

CIMCIM Bulletin September 2021



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Front Cover: Ringve Hovedbygningen, Photo: Erik Børseth

DEADLINE FOR THE NEXT BULLETIN: 15/11/2021

Editor: HEIKE FRICKE heike_marianne.fricke@uni-leipzig.de

Editorial Board: JEAN-PHILIPPE ÉCHARD, CHRISTINA LINSSENMEYER, ARNOLD MYERS

Frank P. Bär

2021 CHAIR'S GREETING

Dear CIMCIM members and friends of CIMCIM,

The current safety conditions remain a determining factor in our communication and meeting culture. Living with this situation in the best possible way is among other things a matter of resilience – one of several terms that we rarely have had to use before. CIMCIM has, in my opinion, proven to be a resilient body. Our image as a small, but flexible committee turned out to be real. We have adopted the new means of digital communication in a sound and efficient way. Never before could we think of holding Board meetings every month, seeing and hearing each other, as we are practicing currently, and where a small, but in effect, great, advantage is the possibility of sharing digital content during the meetings. Beyond the Board, and mainly triggered by ICOM's new museum definition process, we have reached a better level of wider participation, open to the entire membership, through surveys and votes. Other meetings are to come, and, promised, we will limit this to a reasonable extent and to necessary subjects.

But – something is missing: personal contact, finding each other back in a real, physical space, having random encounters around a coffee table without scheduling a

meeting, walking around together in a new city, discussing interesting things around a restaurant table, etc., etc.

Best would be to have both ways of meeting at hand, and the London team around Gabriele Rossi-Rognoni and Mimi Waitzman tried hard to get the best of two worlds for us. However, as you know, the first hybrid annual conference in the history of CIMCIM had, due to the Coronavirus precautions, to be transformed into an exclusively virtual conference – the first one ever as well. I want to thank Mimi, Gabriele and the entire team for their hard work, congratulate them for their great, yes, resilience, and urge all CIMCIM members to participate and make this the best-attended annual CIMCIM conference ever.

Another backbone of communication is the Bulletin that has, as a digital publication for a couple of years now, sensibly increased in importance and quality. My thanks go to the editor Heike Fricke, all those who helped with the editing process, and, last but not least, all contributors. Enjoy!

With my best wishes, stay safe,
Frank P. Bär
CIMCIM Chair

CIMCIM Annual Meeting 2021

Global Crises and Music Museums: Representing music after the pandemic

6–8 September, London, Royal College of Music and Horniman Museum and Gardens

Please, register by the 27 August through the following link on EventBrite: <http://t.ly/XZiM>

The COVID-19 pandemic has arguably caused the biggest disruption to the museum and heritage sector since the Second World War. All over the world, museums have had to close, some never to reopen, and many have had to suspend their operations for prolonged periods. However, the disruption has also invited – sometimes forced – substantial changes in the way museums perceive themselves and their interactions with their audiences. This has included an increased focus on digital offers, a reconsideration of the human relationships with external as well as internal stakeholders, new ways to guarantee the preservation,

documentation and availability of collections and revised financial and sustainability planning.

Some of these changes will be transitory, while others are likely to leave permanent footprints on the identity of museums and the way they operate even after the emergency has passed.

This conference will highlight and discuss some of the initiatives and innovations that emerged from the past year, with particular attention to curatorship, conservation, learning and participation, and documentation and research. Critical perspectives, as well as case studies are invited to focus on the long-term impact of the pandemic and on the way the identity of music museums, their value and relevance to society and research, and their ways of operating internally and externally may have been transformed.

Conference format

The 2021 Annual CIMCIM Conference was originally planned as a hybrid event open to on-site and online participation. However, the latest updates from the UK Government and the increasing severity of measures (re-) introduced by other countries have led to the decision to hold the conference exclusively online.

Papers will be pre-recorded, but the programme will include Q&A sessions and plenty of live interaction to create connections among participants. The official language of the conference is English.

Important dates

20 July 2021: Online open registration to the conference through Eventbrite

13 August 2021: Submission of pre-recorded videos of all presentations

6–8 September 2021: Conference

15 October 2021: Deadline for the submission of articles for the proceedings

More information:

<https://cimcim.mini.icom.museum/cimcim-annual-meeting-2021/>

ARTICLES

Frank P. Bär

Surveys and discussions – an update of CIMCIM's actions in the ICOM governance reform

The discussions about a proposal for a new ICOM museum definition in 2019 triggered intense efforts towards a reform of ICOM's governance structures with, as key topic, more transparency in decision making between Executive Board, Secretariat and Standing Committees and, not least, more possibilities of participation for the ICOM membership. Since the publication of the last Bulletin (December 2020), which contains reports about the ICOM leadership crisis and CIMCIM's participation regarding the museum definition draft, several invitations of participation have been brought to the Chair and the Secretary and have been shared with the Board:

- Continuation of the museum definition procedure by ICOM Define (11 January 2021; see below)
- Revision of the ICOM Code of Ethics by ETHCOM (11 January 2021; see below)
- Comment on the appointment process of ICOM Standing Committees and Working Groups (9 February 2021)
- Call for proposals for an appointment within an external review steering committee (2 March 2021)
- Comment on Code of Conduct for the ICOM Executive Board (26 March 2021)
- Call for proposals for an appointment within a working group on ICOM's statutes and rules (30 April 2021)

As welcome as these possibilities are, it is challenging to grasp them all and follow them with full engagement, especially for small committees like CIMCIM with restricted personnel resources. After discussion within the (Executive) Board it has been decided not to follow up on 3 and

5, and to participate in 4 and 6 through the framework of the International Committees Working Group (ICWG) of which CIMCIM is a part. This article will thus deal with the two remaining topics.

The museum definition procedure is driven by a new Standing Committee called ICOM Define. It contains members of the earlier Standing Committee for Museum Definition, Prospects and Potentials (MDPP) as well as new members (For details, see the section about the Museum Definition in the ICOM members' space.). A new methodology provides, among other things, four consultations plus a voting right for the ICOM General Assembly in Prague in 2022. Due to a mailing-list error where the CIMCIM Board has been cut from a part of the official communication by ICOM for some months, CIMCIM couldn't participate in the first consultation in December 2020 where committees could report about actions taken since the Kyoto conference in September 2019. The link was re-established just in time to participate in the second consultation, the subject of which was collecting keywords and concepts from the membership. This has been done via an online survey running from 2 to 10 March 2021. Despite the very tight schedule, 29 members contributed with up to 20 keywords each, many accompanied by descriptions. These totalled 353 single keywords that were condensed through a formal procedure, e.g. in eliminating double mentions and editing synonyms, to 112 different keywords. Finally, a shortlist of 30 keywords having received 3 or more mentions was discussed in an online forum open to all CIMCIM members on 17 March 2021; on 18 March 2021, the 30-shortlist was submitted to a vote for the 20 possible keywords to be communicated to ICOM Define.

51 persons (23% of the membership) participated in this final vote that asked to choose a descriptive text as well.

Participants came from 16 countries on all continents except Australasia, the most active parts being Europe and the Americas. For the final list, keyword descriptions that got a comparable number of votes were merged by Marie Martens and Christina Linsenmeyer in order to fit the length restrictions given by ICOM Define. The following keywords and descriptions (in alphabetical order) have been submitted on 16 April 2021 to the online form on the ICOM website:

- Accessible/accessibility: A museum and its collections are accessible for research and the general public.
- Collect/collection: A museum collects; it is defined by its collections and how collections relate to our understandings of their broader context.
- Conserve/conservation: A museum preserves and conserves objects for future generations.
- Dialogue: A museum serves as a place for information exchange and openness to share and collaborate through dialogue.
- Diverse/diversity: A museum promotes many voices, working with diverse communities in critical dialogue, including for the purpose of interpreting its collections.
- Document/documentation: A museum documents the past and the present to the future by means of physical and digital resources.
- Educate/education: A museum's virtual and 'in-person' collections, exhibitions, and outreach initiatives serve as education for all ages and life stages.
- Exhibit/exhibition: A museum may present its collections in temporary and permanent exhibitions, as study collections, and in open storage.
- Heritage: A museum keeps objects and knowledge of past and present, material and immaterial heritage for visitors to study and appreciate.
- Inclusive/inclusion: A museum is an inclusive space open to all and nondiscriminatory.
- Independent/independence: A museum acts independently from political demands and financial supporters.
- Interpret/interpretation: A museum interprets objects and provides engaging information about collections in different formats to accommodate different learning styles.
- Knowledge: A museum is a repository of knowledge stored in objects and archives.
- Museum: A museum is an institution.
- Objects: A museum cares for and interprets objects and intangible heritage in order to understand the history of our world and communities, and for the future.
- Permanent/permanence: A museum is a permanent institution and holds its collections in perpetuity.
- Preserve/preservation: A museum is responsible for the preservation of historical objects.
- Research: A museum conducts research and makes its collections available to researchers to facilitate and develop new ideas and knowledge.
- Transparent/transparency: A museum is a transparent institution in its standards, ethics, practices, and mission.

- Trustworthy/trust: A museum holds its collections in trust for the public and does not partake in the dealing of objects for profit.

The following steps in the museum definition procedure with a possibility for CIMCIM to participate are:

- Consultation 3: Evaluation of keywords and concepts that have been processed by ICOM Define, 10 July to 10 September 2021
- Consultation 4: Museum definition proposals, 10 February to 10 April 2022
- Vote during the ICOM Extraordinary General Assembly in Prague, 20 to 27 August 2022

The work of merging more than 350 single mentions for keywords into a manageable number has turned out to be a rather challenging task. It can be hoped that the hiring of data processing specialists by ICOM Define, who can theoretically receive more than 3,000 single mentions from the national and international committees will make the corresponding process successful.

Parallel to this consultation, on 11 January 2021 as well, ETHCOM, ICOM's Standing Committee for Ethics, had launched a survey to know if the ICOM Code of Ethics needs an update, "especially in the light of recent topics like decolonisation and restitution, sustainability, and social responsibility, as well as the impact of technological developments on museum practice", as the corresponding call states. This is a regular action that occurs every ten to fifteen years. What has been said above about the mailing problems applied to this action as well, and the schedule was tight again. A short online survey led between 6 and 29 April 2021 replicated the ETHCOM questions, asking: "Do you feel that the ICOM Code of Ethics for Museums needs to be updated at this time?" and "If yes, please let us know what you feel is missing, what needs to be added and/or what needs to be changed." A link to the document was provided. 21 (9.5% of the membership) persons from all continents except Australia, mostly from Europe, answered. The vote was "No" by 18 persons (85.7%) and "Yes" by 3 persons (14.3%), the latter shared their points of view about different items.

CIMCIM's majority vote of "No", i.e. that the Code of Ethics needs no revision at the moment, has been submitted 6 May 2021 to ETHCOM. As the corresponding form on the ICOM website allowed for a description of actions that had been taken with regard to the Code of Ethics, this was used not only to describe this survey, but also to give a very condensed summary of the 3 proposals submitted that suggested updates: "Personal responsibility in daily museum work should get a stronger accent; a review should take into account the process of the new museum definition and working collections, house museums and trade; technological change should be reflected."

Karen Loomis

THE HOLLYBROOK HARP DATASET

Recent discoveries on the ‘Hollybrook’ harp

A new, online dataset is now available for an historic Irish harp in the collection of the National Museum of Ireland (NMI). This substantial, openly accessible resource is the most comprehensive available for any single Irish harp. The project was commissioned by the Historical Harp Society of Ireland (HHSI), with funding from the Arts Council of Ireland and the in-kind support of NMI and the project participants. The dataset is the product of a survey and analysis of the ‘Hollybrook’ harp (NMI DF: 1986.2), an eighteenth-century instrument in the museum’s collection, and provides an extensive range of data and information, organised for ease of navigation. Project details, highlights, and links to the dataset files are available on the ‘The Hollybrook project’ webpage at <http://irishharp.org/hollybrook>. Visitors to the webpage can also preview a rendering of a 3D scan of the harp.

The early Irish harp is a treasured icon of Ireland’s cultural heritage, but present-day musicians seeking to explore its sound and repertory rely on instruments modelled after a limited number of surviving historical specimens. This project was undertaken to provide information for musical instrument makers and researchers, while contributing to the caretaking of this historical instrument by reducing the need for repeated physical handling for measurement and study.

The Hollybrook harp was chosen for this survey because it broadly dates to the time-period of the Irish harp music collected by Edward Bunting in the late eighteenth and early nineteenth centuries (the most extensive source of surviving repertory), and is of the ‘high-headed’ form played by most of the harpers at that time. It is also a rare example

with a pieced soundbox. Most surviving early Irish harps have a soundbox made from a single hollowed-out timber, and one of the biggest challenges for harp makers is sourcing a suitable timber that is large enough.

Examination and recording of the harp were undertaken in January 2020 by Dr Karen Loomis (project leader) and Simon Chadwick (research associate), in the NMI Decorative Arts and History division at Collins Barracks. The following procedures were undertaken:

- visual assessment (both unaided and with magnification);
- 3D (‘laser’) scan of accessible surfaces;
- photographic survey in visible light and long-wave ultraviolet light;
- endoscopy of soundbox interior;
- microscopy of selected areas of interest;
- measurement of extant string gauges; and
- identification of ferrous and non-ferrous metal components.

All procedures were minimally invasive, non-destructive, and followed current best practices for artifact handling. The harp was 3D scanned by Ciaran McCormack of 3D Printing Ireland (figure 1).

The Hollybrook project dataset has the following resources available for download:

- 3D digital meshes generated from the scan (low, medium, high, and full resolution);
- a comprehensive set of 1:1 scale orthographic views and cross sections of the harp;
- a contour map of soundboard thickness;
- a photographic survey comprising over 1200 images;



Figure 1: The Hollybrook harp (National Museum of Ireland DF: 1986.2), photographed under visible light (left) and ultraviolet light (right). Photos: Karen Loomis, © Historical Harp Society of Ireland.

- a curated subset of 122 processed, paired visible and long-wave UV images;
- over 130 images of the soundbox interior (including endoscopic video);
- microscopy of areas of interest;
- a stringing analysis with string lengths and proposed stringing schedule;
- write-ups with information on all of the data and procedures; and
- write-ups on history, construction, stringing, tuning pins, decorative work, and soundboard wear marks.

All of the files are available to download from within the dataset, as well as from active links within each of the PDF documents.

The 3D scan was a key component of the survey of the harp. The mesh files can be downloaded and used to take measurements, create cross-sections and orthographic views, and to examine the form of the instrument. Users of the dataset who do not wish to work directly with the mesh files can download the prepared sets of 1:1 scale cross-sections and orthographic views of each component

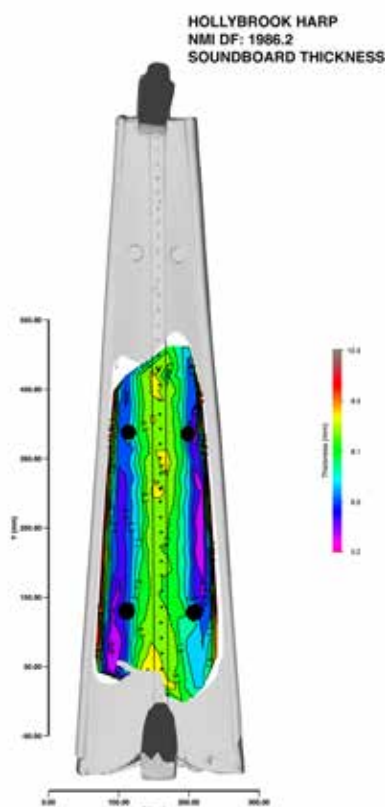


Figure 2: Contour map of the soundboard thickness overlaid with a cut-away of the harp 3D scan. Contour map by Karen Loomis, © Historical Harp Society of Ireland. Scan visualization generated with Meshlab.

of the harp frame.¹ A diagram of the soundbox, showing the internal construction elements, is also available for download. Additionally, because a portion of the interior of the soundbox was accessible to the 3D scanner through an existing access hole in the back, it was possible to accurately measure the soundboard thickness over a large area, and generate a contour map of soundboard thickness (figure 2).²

A particular highlight of the project was the rediscovery of the harp's decorative work. In his book, *The Irish and the Highland Harps*, published in 1904, Robert Bruce Armstrong described golden designs of plants, exotic birds, and people, outlined in black and set against a red background mottled with brown, or brownish-green.³ Today, the Hollybrook harp is a dull brown color. Some of the mottled background is faintly visible, but aside from a few tantalising hints here and there, the decorative designs Armstrong described are not visible. An interesting research challenge for this project was to see if these could be imaged with infrared reflectance photography and/or ultraviolet fluorescence photography. Infrared photography was deferred until an infrared-ready camera can be obtained (it was decided not to sacrifice one of our digital cameras for this purpose), however the harp was successfully imaged under long-wave ultraviolet light (UVA), revealing detailed decorative designs and embellishments that cannot be seen under visible light. The project write-up on the decorative work has an in-depth discussion with photographs, and the dataset has a curated set of 122 processed and paired UV and visible light images. Armstrong's description, and our observations, suggest the Hollybrook was probably japanned and decorated with chinoiserie. Under long-wave ultraviolet light, the decorations on the harp appear in dark silhouette against a dull greenish-tan fluorescent background, which could indicate the use of gum arabic. This material absorbs ultraviolet light (fortuitously for this project) and its presence would be consistent with the harp having been japanned.⁴ The greenish-tan colour of the background in fluorescence is also consistent with European japanning (figure 3).⁵

The NMI has seven historic Irish harps (including fragmentary instruments) and the HHSI would like to source funding to commission surveys and datasets for them as well. The Hollybrook dataset is a valuable resource for instrument makers and researchers, and is already generating interest amongst harp makers and players internationally. A presentation of the project, given virtually in July 2020 at the Somerset Harp Festival, attracted over seventy enthusiastic attendees, and the dataset launch event,

¹ Renderings of the 3D scan were created with Meshlab_64bit_fp v2016.12, P. Cignoni et al, "Meshlab: an open-source mesh processing tool," *Proceedings of the 2008 Eurographics Italian Chapter Conference*, ISBN 978-3-905673-68-5: 129–36, DOI: 10.2312/LocalChapterEvents/ItalChap/ItalianChapConf2008/129–136.

² The contour map was created with Aabel 3, version 3.0.6.

³ Robert Bruce Armstrong, *Musical Instruments, Part I: The Irish and the Highland Harps* (Edinburgh: David Douglas, 1904), 99–100.

⁴ Danielle Measday, "A summary of ultra-violet fluorescent materials relevant to Conservation," *The Australian Institute for the Conservation of Cultural Material*, 14 March, 2017, <https://aiccm.org.au/national-news/summary-ultra-violet-fluorescent-materials-relevant-conservation>.

⁵ Nick Umney and Shayne Rivers, *Conservation of Furniture* (Oxford: Butterworth-Heinemann, 2003), 761.



Figure 3: The left side of the soundbox photographed under visible light (top), and ultraviolet light (bottom). A bird motif is revealed under ultraviolet light. Photo: Karen Loomis, © Historical Harp Society of Ireland.

in March 2021, was similarly well attended. That event (and its lively Q & A discussion) is available to view on the HHSI YouTube channel at <https://www.youtube.com/watch?v=-vZEKXS35Sg>.

The Hollybrook harp dataset was made possible with the financial support of the Arts Council of Ireland and generous in-kind support of the National Museum of Ireland, with additional in-kind support from project leader Dr Karen Loomis, project research associate Simon Chadwick, and Brenda Malloy. We would like to thank Ciaran McCormack of 3D Printing Ireland for scanning the harp, and we would particularly like to thank Dr Jennifer Goff, Curator of the Eileen Gray collection, Furniture, and Musical Instruments, Decorative Arts & History Division, for her support of this project (figure 4).



Figure 4: Jennifer Goff (left), Karen Loomis (centre), and Simon Chadwick (right). Photo: Siobhán Armstrong

NEW DISPLAYS AND TEMPORARY EXHIBITIONS

Emanuele Marconi

THE LEBLANC EXHIBITION, AN OCCASION TO REIMAGINE THE MUSEUM SPACE

Reimagining the museum space

Le Musée des instruments à vent of La Couture Boussey boasts a very significant “Leblanc” collection, featuring instruments, prototypes, photographs, and various archival documents. In 2019 we started planning a temporary exhibition entitled “Léon Leblanc 1900–2000. A Man, a Century” accompanied by a bilingual catalogue, to mark an improvement in the museum’s offer, and to pay a vibrant homage to the best known representative of La Couture-Boussey’s recent instrument-making tradition: Léon Leblanc.

The exhibition required transformation of the only available space, a small gallery used for meetings and workshops, permanently into a temporary exhibition gallery.

The upgrade of the existing space had to respond to a few criteria: a moderate budget, a short timespan for the structural interventions, improvement of the climatic condition of the room, maximization of the existing surfaces and full accessibility to all visitors.

To improve the climatic conditions, the three existing windows were covered by wooden panels and a thick insulation was installed behind them, allowing also the removal of one of three oversized radiators. A central wooden wall was built, to increase the exhibition wall surface and create a visitor flow direction. A new, dark neutral flooring was

also installed to cover the existing old, orange and beige linoleum tiles.

The pandemic situation in France, with its lockdowns and constraints, had an impact on the established timetable, delaying the various preparation phases of the exhibition that, initially scheduled for June 2020, was finally inaugurated on September 5. A few weeks later, on October 30, all French museums were closed again as a result of a new governmental order and the exhibit was deinstalled at the end of March 2021, without having reopened.

The exhibition

Since the 1950s, the mere mention of the name “Leblanc” has been enough to conjure up images of a world of professionalism and sonic perfection. The pride and joy of the La Couture-Boussey area, Leblanc set a global standard in the field of music and instrument making.

The exhibition retraced the long personal and professional life (1900–2000) of Léon Leblanc, focusing on adventurous and entrepreneurial aspects, innovation, and the never-ending love of music, through archival documents, unpublished photographs, and a few symbolic instruments. The bilingual catalogue contains a few memories of friends who had the pleasure to be known Léon, on personal and professional bases.



The Noblet-Leblanc factories, photographed in 1906, with a 1904 sign, the year in which they were taken over by Georges Leblanc. From left to right: Maurice Tassin (1890–1914), worker; Georges and Clémence Leblanc, parents; Léon Leblanc, and Émile Leblanc (1881–1962), Léon's uncle.



The newly inaugurated galleries (above and next page right).



Promotional photo of Léon Leblanc, late 1930s.

Léon Leblanc lived through what the historian Eric Hobsbawm, in his 1994 work *The Age of Extremes*, dubbed the 'short twentieth century'. This definition is perfectly suited to instrument making, which moved from a pre-industrial production system to a mass-production system, and then to globalized industrial production. He was one of these instrument makers, driven by a tireless search for improved sound, efficient production, and lower costs. The son of Georges Leblanc, a maker of wind instruments and musician, and Laure Clémence Jeuffroy, a musical instrument worker, he was surrounded by music from a very young age. He spent his childhood in workshops alongside workers, machines, woodwind instruments, and the musicians of the wind section conducted by his father Georges, a bassoonist.

1921 was a pivotal year for him. Having obtained a clarinet diploma from the Paris Conservatoire, he took a three-month trip to the United States to promote Noblet-Leblanc clarinets, and it was there that he realised the potential of the overseas market. This trip was Léon's introduction to the world of business. On his 97th birthday in 1997, he wrote: "From my very first trip in 1921, I understood what had to be done to win over the American market. When I returned to La Couture, full of American ideas, I talked about it with my father, who gave me carte blanche." An enterprising and visionary son and a determinedly forward-looking father: these were the ingredients of the brand's success. In the mid-1920s, new workshops were



set up in the Belleville district, at 70 Rue des Rigoles in the 20th arrondissement of Paris, while a key factory was established in Yzeure, in the Allier Department. The new technologies developed by Pierre Cluzel, an expert mechanic and former classmate of Léon at the Saint-Nicolas school in Paris, formed the first step in the transition from manual manufacturing to industrial manufacturing, improving quality and making parts interchangeable.

In 1944, Léon Leblanc met Vito Pascucci, his future business partner, a trumpeter and repair technician for the Glenn Miller Army Air Force Band. This meeting would have a profound effect on his career. In 1946, Noblet-Leblanc thus became an internationally recognised company: the Leblanc Corporation. Thanks to this collaboration, other companies sprung up in England, Switzerland, and Australia, and within a few years, the Leblanc Corporation became the largest clarinet manufacturer in the United States, and Léon traveled the world tirelessly promoting his instruments.

Léon Leblanc's journey through the century ended a few months before he reached his 100th birthday. The last representative of an artisanal tradition dating back to the previous century passed away quietly, but not without having forever transformed the world of instrument making and having permanently established La Couture-Boussey as a place of pilgrimage for thousands of musicians and enthusiasts.

Judith Kemp

FLOATING VIOLINS, FLYING HORNS

On the realisation of a large-scale showcase

If “heavens are hung full of violins”, then, according to the German saying, you are happy. And if woodwind, brass and percussion instruments are added to the mix, this can only increase the positive mood. After all, it is not a heaven in which all these instruments will float in the future musical instrument exhibition of the Deutsches Museum, but the so-called “orchestra cube”, which can certainly pass for an instrument cloud. The realisation of this central exhibition element in the new permanent exhibition of musical instruments was preceded by a lengthy and extremely elaborate development process, but as we all know, the road to heaven is sometimes rocky.

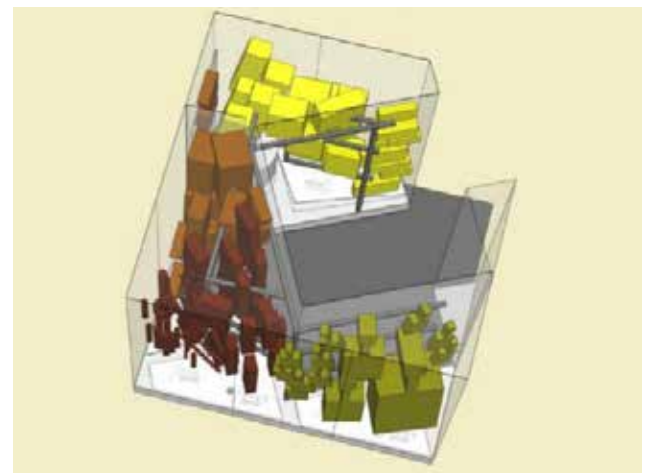
The orchestra cube is part of the new permanent exhibition “Musical Instruments”, which is being built as part of the long-term renovation of the Deutsches Museum. In the new exhibition, more than 200 objects from the collection’s total of over 2000 musical instruments will be on display in an area of approximately 740 square meters. More than 70 of these instruments are collected in the large display case, the dimensions of which are quite imposing: all sides of the square glass showcase, which rises three and a half metres to the ceiling.

In 2014, the Augsburg-based exhibition designer firm Thöner von Wolffersdorff designed this showcase and thus found a convincing solution for what was by all means a tricky task: the curatorial team wanted to illustrate the development of orchestral instruments from the classical to the modern period by displaying numerous exhibits from the late eighteenth to the early twentieth centuries. In addition, a form of presentation and communication was to be developed that would immediately and

intuitively give a feeling for the variety and large number of instrument types and variants that were created during this period. Thöner von Wolffersdorff then conceived an object installation in which the instruments seem to float and swirl colourfully. Since all the walls of the showcase are made of glass and it stands unobstructed in the middle of the room, visitors can look in from all sides and explore and discover the exhibited objects from ever new perspectives. Additional perspectives arise from the interior of the cube, it looks as if the cube should be ‘entered from one corner’. At this point there is also a multimedia station where visitors can listen to musical examples from three centuries and explore the functions of the individual instruments in the orchestra.

However, despite being a convincing and innovative design, it soon turned out that we could not answer some central questions: How many instruments could fit in the display case? And how should they be safely mounted?

In approaching a solution to these questions, a happy coincidence came to the aid of the curatorial team: in 2017, when the construction of the orchestra cube was beginning, Bradley Strauchen-Scherer, curator of the musical instrument collection at the Metropolitan Museum, visited her colleagues in Munich and reported that a comparable display case had just been unveiled in New York.¹ In the elongated showcase, entitled “Fanfare”, 74 brass instruments are displayed, attached from two sides to a central acrylic glass wall. The thin rods that hold the instruments are thus inserted directly into the acrylic glass, eliminating the need for further construction elements. The instruments, whose holders are almost completely invisible, seem



Design planning of the “orchestra cube” 2014. Image: Thöner von Wolffersdorff GbR

¹ Bradley Strauchen-Scherer. ‘A Fanfare Marks the Opening of the First of The Met’s Renovated Musical Instrument Galleries.’ *CIMCIM Bulletin* September 2017, pp. 23–25.



Left: Model construction of the orchestra cube on a scale of 1:2 in autumn 2017. Photo: Judith Kemp. Right: The styrofoam instruments are waiting to be attached. Photo: Reinhard Krause

to float, creating a tremendously elegant overall appearance. The complex process of planning and constructing the showcase can be traced on the Met's homepage: <https://bit.ly/3j437H4>

For the curatorial team of the Deutsches Museum, it proved immensely helpful to be able to draw on the experience gained in New York, which Bradley Strauchen-Scherer most willingly shared.

Two models

As in New York, a model provided answers to central questions in Munich. However, the initial situation here turned out to be much more complicated: unlike the showcase in The Met, where the centre wall runs parallel to the walls of the showcase and therefore offers equal space for the instruments on both sides, the spatial divisions in the orchestra cube were completely different and new solutions had to be devised. The accessible square interior is cut into the showcase at an angle (its walls not parallel to the cases sides), so there is a lot of space in some places, but in others, the showcase space is narrower. So, the task was to explore these varying spatial conditions on the basis of a model and to determine the positioning of the instruments.

While the workshop staff built the basic framework of the showcase out of plywood boards on a scale of 1:2, the curatorial team set about making scaled-down styrofoam models of the individual instruments that simulated the three-dimensionality of the objects. This helped to determine where certain instruments, such as the horns with their protruding bells, the massive timpani or the big double bass, would fit. In addition to taking into account the

spatial requirements, it was also necessary to find an aesthetically pleasing, coherent and didactically convincing arrangement of the instruments. The model provided the opportunity to think through all these design aspects in detail and to approach a conclusive implementation in several steps. It was now clear how many instruments would fit into the cube and where they should be positioned – and unfortunately also that many of the models and thus also the original instruments would not find a place in the final version of the showcase.

Another crucial question immediately jumps to mind when looking at the model photo: with what methods and on what surfaces should the instruments be attached? Only another mockup, this time with the original instruments, could provide a solution, because only with the help of the real objects could it be determined where, due to their different centres of gravity, the mounts would have to be placed and how many mounting rods would be necessary. But again, unforeseen difficulties came up: The idea of inserting acrylic glass plates into the display case, as in New York, to which the instruments would then be attached, proved to be impracticable, as the total weight of the orchestra cube would have considerably exceeded the load-bearing capacity of the hall floor. Therefore, the acrylic glass panels had to be omitted and the brackets inserted directly into the glass of the showcase walls instead. However, it is impossible to drill into hardened glass, so the drilling points for the brackets would have to be determined in advance and inserted during the production of the glass walls.

The full-size model was built in one of the extensive off-site depots of the Deutsches Museum, where the instru-



The mockup of the full-size orchestra cube with original instruments in summer 2019. Photo: Judith Kemp

ments to be exhibited were located. Where the glass walls of the showcase would later stand, acrylic glass panels were set up and the concept developed with the first model was transferred to the larger scale. Once again it became clear how essential the preliminary work with polystyrene instruments and plywood boards had been, as it was now clear exactly which instruments would be included and in which order they should be assembled. Bit by bit, the curatorial team, together with the Berlin-based company Museumstechnik, who made the brackets for the individual instruments, fitted the individual sides of the orchestra cube, finalised the exact position of the individual exhibits and thus defined the placement of the drilling points. After the instruments had been removed, the drill points on the acrylic glass plates could then be precisely measured in a further step and transferred to a scheme that was later copied onto the glass of the final display case walls.

And how did the whole thing turn out in the end? What does the finished orchestra cube look like? The curatorial team is also eagerly awaiting the answer to this question, because the showcase in the exhibition is still to be set up and installed. But with such thorough preparatory work, we are hopeful that our instrument cloud will soon float inside the Deutsches Museum and fascinate many visitors.

Annabella Skagen

UPDATES FROM RINGVE AND ROCKHEIM, NORWAY

The Ringve Music Museum and its sister museum, Rockheim – Norway's National Museum of Popular Music, both located in Trondheim (Norway), have merged as of 2021. Between them, the two museums cover a broad range of musical genres as well as older and contemporary Norwegian music history and music instrument collections, and hold a combined status as Norway's national music museum. The merge is motivated from a wish to shoulder our national responsibilities on a wider base of musical and museological competence, strengthening both museums' staffs and improving the organisation's structure. The two museums' venues, with their unique identities, will remain. The new, joint museum has a common museum director, Arnfinn Stendahl Rokne, who took up the position on November 1, 2020. The merged museum has approximately 60 employees, and the collections contain more than 25,000 registered objects, as well as extensive archive materials, including images and sound clips in many formats. The museum is part of the consolidated museum organisation Museums of Sør-Trøndelag (MiST).

At Ringve Music Museum (<https://ringve.no/en>), the current temporary exhibition is Beethoven Factory, which is based on an audiovisual installation and three interactive units created by the Musée de la Musique – Philharmonie de Paris. The result is a highly modern, refreshing take

on Beethoven's global cultural heritage, particularly within modern media, music, and European political culture. Ringve is currently redesigning its permanent instrument exhibition (previously known as the Barn/Låven). This exhibition first opened in 1999, and was closed for renovation in February 2021. We are looking forward to receiving our visitors in a re-conceptualised music instrument exhibition in 2022.

As part of this remake, we are also remodelling our conservation workshop. In the new exhibition, the workshop will be an integrated part of the visitors' experience, with large window panes making it possible for the audience to observe the conservators at work, and for the conservators to display the objects undergoing various processes at different stages.

The Rockheim museum (<https://rockheim.no/en>) is a modern, technology-based museum combining a concert stage with a large, semi-permanent exhibition on the history of popular music in Norway (the Time Tunnel), several temporary exhibitions, a sound laboratory, and many forms of active mediation directed towards various target groups. The museum also hosts a major televised show which regularly includes new performing musicians into the national Rockheim Hall of Fame. The Rockheim building, with its



The Ringve Music Museum (above) and its sister museum, Rockheim – Norway’s National Museum of Popular Music (below), both located in Trondheim, have merged as of 2021.



eye-catching, colourful “light box” on top, serves as a Trondheim landmark, lighting up the evening sky with ever-changing light designs.

The latest addition to Rockheim’s permanent exhibition is the Millennium Room, which uses state of the art technology to mediate the last twenty years of popular music history in Norway. Among the temporary exhibitions being displayed this year are photo exhibitions of A-Ha and Bob Dylan, as well as the Nordic travelling exhibition Everybody Dance! as a response to

the Corona restrictions, Rockheim has also increased its digital mediation output.

In March 2020, all Norwegian museums were closed as part of the response to the coronavirus. On June 13th 2020, both music museums re-opened. Fortunately, we have been able to stay open since then. Although the number of visitors has dropped due to Corona restrictions, the summer seasons of 2020 and 2021 were fairly well-visited, and we are cautiously optimistic about the upcoming winter season.

Heike Fricke

LOST AND FOUND

From the Clarinets of the Prince

Virtual exhibition from 11 June 2021

<https://organology.uni-leipzig.de/> or <https://bit.ly/3xEbPkC>

arranged by Digital Organology Forschungsstelle am Musikinstrumentenmuseum der Universität Leipzig

For over half a century they were lost, the clarinets of Prince Günther von Schwarzburg-Sondershausen, yet they are precious witnesses to a musical flowering that made the Sondershausen court famous far beyond the borders of Thuringia at the beginning of the 19th century.

In 1801 Günther founded a *Harmonie* wind ensemble, for whose direction he engaged the young clarinetist Simon Hermstedt, who quickly turned out to be a highly talented. The music-loving prince soon not only took lessons with Hermstedt, but also sent him to Gotha to study with Louis Spohr: with a lavishly remunerated commission in his pocket for a clarinet concerto. Spohr's important "concerto in c minor" thus provided the initial spark for Hermstedt's career as a soloist.

Because Spohr wrote in the famous preface to this concerto about 'unworkable things' and 'improvements' to Hermstedt's clarinet, the instrument has been of particular interest to music researchers. Prince Günther had clarinets built by Streitwolf in Göttingen, a set of which Hermstedt eventually received as a gift, while Günther kept another for his own use.

The prince's clarinet had been preserved for a long time in the hunting lodge 'Zum Possen' before it disappeared from Sondershausen during the Second World War, while nothing was known of Hermstedt's instrument for a long time. What a sensation when both clarinets were recently found again!

This exhibition was created as part of a seminar Lost And Found in the master's programme in Musicology at the University of Leipzig, which was originally conceived by Prof. Dr. Josef Focht and Dr. Heike Fricke for the summer semester 2020 and – postponed due to the pandemic – was finally held in the summer semester 2021.

In addition to the students, the project groups *Tuba*, *Klarinette* and *MIMUL Standards* of the Digital Organology Forschungsstelle am Musikinstrumentenmuseum der Universität Leipzig as well as a number of interns from various courses of study and universities in Halle (Martin Luther University), Leipzig (University of Music and Theatre), and Potsdam (University of Applied Sciences) were involved in the preparation and implementation. According to the



The valuable mahogany case of the clarinetist Simon Hermstedt with the initials of his patron, the Prince of Sondershausen, with the original clarinet and historic reeds. On loan from the German clarinetist Sabine Meyer.

service-learning concept of the research centre, the interns were to get to know the interdisciplinary operation of a university museum in research, teaching, and knowledge transfer.

The new research centre "Digital Organology" was established at the Musikinstrumentenmuseum der Universität Leipzig in February 2021 under the leadership of Josef Focht. Already in the past few years, a number of externally funded digitisation and research projects started at the museum, which are now all bundled in the Forschungsstelle Digital Organology.

A list of current research projects can be seen here:
<https://organology.uni-leipzig.de/index.php/forschung>

Digital Organology is not only understood as the digital facet of instrumental sounds and areas of their use, but also as the contextual knowledge around organology. Both the preservation of knowledge and methods of knowledge acquisition have become very digitised in the scientific developments of, say, the last generation and a half.

Our methods are entirely shaped by virtual tools and procedures, and the repository of knowledge is no longer printed paper but the virtual medium. In this development, the Forschungsstelle DIGITAL ORGANOLOGY is trying to reorient Organology.

The collection of historic musical instruments at the Musikinstrumentenmuseum der Universität Leipzig is regarded as a research reservoir – this pool of research material is expanded into a central repository of knowledge in the ongoing project, MusiXplora that provides a digital interface and search engine for organological-related knowledge; see: <https://musixplora.de>

Clara Sen Campmany

‘CONDUCT THE ORCHESTRA, CONDUCT THE SYMPHONIC BAND’

A new state-of-the-art interactive space dedicated to orchestral conducting at the Museu de la Música de Barcelona

In 2015 some members of the team of the Museu de la Música, located in the Auditori de Barcelona, traveled to the city of Vienna to see first-hand the interactive proposals of the *Hausdermusik – Das Klangmuseum*, especially the one called ‘*Maestro! Maestra!*’ dedicated to orchestral conducting.

At that time, the Museum’s management had a clear desire to find new ways to approach music through immersive and interactive experiences, and the *House of Music – Museum of Sound* in Vienna was a European pioneer in the use of kinetic technology for multimedia musical experiences in which the visitor becomes an indispensable part of the staging.

From that trip we returned with the conviction to replicate the proposal at the Museu de la Música de Barcelona and to do so in complicity with the two great symphonic ensembles resident at the Auditori: the Barcelona Symphony Orchestra (OBC) and the Barcelona Symphonic Band.

The project materialized a few years later thanks to funding from the ‘Convocatòria d’ajuts PO FEDER de Catalunya 2014–2020’ of the Department of Culture of the Generalitat de Catalunya which, in its Cultural Heritage programme, supporting actions in the field of performing and musical arts facilities in the country.

In September 2019, the audiovisual recordings of the two works chosen for the interactive installation that, intentionally, belong to a well-known collective musical imagination: The “Ode to Joy” from the Ninth Symphony by Ludwig van Beethoven and the Prelude from the opera “Carmen” by Georges Bizet were carried out in the Symphonic Hall auditorium.

The OBC, under the baton of maestro Xavier Puig, counted with the participation of the professional choirs Madrigal and Lieder Càmera, conducted respectively by Pere Lluís Biosca and Josep Vila i Casañas, while the Banda Municipal de Barcelona recorded the Prelude to the opera “Carmen” conducted by its principal conductor José R. Pascual-Vilaplana.

Guillermo Barguñó was in charge of video direction and editing, and *N Music Production* was in charge of sound recording and mixing. In parallel, the conceptualization, design, and production of the interactive installation were entrusted to *Grup Transversal*, a Catalan company with extensive experience in the use of cutting-edge technologies and innovative engineering for the creation of immersive and interactive museum spaces. The development of the kinetic gesture detection system, on the other hand, was the responsibility of research doctor and software



engineer Álvaro Sarasúa, linked to the Music Technology Group of the Universitat Pompeu Fabra of Barcelona (PHENICX Project - ESMUC / MTG), while the company *VotroLabs* carried out the audio processing.

The work of all the parties involved culminated in September 2020 with the inauguration at the Music Museum of the space ‘*Dirigeix l’Orquestra, dirigeix la Banda*’, which invites visitors to experience the sensation of being at the head of a large orchestral formation, conducting with their own gesture and in real time the performance of canonic works from the symphonic repertoire.

The installation is located at the end of the tour of the permanent exhibition, in a circular space equipped with a large surround screen and a Dolby Surround sound system, which provide an immersive experience. The user is invited to stand on the conductor’s platform and receives a series of useful directions to proceed. A digital screen acts as a music stand and dynamically displays the score of the selected piece. The signals received by the motion capture camera are translated and interpreted by a computer that modulates the interpretation of the pieces by the musicians and during the action a speedometer appears on the screen to guide the user on the tempi of the performance. The user’s ability to adapt to a greater or lesser extent to these limits will determine the final assessment of the musicians themselves on the user’s conducting skills, who may be encouraged to stay on the path of orchestral conducting or invited to devote their talent to other tasks.

This interactive space aims to offer the nearly 45,000 people who visit the Museu de la Música every year the opportunity to get close to the real experience of conducting two great instrumental and choral groups, enjoying artistic works and testing their rhythmic and gestural skills.

It offers the experience, in short, to live music intensely.

Jason K. Dobney and Jean-Philippe Échard #MuseumsViolins for World Violin Day 2020

Last fall, an informal conversation on Zoom led to an international social-media collaboration between musical instrument collections. December 13th has become known on social media platforms as #WorldViolinDay and we wondered if perhaps a few institutions would collaborate in a project we called #MuseumsViolins. We thought maybe bringing a little music from our collections to this world during this challenging pandemic could be a source of fun and solace.

The little idea was to ask collections with playable violins to consider posting performances on social media channels with the hashtags: #WorldViolinDay and #MuseumsViolins, and then for each institution to share, like, and repost other contributions. The Philharmonie would then create a playlist on YouTube where all of these videos could live together even after the day was complete. We created a little visual (see illustration).



Then we discussed it with other institutions and we received positive feedback and encouragement. The result was a truly wonderful collaboration with contributions from so many institutions all around the world.

We wish to thank everyone who contributed: colleagues at Museo del Violino (Cremona, Italy), National Music Museum (Vermillion, USA), Chi-Mei Museum (Taiwan) helped us to sharpen the concept, together with our colleagues from The Metropolitan Museum of Art, New York City (USA) and the Musée de la musique - Philharmonie de Paris (France).

Further, many institutions answered the call distributed on the CIMCIM-ListServ: St Cecilia's Hall (Edinburgh, UK), the Rijksmuseum and the Geelvinck Museum (Amsterdam, Netherlands) and the Museu de la Música (Barce-

lona, Spain); other institutions also supported the initiative though it was not possible for them to send us video in the constrained schedule.

We received 18 amazing videos from 9 museums, for a total of more than 90 minutes of wonderfully diverse music and tones played on 24 instruments, all from museum collections. Several of the videos were made especially for the occasion, including a wonderful performance provided by Chi-Mei that featured ten instruments from their collections including Amati, Stradivari, and Guarneri violins and cellos.

While there were many Cremonese and Italian violins presented, there was a wide diversity of violins including examples made in Scotland, Spain, Germany, and France. The online event itself was a success. It was posted on many social media platforms, via the institutions' accounts or personal accounts of participants, curators, etc. It spread very well, counting numerous "likes" and "re-posts/re-tweets" and positive reactions. One Instagram post from The Metropolitan Museum went viral and had 275,000 views in less than twenty-four hours.

Also, our project even gained attention in other media, including the daily newspaper Taipei Times (<https://bit.ly/3gnsy4s>) and the morning show on the French public radio France Musique (<https://bit.ly/3y2vSYZ>). Four days after the event, the YouTube playlist itself had more than 3,800 views. This is amazing: we indeed did not expect such a response. And at the time of writing this short piece (March 18th, 2021), the playlist views now total more than 5,300.

The playlist is hosted by the YouTube Channel of the Philharmonie de Paris, and will remain accessible: <https://bit.ly/3ybiYaW> or https://www.youtube.com/playlist?list=PLVqHHGh99fzw-brIx_fu3KdUDwODa3CuWU

In these difficult times for everyone, but especially for music lovers and violin lovers, and museums worldwide, it is thanks to the contributions and participation of all of you that this project, which started so little and informally, grew in such a collaborative spirit, and was an opportunity to give something positive to the world.

May this inspire further collaborative projects!

MY FELLOWSHIP AT THE METROPOLITAN MUSEUM OF ART

Andrew W. Mellon Fellowship in Object Conservation (2019–2020)

Introduction

The Metropolitan Museum of Art holds one of the largest and most diverse musical instrument collections in the world. More than 3,600 of these instruments constitute the Crosby Brown Collection of Musical Instruments of All Nations, collected in the late 19th century, including examples from Korea, China, and Japan. For me, the various countries' collections were helpful to observe and classify the surface treatment techniques of stringed musical instruments called Nakdongbub, which I wanted to focus on.

Classification by the Surface Treatment of Asian Stringed Musical Instruments and their Conservation

According to surface treatment methods, Asian musical instruments are classified into three categories; Asian lacquer, natural minerals or organic pigments mixed with animal glue, and heat treatment. Among them, a typical heat treatment is called *Nakdongbub* (낙동법: 烙棟法: *Nak* is scorching, *Dong* means paulownia wood, and *Bub* stands for technique) in Korean. This technique is carried out by using a 2–3kg hot iron with a long pole attached. The iron equipment has to be heated to over 1000°C to be ready to use. When it is hot enough, it is pressed on the wood surface for a couple of seconds. After all surfaces are treated and burned, the ashes on the surface are brushed off with cleaning brushes made from natural fibres.¹ In the process of finalizing, there is some difference between the Korean and Japanese technique. Korean makers don't use any other treatment after finishing with fine brushes, but Japanese makers add a polishing process, using powdered limestone powder or ash to change the color of the wood.² Besides this traditional technique there is another well-known method commonly used among furniture makers these days: in which the wood is scorched with a propane torch. With this treatment the equipment does not touch the surface of the wood, and so the surface isn't compressed. This technique is commonly called *Yakisugi* (焼杉). *Yaki* means heating with fire, and *sugi* is cypress. It is also called as *Shou sugi ban* (焼杉板), which has same meaning as *Yakisugi*. This method is sometimes also termed *Nakdongbub*, but my past research has shown these two techniques *Nakdongbub* and *Yakisugi* to be very different. The difference especially stands out in the acoustic effect of each technique. In my previous research, comparing

the use of an iron and a torch, sound quality improvement was shown on the iron treated sample but not on the torch treated sample.³ Some modern Asian instrument makers have adopted the use of a torch to scorch the surface of their instruments, but the traditional use of a scorching iron seems essential in obtaining some of the beneficial effects of the *Nakdong* treatment. Therefore, even though they are similar in appearance, it is incorrect to state that *Nakdongbub* is the same method as *Yakisugi*.

Considering the surface treatment methods and materials of Asian musical instruments, their conservation method has to be approached differently from that of Western musical instruments, which are commonly finished with a varnish coating. Based on this perspective, during my fellowship at the Met, I categorized and organized various surface treatment techniques of Asian stringed musical instruments.

By grouping the instrument collections in types and regions, I found more differences in the surface treatments. Although some musical instruments were made in the same country and they were the same kinds of musical instruments, by examining the surface color with a colorimeter it differed from maker to maker and possibly on the conditions of keeping them. For example, in my Master's thesis research, the *Nakdong* treated surface Lightness, value L^* increased by increasing exposure time on the UV light condition. There were not only color differences but also surface treatment differences. Object no. 89.4.2088 (*Mōsō Biwa*, 19th century, Japan) seemed to be lacquered after the scorching treatment. Although this technique is not common these days, some of the Asian musical instruments in the collection made before the 20th century were treated with this technique. Another technique is found in a *Geomungo* called *Tak-young-geum* (탁영금, 濯纓琴, Korean treasure number 957), believed to have been made around 1490, currently in the collection of the Korean Daegu National Museum, which was treated with *Nakdongbub* and lacquered afterwards.

During my preliminary conservation experiments on this typical surface treatment at The Met and in the Organic Material Conservation Laboratory at the Korean National University of Cultural Heritage, I conducted a dry-clean-

¹ <https://www.amis.org/post/the-nakdong-technique-and-musical-instruments>

² Henry Johnson (2004). *The Koto-A Traditional Instrument in Contemporary Japan*, Amsterdam, Hoteli Pub.

³ Chaehoon Lee, Hwanhee Jung, Yonjae Chung, "Functional Characteristics of *Nakdong* Technique Treated on Paulownia Wood Surface", *Journal of the Korean Wood Science and Technology* 49 (1), 2021: 82–92.










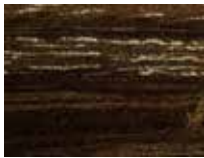
Subject	PVA 4% + borax 1%	Sponge tamp 1 time	Sponge rub 1 time	Evolon tamp 1 time	Evolon rub 1 time
Before cleaning (×10)					
After cleaning (×10)					

Table 1. Before and after cleaning treatment

PVA 4% + borax 1%	Cosmetic sponge	Evolon
		

Table 2. Magnification of the side part during cleaning (×2)

ing experiment with mock-up samples. A synthetic soiling mixture (excluding carbon particles which made the color appear black) was applied on its surface with borax gel ((PVA 4% and Borax 1% w/v in distilled water) for 5 minutes, and then cosmetic sponge and Evolon (microfilament textile) were tamped and rubbed repeatedly one to three times respectively. In the primary result observed by stereomicroscope (SMZ18, Nikon, JPN), PVA 4% + borax 1% cleaned most of the dust particles (Table 1). But when the after-cleaning borax gel was observed with an optical microscope (Eclipse Ni-U, Nikon, JPN) after drying on the condition of $23\pm2^{\circ}\text{C}$, $50\pm10\%$ RH for a week, a burnt wood particle, length 20 to 120 μm , was detected, indicating removal of original material from the surface (figure 1). Also, during the cleaning procedure, due to the direct attachment of the borax gel onto the wood surface, water absorption was observed: the surface color changed into dark color (after it dried, the color went back to the previous color). As the wood cell structure of the surface layer of Nakdong treated surfaces is more irregular and not as smooth as non-Nakdong treated wood surfaces, the dry-cleaning and gel cleaning didn't work very well (figure 2). Considering the outcome, along with more detailed examination, a study on the development of a substance, which has the properties of being fluid, sticking to the dust inside the pitted surface, and water-solubility leaving no residue on the surface, is recommended to be studied further.

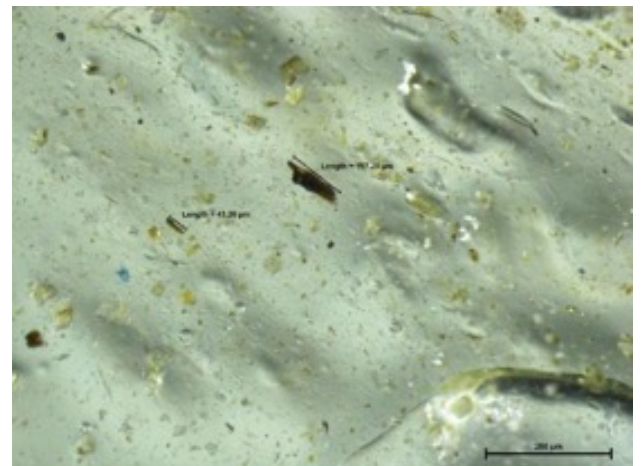


Figure 1. Borax gel observation after cleaning (×100).

Ichi-gen kin using a bone material and its state

While I classified Asian stringed musical instruments, I came across a Ichi-gen kin (絃絃琴), object no. 89.4.2054, entirely made of whalebone⁴, which is an unusual material for this kind of instrument. In terms of etymology, *Ichi* means one; *gen* is a string; *kin* stands for the zither. Therefore, Ichi-gen kin is a general term for a one-stringed zither that is usually called *Sumagoto*. The meaning of *Suma* in *Sumagoto* is 'Name of the legendary birthplace of the instrument.' Other names for this instrument are *Hankin*, *Hitotsuo*, or *Koto*. In general, a single string is stretched over a rectangular board. One end of the string passes through a hole at the close to the player and is fas-

⁴ Actual bone of a whale, and not baleen, which is commonly referred to as *whalebone*.



Back 7 (×200)



Back 8 (×200)



Back 10 (×20)



Piece 16 (×200)



Piece 17 (×200)



Piece 24 (×20)

Figure 2. Photograph and microscope image of no. 89.4.2054 Ichi-gen kin.

tened underneath the board. According to Sumi Gunji and Henry Johnson⁵, ‘The materials used for the soundboard and backboard are made of cedar or paulownia, and the tuning peg and bridge are made of hardwood. The string is made of silk, and the position markers are either ivory or mother-of-pearl. The plectra used to stop and pluck the string is made of materials such as ivory, whalebone, and bamboo.’⁶

Damaged areas of the instrument had been repaired with hide glue in 1980, but some of these glue joints have failed over time. As whalebone is not common as a material used in musical instruments, a thorough examination had to be done before deciding to do conservation work. By using a digital microscope, some of the dust particles and bone fibers were detected on the surface layer. In cracked areas which were formed through aging and fluctuating environmental conditions, dust had filled the gaps (figure 2, Back 7).

Some residual lipids were observed (figure 2, Back 8). Some scratches on the surface were assumed to have occurred in the process of making the musical instrument (figure 2, Back 10). There were some areas that were shinier than others (figure 2, Pieces 16, 17, 24). Observed with transmittance light, one part was found to be attached with hide glue (figure 3).

In order to examine which part had been previously conserved using hide glue, warm deionized water (28~32°C) was used to test-clean the surface that was assumed to have been treated in 1980 (figures 4, 5).

Due to the unforeseen situation of a global pandemic, the ongoing research had to be terminated prematurely. The unfinished research is as follows. As most relevant conservation research is performed on archaeological bone or a large-sized bone; some of the common cleaning methods

⁵ Sumi Gunji and Henry Johnson (2012). *A Dictionary of Traditional Japanese Musical Instruments from Prehistory to the Edo Period*. Japan, Tokyo.

⁶ Kiyodhi Yamaura, “The sea mammal hunting cultures of the Okhotsk Sea with special reference to Hokkaido prehistory”. *Arctic anthropology* 35(1) 1998, 321–334.



Figure 3. Transmittance light used to observe the attached part in the 1980s.



Figure 4. Observation by UV light.



Figure 5. Before and after (left to right) cleaning (×20).

could be considered too harsh for the museum whalebone object. As alcohol and acetone produce dehydration and brittleness, which cause cracking of the organic compound as observed with SEM (a Scanning Electron Microscope), it would be hazardous to use solvent treatment directly on the surface of object no. 89.4.2054.⁷

There are two kinds of dirt present on its surface. First is soil, which is airborne dust that accumulated over time. Second are discolored fats, which are residues that remained from when the object was made. For the accumulated soiling dust, it is recommended to use a very fine brush and air puff first. As its surface is brittle, using a

vacuum won't be recommended because it is hard to control the air absorbance from the surface, and it is hard to track the dust. For the fat residues, this could be a historical remnant from the whalebone at the period when the musical instrument was made, so a discussion with curators will be needed to decide whether it should be removed or not. If it is decided to clean the residue, with a swab, some solvents such as organic solvents, hexane, heptane, or a mixture of hexane/isopropanol could be tested because it has been researched and concluded that these cleaning solvents are suitable for cleaning the degraded fat without deterioration.⁸ As there is a residue of past treated hide glue, with a swab and warm water, the remains have to be

⁷ Fernández-Jalvo, Y., & Monfort, M. D. M., "Experimental taphonomy in museums: Preparation protocols for skeletons and fossil vertebrates under the scanning electron microscopy". *Geobios* 41(1) 2008: 157–181.

⁸ Guilminot E, Lemoine G, Pele C, Poisson L, Surbled M, Louvet I, Mevellec J, Remy L, "Re-treatment of whale bones – How to extract degraded fats from weakened bones?" *Journal of Cultural Heritage* 15 (2014):128–135.

removed. After that, for reversibility, discoloration, hardness, it is recommended to use Paraloid B-72 in acetone. As bone is a porous substrate, a 5-10% solution could be applied.⁹ As object no. 89.4.2054 is brittle and weak, box making is recommended to prevent secondary damage.

Conclusion and acknowledgments

Conservation works on some of the musical instruments during my fellowship weren't finished due to the pandemic circumstance, including the museum closing temporarily. But the experience at The Metropolitan Museum of Art was very precious; the object conservation department's diverse group of conservators specialized in various materials was so helpful for me. I could ask and discuss questions and issues directly whenever I had questions about some materials. Also, the musical instrument department, which was always active and full of interesting topics to discuss, and it was very exciting for me to hear the staff's thoughts and opinions. Their archival and documentation work helped me so much while researching the object collections.

I want to thank Manu Frederickx who supervised me during my fellowship period. He was always open to discuss conservation treatments and other topics I was curious about. Also, I would like to thank Lisa Pilosi, who is in charge of the Objects Conservation Department. She

always showed a great attitude and helped me throughout that time. Jayson Kerr Dobney, in charge of the Musical Instruments Department, was always kind and open to hear my opinions. I enjoyed doing storage work together, with Jennifer Schnitker, who always shared interesting information on the field of musical instrument conservation. Ignace De Keyser always had warm and interesting conversations with me. Within the Department of Objects Conservation Christina Hagelskamp, Daniel Hausdorf, Mechthild Baumeister, Marijn Manuels, Pascale Patris, Karen Stamm and Drew Anderson were my great neighbors and David Sastre, Lisa Ackerman, Ivo Kipre, Chantal Stein, Andy Wolf and Yang Xu were good colleagues during my time at the museum and in New York. Moreover, Bradley Strauchen-Scherer and Ken Moore in the Musical Instruments Department gave me a wonderful time. Also, I appreciate Marcie Karp, William Gassaway, and Zamara Choudhary from the Educational Department for all of the arrangement and organisation of the fellowship program. Additionally, to Professor Yongjae Chung and colleagues at the Organic Material Conservation Laboratory at the Korean National University of Cultural Heritage, thank you for letting me continue some of my experiments. Other than this, I thank all the staff at the Object Conservation Department, Musical Instruments Department, and other departments curators, donors, and conservators at The Metropolitan Museum of Art.

⁹ Stephen P. Koob, *The Use of Paraloid B-72 as an Adhesive: Its Application for Archaeological Ceramics and Other Materials*, 1986.

NOTICES

CONFERENCE

The spoliation of musical instruments in Europe.

1933–1945

7, 8 and 9 April 2022 – Philharmonie de Paris

CALL FOR PAPERS

This conference can be seen as part of the ongoing studies of despoiled cultural property (by way of seizures, looting, forced sales, etc.). A great deal of work has been carried out in various institutions, including museums, on despoiled works of art, and more recently on despoiled books. The Philharmonie de Paris, and more particularly the Musée de la Musique and its Conservation & Research team, wish to play their part in research on looting in the musical field: provenance research, market and circulation of musical instruments, stakeholders and their networks, etc.

The history of music during the Nazi period in France and Europe has been the subject of many studies and works over the last decade. For example, the conference “La

musique à Paris sous l'Occupation” (Music in Paris under the Occupation) (Cité de la musique, 13-14 May 2013, Fayard, 2013) focused on the activity of composers and musicians during this period. The study day “La musique spoliée” (Despoiled music) (Sciences Po, January 2020) set out the various aspects of the subject (history of the spoliation of instruments, music books and scores, memorial approach). This international conference is dedicated specifically to the musical instrument as a heritage and cultural asset.

If the musical instrument is indeed a cultural object, then its specificity must be taken into account when conducting research on its origins and on its spoliation. As an object of use by a musician, an instrument changes over time so as to remain in good condition to be played. It might change in appearance (accidents, wear and tear, cleaning, new accessories, etc.). Besides, the selling and buying of instruments that took place during the Nazi period, or indeed since then, may have led to more extensive material changes and changes of attribution. The history of these transactions has

yet to be written. Highly specialised, the concerned parties (luthiers, dealers, professionals, amateurs, etc.) are a reservoir of significant knowledge; they are the creators of written and visual sources allowing us to record the transactions (photographs, descriptions, accounting documents, expertise certificates...).

An assessment of these sources will enable us to determine the movement of these instruments and, by so doing, to infer their provenance.

This conference is conceived as the first part of a long-term collective research. It aims to create a large network (historians, art historians and musicologists, museum professionals, lawyers, instrument makers, art market and music industry players) and to set in train a research impetus exploring the origins of these musical artefacts. The conference also seeks to propose tools and methods adapted to the history and movement of musical instruments. Lastly, it aims to identify priority research areas and subjects for the coming years.

With the contribution as a guest speaker of Carla Shapreau (Senior Fellow, Institute of European Studies, University of California, Berkeley).

Thematic areas

- History of the spoliation of musical instruments between 1933 and 1945; history of the research and history of their restitution after 1945; link with the spoliation of works of art (collections, networks...);
- Identification, accessibility and study of historical sources (public and private archives, instruments), research methodology;
- The instrument collections of museums: history of ownership and possession from 1933 onwards, origin and provenance research; current policies of museum institutions on this subject;
- The selling, buying and movement of musical instruments since 1933;
- Legal and policy aspects: frameworks for the circulation of instruments, market rules, strengths and weaknesses of the current legislative and regulatory framework.

Call for papers

We are currently requesting papers related to the five themes outlined above. Interested parties will endeavour to submit unpublished works, which can be broad synthesis or case studies.

The papers (3000 characters/600 words) in French or English, accompanied by a short biography of the author, should be submitted by no later than 30 September 2021 to: colloques@philharmoniedeparis.fr. The proposals will be selected by the scientific committee of the conference. If your paper is selected, an abridged version of your abstract and biography may be requested.

The following types of papers are expected:

- Short papers: 10' presentation + 5' Q&A
- Long papers: 20' presentation + 10' Q&A
- Flash talks: 5 minutes, 2 slides (powerpoint)

Scientific Committee

- Claire Andrieu (University Professor, Sciences Po)
- Karine le Bail (Research Fellow, CNRS)
- Frank P. Bär (President of the International Committee for Museums and Collections of Instruments and Music, ICOM-CIMCIM; Head of Instrumental Collection and Research Services, Germanisches Nationalmuseum, Nuremberg)
- Pascale Bernheim (Co-Founder of Musique et Spoliations)
- Myriam Chimènes (Emeritus Research Director, CNRS)
- Jean-Marc Dreyfus (University of Manchester; Associated Researcher, Centre d'histoire de Sciences Po)
- Jean-Philippe Échard (Curator in charge of string instruments, Musée de la musique)
- Corinne Herschkovitch (Lawyer, Co-Founder of Musique et Spoliations)
- Emmanuel Hondré (Director of the concerts and performances department, Cité de la musique-Philharmonie de Paris)
- Christine Laloue (Curator in charge of private archives, harpsichords and artworks, Musée de la musique)
- Monika Löschner (Provenance Research Commission, Kunsthistorisches Museum Wien)
- Jonathan Marolle (Partner of the Atelier Vatelot-Rampal, Expert violin maker for the Paris Court of Appeal)
- Marie-Pauline Martin (Director of the Musée de la Musique, Cité de la Musique – Philharmonie de Paris)
- France Nerlich (Art historian, university professor, director of the department of studies and research of the Institut National d'Histoire de l'Art)
- Emmanuelle Polack (Project Manager, Musée du Louvre)
- Jean-Jacques Rampal (Chairman and Managing Director of S.A.S. Vatelot-Rampal, Expert violin maker at the Paris Court of Appeal accredited by the Court of Cassation)
- Inès Rotermond-Reynard (Institut National d'histoire de l'art, Project manager of the Répertoire des acteurs du marché de l'art en France sous l'Occupation, member of the CIVS)
- Yannick Simon (University Professor, Toulouse - Jean Jaurès University)
- David Zivie (Director of the Mission for the Research and Restitution of Cultural Property Looted between 1933 and 1945, Ministry of Culture)

Key dates

30 May 2021: Conference announced. Request for written submissions issued.

30 September 2021: Deadline for submission of written proposals

26 October 2021: Booking for the conference opens.

Before 30 November 2021: Written proposals selected (all

contributors will be informed as to whether or not their submission has been selected).

15 December 2021: Conference programme announced.

Practical information

Three days of communication, from Thursday 7 to Saturday 9 April 2022, in the conference room (Philharmonie de Paris). Conference free of charge (free admission upon reservation).

<https://bit.ly/3h8i6hD> or <https://philharmoniedeparis.fr/fr/activite/colloque/23014-la-spoliation-des-instruments-de-musique-en-europe?itemId=116746>

Languages: English and French (simultaneous translation). Please note that travel and accommodation costs are not covered by the organisers. Contributors who have difficulties in financing their attendance are eligible for a limited number of grants, reserved in priority for young researchers. Persons interested in applying for such grants should state this when submitting their paper and should include a copy of their identity card. Successful applicants will receive a reply by 30 November 2021 at the latest.

Organisation

Equipped with several auditoriums, a museum, a media library and learning spaces, the Cité de la musique – Philharmonie de Paris is a groundbreaking project. Building on these strengths, it has given itself the task of rethinking the role of music in society, placing it at the core of a welcoming facility that fosters all forms of music appreciation. Located in an up-and-coming eastern Parisian neighbourhood, it is a bridge between the capital and its surroundings and aims to be a gathering place for all. The institution is associated to the world of research in different frameworks: the laboratory of the Musée de la musique, the orchestras D mos and several other educational projects. Each season, it organises several symposiums attended by specialists and general audience.

<https://philharmoniedeparis.fr/en/the-philharmonie>

Contact:

Mathilde Thomas, Seminar and Conference Coordinator
(mthomas@philharmoniedeparis.fr)

ANNOUNCEMENT

Major gift renames Yale Collection of Musical Instruments, enables enhancements

On 30 April 2021, the Yale School of Music was pleased to announce that Timothy A. Steinert '82BA and his wife, Lixia Zhang, made a major gift to the Yale Collection of Musical Instruments. Mr. Steinert is the great-great-grandson of Morris Steinert, whose donation of musical instruments to Yale in 1900 established the Collection and who founded the New Haven Symphony in 1894. In addition to Timothy, descendants of Morris Steinert who have attended Yale include Alan Steinert '23BA, John A. Steinert '93MBA, and Alexandra Steinert-Evoy '90MDiv. With the new gift, the Collection will honor the Steinert family's legacy in perpetuity with a new name, the Morris Steinert Collection of Musical Instruments.

This historic gift will enable the Collection to reimagine and extend its scope as a teaching museum where performance and scholarship are enhanced by in-person and digital access to its remarkable holdings. With new curricular initiatives and through Concerts at the Collection, the museum's profile will be dramatically broadened. The endowment will also allow the Collection to forge new professional collaborations, bolster conservation efforts with the help of key Yale University partners,

and complete necessary improvements to the building at 15 Hillhouse Ave., the Collection's home for years to come.

The Collection's holdings now include more than 1,000 objects. Its keyboard collection is considered one of the finest in the world. The growth of this treasure over the decades can be attributed to the stewardship and custodial care it has received from faculty, staff, and friends who have understood the importance of preserving these instruments and access to them.

The commitment Timothy Steinert and Lixia Zhang have made to the Collection affirms the work of many—especially Morris Steinert—who have dedicated themselves to improving this priceless resource for generations to come.

<https://music.yale.edu/collection>



OBITUARY

Annette Otterstedt (1951–2020)

The past year will long be remembered as a cruel one, and organology has not been spared. We mourn the deaths of so many senior figures in their 80s and 90s, including the last founding member of CIMCIM. However much they are missed, it is at least comforting to know that these groundbreakers in our field lived full and productive lives. We lack even this cold comfort in marking the loss of our colleague Annette Otterstedt, who, after a long illness, died still in her 60s on 6 September 2020.

Born in Erlangen in 1951, Annette spent her formative years in Hamburg, where her family moved in 1958. Despite a perilous relationship with her parents, she had the opportunity there to learn of the viola da gamba and its literature and to study playing the instrument with Johannes Koch, a pioneer of the early music revival. In 1971, Annette began her studies in musicology, ethnomusicology, Judaistics, and codicology at the Technical and Free Universities in Berlin, culminating in her doctoral dissertation on the lyra viol (1989). In the meantime, she had become a leading scholar of the viol and a noteworthy performer, especially in the consort repertoire. This work culminated in her standard work on the instrument, *Die Gambe* (1994), reissued in an expanded English translation as *The Viol* (2002). The translation of this and other of Annette's writings was done with uncommon skill and knowledge by her life partner, Hans Reiners, himself a distinguished bow and recorder maker, organologist, and viol player.

In 1991 Annette was appointed as a curator at the Musikinstrumenten-Museum in Berlin with responsibility for non-keyboard instruments made before 1800. Although she frequently encountered administrative conflicts and experienced serious health problems evidently caused by airborne contaminants within the building, she accomplished much during her tenure, which lasted until her

retirement in 2017. In addition to a number of small-scale, perforce low-budget special exhibits, one of her most significant achievements at the Museum was her stewardship of its collection of violin-family instruments of the Alemannic school, to which she had been introduced by the Berlin Museum's former stringed-instrument restorer, Olga Adelman. She worked tirelessly to prepare the second, updated edition of Adelman's great work, *Die Alemannische Schule* (1990; 2nd ed. 1997), and contributed a new chapter on these instruments' historical context. Further contributions in this area included the article "What Old Fiddles Can Teach Us" (*Galpin Society Journal* LII, 1999) and her stringent historically-informed oversight of the recording of a compact disc featuring performances on the Alemannic instruments.

Although Annette was not active in CIMCIM, she was the consummate museum professional. She dealt trenchantly with museological issues in her writings, adamantly held to her ethical convictions, and was not afraid of telling truth to power. ("Museum curators and restorers read too little" she remarked in one of her last articles.) Understandably, her forcefulness rubbed some people the wrong way and certainly hindered her career. As one of the sadly dwindling number of curators with the opportunity, talent, and will to pursue their scholarly interests, Annette left an important legacy of publications. Her broad knowledge and humanistic perspective, her careful attention to detail, her insight into instrument makers' craft and into the musical repertoire, her ability to synthesize disparate information to a coherent whole, her outspokenness and wit shine through every page. Through this Annette lives on to speak to us and to future generations.

John Koster

BEHIND THE SOUNDS: Musical Instruments as a Field of Research

Review of the book by Eszter Fontana, Klaus Martius, Markus Zepf (eds.), *Hinter den Tönen: Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Nuremberg: Germanisches Nationalmuseum 2018). 277 pages, texts in English and German, numerous illustrations, graphs and tables. ISBN: 978-3-946217-16-9. Price: 85 Euro.

Musical instruments have always constituted a valuable resource for musicological research on a variety of topics, ranging from aspects of performance practice to the development of new timbres and tonal ideals. *Hinter den Tönen: Musikinstrumente als Forschungsgebiet* ('Behind the Sounds: Musical Instruments as a Field of Research'), a Festschrift celebrating the 80th birthday of Friedemann Hellwig, adds another dimension to the study of musical instruments, discussing their importance not only as functional tools for the production of musical sounds, but as multifaceted documents of historical, technical, and cultural importance.

The complex nature of musical instruments, and the interdisciplinary character of organological study required to carefully unlock their secrets, is vividly represented in the work of Friedemann Hellwig, a museum professional whose career is strongly linked to the development of the conservation department in the Germanisches Nationalmuseum, Nuremberg (GNM). But apart from being a pioneer in the field of musical instrument research and conservation in Germany, Hellwig has also been active worldwide as a board member and chairman of the International Committee of Museums and Collections of Instruments and Music (ICOM-CIMCIM), and his oeuvre has influenced developments in the collection, documentation, preservation, and exhibition of musical instruments on an international level.

Hinter den Tönen brings together several acknowledged authors, who, like Hellwig himself, have been actively involved in CIMCIM and related organisations, and have collaborated with him in various projects over the years. Starting with some remarks on its design and structure, the book is printed and bound in nice glossy paper of large format (approximately the size of an DIN A4 page), which offers a generous platform for the plentiful high-quality colour illustrations, technical drawings, graphs, diagrams and tables that accompany the texts, resulting in a layout that is both elegant and reader-friendly. The book contains a detailed table of contents, but there are no appendi-



ces or bibliography, since all quotations and references are included in the individual articles either in the main text or as footnotes. However, there are three useful indexes at the end of the book, which include entries for persons, places, and technical terms relating to musical instruments, and which are indispensable for publications of this kind.

The book opens with a foreword, a short introduction on Hellwig's biography and work, as well as a complete list of his publications. The twenty-four articles that follow are divided in three large sections, which focus on the organological study, scientific analysis, and conservation treatment of musical instruments respectively. The first section, titled 'Organologische Beiträge: Untersuchung von Instrumenten' ('Organological Contributions: Examination of Instruments') contains nine articles covering several aspects of organological investigation concerning mainly keyboard and plucked stringed instruments. In the first article, John Koster discusses the use of gut and metal strings on early Italian harpsichords, offering new insights into the gradual transition from single- to double-stringing in the course of the seventeenth century with the rise of basso continuo. Grant O'Brien then presents his analysis of a virginal attributed to Gianfrancesco Antegnati, a fine but relatively unknown maker of the sixteenth century, identifying its distinctive construction features based on the detailed documentation of the overall design, plucking positions, compass and scaling, as well as on comparisons to local units of measurement.

Moving on to plucked stringed instruments, Dieter Kirsch provides an overview of the nine known mandoras built by Mathäus Wenzeslaus Staudinger, a lute maker working in late-eighteenth-century Würzburg, describing the various ‘adaptations’ that these instruments have witnessed during their lifetime, with most of them having been converted to guitars during the nineteenth and twentieth centuries. Likewise, Joël Dugot examines the history of a modified lute made by Laux Maler in Bologna, discussing its original state and subsequent alterations, and shedding new light on the reception of lutes by this significant maker in France during the seventeenth century. Andreas Michel then provides a thorough account of the so-called ‘Tielke Model’, a guitar combining baroque and modern features that was produced by Richard Jacob Weißberger, a maker in Markneukirchen during the early twentieth century, who exploited the contemporary demand for ‘historicized’ instruments as well as the lasting reputation of the famous instrument maker Joachim Tielke of Hamburg.

Switching from fingerboards back to keyboards, Michael Latham presents new details about the work of Franz Jacob Spath and Johann Andreas Stein, two of the most renowned manufacturers of keyboard instruments in southern Germany, using archival evidence to highlight their intensive experimentation with tangent and hammer mechanisms that aimed to expand the expressive qualities of the harpsichord. Further north, Eszter Fontana investigates the biographical and professional activities of Carl Daniel Hildebrand, a carpenter and instrument maker in Leipzig, whose inventory clearly displays not only some of the common facilities, equipment and materials, but also the wide product variety found in a German workshop during the mid-eighteenth century, which included single- and double-manual harpsichords, spinets, fortepianos, fretted and unfretted clavichords, and even harps.

Remaining in approximately the same geographical region and era, Christian Ahrens examines the use of the lute and the pandora (a kind of cittern) at the Weimar court in the eighteenth century, using numerous written sources to underline the previously overlooked role of the latter as a basso continuo instrument. In the last article of this section, Florence Gétreau closely inspects an artwork by Pieter Claesz and similar iconographical sources within the context of the ‘vanitas’ genre of paintings that flourished in the seventeenth century, in which musical instruments usually embodied allegories or symbolisms.

Titled ‘Technologische Untersuchungen und deren Umsetzung’ (‘Technological Examinations and Their Implementation’), the second section of the book also comprises nine articles, regarding mainly stringed and wind musical instruments. These articles demonstrate the advantages of workbench- or lab-based research combined with innovative scientific approaches in the study of museum artefacts. The first author, Stewart Pollens,

explores the working practices of the most famous instrument maker of all time, Antonio Stradivari, reconstructing the purfling detected on the bowed instruments of the Cremonese master based on hands-on tests and experience from empirical observations.

Markus Raquet und Klaus Martius take us back to Nuremberg, an important centre for metalworking trades in the pre-industrial age, to investigate the raw materials, working techniques and tools employed in the manufacture of brasswind instruments using comparisons and references to related objects and crafts; they also advocate the scrutiny of tool marks and decorative elements as a key for attributing and dating instruments. Next, Sebastian Kirsch reveals new details of the manufacture and decoration of a richly ornamented guitar by Joachim Tielke by means of computer tomography (usually referred to as CT-scanning), a non-destructive method which is becoming increasingly applied for the documentation of musical instruments. Writing from the perspectives of both conservator and maker, Robert Barclay deals with issues of replicating and reproducing historical instruments, taking as example his copy of a natural trumpet by Johann Carl Kodisch dated 1719, and mentioning the limitations and challenges which one has to face when undertaking such initiatives. Staying in the field of wind instruments, Hans Reiners shares his useful observations as a player and maker regarding the features of recorders from the Baroque period (proportions, weight, bore profiles, temperaments, etc.), stating that the longer we have devoted ourselves to reconstructing old instruments, the more we realize how rudimentary our knowledge about historical wind instrument-making still is.

With the aid of many graphs and tables, Micha Beuting und Peter Klein present the results of dendrochronology conducted on musical instruments attributed to Joachim Tielke, illustrating how the collected dendrochronological data can complement the dating of instruments based upon their stylistic characteristics. Similarly, utilising the visualization of measurements carried out with laser scans, Veit Heller investigates the thickness of the resonating plates on bowed stringed instruments, claiming that this method can provide safe clues for the identification of instruments, since the produced diagrams can act like a unique “fingerprint”. Focusing on the soundboard decoration of two harpsichords in the Bayerisches Nationalmuseum (Bavarian National Museum), Munich, Heinrich Piening and Roswitha Schwarz provide an in-depth analysis of the coloured coatings and pigments detected with UV-VIS spectroscopy, arguing that this non-destructive technique can provide vital evidence for the dating and authentication of historical keyboard instruments. The last author of this section, Alfons Huber, examines the reconstruction of temperament systems used on fretted clavichords based on theoretical and mathematical models, while offering examples of practical applications on three historical clavichords.

The third section of the book, *Studien zur Restaurierung von Instrumenten* (Studies in the Conservation of Instruments), consists of six articles concerning the conservation and restoration of musical instruments, especially organs, stringed keyboards, and plucked and bowed stringed instruments. The articles begin with the fascinating account of the organ by Gottfried Silbermann dating from 1724, now in the Musikinstrumentenmuseum of Leipzig University, in which Markus Brosig describes the various stages and events in the instrument's turbulent history: originally acquired in 1909 by Wilhelm Heyer in Cologne, in the 1920s the organ was moved to Leipzig, where it suffered severe damage due to bombings during World War II, and was later extensively restored and reconstructed with approaches and methods typical of the post-war era. Next, Martin Kares examines the technical features, the acquisition history and the production of copies of a procession chest organ by Gottlieb Näser of Fraustadt dated 1734 that once belonged to Dr. Ulrich Rück, whose collection formed the basis of the musical instrument department at GNM. Klaus Gernhardt continues with the study of another baroque organ, built in 1671 by Gottfried Richer in Pomßen, Saxony, analysing its manufacture, use and preservation, with an emphasis on recent restoration efforts aiming to reinstate the instrument's sonic and aesthetic character as authentically as possible.

In a further article relating to the collection of Dr. Ulrich Rück, Markus Zepf illuminates the restoration of keyboard instruments in the ownership of this influential private collector, accentuating Rück's engagement and cooperation with skilled restorers such as Adolf Hartmann and Otto Marx, as reported in surviving correspondence and other archives. Annette Otterstedt, former curator at the Musikinstrumenten-Museum, Berlin, who sadly passed away last year, asks several intriguing questions about restoring and playing historical instruments, which expose the various problems that museums frequently have to deal with, and which should provoke more discussion and be considered in decision-making processes. On the other hand, in the final article of this book, Anthony Bailes offers his personal view as a lute performer on the subject of choosing old versus new lutes, claiming confidently that 'an old lute is still often better than a new one', which seems to correspond with the prevailing tendency regarding vintage instruments among musicians.

The diverse contributions in *Hinter den Tönen* present the full gamut of methods currently used for the study of musical instruments, including traditional connoisseurship and experimental "know-how" as well as novel investigation methods involving "state-of-the-art" devices and software. The size, content and writing style of the articles is quite different, ranging from the listing of practical recipes and the description of personal experiences and tastes, to extensive case studies involving the processing of numerous measurements and data or the consultation of many

historical references and archives. In general, the quality of most articles is exceptional, revealing the meticulous selection and review of the articles by the three editors. Yet, there are occasionally some minor errors, especially relating to terminology. One notable example is the unusual term "lute with seven-course" (see pp. 115 and 117); it is not clear if it is a translational or an editorial error, but probably what was meant here was "seven-course lute" or "lute with seven courses". Although the majority of the articles are in German, and most of the discussed instruments, makers or collections are located in Germany, the book will certainly appeal also to non-German speakers since one third of the articles (eight articles in total) is in English, while the numerous images can also help in summarizing and visualizing the research findings.

There are only two critical observations about this otherwise excellent publication. The first observation concerns the arrangement of the articles in the various sections. For example, as already pointed out, the articles in the three sections refer to different instrument groups, so one needs to browse through to find all the articles relating, for instance, to stringed or wind instruments (especially since not all titles are revealing of the article's theme and instrument discussed). In addition, some articles provide contrasting or contradicting viewpoints. For example, the two contributions by Otterstedt and Bailes, placed next to each other in the third section, exemplify the controversies and complications regarding the restoration and use of historical musical instruments. Perhaps this was an intentional decision by the editors, aiming to provide a more 'democratic' presentation of the arguments of all the involved sides (museum curators, conservators, musicians, instrument makers, etc.), but since the two articles are included in the same section under the theme of conservation, they can lead to the reader's confusion.

The second observation concerns the thematic selection of the case studies. The studies focus exclusively on European musical instruments of art music from the sixteenth to the twentieth centuries, which also represent the core of the collection at GNM, as well as Friedemann Hellwig's own work and the interests of the authors. Although this is to some extent understandable, it would have also been useful for a book of such broad scope to include a few studies on the documentation and conservation of less researched categories of instruments. For instance, case studies of non-European musical instruments, whose conservation and exhibition in museums raises many ethical questions and which are also interesting from the perspective of provenance research, or of electrophones, which presently constitute a large part of many instrument collections worldwide and which are very problematic in terms of their preservation and display, would have been particularly welcome. But these are only negligible weaknesses, which can be justified by the wide diversity and all-encompassing framework of this publication.

Hinter den Tönen is an outstanding and highly original compilation of contributions by some of the leading authorities in the field of organology, demonstrating the current status of musical instrument research in the early 21st century. Perhaps the most positive aspect of this publication is the creative mixture and merging of authors representing different ages, genders, nationalities, backgrounds, and institutions, including some at the peak of their careers and others at early stages of their professional development. This is a hopeful message, since the responsibility of collecting, documenting, conserving and exhibiting musical instruments will inevitably fall upon the shoulders of the next generations, which will be entrusted with the preservation of our tangible and intangible cultural

heritage. However, as long as our community includes devoted and inspirational figures such as Friedemann Hellwig, and with important publications, like this Festschrift dedicated to him, the task of safeguarding musical instruments for the future will be lighter and more enjoyable.

To sum up, it is certain that *Hinter den Tönen* will be an invaluable resource for various professionals interested in musical instruments, from museum curators, conservators and collectors, to instrument makers, acousticians, material scientists and historians. Yet, this book is also strongly recommended to anyone desiring to know how much we can still learn about – and from – musical instruments when we have both our ears – and minds – open.

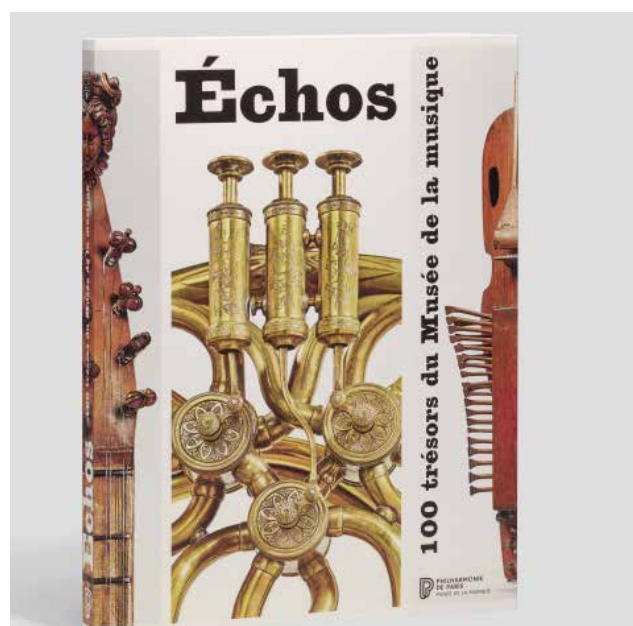
Panagiotis Pouloupoulos

NOVEL MUSICAL NARRATIVES: the Musée de la musique's book "Échos"

In 2020, the Musée de la musique began writing an ostensibly non-specialist book about its collection's "treasures". More than an anthology, this work is ultimately the chance to examine how best to describe the long, global history of instrument-making, and to set it out for the public. In contrast to the dominant historiography that favours chronological narration and distinct geographies, this book offers novel narratives of instruments. An array of themes – 'Animals', 'Curves', 'Stops & Buttons', 'Ivory', 'Hide', 'Red', 'Sound Holes', 'Anthropomorphism' and 'Strings' – paves the way for new dialogues and encounters between objects.

Like the history of music, one of the history of art's ongoing missions is to organise timeframes – the time the instrument was made, its maker's intentions, how it was made and how it was received. Just as origin myths describe the world's emergence in sequences, the transcription of artistic movements works by *periodising* history. Since the Renaissance, in particular with Vasari's writings, art's long existence has been divided into *ages*, *periods* or *centuries*, each usually associated with distinct *styles*. Obviously, these main lines are not set in stone; as human acts in time, they remain provisional constructions. But by encouraging us to think about the memory of art, its adventures and highlights, its continuities and changes of direction, within a rational framework, they have made it possible to produce a history of art, and also to put music among the ranks of historical sciences, creating disciplines that can be taught, discussed and relayed.

In the nineteenth century, as these disciplines were institutionalised, museums were established and opened, updating these narratives, and above all giving them tangible form in the eyes of the public. Exhibitions of collections often set out chronologies, sequenced into *centuries* or *schools* and occasionally boldly reproducing 'Period Rooms'. Set up in the Cité de la musique since 1997, the Musée de la musique



now presents and spreads its collection over six large areas: the first five display five centuries of European musical history from the Renaissance to the twenty-first century, while with a selection of instruments, the last area explores the musical cultures of other continents. Constructed around major focal points, this arrangement follows the main developments in music and instrument-making, punctuated by spotlights on iconic personalities (e.g. Wagner), flagship works (Monteverdi's "Orfeo"), significant political and cultural issues ('Art and Power in Versailles') and targeted aesthetic concepts ('Virtuosity').

The educational advantages of this approach are undeniable. It offers an intelligible and acknowledged vision of history that the public can easily absorb. Nonetheless, this museography raises certain questions that are interesting to address if only to heighten our awareness of the thought patterns that, implicitly or otherwise, shape the structure and display of our collections.

First of all, it is worth considering the arbitrary nature of time sequencing. A large number of historians such as Jacques Le Goff and Roland Recht have stressed as much:

“dividing history into slices”, and in this case, the history of art into *centuries* and *styles*, is, admittedly, an effective way to classify, but it has its limitations. Periodisation not only performs a “massive” if not to say “totalitarian” synchrony of historical facts (Michel Foucault), but it also focuses attention on one criterion for analysis: setting the work in its immediate cultural environment. Like Jean-Hubert Martin (*Carambolage*, Grand Palais, 2016) and David Walsh (*Retrospection*, Museum of Old and New Art, 2012), several museum and exhibition curators in the fine arts field have devised intrepid displays consciously removing works from their chronology or context of reference. By situating them in a wider context that deliberately considers other cultures, other materialities and sensitivities, they have renewed the approach to the object and questioned its intrinsic value. The book has drawn great inspiration from these initiatives. The Musée de la musique’s 100 “treasures” brought together here are not removed from history but from their customary social affinities. In this way, a *charango* lute from Latin America converses with a Baroque guitar, a cittern’s mechanism challenges that of a synthesiser, the shape of a saxophone arouses that of a *saung gauk* (Burmese harp), and so on. These *echoes* and perspectives encourage us to consider these objects in their own right, for what they tell us about the phenomenon of music, and not as the products of a specific culture that provides the sole key to their interpretation.

The chronological exhibition of museum heritage also raises the question of *direction* as perceived by visitors, since this museographic approach can easily give rise to an evolutionist discourse driven by the idea of the continual *progress* in techniques, practices and talents. But while it cannot be denied that keyboard making has developed over the centuries, should we really reason in (moral) terms of *perfecting* their manufacture? This is the temptation that *Echoes* wishes to avoid by inventing a new presentation of the Musée de la musique’s collection. In contrast to messages about evolution and heydays, influence or rise, this book brings together ancient and modern works, setting them face to face, not to compare them but to find different narratives. The symbolic approach (offered in the chapters “Anthropomorphism” and “Animals”) shows the extent to which instrument making, both yesterday and today, influences and shapes the same imaginations. The aesthetic approach (“Red”, “Ivory”, “Curves”) examines instruments’ value as art objects in addition to their function. And, it goes without saying, the organological approach (“Hide”, “Strings”, “Stops & Buttons”, “Sound

Holes”) examines musical instruments’ organs themselves, the organs that, beyond eras and borders, turn the object into a vibrating, sound-producing body.

Ultimately, these *echoes* offer a stimulating alternative to the separation (common in museum itineraries) of areas devoted to western and non-western heritages. Expressed in this division is an ancient conception of art geographies based on the existence of artistic hubs (a studio, a princely court, a capital) whose productions it distinguishes because of their specific history. However, for several years now, art history’s vision of these objects has been expanding its borders for a more global scope. Shifting focus, qualifying the significance of over-represented hubs, involving the peripheries and re-balancing the world’s different regions are now the aim of various pioneering exhibitions as seen, for example, in the *Magiciens de la Terre* project presented at the Musée National d’Art Moderne and the Grande Halle de la Villette in 1989 – and the gradual emergence of what was to become known as globalisation. Inspired by these experiments, the editorial principle of this book is to integrate, without classifying but into a themed itinerary, an array of masterpieces of western and non-western instrument making. Not in order to calibrate them, not to come to a hasty conclusion that beauty is universal, but to blur the often fragmented borders of musical geographies. And also to integrate our instrumental heritage into the now very active debate about global cultural flows and the artistic transfers at work in these flows.

And last but not least, is the pleasure for its own sake in inventing novel narratives and new relationships between objects, spawning new poetry, intuitive or sensitive, which, admittedly, does not always lend itself to critical analysis but which, as a site of memory for the spiritual ambitions of art, a museum has every right to take upon itself and create.

Marie-Pauline Martin

Authors: Collectif

Title: “Échos: 100 trésors du Musée de la musique”

Date: November 2020

Publisher: Éditions de la Philharmonie de Paris

288 pages, 27,- €

ISBN : 979-10-94642-38-2

<https://librairie.philharmoniedeparis.fr/musee/echos-100-tresors-musee-musique>

LÉON LEBLANC 1900–2000

Un homme, un siècle

Le Musée des instruments à vent.

La Couture-Boussey

Authors: Élodie Biteau, Nicole Chenesseau, Bernard Groulier, Emanuele Marconi, Leon Pascucci

Date: August 2020

Publisher: Éditions du Musée des instruments à vent

148 pages, text in English and French, 12 €

ISBN : 978-2-9573529-0-6

Since its foundation in 1888, the Museum of Wind Instruments in La Couture Boussey has considered its task to remember the instrument makers, the companies and thus also the people who worked in musical instrument making in this region. The name “Leblanc” is still associated with the place and its long history in musical instrument making. The museum houses the important “Leblanc” collection of instruments, prototypes, photographs, and documents. It is the centerpiece of a special exhibition that pays homage to instrument making in the area - just think of the Hotteterre family, also from La Couture-Boussey.

The museum's publication focuses on the owner of the company, Léon Leblanc, whose biographical data illustrate at first glance the cultural change in the 20th century: How many people have previously spanned such a lifespan? And this lifespan also stands for upheavals in musical instrument making, which shifted from pre-industrial production to mass production.

The richly illustrated book brings together various articles in English and French dealing with



the history of the family, the family's relationship to La Couture-Boussey, the history of the company, inventions, Léon's musical talent and finally the sale of the company. These contributions are supplemented by a timeline and a genealogy of Léon Leblanc. Particularly noteworthy is an article on Charles Houvenaghel (1878-1966), the creative mind behind the company's famous designs for saxophones and low clarinets.

In the style of a coffee table book, this publication with its aesthetic photos invites readers to browse and linger. The articles may inspire further study of the clarinets and saxophones of the Leblanc company. Or to a trip to La Couture-Boussey!

Heike Fricke

NEW BOOKS

Christopher Page: *The Guitar in Georgian England* (Yale University Press)

<https://www.yalebooks.co.uk/display.asp?K=9780300212471>

The Danish Music Museum – Musikhistorisk Museum and The Carl Claudius Collection, “highlights” catalogue, Danish and English versions:

Musikmuseet. Nationalmuseets Guides (Nationalmuseet 2019; ISBN: 978-87-7602-359-1)

The Danish Music Museum. Guides from The National Museum (Nationalmuseet 2019; ISBN: 978-87-7602-360-7)