conservation and Society of Archives, London.

October, Ottawa, Canada

International Film & Television Council (IFTC): Conference on the "Standardization of cataloguing practices for audio-visual materials".

Personal News

Prof. Dr. Henrik Glahn of Copenhagen, founder member of CIMCIM, celebrated his 60th birthday on May 29, 1979. He retired as the director of the Musikhistorisk Museum.

Mrs. Mette Müller has been appointed director of this museum which is now called Musikhistorisk Museum og Carl Claudius Samling after the two collections had been united.

We wish to thank Henrik Glahn for his pioneering efforts and achievements as co-founder of CIMCIM, and also for his open-minded management of the Copenhagen collection. We extend our sincere congratulations and good wishes to his successor.

Our Newsletter-Editor got married on October 10, 1979, and she is now Dr. Brigitte Bachmann-Geiser. Her husband is a painter and illustrator who also helped CIMCIM with some graphic problems.

Dr. Dagmar Droysen got also married and her family name is Reber-Droysen.

Best wishes for the two couples!

Scott Odell has been appointed Head Conservator of the Museum of History and Technology, Smithsonian Institute, Washington D.C. . Good relations with our Committee will hopefully not suffer from his extended responsibilities.

Notes from the Editor

Professor Alfred Berner, former director of the Berlin Collection, has compiled a most interesting and comprehensive article relating to the founding of CIMCIM 20 years ago. We hope to publish a translation of his text in our next Newsletter.

As the present Newsletter is more voluminous than previous ones, we will publish four further articles on the Colloquy at Burgdorf in the next issue: our present budget is already used up.

Brigitte Bachmann-Geiser

Algeria*

M. Augier*

Crape - Musée d'Ethnographie
et de Préhistoire du Bardo
3 Avenue F.D. Roosevelt
Alger

Argentina

Fernando Kaiser
8 No 65
1900 La Plata

Australia

Frank Callaway
Univ. of Western Australia
Dept. of Music
Nedlands, W.A. 6009

Austria

Internationale Stiftung
Mozarteum
Postfach 34
A - 5024 Salzburg

Dr. Victor Luithlen
Brandstätte 1/22
A - 1010 Wien

Dr. Kurt Wegerer
Sammlung Alter Musik-
Instrumente
Neue Burg
A - 1010 Wien

Belgium

Brussels Museum of Musical
Instruments
Petit Sablon 16
B - 1000 Brussels

Dr. Jeannine Lambrechts-
Douillez
Museum Vleeshuis
Vleeshouwerstraat 38-40
Antwerpen

Renée de Maeyer
Brussels Museum of Musical
Instruments
Petit Sablon 16
B - 1000 Brussels

Nicolas Meeus
35 rue de Florence
B - 1050 Brussels

J.S. Laurenty
Musée Royal de l'Afrique
Centrale
13 Chaussée de Louvain
Tervuren

A. van Zuylen
1 rue Lebeau, Bte. 3
4000 Liège

Canada

Robert Barclay
Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
K1A 0M8

National Museums of Canada
2086 Walkley Rd.
Ottawa, Ontario
K1A 0M8

Cuba

M.A. Henriques
Museo Nacional Y Aguiar de
la Musica
Carcel i entre Habana
La Habana

Czechoslovakia

Dr. Ivan Mačák
Slovenské národné múzeum
Vajanského náb. 2
Bratislava

Denmark

Claes Friberg
 Mekanisk Musikmuseum
 Vesterbrogade 150
 1620 Copenhagen

Dr. Henrik Glahn
 Musikhistorisk Museum og
 Carl Claudius Samling
 Abenra 32-34
 1124 Copenhagen

Mette Müller
 Musikhistorisk Museum og
 Carl Claudius Samling
 Abenra 32-34
 1124 Copenhagen

Finnland

Ilpo Pertti Tolvas
 Sibeliusmuseum
 Biskopsgatan 17
 20500 Turku/Abo 50

France

Florence Abondance
 Musée Instrumental du
 Conservatoire National
 Supérieur de Musique
 14 rue de Madrid
 75008 Paris

M. Pichonnet-Andral
 Musée National des Arts et
 Traditions Populaires
 6, route Mahatma Gandhi
 75116 Paris

Simha Arom
 3, rue Malar
 75007 Paris

Hubert Bédard
 La Régie du Chateau
 28130 Maintenon

Josiane Bran-Ricci
 Musée Instrumental du
 Conservatoire National
 Supérieur de Musique
 14, rue de Madrid
 75008 Paris

Geneviève Dournon
 Musée de l'Homme
 Place du Trocadéro
 75016 Paris

Kenneth Gilbert
 La Régie du Chateau
 28130 Maintenon

Pierre Mathias Jaquier
 14, rue Guilhem
 F - 75011 Paris

Jean H. Maillard
 14, bld. Thiers
 77300 Fontainebleau

Dr. Claudie Marcel-Dubois
 Musée National des Arts et
 Traditions Populaires
 6, route Mahatma Gandhi
 75116 Paris

Bernard Millant
 56 rue de Rome
 75008 Paris

N. von Nagel
 100, rue de Charonne
 75011 Paris

Yvonne Oddon
 UNESCO-ICOM
 1, rue Miollis
 75732 Paris Cedex

Suzanne Péria
 162 Boulevard Berthier
 75017 Paris

Gilbert Rouget
 Musée de l'Homme
 Place du Trocadéro
 75016 Paris

Tran Quang Hai
 Musée de l'Homme
 Place du Trocadéro
 75016 Paris

A. Wirsta
 1, rue Albert Camus
 92, Bourg la Reine
 Paris

Germany GFR

Dr. Alfred Berner
Nächstentalstrasse 5
D-7833 Endingen a.K.

Dr. Dagmar Droysen-Reber
Staatliches Institut für
Musikforschung
Stauffenbergstrasse 14
1000 Berlin 30

Friedemann Hellwig
Germanisches Nationalmuseum
Postfach 9580
8500 Nürnberg 11

Dr. Ellen Hickmann
Leisewitzstrasse 24
3000 Hannover 1

Helmut Hoyler
Historisches Museum Köln
Zeughaus Strasse 1 - 3
5000 Köln 1

Dr. Dieter Krickeberg
Staatl. Institut für
Musikforschung
Musikinstrumentenmuseum
Bundesallee 1 - 12
1000 Berlin 15

Rosario Marciano
Mülstrasse 25
7302 Ostfilern 4

Dr. Heide Nixdorff
Museum für Völkerkunde
Arnimallee 23/27
1000 Berlin 33

Fritz Thomas
Deutsches Museum
Postfach
8000 München

Susanne Wittmayer
Untermarkt 64
8190 Wolfratshausen

Germany GDR

Dr. Hubert Henkel
Musikinstrumentenmuseum
der Karl-Marx-Universität
Täubchenweg 2c
701 Leipzig

Dr. Konrad Sasse
Händel-Haus
Grosse Nikolaistrasse 5
402 Halle

Dr. Erich Stockmann
Zellingerweg 12
110 Berlin

Great Britain

Anthony Baines
Faculty of Music
32 Holywell
Oxford OX1 3SL

G.H.A. Bankes
Royal Pavillion Art
Gallery and Museums
Brighton BN1 1UE

Frances Cooper
Horniman Museum
London Rd., Forest Hill
London SE 23

Frank Holland
The British Piano Museum
368 High Street
Brentford TW8 OBD
Middlesex

Jean Jenkins
36 Packington Street
London N1 8QB

E.R. Mickleburg
1 - 7 Stokes Croft
Bristol BS1 3 PL

Jeremy Montagu
7 Pickwick Road
Dulwich Village
London SE21 7JN

Kenneth Mummery
9 Winifred's Road
Bournemouth

A. Myers
21 Campbell Park Crescent
Edinburgh EH13 OHT

Theresa C. Nwachukwu
Dept. of Social Anthropology
The Queen's University
of Belfast
Belfast BT7 1NN

R.K. Proctor
The Dairy House
Kirkdale
Loose, Maidstone
Kent

E. Ridley
Horniman Museum
Forest Hill
London SE 23

Colin Ross
The Bagpipe Museum
The Black Gate
Castle Garth
Newcastle-upon-Tyne

N. Shackleton
1 Claremont Hill Rd.
Cambridge CB2 1PA

Elizabeth P. Wells
Royal College of Music
Museum of Instruments
Prince Consort Rd.
London SW7 2BS

Hungary

Dr. Zoltan Falvy
Orszaghan u. 9
Budapest 1

Dr. Szekeres-Farkas
Musikhistorisches Museum
Orszaghan u.9
Budapest 1

India

Dr. Sunil Chandra Ray
Indian Museum
27 Jawaharlal Nehru Road
Calcutta 700016

Italy

Iona Ungureanu
Via Sebastiano Ziani 50
int. 14
Roma

Israel

Moshe Gorali
Haifa Music Museum
Herman Stuck House
23 Arlosoff Street
P.O.B. 5111
Haifa

Japan

Hitoo Marukawa
Tenri Sankokan Museum
1 Furu-cho
Tenri-shi
Nara-ken

Nobuo Nishioka
Music Research Institute
Osaka College of Music
1-1-8, Shonai-Saiwaicho
Osaka Pref.

Mexico

Investigaciones Musicales *
Dolores 2 40 Piso

the Netherlands

Dr. C.C.J. von Gleich
Haags Gemeentemuseum
Stadhouderslaan 41
Den Haag

Will Jansen
4 Eikelaan
Nieuw Loosdrecht 1231 BH

Dr. Felix van Lamsweerde
Koninklijk Instituut voor de
Tropen
Linnaeusstraat 2A
Amsterdam 1092

Dr. Onno Mensink
Haags Gemeentemuseum
Stadhouderslaan 41
Den Haag

New Guinea

National Museum and Art Gallery
P.O. Box 5560
Boroko
Papua

Norway

Peter A. Kjeldsberg
Ringve Museum
7000 Trondheim

Jan Voigt
Ringve Museum
7000 Trondheim

South Africa

Dr. W. Schneewind
South African Cultural
History Museum
P.O.Box 645
Cape Town 8000

H. Steafel
74 Barnato Street
Berea
Johannesburg 2198

Sweden

Dr. E. Emsheimer
Musikmuseet
Sibyllegatan 2
114 51 Stockholm

Jan Gerber
Kulturen
Box 1095
221 04 Lund

Cary Karp
Musikmuseet
Sibyllegatan 2
114 51 Stockholm

Birgit Kjellström
Musikmuseet
Sibyllegatan 2
114 51 Stockholm

Gunnar Larsson
Musikmuseet
Sibyllegatan 2
114 51 Stockholm

Stiftelsen Musikkulturens
Främjande
Torstensongatan 15
114 56 Stockholm

Switzerland

Dr. Brigitte Bachmann-Geiser
Sonnenberggrain 6
3013 Bern

W.E. Kern
Diesbachstrasse 17
3012 Bern

A. König
Hobacher
3855 Birnz

Dr. Claude Lapaire
Musée d'Art et d'Histoire
2, rue Charles-Galland
1211 Genève 3

Dr. E. Lichtenhahn
Sonnenweg 23
4020 Basel

Dr. Walter Nef
Historisches Museum Basel
Leonhardstrasse 8
4056 Basel

Denise Perret
78 Chemin de la Caille
2006 Neuchâtel

Dr. Urs Ramseyer
Museum für Völkerkunde
Augustinergasse 2
4051 Basel

Dr. M. Seidenberg
Schweizerisches Landesmuseum
8023 Zürich

U.S.A.

Boston Museum of Fine Art
Div. of Musical Instruments
Barbara Lambert
Boston, Mass. 02115

J.J. Doheny
3625 McCormick Ave.
Brookfield Illinois 60513

M. Downie
Shrine to Music
USD Box 194
Vermillion SD 57069

Dr. Robert E. Eliason
Greenfield Village and
Henry Ford Museum
Dearborn, Mich. 48121

J.T. Fesperman
Division of Musical Instruments
Smithsonian Institution
Washington D.C. 20560

Edith J. Freeman
1810 Wellesley Drive
Detroit, Mich. 48203

Richard Hester
RD1 - Bod 33
Coeymans Hollow
N.Y. 12046

Dr. Jackson Hill
Harold E. Cook Collection
of Musical Instruments
Bucknell Univ.
Lewisburg
Pennsylvania 17837

Cynthia Hoover
Smithsonian Institution
Division of Musical Instrs.
Washington D.C. 20560

William Kugler
1124 Dionne Street
10 St. Paul
Minn. 55113

André P. Larson
Shrine to Music
USD Box 194
Vermillion SD 57069

W.J. Maynard
17 Lincoln Ave.
Massapeque Park
New York N.Y. 11762

R. Mazzeo
Route 1, Box 213
Carmel, Calif. 93923

William J. Moore
P.O. Box 1004
Addison
Texas 75001

Scott Odell
4123 MHT
Smithsonian Institution
Washington D.C. 20560

Dr. Richard Rephann
Yale Collection of Musical Instrs.
Yale University
15 Hillhouse Ave.
New Haven
Conn. 06520

Dr. R. Rosenbaum
154 South Morris Lane
Scarsdale
New York, N.Y. 10583

Nathanael Spear jr.,
Chrysler Building East
161 East 42nd Street
New York, N.Y. 10017

University of New Mexico
Music Dept.
Albuquerque, New Mexico 87131

W.R. Willauer
Hall of Music
Box 622
Sullivans Island
South Carolina 20482

M.L. Witten
181 Old Post Rd.
P.O.Box 490
Southport, Conn. 06490

M. Zadro
State University College
Studio Department
New Paltz, N.Y. 12561

Nicholas Renouf
Yale Collection of Musical Instrs.
Yale University
New Haven, Conn. 96520

Efrim Fruchtman
Music Department
Memphis State University
Memphis TN 38152

Stewart Pollens
Metropolitan Museum of Art
5th Ave. at 82nd Street
New York, N.Y. 10028

Dr. Laura Boulton
Arizona State University
College of Fine Arts 100896
Music Building 511
Tempe, Arizona 85281

U.S.S.R.

Ekaterina Alekseyeva
 State Central Museum of
 Musical Culture
 Glinka, 103009 Moskva K9
 Georgevsky per 4

Dr. S.J. Levin
 Muzej Muzykalnykh
 Instrumentov Teatra
 Muzyki i Kinematografi
 Isaak Ploscad 5
 Leningrad

Venezuela

Walter Guido
 INIDEF
 P.O.Box Apartado 4646
 Caracas 101

* Change of address:

République de Côte d'Ivoire

Pierre Augier
 Département de Muséologie Africaine
 Institut National des Arts
 08. B.P. 49
 Abidjan 08

Mexico:

Centro Nacional de Investigación,
 Documentación y Información Musical
 Liverpool 16
 Mexico 6, D.F.

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

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

or

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

or

Dr. Brigitte Bachmann-Geiser
Editor
Sonnenberggrain 6
Ch-3013 B e r n Switzerland

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Toute demande de renseignement doit être adressée à:

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

ou

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

ou

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

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