

Comité International des Musées et Collections d'Instruments de Musique  
Comité Internacional de Museos y Colecciones de Instrumentos Musicales  
International Committee of Musical Instrument Museums and Collections



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## President's Message

Time goes fast when you are busy. Already nine months have passed since many of us toured Scandinavia together, visiting Stockholm, Turku, Copenhagen, and Trondheim – the four destinations for the 2014 CIMCIM conference.

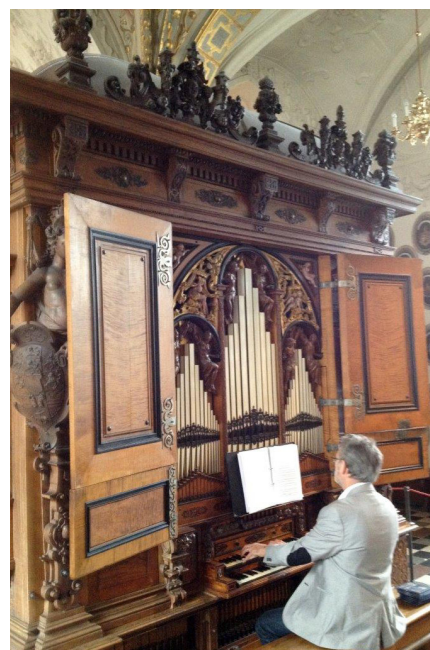
Travelling together is a great way to develop friendships and exchange ideas. It offers unique opportunities to share interests, knowledge, and experience in organology and museology – and to discuss everyday challenges in our field of preservation, presentation, organization and many other things. And so we did for more than a week at the end of August last year – to the pleasure and inspiration of all of us. (See the report by Panagiotis Pouloupoulos on p. 2)

Since then we have all been busy caring for our collections, planning new exhibitions, reorganizing old ones, and all that working in a museum calls for. Therefore, the everyday obligations sometimes leave very little time for keeping up with CIMCIM duties, which is the reason why we have been delayed in the publication of the present Bulletin.

## Future conferences

### Russia 2015

The 2015 conference in Moscow and St. Petersburg (June 27 through July 2) is just around the corner. The program committee and the local organizers – the Glinka Museum and the Glinka National Museum Consortium of Musical Culture – have assembled an exciting program with a promising blend of paper presentations and interesting venues. I look forward to seeing many of you at this event. I suggest that you read the minutes of the 2014 CIMCIM General Assembly before the forthcoming GA in Russia, as the minutes provide useful information. (See p. 5)



*Organ player Sven-Invar Mikkelsen demonstrates the renowned Compenius organ to the CIMCIM group. The organ from c. 1610 is kept in the church of Frederiksborg Castle, North of Copenhagen.*

## Milan 2016

In 2016, CIMCIM's annual meeting will be part of the triennial ICOM conference in Milan. Preparations for the CIMCIM conference are progressing according to plan in the hands of the Milanese organizing committee in collaboration with ICOM and our Italian colleagues. I am looking forward to the Milan conference and hope that many of us will have the opportunity to share mutual interests and concerns with members of all of the other international and national ICOM committees.

Hoping to see you all at the future conferences and events, I send you my best wishes and warm regards,

*Lisbet Torp, President*

## Panagiotis Pouloupoulos

### CIMCIM CONFERENCE 2014 IN THE NORDIC COUNTRIES, 24-31 AUGUST 2014 Collectors at MUSIC MUSEUMS – Reasons & Means

'Ha-ku-bu-tsu-kan-yuki': Going into Museum

Kazuhiko Shima, Hamamatsu Museum of Musical Instruments, Shizuoka

The negative undertones of the above-cited Japanese phrase, signifying that a person or object is 'useless, too old to work, out of time and going into the grave', should ring an alarming bell for those of us working with musical instrument collections. The entrustment of musical instruments to museums is often considered by the average public as their ultimate death, since they are supposedly condemned to 'eternal silence', exhibited as 'mute' objects isolated from their original purpose and surroundings. How can museums reverse this attitude, and how can they remain technically up-to-date and culturally relevant in a rapidly-changing society?

The highly anticipated annual CIMCIM conference in the Nordic Countries, namely Sweden, Finland, Denmark and Norway, which took place between Sunday, 24th, and Sunday, 31st, August 2014, aimed to discuss some of the current issues in the collection, preservation, documentation and exhibition of musical instruments and to come up with new ideas and solutions to the aforementioned problems. The first part of the conference began in Stockholm, where the focus was on the history of private collectors and their role in the development of public collections. On Sunday and Monday the Stiftelsen Musikkulturens Främjande (The Foundation for the Advancement of Music Culture), housing the significant collection of instruments and archives of Rudolf Nydahl, offered the appropriate environment for the papers and the subsequent discussions on this topic. Of particular interest was the panel session exploring the relationships between individuals with a passion for collecting and public institutions whose actions are usually driven by different backgrounds, resources and missions. Our short stay in 'Athens of the North' could not be complete without a visit to



*Fig. 1: Inspecting various instruments at the storerooms of the Scenkonstmuseet in Tumba, near Stockholm (photo by Panagiotis Pouloupoulos).*

the Swedish Music Hall of Fame, incorporating the recently opened ABBA Museum, on Sunday afternoon. There many of us tested 'first-hand' a variety of new multimedia now increasingly used in exhibitions, introducing us to the changes that transformed music technology and culture in Sweden in the course of the 20th century. The same evening we enjoyed a superb concert by the 'Silver' ensemble, mixing creatively Swedish baroque and folk music with a somehow unusual combination of instruments, such as nyckelharpa, violino d'amore or violin, baroque lute or guitar, and bass viola da gamba. A most rewarding excursion, equivalent to an organologist's wildest dream, was the guided tour at the storerooms of the Scenkonstmuseet (Swedish Museum of Performing Arts) in Tumba, near Stockholm, on Monday afternoon (Fig. 1). The amount and quality of instruments certainly satisfied our curiosity, leaving us with

a desire to come back in the future and see several of these items exhibited at the redesigned Scenkonstmuseet.

The group then crossed the waters of the Baltic Sea, arriving by ferry boat at Turku on Tuesday morning. That day the activities at the hosting venue, the Sibelius Museum (Fig. 2), included a briefing on the progress of the MIMO Project, whose partners have now grown considerably to include non-European collections, as well as a presentation of the next CIMCIM conference in Moscow and St. Petersburg, intended to coincide with important music competitions held in Russia, in June 2015. During the CIMCIM General Assembly, which closed that day's schedule, the annual budget was approved, other financial concerns (e.g. CIMCIM Travel Grant, support for music museums in less-represented countries) were raised, and the need for a stronger connection and represen-





Fig. 2: CIMCIM members waiting for a guided tour outside the Sibelius Museum in Turku (photo by Panagiotis Pouloupoulos).



Fig.3: CIMCIM president Lisbet Torp discussing the design of the new 'Sounding Museum' in the Danish Music Museum, Copenhagen (photo by Panagiotis Pouloupoulos).

tation within ICOM was emphasised. Moreover, a new name for CIMCIM- without changing the established acronym - to expand CIMCIM's profile (thus reading 'International Committee of Museums of Instruments and Music') was proposed. Despite the rainy weather, we were entertained by music on the bowed lyre by a local performer, who was as good in playing as in storytelling, and later had a wonderful cocktail reception at the Obser-

vatory in Vårdberget, with an impressive 360° view of the city. On Wednesday the main paper session analysed the contemporary policies and practices in the collection, interpretation and use of instruments in a museum context, while the two free papers were devoted to ethics and decision-making in the conservation of instruments whose features have been altered through use, modification and excessive restoration.

Our third stop was Copenhagen, where the attention shifted to the educational potential of museums. The panel session at the Danish Music Museum on Thursday morning highlighted again the need to broaden the scope of musical instrument museums by using social media or innovative devices combined with thought-stimulating content in order to attract a wider audience. The session was followed by three presentations, one of which discussed the concept of the new Danish Rock Museum at Roskilde. The final part of that day included an introduction to the 'Sounding Museum' and a 'behind-the-scenes' tour through the lately renovated museum galleries by CIMCIM president Lisbet Torp and her colleagues (Fig. 3). A snack reception at the National Museum of Denmark was the perfect impetus for many of us to walk around and discover 'Venice of the North' with its stunning architecture, bicycle-laden streets and picturesque canals.

The highlight of our stay in the Danish capital was arguably the visit to Rosenborg castle on Friday morning. There we witnessed a unique performance by the Violon-Banden, using baroque violin, viola da gamba, harpsichord, bass trombone and soprano singing, while employing secret holes in the corners of a room to create spatial sound effects, such as echo and panning, which must have amazed 17th century listeners as they still do nowadays. However, the examination of the Lehmann Kunstschränk, a complex sounding machine whose musical treasures had been hidden for three centuries, at the conservation workshop in Brede, as well as the demonstration of the renowned Compenius Organ in Frederiksborg Castle at Hillerød, were equally fascinating, showing that musical instrument-making has always been at the forefront of technological invention.

The last city on our tour was Trondheim, where contrary to all predictions we enjoyed sunny, warm weather. On Saturday, after a lunch with a spectacular view to the fjord and an amusing gig with Norwegian pop songs, the conference theme turned to popular music and instruments and their integration in museums, with the 'state-of-the-art' and highly 'interactive' displays at Rockheim providing the





*Fig. 4: Mats Krouthén presenting the Musikkhagen (Music Garden) at the Ringve Music Museum, Trondheim (photo by Panagiotis Pouloupoulos).*



*Fig. 5: The conference participants during the visit to the Frederiksborg Castle at Hillerød outside Copenhagen (photo by Leila Makarius).*

concert featuring works by Chopin, Tellefsen and Grieg.

Although the programme, which included travelling to a new destination almost every two days, may have seemed overwhelming to many of us in the beginning, the conference had altogether a rather relaxing atmosphere, mainly due to the excellent planning and constant assistance by the organisers. Furthermore, the fact that the 'core' participants (those who did the whole tour) formed a relatively small group of about 35-40 people enabled us to meet and discuss with old friends, but also to make new acquaintances on the road in a cosy and casual manner, making best use of our waiting time before transport or check-in. The participants included museum and academic professionals of both genders and of various ages from around the world, with representatives from Sweden, Finland, Denmark, Norway, England, Germany, France, Netherlands, Portugal, Italy, Greece, Russia, Azerbaijan, Japan, Australia, Canada, USA, and Argentina, resulting in a quite diverse and international group (Fig. 5).

The CIMCIM conference in the Nordic Countries definitely raised the standards for next year, inspiring the Russian colleagues for a similarly outstanding event. Until then we will all have to work hard to make 'Ha-ku-bu-tsu-kan-yuki' or 'Going into Museum' not just 'one of the things to do when the weather is bad' but an unforgettable experience for everyone.

With musical greetings to all CIMCIM members

Panagiotis Pouloupoulos,

Deutsches Museum München

right setting for a productive dialogue.

The Sunday session at the Ringve Music Museum (Fig. 4) examined various aspects of conserving, performing and recording historic instruments. The papers assessed sound recordings as both documentation and marketing tools for museums, questioned the methods and results in terms of their aesthetic value and their authenticity, and recommended a risk-benefit ma-

trix as a practical guide for restoration to playing condition.

In the afternoon, apart from a brief tour to the exhibitions and conservation workshop at the Ringve, we had the chance to listen to two very different German organs, one by Wagner, the other by Steinmeyer, at the famous Nidaros Cathedral. The conference ended with a splendid farewell dinner at the Ringve and a piano

## Minutes of the CIMCIM General Assembly 2014

The Sibelius Museum, Turku, Sunday 26 August, 2014

Present:

Frank Bär, Alla Bayramova, Silke Berdúx, Mikhail Bryzgalov, Jurn Buisman, Susana Caldeira, Nataliya Emilina, Heike Fricke, Inger Jakobsson-Wärm, Cleveland Johnson, Dan Johanson, Edward Klingspor, Wiebke Lüders, Mats Krouthén, Darcy Kuronen, Christina Linsenmeyer, Tom Lerch, Marie Martens, Darryl Martin, Madeleine Modin, Ken Moore, Arnold Myers, Daniel Pappuga, Panagiotis Pouloupoulos, Marlowe Sigal, Kazuhiko Shima, Giovanni Paolo di Stefano, Bradley Strauchen-Scherer, Lisbet Torp, Patrice Verrier, Mimi Waitzman, Elizabeth Wells

Apologies received from:

Golnaz Golsabahi, Gabriele Rossi Rognoni, Eric de Visscher, Xiang Zhang

### 1. President's report

The President reported that the 2014 conference was off to a good start and thanked all involved for their excellent work. The conference is taking place in four countries, with arrangements in each being made by a different organizer. The conference is being attended by 59 delegates, plus local colleagues and those who have made day bookings. Contributions from the Nordic Council have significantly defrayed conference expenses, in particular travel.

### 2. Membership

The Treasurer reported that the ICOM general database is now functioning well after many problematic years and that it appears to accurately reflect CIMCIM membership via ICOM.

Membership numbers are as follows: 127 individual ICOM/CIMCIM members; 20 institutional members (Seattle & Vermillion in the US); 15 CIMCIM subscribers. Some subscribers are probably eligible to join ICOM; the Secretary and Treasurer will contact these members. Institutions can be members of 3 international committees.

The Treasurer and Secretary welcomed improvements to the ICOM membership database, which will make it easier to track ICOM membership numbers and trends. Membership appears to be steady according to available figures. Several new members joined ICOM/CIMCIM to attend the Scandinavia conference.

### 3. Financial Report 2013/2014:

The CIMCIM Statement of Income and Expenditure, prepared by the Treasurer, was displayed for review by the General Assembly. CIMCIM holds an account in euros (current balance €5,661.52). A subvention of €3,850 was received from ICOM.

### 4. Budget 2014/2015

The Treasurer reported that €6,000 euros had been earmarked to support MIMO membership for developing countries. \$ 4,000 dollars has been provisionally budgeted for restructuring of the CIMCIM website by a professional web designer in 2015. The President asked for and was granted support from the Assembly floor for these expenditures. Travel grants will continue to be offered for attendance of CIMCIM conferences. It was anticipated that income from subscribers during 2014/2015 would remain stable, but the amount of the ICOM subsidy is unknown at present.

### 5. Future CIMCIM meetings

2015: Moscow.

Mikhail Bryzgalov and Nataliya Emilina discussed plans for the 2015 meeting in Russia, which will include visits to museums and private collections in Moscow and St. Petersburg. The conference will take place from 27 June to 2 July 2015 and has been timed to coincide with the Tchaikovsky Competition.

2016: Milan.

CIMCIM will meet as part of the ICOM meeting to be held in Milan. The ICOM theme is "museums and cultural landscapes". The Vice President will liaise with Italian museums to develop a programme. It was suggested that the Milan meeting could have a conservation focus and that exploratory dialogues with ICOM Conservation Committee will be continued. The International Committee of Monuments and Sites was also suggested as a possible

collaborative partner. Jurn Buisman offered to raise this possibility at ICOMOS.

2017: possible meeting in Bern, Switzerland.

An invitation from Adrian von Steiger to hold the CIMCIM conference in Bern jointly with the 4th International Romantic Brass Symposium was presented to the General Assembly. The conference will feature brass instrument conservation as a theme. Collaborative partners include the Swiss National Museum, Eidgenössisch Technische Hochschulen and the Paul Scherrer-Institute. Martin Kirnbauer has been approached and would support a CIMCIM visit to Basel as part of the conference. Other possible institutions to be visited could include the Trompetenmuseum in Bad Sackingen and the Musikinstrumentensammlung Willisau. Von Steiger has submitted a well organized proposal that was reviewed by the Board. The General Assembly agreed to accept the invitation.

An invitation to meet in Nurnberg in 2017 was also under consideration but was withdrawn by Frank Bär.

2018: possible meeting in Hubei, China.

An invitation from the Hubei Provincial Museum to host the 2018 conference was presented to the General Assembly. Hubei boasts an impressive collection of musical instruments (primarily archaeological) and has been working to raise the profile of CCMI (Committee for Chinese Museums and Collections of Musical Instruments). The invitation was enthusiastically received by the General Assembly, who supported the Board's plan to further explore the possibility of a conference in Hubei and to ask Hubei if they would be able to collaborate with other institutions in China to present a diverse programme that would appeal to a broad range of CIMCIM members and which would include several museums/cities. The Hubei invitation will be reviewed at the next General Assembly meeting in 2015.

2019: This is an ICOM general conference year. The location has not yet been announced.

## 6. New name/interpretation of acronym for CIMCIM

Following support from CIMCIM members expressed during the 2013 General Assembly to recast the CIMCIM acronym to embrace music as well as instruments, the Board proposed the following revision to CIMCIM's name: Comité International des Musées et Collections d'Instruments et de Musique (International Committee of Museums and Collections of Instruments and of Music). A majority of the General Assembly voted this new name into effect.

## 7. CIMCIM and the MIMO project

Frank Bär reported on how CIMCIM funding had been used by MIMO. The 6,000 euros given by CIMCIM in 2013 will be used for website design, specifically to enable searches by makers' names and to enable MIMO to be used on mobile platforms (phones, tablets, etc). The 6,000 euros pledged by CIMCIM in 2014 will be used to support MIMO membership for developing countries.

A report on the current state of MIMO was delivered. It now includes 53,000 instruments, 23 museums and 7 languages (including a Catalan user interface and instrument terms prompted by membership of the Museu de la Música in Barcelona). Burkina Faso is about to join with 250 instruments. 90 vernacular terms, which link with the Hornbostel and Sachs classification, have been added. Brussels has added 80 terms for fiddles. Shanghai Conservatory is hoping to join but has been delayed by changes in personnel. The first American Museum to join CIMCIM has been offered relief from fees to place its collection in MIMO in an effort to attract American institutions, which receive no government support and are ineligible to apply for support from European funds.

## 8. CIMCIM website update

The Secretary reported that the site is functioning and information can be successfully uploaded, but a dedicated web master is needed to make the site more dynamic. Darcy Kuronen and the Secretary feel the functionality and appearance of the site could be vastly improved with input from a web designer, who could im-

prove on these aspects. The ICOM hosting will be maintained. Darcy Kuronen and the Secretary will draw up a brief for Dwight Newton (who has designed the AMIS site) so that costings can be submitted to the Board and work undertaken.

The President suggested the establishment of a volunteer web committee, with one to be designated as the web master.

## 9. RldIM

The 2014 conference of RldIM in Copenhagen, where CIMCIM was due to be represented at the board meeting, was cancelled and the Board met at short notice in Antwerp during the IAML general conference. No representative of CIMCIM was able to attend this meeting.

## 10. Evaluation of (current) working groups

The secretary reported on the current working groups:

**Conservation**, led by Susana Caldeira and Mimi Waitzman. The group has proposed a website to log museum instruments receiving conservation, restoration or repair treatment. The approval is supported by the General Assembly. The CIMCIM website redesign will address this element. The group would also like to include information about training and career paths for potential musical instrument conservators.

**Classification**, led by Margaret Birley, who reports that the membranopipe category (424) has been expanded so that each type of membranopipe can be allocated to a specific class.

**Sigla**, led by Arnold Myers, who reports that an initial collections sigla resource has been created, which appears on the CIMCIM website and will be included in the New Grove Dictionary of Musical Instruments. There is an on going need for maintenance, which includes updating sigla as collection circumstances change and creating sigla for new collections or those not yet included in the list. Arnold Myers is happy to undertake this work.

## 11. Suggestions for new working groups

The Secretary had circulated requests for

suggestions of new working groups via CIMCIM-L. No firm suggestions of groups or offers to lead them have been received. A call for members to form a website group was put forward. The President suggested a traditional instruments/music working group. A CIMCIM membership development working group was proposed.

Offers to lead any of these groups and proposals for further working groups should be sent to the Secretary.

## 12. CIMCIM publications

The high quality of recent issues of the CIMCIM Bulletin was noted and editor Heike Fricke was thanked. At present, not enough content is being received to support multiple annual Bulletins. The Editor will produce an annual Bulletin unless further content can be solicited from CIMCIM members. Projected contributions include a conference report from Panagiotis Pouloupoulos and a report on organology in the Netherlands from Meike Amelie Scholten.

The possibility of moving CIMCIM-L to the website and running it as a forum was considered but dismissed by the Assembly because of the high level of input needed to maintain it. An archive of enquiries has been maintained and mounting it on the CIMCIM website will be explored.

## 13. Any other business

Distribution of an updated CIMCIM membership was requested. It was decided that the list will be distributed only to CIMCIM members and that members will need to opt in to be included. The Secretary will compile and distribute the list.

It was noted that the uptake of the CIMCIM travel grant is low, despite promotion in the call for papers and on the CIMCIM website. Members were encouraged to promote the grants by word of mouth. It was suggested that ICOM support for conference attendance be more widely publicized via CIMCIM-L and the CIMCIM website.



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## Meeting report and reflections from a travel grant recipient

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To begin with, this year's CIMCIM conference in the Nordic Countries was more than a suitcase lost in Finland, rebellious Danish cats persistently trying to sleep on my bed or a huge green Swedish caterpillar in my otherwise vegetarian salad at Hamra gård.

You'd almost think this so very well organized conference was all about good food and great music, since we were spoilt with the delicious results of Nordic cuisine and the best choices of Scandinavian music, mainly on traditional instruments such as the Swedish nyckelharpa or the Finnish bowed lyre.

But in fact it was most of all about connecting and striking up or renewing friendships with enthusiastic people having the very same passion - musical instruments.

All participants of this conference seemed to have one mutual goal, to make musical instruments and the stories they tell about musical traditions and performance practice, collectors, social life and even museum's politics accessible to the public.

In times when the whole idea of a museum has become so old-fashioned, that some institutions might seriously consider removing the word "museum" from their titles, it appears to have become necessary to trick the visitors, to entice them with flash mob music videos, open air square piano concerts or superstar guitars. More than ever musical instrument museums have to defend their existence by attracting as many visitors as possible and it has become more and more important to build bridges between the material past and the modern lives of the visitors.

These bridges can be stories - about musicians, composers or collectors as we have been told in some of the papers - psychological studies, funny or tragic stories about interesting people's lives that the visitors can relate to.

Inevitably the question came up, what are we to do with all the collected musical instruments? How can we choose and do we really need to keep everything? And finally the question, which has probably been the most prevailing for those museums that

have been planning re-openings such as the Scenkonstmuseet in Stockholm and the Danish Music Museum in Copenhagen - how can museums display the chosen artefacts to the visitors in the most attractive way?

Another important bridge to the public has become the use of advanced multimedia devices, which bit by bit are passing over into museum's objects as well in our rapidly developing world. But there was one good point during this conference coming up, that we have to be careful not to overload the visitors with media such as smart phones and tablets with interactive apps and videogame-like software. The elderly visitors might have difficulties to cope with these devices. And do we not all wish that the younger visitors, after all the effort we had to convince them to go into a museum, have at least for once a reason to look up from their smart phones?

Being a conservator of musical instruments - a profession that has clearly been outnumbered at this conference - one of the most important papers seemed to me the one about risk-benefit analysis in the recording of musical instruments, giving objective guidelines for the otherwise still so emotional decision making process regarding playability of musical instruments in museum's collections. The more so as there are as many different approaches to this challenging issue as there are musical instrument museums in the world, as we could hear and see during other presentations on the same day.

This conference has been a wonderful occasion for conservators of musical instruments from different countries to get together and exchange views about ethical issues, latest research results or ideas for improving working methods. To give conservation a stronger voice within this group of curators and researchers, it would be desirable that even more conservators of musical instruments participated actively in this international exchange.

The CIMCIM conservation working group appears to be a valuable facility for fostering cross-border collaboration and would be a suitable forum to discuss conservation questions as for instance, if and in which way conservation and former alterations of museum's objects should be integrated in the exhibitions. In my expe-

rience visitors have a general interest in conservation and are keen on learning more about it. Including conservation into exhibitions might just as well be another chance of capturing the visitors.

All things considered, this excellently hosted CIMCIM conference in the Nordic Countries was a very successful and inspiring event, hopefully leading to further discussions and fruitful cooperation between the museum's professionals.

*Wiebke Lüders*