

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



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## President's Message

Almost a year has passed since a substantial number of CIMCIM members met in Russia to share knowledge and experiences from music museums and organology worldwide and to enjoy each other's company and the hospitality of our Russian hosts.

It was a great pleasure to attend the 2015 conference shared between Moscow and St. Petersburg, both from a professional standpoint as well as from the many rewarding events including concerts and banquets. In this sense, the conference was also the perfect setting for celebrating the 55th anniversary of CIMCIM as one of the early international committees of ICOM.

The conference was organized by the Glinka National Museum Consortium of Musical Culture and the St. Petersburg State Museum of Theatre and Music which had the promising result of long standing CIMCIM members meeting new colleagues from all over the Russian Federation – and vice versa. (See the detailed report by Mimi Waitzman on pp. 2-6)

I hope that many of us – including those who could not make it to Russia – will meet again in Milan in July this year in the context of the triennial world conference of ICOM and within our own CIMCIM-part of the conference discussing »Musical Instrument Museums: Interpreting the Present«.

2016 is the year for elections of officers and advisory members to the CIMCIM Board. According to the CIMCIM Bylaws which you can find on the CIMCIM website, elections must be conducted every 3 years. As stated in the Bylaws no person may serve as a Chairperson for a continuous period of more than six years. This means that at the forthcoming General



*Mikhail Bryzgalov posing in front of the official CIMCIM conference banner at the welcoming reception.*

Assembly in Milan in July, I step down after 6 years as CIMCIM President. Elections offer new possibilities, and I hope that you will seize this opportunity to make use of your democratic rights and take responsibility for the future of CIMCIM.

## Future conferences

### 2016

ICOM Triennial Conference, July 3-9, 2016, Milan

CIMCIM: Musical Instrument Museums: Interpreting the Present

### 2017

Basel and Bern, Switzerland, 22-26 February

Call for papers to be sent out shortly after the ICOM conference

### 2018

Hubei, China 2018

I suggest that you read the minutes of the 2015 General Assembly (see pp. 12-14) as it provides useful information about the forthcoming conferences.

Looking back, I am happy to say, that I have truly enjoyed being engaged in the organizational work of CIMCIM and its activities in collaboration with you, the membership, and with the Board. I therefore take this opportunity to thank you all for the trust you have shown in me.

Hoping to see you all soon, I send you my best wishes and warm regards,

*Lisbet Torp, President*



*CIMCIM members gathering on the staircase of the Sheremetov family's residence, Ensemble Kuskovo outside of Moscow, where the welcoming reception took place.*

## Mimi Waitzman

### REPORT ON CIMCIM CONFERENCE, MOSCOW AND ST.PETERSBURG 27 June – 2 July 2015

*»A man cannot eat his cake  
and have it still.«*

Popular English proverb, origins in the 16th century

The question of how musicians and players engage with museum instruments, and how museums animate musical objects has long aroused discussion and passions. Should instruments be played, leading to the irrecoverable loss of original materials and witness marks, or should they be preserved mute, giving a narrower view and understanding of their original purpose and function? Are there ways of resolving the proverbial dilemma of both consuming a thing and still having it to enjoy? How does the tension between these competing impulses influence the role of musical instrument museums in music education or in preserving and recovering lost or traditional musical practices? These questions formed the compelling framework for CIMCIM's week-long conference held in Russia on the general theme, Performers and Performance in a Museum Environment: Global Perspectives. 56 registered delegates from Russia, the Caucasus, China, the European Union and the Americas convened to explore these topics

through papers, panel sessions, interviews and informal discussion. Among them were curators, conservators, researchers, students, collectors and five CIMCIM travel grant recipients.

An opening reception took place in Moscow in the beautiful parkland surroundings of the Kuskovo Estate. An 18th-century ensemble of homes, palaces and landscaped gardens once owned by the Sheremetev family, it was designed as a venue for celebrations and festivities. It clearly remains so today as we encountered, during our tour, a wedding party braving the unseasonable June chill to be photographed be-

fore the ornamental ponds and sculptures. For us, any chill was completely dispelled by the warm welcome, the delicious food and drink and a serenade by a string quartet. The venue for the first paper session was the evocative Tchaikovsky and Moscow Museum. This early 19th century house was designed along simple classical lines by the architect Matvey Kazakov. The composer occupied only a small part of the building which was then a hotel, for just over a year from September 1872 until November 1873. The whole structure now forms part of the extensive Glinka Consortium of Cultural Museums and is dedicat-



ed exclusively to Tchaikovsky. Delegates were treated to a newly installed exhibition of personal relics, photographs and musical manuscripts of the great composer, including that of the second symphony which was composed while he resided there.

The opening presentations focussed on the practical and philosophical challenges that the playing of museum instruments posed for conservators and curators. The diverse approaches adopted for regulating the use of historic instruments by various collections from Colonial Williamsburg in the U.S. and the Glinka Consortium Museums in Russia to small specialist collections such as that at Fenton House (London) were explored. The different ways of dealing with the pressures to restore instruments by famous makers such as Stradivari, or those connected with famous composers, like Handel, opened for discussion other facets of the same questions. Another paper addressed the ethical puzzles posed by the use of historic instruments by celebrated performers in pursuit of authenticity, and the concomitant needs of instrument makers who are called upon to make replicas.

Subsequent sessions in Moscow were held at the Glinka Museum itself, the central collection of the consortium which displays, in five halls, a vast array of instruments from five continents. The more than 1,000 exhibits include classical and traditional instruments from Russia and her neighbouring states, from Europe and around the globe. Mechanical and elec-

tronic instruments, as well as sound-recording and sound-reproducing instruments of the first half of the 20th century, are also well represented. Many of the featured instruments are those native to the former Soviet republics, such as gusli, domras and balalaikas which formed parts of the Eichhorn Collection of Central Asian instruments.

In addition, the display encompassed the silver collection of Russian military wind instruments and kettledrums, and notable among the many keyboard instruments was one of the harpsichords by Burkat Shudi made for Frederick the Great.

Some of these instruments were used in a concert of classical and traditional music including a memorable and virtuosic performance on the Azerbaijani balaban. For many of us, this was the first time we had heard and seen live the technique of circular breathing. The full programme for the concert is reproduced at the end of this report. A lively reception, complete with traditional delicacies and drink, followed the concert.

In addition to the instruments on display in the five halls, there was a powerful and moving exhibition on the floor above entitled Music and the Military. Although the labels were not translated, the objects, including photographs, political cartoons and early film footage of soldiers from the First and Second World Wars, transcended language. For example, an inspired display of brass instruments, seemingly issuing from bombshells, required no commentary.

One of the very welcoming Visitor Assistants led me and a colleague into a sort of karaoke booth in which songs of the period could be sung to an appropriate accompaniment as the words scrolled by. The engagement, not only of visitors' vocal chords, but also of their emotions through

the sheer power of association, could be taken by all curators as a reminder of how instrument displays can be invested with both an indelible sense of immediacy and enduring relevance. It also serves to demonstrate that objects, set into a particular context, can speak most eloquently for themselves.

The sessions on the second full day of the conference addressed variations on the theme of Musical Instruments of the World, a term often used as a euphemism for non-Western or traditional instruments. Refreshingly, these sessions accomplished a crucial geographic and conceptual recalibration, setting collections of all types from around the world, into a context more reflecting reality. The morning presentations took delegates eastwards, to developments in the large and internationally significant musical instrument collections in Azerbaijan and, across the Caspian Sea, in Uzbekistan. We also had the benefit of learning more of the background and context of the Eichhorn collection, amassed during the nineteenth-century Russian conquest of the current Central Asian states of Tajikistan, Kazakhstan and Kirghizstan. The subject of Chinese instruments and musical practices, as seen through eighteenth-century Western eyes, completed the eastward odyssey.

In the afternoon, the presentations looked westwards. Some of the complexities of accessing past performance practices were addressed through talks about a replica of the, now obsolete, Octo-bass in the Musi-

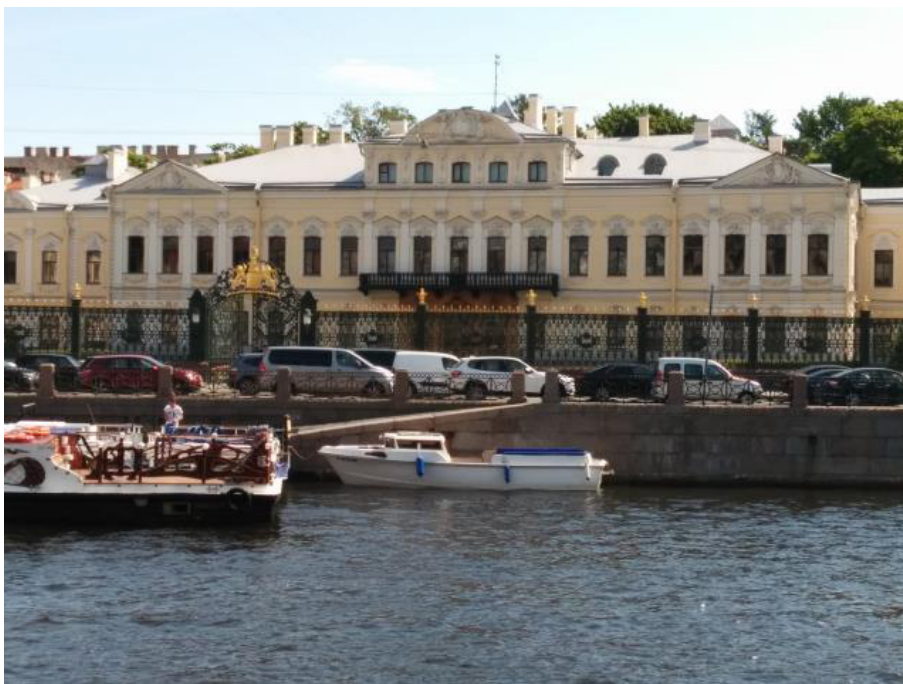




cal Instrument Museum in Phoenix, Arizona, and on a project to preserve and digitize piano rolls in the Deutsches Museum (Munich). These case studies also demonstrated the different ways that resources can be harnessed to reach wider audiences and attract visitors, both real and virtual. The question of whether instruments previously belonging to famous composers and performers could shed light on their works and performance practices was explored in two further presentations, one referencing the Kunsthistorisches Museum (Vienna) and the other, the Glinka Museum. In both cases, the use of the instruments for concerts and recordings formed an important tool for engaging, educating and entertaining visitors.

On the evening before we left Moscow for St Petersburg, a most exceptional and stimulating forum took place. Our hosts, led by Minister for Culture, Mikhail Bryzgalov, opened a discussion on the future shape of the musical instrument display at the Glinka Museum which is due for renovation. Various approaches were discussed for better contextualising the instruments in the five halls, currently shown with fairly conventional groupings and labelling organized by geography and typology. This alternative methodology had already been deployed to stunning effect in the upstairs display of Music and the Military. Generally, it was felt that the focus could be turned more towards people, social context and the use of instruments, giving visitors a 'way in' to objects which might otherwise appear unfamiliar or unremarkable. There was also an appeal for diversity to be actively sought across our sector, not only in terms of objects, but also in the philosophies behind exhibiting them. There was always a multiplicity of solutions for displaying any group of objects and it was felt that passing fashions, for example those focussing narrowly on virtual engagement or playing access, needed to be kept in perspective.

An early morning high-speed train journey whisked us away to the Baltic port city of St Petersburg. In stark contrast to Moscow, which has all the expected topographies of a major twenty-first century conurbation, St Petersburg remains 'low-rise' with a predominant and remarkably un-



spoiled classical architecture. The gracious Sheremetev Palace of 1750 was the picturesque riverside setting for the second leg of the conference and home to our St Petersburg hosts, the State Museum of Theatre and Music.

The next day's sessions took for their weighty theme the role of musical performance in museum education and outreach. The seven presentations invited consideration of the issues from a number of perspectives. A talk on Nazib Zhiganov, a Soviet era composer, highlighted how even relatively recent musical performance practice can be lost and how museums can deploy musical and theatrical performance to keep such musical knowledge alive. Another paper discussed an innovation at Tchaikovsky's childhood home Museum in Votkinsk where an evocative atmosphere was being created by playing, not only the composer's music, but also the music that he may have heard while growing up there. The many problems and setbacks encountered in transforming private collections into public educational resources, were brought to the fore through a presentation on the early twentieth-century Argentinian violinist, composer and collector, Isaac Fernandez Blanco.

The advantages of using historical musical instrument collections to assist in youngsters' musical instrument and music history education was demonstrated by an

example at our host collection where violin tuition had been greatly enhanced through specialised and focussed lectures and exhibitions. The role of the nineteenth-century International Exhibitions in promoting educational goals, as well as inspiring collectors and launching an early music revival, was explored in a fascinating presentation drawn from the archives of the Stockholm Music Museum (now the Swedish Museum of Performing Arts) and the Stockholm Expo of 1897.

News was reported of recent developments at the Musée de la musique, Philharmonie de Paris, formerly known as La Cité de la Musique. Since its foundation in 1997, its extensive instrument collection has become a hub, not only for innovation, conservation and research, but also for music education. With the new name has come a new building, with a 2400 seat concert hall, 1500 m<sup>2</sup> of additional educational space and new exhibition areas. The many challenges of dealing with expansion, including a significant increase in visitor numbers, higher overheads, more frequent performances, increasing pressure on conservators and rapidly proliferating projects, were discussed. Although these could be viewed as the problems of success, they are no less critical, and it is important that these consequences are understood by managers and administrator as museum collections are expected to take on larger and more complex remits.



The penultimate paper session took as its theme Museums as Performance Spaces. Again, a diverse range of approaches was put before delegates. The effective use of modern replicas, and the successful integration of modern musical elements into performances of ancient music were discussed in an absorbing presentation from the Shenyang Conservatory of Music, referencing the Hubei Provincial Museum. A later paper directly from Hubei, told of their research project which had reconstructed the 5th century BC performance and rituals connected with the chime-bells of Marquis Yi of Zeng. One of the largest musical instrument collections in China, the Hubei Provincial Museum is, incidentally, the intended host for CIMCIM's meeting in 2018. These papers certainly whetted our appetite for more. Another presentation which proved captivating was on the subject of the tuning forks which form part of The State Museum Reserve [Collection] 'Rostov Kremlin'. It has been discovered that, made in the late 19th century, they were tuned to the tones of the bells in the Rostov Bell Tower, which have been in consistent use since the eighteenth century. The session was rounded off by a talk on the State Hermitage Orchestra which has performed, since 1994, music of many different styles, in a wide variety of museum settings including Winter Palace, the Small Hermitage, the Hermitage Theatre, and in summer time, the Great Courtyard of the Winter Palace. The choice of repertoire is inspired by the exhibitions within, successfully adding a



musical performance dimension to the visual arts. In the un-themed Free Paper Session, topics included an exposition of Italian patents relating to the flute, the problems of dating accurately the historic 23-string bandura in the Sheremetev Palace collection, and an absorbing talk about the cross-cultural influences that profoundly influenced music and music-making in late eighteenth- and early nineteenth-century St Petersburg. Throughout the conference, we were treated to guided tours of the host musical instrument collections. But the programme also included visits to other extensive and celebrated institutions, such as the Museum of Ethnography (St Petersburg) and the Kremlin Museum (Moscow). These excursions allowed us to dip our toes into the oceans of musical, historical and cultural resources that beckon a return visit. The value of an engaging academic symposium can be hugely enhanced by the opportunities for interchange among colleagues that it facilitates 'off the pitch'

and in this realm, too, the conference was exceptional. The numerous concerts and receptions, including an organ recital in foyer of Glinka Museum, were of an extraordinary range and standard, giving delegates a chance to meet and mix. Early in the week at the Glinka Museum, we saw and heard a demonstration of the unique surviving prototype for an ANS synthesizer which operates based on the principle of photo-optical sound generation. Later in the week, the performance on Russian horns given by an ensemble in the Sheremetev Palace courtyard was positively unforgettable. Likened to a human organ (each player equating to one pipe), the dozen players, poised behind their array of single note horns, made a stunning visual impact. But this was as nothing to their breathtakingly virtuosic performances. For instance, I doubt if anyone in the audience had ever heard the William Tell overture rendered at such speed and accuracy, to such thrilling effect. Equal displays of musicality combined with dazzling virtuosity characterised all





the musical events. For example, hearing members of the Mariinsky Theatre Orchestra perform on a variety of brasswind instruments from the St Petersburg State Museum collection, including sax horns and cornets, was not only persuasive and moving, but also revelatory in terms of the sonorities that were produced. The full concert programme is reproduced at the end of this report. Another notable musical event of a completely contrasting nature was heard through sheer serendipity when the coach that was conveying us to sightseeing destinations in St Petersburg, was abruptly halted due to a tattoo of military bands dominating the vast open-air square in front of the Hermitage.

The closing event of the conference, however, must rank among the most pleasurable. The boat trip down the Neva River convinced us all that the superb hospitality of our hosts extended, not only to providing lovely food and drink, but also somehow, to perfect weather, too. The

long mid-summer evening was warm and sunny with just a light breeze followed by a beautiful dusk. Eventual nightfall arrived with a fine full moon. We were regaled with music by a vivacious jazz band whose members indulged conference participants' impulses to join in, not just by dancing or singing, but also by playing guitar or trumpet. All in all, there was abundant proof, if any were needed, that organologists also know how to party!

No report of this conference could be complete without expressing CIMCIM's earnest and profound gratitude to Mikhail Bryzgalov and his whole team in Moscow and St Petersburg, for the intricate preparation, planning and coordination that made this meeting successful on so many levels. In addition to what has already been mentioned, the transport back and forth to venues maximised our productive time and, crucially, the simultaneous translation during the many sessions, allowed everyone to participate fully. The

provision of these facilities, among countless other kindnesses, small and large (like birthday cupcakes on the Sapsan!) [Photo 23], made a lasting impression on each of us. Большое спасибо. пока мы не встретимся снова.\*

Finally, and perhaps especially in light of events worldwide, CIMCIM itself should be acknowledged for its continuing commitment to widening its constituency and to encouraging its members to meet, to make connections, to establish cultural networks and to learn from each other. Through these nourishing opportunities, when we come away both enriched and enlightened, maybe the musical museum community can eat its cake and have it still!

\*Thank you very much. Until we meet again.

Photos by Mimi Waitzman and Bradley Strauchen-Scherer.

**CIMCIM 2015 Annual Meeting  
Travel-Grant Report I  
Moscow and St. Petersburg, Russia  
(27 June — 2 July 2015)**

It's typical when writing trip reports like this to keep to the academic and quotidian; what we did, what we saw, who presented what, and what we ate (and drank!) But an account of that sort would not adequately sum up the 2015 CIMCIM meeting in Russia. Yes, there were good presentations. And yes, there were wonderful things to eat and drink. Moscow is an amazing place, and our group was treated to many of the not-to-be-missed sites of the city. Saint Petersburg is no less impressive, and again we were treated to some of its many highlights. In both cities we got to see excellent collections of musical instruments, objects to impress even the most jaded museum professional. But for me, the real significance of the trip was not in the objects, museums, or tourist sites; it was in the people. The CIMCIM meeting in Russia allowed me to meet and reconnect with a wonderful group of Russian colleagues. I think sometimes that we as museum professionals get so caught up

in our objects and institutions that we forget the human element of our profession. Only connect! In the wake of the conference I was inspired to do two things: firstly, to start taking Russian lessons (I want to be able to read the street signs the next time I go to Moscow), and secondly, to write the following letter to the Vladimir Medinsky, Minister of Culture of the Russian Federation:

Министерство культуры Российской Федерации (Минкультуры России).  
125993 ГСП-3, Москва, Малый Гнезниковский пер., д. 7/6, стр. 1, 2,  
Dear Dr Medinsky,

I recently had the pleasure of briefly meeting you at the CIMCIM conference in Moscow. As you know, the conference was a gathering of musical instrument museum curators and professionals from around the world. I want you to know how impressed I was with the conference.

It is hard to overstate the importance of the annual CIMCIM conference to the musical instrument museum field. Mikhail Bryzgalov and his colleagues at the Glinka National Museum Consortium of Musical Culture created an event that was impres-

sive on every level. A special mention must be made of Mikhail's colleagues; Nataly Emelina, Anastasia Kornienko and Tatiana Ginzburg. While it was clear that the organisation and logistics of the conference were a huge task, they all made it look effortless.

The term "world-class" is overused, but is extremely appropriate here. Mikhail and his colleagues, the museums, and the CIMCIM conference – all were world-class. It is clear that Mikhail is that rare combination of both professional and passionate about what he does. This passion and professionalism was evident throughout the week-long event.

I also had the pleasure of seeing the Prokofiev Museum while I was in Moscow. I very much enjoyed the exhibit on Alfred Schnittke; it was inventive, extremely well done and a model of what a small museum can achieve.

Kind regards,  
Matthew W. Hill/Маттью У. Хилл

*Curator of the John C. Hall Collection of Musical Instruments, Santa Ana, California*



*Guitar exhibition at the Glinka Museum.*



**CIMCIM 2015 Annual Meeting  
Travel-Grant Report II  
Moscow and St. Petersburg, Russia  
(27 June – 2 July 2015)**

Museums globally share the challenge of communicating to the public how their collections fit into the larger cultural-historical picture. Musical-instrument and music museums, in particular, grapple with how to convey the sounds of instruments. The theme of the 2015 CIMCIM meeting – Performers and Performance in a Museum Environment – aimed to explore part of this challenge. Papers addressed the meeting theme from a number of historical and current perspectives, presenting a lot for participants to consider regarding how current collections have been used in the past (before and after they were acquired by museums), and what opportunities we have today. It was a pleasure to learn more about how some small museums and historic homes are finding ways to reach out to the public with programming for communities and especially for children. Some presentations made it evident that great potential for impact is possible despite limitations of collection size or even staff resources. Overall, I was generally struck by the variety of approaches that various institutions employ, from controlled access to a more open policy. It was evident that there are quite different practices from one institution to another, and even perhaps culturally; as such, I think coming together to discuss such an important topic was a good idea.

It was interesting to learn about various approaches, and presenters were quite open about their various policies concerning access and collections care. It is not always clear where the line should be between public benefit and collections preservation. Recently, in an effort to improve communication with the public and promote their relevance, more institutions seem to be leaning towards playing collections objects. In the future I hope these topics can be visited in more depth. Perhaps the 1985 CIMCIM publication *Recommendations for Regulating the Access to Musical Instruments in Public Collections* (Robert Barclay et al.) can be revisited and more information added about



*Shamanic drums and headwear at the Russian Museum of Ethnography.*

how some institutions are selecting instruments for use (or not), and tracking and managing the process. I did have a strong sense that the 2015 meeting solidified international bridges, and that was an important outcome. I was very pleased to meet so many more colleagues from a number of Russian and eastern European institutions, and to see our colleagues from China again this year and learn of their developing plans for the 2018 meeting. The 2015 meeting was an important one in building the CIMCIM community.

Personally, the meeting gave me a chance to update participants on the status of my book project concerning private musical-instrument collectors (c1860–1940) and discuss related ideas. The theme of the meeting made me focus more intently on the role of performance for some historical, private musical-instrument collections. It seems clear that in many cases, these private-collection instruments were far from silent. Rather, they were often on loan to noteworthy soloists, or an integral part of early music revivals. In the case of the Finnish collector Harry Wahl, thinking more closely about the role of performers and performance, illuminates how musicians helped Wahl select his instruments, and that sound was an important selec-

tion criteria for him. Though his collection is now dispersed, it seems fitting in some ways that many of the instruments are now in lending collections. In turn, reflecting on historical museum collections, the original intent for acquiring an instrument is often overlooked. When considering historical collections, curators often think of what the instrument was used for, its technology and acoustics, its visual beauty (as considered by past or current standards), and sometimes who owned or played it. In general, the collecting criteria, i.e. sound, visual beauty, rarity or collecting value, at the time the instrument was collected (in some cases privately and later institutionally) have arguably been underrated. In particular, today's interpretations of collections underplay (historical) sound quality, perhaps because it is more difficult to ascertain.

Visting St. Petersburg, including the Sheremetev Palace, Ensemble Kuskovo (particularly the fantastic grotto), and, after the meeting, to the Hermitage and the Fabergé museum, gave a lasting impression of Russian eighteenth- and nineteenth-century style and collecting. I was also intrigued by a completely different impression made by the shamanic drums at both the Glinka Museum and the Rus-



sian Museum of Ethnography (and head-wear as well at the latter museum). And from yet another perspective, I will not forget the fabulous ANS photoelectronic synthesizer and Olesya Rostovskaya's lecture demonstration. The history of electronic music in Russia is fascinating, and with objects such as the ANS and Theremin's own Thereminvox there is quite a story to tell. Another highlight was hearing live for the first time a Russian horn orchestra, and learning more about its popularity (1755-1830s), instigated by Elizabeth I (daughter of Peter the Great), and attempted revival in the late nineteenth century by Baron K. Shtakelberg. I did not know there were only three sets in the world, all in St. Petersburg (the other two made during the reigns of Alexander III, and Nicolas the II). The registral effect and timbre were quite charming, and I can understand how it was popular at dancing parties.

In the session 'Musical Instruments Exhibitions – Looking to the Future', Mikhail Bryzgalov opened the discussion to the group about what makes effective galleries and exhibits. It was announced that the Glinka Museum will renovate their galleries. Much work had already been done in preparation to host CIMCIM, and it was clear that the 2-300 instruments removed (about a 25% reduction) and the addition of videos projected onto the exhibit-case glass panels had been effective updates in terms of decreased instrument density and increased visual and aural contextual information. We discussed how different people necessitate different approaches.

Part of the current display presents the various regions of the former USSR, and it was still interesting to learn about the various ethnic, social and geographical traditions. Those collections will remain a strength of the museum. In the museum's next phase, there are possibilities to tell other stories. In addition to some of the gallery being organized by geography or ethnic groups, there could be exhibits about people's life cycles and milestones, including festivals, birth and death. Other topics that came up included the science of sound, instrument technology and classification of instruments. Further, there

are new opportunities to tell socio-political and historical stories to remember, reflect and bring people together. Representing living traditions and telling current stories engages people in a different way and opens up new opportunities for participation. Representing social groups, for instance, means telling stories relevant those visitors, which will allow them to engage with the exhibits and see that the collections belong to them.

The museum is not simply about music, but has the power to tell social, political, cultural and artistic stories through music and musical material culture. This effectiveness was evident in the museum's current exhibition commemorating WWII. It is not possible to effectively tell about the music of the whole world in one museum. It would be great to see the Glinka Museum be a truly national museum, representing its people, sharing unique stories, and telling global stories through its own perspective and collections. For instance, the electronic music story is so important from the Russian perspective, and it might even be interesting to consider the Cremonese violins and the French woodwinds, for example, from a Russian perspective – tying the objects and traditions into what was happening in Russia with instrument making, performance and collecting as well as the greater historical context. These are the stories that no other country can tell the same way. Further, stories can connect musical instruments with educational and special-interest themes, for example, relating to craftsmanship, design, technology, acoustics, children, certain professions, etc. In some cases, perhaps more research could be done to more precisely date instruments, check attributions, and find additional historical information about the collections where possible in order to enhance the narratives. Increasingly connecting the narratives with specific objects adds even more value to the collections as well as the visitor experience.

Additionally, installation details should be reviewed, including that: new mounts support the instruments well (including from below); labels are easy to read (at heights accessible to children and people in wheel-

chairs); and lighting is gallery-appropriate as well as energy saving. Depicting ensembles and performance practice can continue to be communicated through the videos, which can be increasingly enhanced, perhaps with both historical and contemporary examples. Additionally, perhaps a larger screen for variable content or an introduction video could serve to overview the new gallery layout and contents, as well as the history of the collection. Added components for the museum to consider include a hands-on element, for instance, a place for visitors to play instruments (at least for organized groups, given the high maintenance required), and perhaps a technological interactive (at least ones that may not become outdated quickly or need too much maintenance as well). It was mentioned that the largest reason for visiting the museum was for concerts (more than 35% of visitors), while regular-museumgoer visits accounted for the lowest amount (less than 15%). Tying in the concert programming with the collections and exhibits, or holding concerts in the gallery spaces more often, could potentially raise interest in the gallery installations, raise awareness and lessen this gap. (Or, it could simply mean that your concert programming is really well done.)

I greatly appreciated the great hospitality on the part of the organizers, their extensive planning and excellent execution of the meeting. The numerous concert experiences and museum visits were really a pleasure. The dinner on the Neva River, and the Gala-concert of the Tchaikovsky Competition at the new Mariinsky Theatre were particularly a treat. Spasibo / спасибо!

Christina Linsenmeyer, PhD  
*Researcher, University of the Arts Helsinki,  
Sibelius Academy*

**CIMCIM 2015 Annual Meeting  
Travel-Grant Report III  
Moscow and St. Petersburg, Russia  
(27 June – 2 July 2015)**

Living in the most distant country in South America has advantages and disadvantages. Extended pampas, magnificent falls, pleasant beaches or snowed mountains are nearby and we can still enjoy a quiet way of life. On the other side, living with recurrent financial crisis, dealing with disorganized and autocratic institutions and some way of nerve-racking chaos are part of our «autochthonous karma». Nevertheless, one incontrovertible truth is that we are far, very far from everywhere.

It took us a twenty-three long hours flight from Buenos Aires to Moscow to get to the CIMCIM Annual Meeting 2015: Performers and Performance in a Museum Environment: Global Perspectives. A 3:00 am arrival in this monumental city made us look like «zombies» at the opening ceremony at the Tchaikovsky and Moscow Museum (politely present, although asleep!)

However - and for sure -, nothing in our annual professional agenda could have been more interesting than having been able to be there last June. Being part of relevant discussions, being able to share interests, knowledge and experiences in our beloved field – a new field in the Fernandez Blanco Museum. What a privilege! We were pleased, honored and we felt greatly responsible for this opportunity.

The meeting refaced us the relevance of our duties in caring for our collections (planning new exhibitions and reorganizing conservation agendas), thinking of next concert seasons or educational aspects of the music in the museum. However, the topics discussed at Moscow and San Petersburg were never most timely for us than this time. We were surprised – quiet shocked – about how Glinka National Museum Consortium of Musical Culture authority has let us remember that we are all working with musical instruments – unique, beautiful, interesting and historical objects – but above all musical instruments. Let us explain our feelings in a better way: Fernandez Blanco Museum



*Leila Makarius & Jorge Cornetti from Fernandez Blanco Museum in Buenos Aires.*

is now dealing with the sound revival of its collection of string instruments, making decisions (may be more than what we can deal with in such a short time) and learning a lot in this process, in which the CIMCIM meeting helped and taught us a lot. We are thankful to be in touch with professional points of view in the critical matter of conservation, and we are pleased to improve our tools such as the exhaustive protocols before any intervention. In this context, let us say how strong and relevant was the frantic sound of those old balalaikas performed at Glinka's auditorium. The experience obliges us to improve efforts in returning these instruments to playing condition, meanwhile we must become more and more conscious about their proper conservation for future generations and studies. The more deeply we dive into this subject, the more interested and accountable we feel. However, all these sensations do not paralyze us, but encourage our daily work and further plans.

We are now involved in a 3D scanning program for our instruments and thinking about better ways to exhibit them. We have just edited a new book: «Masterpieces of Italian Violin Making in the Fer-

nandez Blanco Collection», together with a musical cd – eight different instrument's sound recorded in it. We ended our first special musical season playing instruments of the collection and we are already planning next year's concerts, besides, the restoration of a Vincenzo Trusiano Panoramo violin has just been concluded.

Most of these projects emerged or had been fed during our participation in the intensive week-tours through music, musical instruments, performers and performing at the annual CIMCIM meetings, listening and learning from those who have far more experience than we have. Furthermore, we should point out a great lesson from our Russian colleagues during CIMCIM 2015 meeting – like a gift for those who want to hear – we must highlight the giant passion they involve in the conservation and diffusion of their cultural heritage. Nothing more and nothing less than a pride that has turned into a shining example. Thank you very much Russia!

*Leila Makarius & Jorge Cometti  
Fernandez Blanco Museum  
Buenos Aires, Argentina*



**CIMCIM 2015 Annual Meeting  
Travel-Grant Report IV  
Moscow and St. Petersburg, Russia  
(27 June — 2 July 2015)**

I would like to express my gratitude to CIMCIM for awarding me a travel grant to attend last year's conference in Moscow and St. Petersburg. As an early career conservator, it was a pleasure to meet colleagues with whom I share a passion for musical instruments. The discussions prompted by excellent talks, concerts, and museum visits could have occupied months rather than days and I left this conference having both learned and eager to continue learning.

As speakers addressed the conference topic of performers and performance in a museum environment, a number of themes arose. One of these pertained to striking a balance between varying and, at times, incompatible needs, and the challenges in achieving balance as custodians of musical heritage. Museums house finite cultural resources and musical instrument museums especially so. To borrow one speaker's metaphor, we as museum professionals walk a tightrope, constantly balancing the interests of the musical instrument, institution, public, original maker, musicians, and uncertain future individuals. As a conservator I am called upon to balance to preservation of musical instruments with their use, itself a compelling goal. Curators are called upon to balance perspectives in their exhibits, for example, accurately depicting the culture associated with an object while simultaneously making it relatable to another wholly distinct culture. Further, we care for both the physical object and ephemeral product of its use — music. It is straightforward to state that prioritizing one facet must come at some expense to the other; that in playing we lose some of the physical while in silencing we lose something equally as important. It is far more complex to delineate these boundaries and to develop a sense for achieving equilibrium.



*Facade of the Glinka Museum.*

Presentations at this conference centered on reasons for «walking the tightrope» and striving for a sense of balance, a major one being public engagement. The modern museum is expected to provide more than just objects in cases, instead providing programming that actively recruits visitors to share in a more dynamic experience. This came up repeatedly; as we watched excerpts of museum concerts, saw images of programming for the musical and non-musical, young and old, and were ourselves engaged in exhibits and concerts. There is agreement that this newer model for museums is key to drawing visitors and ensuring that institutions maintain their status as places where people can go to experience something they might not anywhere else. But, again as caretakers for these objects, we are often faced with the question of how best to achieve this goal. This is where a conference such as CIMCIM is so critical. It allows us to collectively build a library of «case studies» upon which colleagues can draw. On an abstract level, I have been aware of the tremendous diversity in instrument collections and the institutions

in which they are housed. Seeing this diversity, however, over the course of four days of presentations cemented this into something more tangible, underscoring the need for our continued exchanges.

Finally, having attended conferences in which only a narrow profession is represented, it was heartening to have so many allied professionals present at CIMCIM, including curators, conservators, musicians, builders, and independent researchers. It is completely infeasible that any one individual would be expert in every one of these fields, yet the clearest picture of how to care for musical instruments arises at the junction of these disciplines. My time in Russia was filled not just with education and discussion but also with music, food, meeting new friends, and perhaps a bit of vodka. I am grateful to have been able to attend this conference and was so impressed by the hospitality and untiring efforts of our hosts. **спасибо!**

*Jennifer Schnittker*

## Minutes of the CIMCIM General Assembly

St Petersburg, Sheremetev Palace  
1 July 11.40–13.40

### 1. President's Report

The President extended thanks to everyone who has worked to make our Moscow and St Petersburg meeting a resounding success, including the international scientific committee, the organizing committee, the Russian National Committee of ICOM, the Ministry of Culture of the Russian Federation, the Glinka National Museum Consortium of Musical Culture, and the St. Petersburg State Museum of Theatre and Music. The CIMCIM event of 2014 was the conference travelling through Scandinavia visiting music museums and other interesting places, listening to concerts and enjoying each other's company. The conference received financial support from the Nordic Council for Culture and from the host museums. There were 65 participants (CIMCIM/ICOM members 44, Non-CIMCIM/ICOM members 21). The organizing committee passed on the following suggestions for incorporation into CIMCIM's conference organizing guidelines: Responsibilities must be clearly divided and agreed upon among the local organizers. This is particularly important if the conference takes place in more than one location. Recommendation: appoint a project leader and/or someone responsible for communication among the various parties.

At the General Assembly in Turku, a majority of the General Assembly voted for a change of our name CIMCIM from the International Committee of Museums and Collections of Musical Instruments to The International Committee of Museums and Collections of Instruments and of Music, thus embracing in our name the breadth of our field. The acronym CIMCIM, which based on our name in French, remains unchanged.

The CIMCIM Board has been engaged in a number of activities since August 2014: The President and the Vice-President met in Copenhagen for discussions of CIMCIM matters in February, the President and the Treasurer found time for meetings and discussions during the annual ICOM

meeting in Paris in the beginning of June, the Vice-President met with the Secretary at the May 2014 AMIS conference in Boston and the Treasurer has been in regular contact with the ICOM Secretariat in Paris regarding both membership development and financial matters. All board members have been in contact throughout the year by skype and e-mail. Annual activity and financial reports were submitted on time to ICOM in January thanks to the Secretary and the Treasurer, helping to ensure that CIMCIM received its full subsidy from ICOM.

### 2. Membership

Current membership figures are as follows: Individual 134; Institutional 24; Subscribers 15. These figures represent an increase of 10 people since 2014. Members were reminded that during ICOM subscription renewal, they must indicate that CIMCIM is their preferred International Committee. Nomination of CIMCIM is not automatic. Institutional ICOM members may have up to three international affiliations.

### 3. Financial report 2014/2015

Treasurer Patrice Verrier prepared the financial report, which was presented in his absence by Eric de Visscher. Income was reported as follows: membership subscribers Euro 384; ICOM subvention: Euro 3,052 (increase from previous year). The 2015 CIMCIM conference in the Nordic countries generated a surplus of Euro 5,200 from the conference fee overhead. This has gone into the CIMCIM travel grant budget to fund meeting attendance for students and for board/advisory board members who could otherwise not afford to participate in the annual meetings. CIMCIM holds an account in euros (current balance Euro 21832.33). Euro 510 was paid out in travel grants and Euro 3627.59 was paid to MIMO for development of its website.

### 4. Budget 2015/2016

The Board agreed to roll over designated funds of \$4,000 for upgrade of the website by a professional web designer in 2015/16. Travel grants up to Euro 2,000 total will continue to be offered for attendance of CIMCIM conferences. The budget was unanimously accepted by the General Assembly.

### 5. Future CIMCIM meetings

**2016:** To be held in Milan as part of the triennial ICOM meeting and organized in collaboration with Museo del Violino in Cremona and will include visits to Castello Sforzesco in Milan, the La Scala theatre collection, possible private collection access, and visits to violin workshops.

**2017:** Bern and Basel, Switzerland, March, dates to be confirmed (Secretary's note: the meeting is now scheduled for 21-25 February 2017). The conference will be hosted by the Bern University of the Arts (Martin Skamletz, Adrian von Steiger) and the Museum of Music in Basel (Martin Kirnbauer). The proposed theme is playing vs. not playing of historical (wind) instruments and conservation and presentation of musical instruments of the 20th century. Other collection visits in Basel may include the collections of musical instruments in Bad Krozingen (keyboards) and Bad Säckingen (trumpets) (both in Germany). The conference invitation was unanimously accepted approved by the General Assembly.

**2018:** China: Wuhan, Xi'an, Zhengzhou, Shanghai, late April or November, dates to be confirmed. Visits to the Hubei Provincial Museum, Shanxi History Museum, Henan Museum, Oriental Musical Instrument Museum. Instrument factory and collections visits and supporting concert/performance programme to be organized. Proposed theme: The Techniques and Art of Musical Instrument Making. Organizing host: Hubei Provincial Museum (Zhang Xiang, Anna Wang). The conference invitation was unanimously accepted approved by the General Assembly.

**2019:** Kyoto, Japan To be held in conjunction with the ICOM General Meeting. The President is in preliminary discussions with Kazuhiko Shima at the Hamamatsu Museum of Musical Instruments.

### 6. CIMCIM and MIMO project collaboration

Frank Baer reported that the Royal College of Music had just gone live on MIMO. 11 museums have made formal joining requests. It takes approximately one year from the joining request to go live. 100 terms relating to fiddles have been added to the MIMO Thesaurus. A direct search by instrument maker on the MIMO



website will soon be possible.

Baer emphasized the importance of devising a strategy to get museums around the world to join MIMO. The grant application to ICOM was refused because the membership of MIMO was not deemed to be international; it needs to include museums from at least three continents. Potential growth strategies discussed included inviting collections to join from other continents and inviting countries that add new languages to thesaurus to join prior to approaching ICOM for further funding. Baer is to write up a growth strategy, which can be pursued independently of CIMCIM. CIMCIM will continue to focus on aiding poorer countries (Non-European and non-US) to join MIMO.

MIMO will help members from new countries to join. This will not draw on the Euro 6,000 from CIMCIM to support poor countries in joining MIMO. Money will come from other sources to help non-European countries to join. This will enable MIMO to satisfy requirement for international participation and to approach ICOM for larger grant in future.

A member of the General Assembly inquired about MIMO annual subscription fees. Baer responded that unfortunately, members were required to pay subs at this time and is currently working with MIMO and CIMCIM to develop a business model.

## 7. CIMCIM website update

Advisory Board member Darcy Kuronen and Secretary Bradley Strauchen-Scherer were charged with reviewing the CIMCIM website and overseeing its upgrade to provide enhanced design and functionality. The website was reviewed and Dwight Newton (designer of the AMIS website) has been approached and would be willing to carry out work on the CIMCIM site. The Board agreed to carry over designated funds of \$4,000 for upgrade of the website. It was noted that the website needs its own dedicated webmaster or working group once the upgrade has been completed to ensure that it is an up-to-date, attractive and vital resource for CIMCIM.

## 8. CIMCIM publications

Publication of the CIMCIM Bulletin was drastically reduced during the 2014-2015 period due to lack of content and input from CIMCIM members. Members will be reminded at the General Assembly that the Bulletin relies on member contributions to be a lively and timely publication. News of exhibitions, projects, publications, new acquisitions, etc. are vital.

## 9. Evaluation of current working groups

Margaret Birley submitted the following report to be read in absentia: The CIMCIM working group for classification aims to create and maintain a bibliography of new sources which deal with issues relating to the classification of musical instruments. The working group makes critical analyses, with the ultimate aim of producing another revision of the classification, at some future date.

A new class of aerophones is proposed for the Hornbostel Sachs classification, that of 'sucked trumpets' (labrosones). The proposed class numbers to be allocated to them is as follows:

423.123.1 Sucked (tubular) labrosones, nolkin

423.123.11 Sucked labrosones without mouthpiece

423.123.12 Sucked labrosones with mouthpiece

This follows David Rycroft's suggestion to Jens Schneider, which is cited on p.79 of the article on the nolkin (Galpin Society Journal 46, March 1993) to create a new subsection in H&S for sucked trumpets. This proposal will be circulated by e-mail to all CIMCIM members for comment before it is ratified.

c. Conservation working group (Mimi Waitzman and Susana Caldeira) Mimi Waitzman reported that there is much interest in CIMCIM from non-specialist conservators tasked with working with instruments and that CIMCIM members often do not have access to specialist conservation expertise. Waitzman and Caldeira are working to establish a mechanism for interdisciplinary exchange and to create a forum for CIMCIM members to announce and log conservation projects planned for instruments in their care.

## 10. Suggestions for new working groups

Jurn Buisman is interested in establishing a pipe organ working group and a working group on »endangered species in museums«. The Secretary underscored the need for a dedicated individual or working group to take responsibility for the CIMCIM website, update content and ensure that the website is a dynamic representation of and resource for CIMCIM.

## 11. RldIM

The Vice President was unable to attend the CIMCIM conference and sent the following report in absentia: As the Board members will remember, I was not able to attend last year's Council meeting because it was moved with very short notice. This year's council meeting was also moved and will be held during the 15th International RldIM Conference at the Ohio State University, Columbus, Ohio from 9 – 10 November 2015. Transport from London is going to be very expensive (£1,000 for the flight, plus accommodation). I do not think that attending this meeting would be the best use of CIMCIM resources, but happily leave it to the Board to decide. Otherwise I will send a message with apologies and confirmation of our interest to see the development of the RldIM database and project. The main RldIM project, the online database, is currently still in a rather rudimentary stage and I feel that we should wait until its interface and search options become more refined before promoting it among CIMCIM members (<https://ridim.org/ridim-database/>). Still, it would be worth reminding the members of the database existence, so that they can make up their mind about the opportunity of providing data.

The CIMCIM Secretary has offered to attend the RldIM conference in Columbus, Ohio at an estimated expense of approximately Euro 450.

## 12. CIMCIM Elections 2016

Most CIMCIM Board and Advisory Board positions come up for election in 2016. The President, Vice President and Secretary have all served two terms in these posts and must step down. Advisory Board status is as follows:

Frank Bär (Germany) – elected 2013, first term  
 Alla Bayramova (Azerbaijan) – elected 2013, first term  
 Eric de Visscher (France) – re-elected 2013, second term  
 Golnaz Golsabahi (Iran) – re-elected 2013, second term  
 Darcy Kuronen (USA) - re-elected 2013, second term  
 Zhang Xiang (China) – elected 2013, 1st term  
 The President expressed her desire for the 2016 elections to present voters with multiple candidates for all posts. The by-laws will be reviewed in respect of nominations and elections.

All nominees must be CIMCIM members in good standing.

**13. Sammlung alter Musikinstrumente, Kunsthistorisches Museum Wien**

It has been brought to the attention of CIMCIM by Rudolf Hopfner that the SAM faces removal from its current location in the Neue Burg to accommodate a »Haus der Geschichte« and that no plans have been proposed to ensure the successful relocation of the collection. The President and Secretary worked with Rudolf Hopfner to formulate a letter and petition, which was presented for signatures at the General Assembly (Secretary's note: the signed petition was posted to Bundesminister Dr Joseph Ostermayer on 10 July 2015).

**14. Silence in memory of Daniel Papuga**

The President led the General Assembly in observing a minute of silence in memory of Daniel Papuga, whose untimely death is mourned by colleagues and the international museum and academic communities.

**15. Any other business**

Laury Libin announced that AMIS is forming a discussion group for museums and collections held in academic institutions and conservatoires. Libin requested that CIMCIM pass a resolution declaring the heritage status of historic pipe organs and will provide CIMCIM with suggested wording for consideration by the Board.

*Bradley Strauchen-Scherer*

**Music museums, musical instrument collections and composer museums in Germany**

The German Music Information Centre (MIZ) is the central institution for information on music and musical life in Germany. Under the aegis of the German Music Council it documents structures and developments in a multi-faceted musical culture that has emerged over the centuries and ranges from music education and training to amateur music-making, and from the funding and professional practice of music to the media and the music industry.

Its database provides basic information on more than 10.000 music organizations and institutions in Germany. It informs about the structures and organization of musical life and the aims, activities and result of the work of the most important institutions. The data are ascertained by the

German Music Information Centre. Every year, there is a complete update of the database; reported modifications are continuously being included.

The MIZ recently commissioned Heike Fricke to document music museums, musical instrument collections, and composer museums and memorial sites in Germany. The text includes two maps in German and could be find here:

[http://www.miz.org/static\\_de/themenportale/einfuehrungstexte\\_pdf/08\\_MedienRecherche/fricke\\_heike.pdf](http://www.miz.org/static_de/themenportale/einfuehrungstexte_pdf/08_MedienRecherche/fricke_heike.pdf)

An overview in English is to be found here: <http://www.miz.org/musical-life-in-germany/maps.html>

