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Letter from the President

As we look forward to our meeting in Antwerp July 9-15 and the special meeting in Bratislava in September, we contemplate the discussions about how our Working Groups can best respond to the needs of musical instrument collections and museums. One activity that we might seek to expand is the area of training - for those considering the field, for specialists in the field who want to extend their skills, for museum generalists who want to learn more about working with musical instruments.

Plans are now underway for a week-long conservation workshop in 1994, organized by Bob Barclay at the request of the UK Museums and Galleries Commission. It is hoped that several CIMCIM conservation specialists will be involved in the training of British museum personnel selected to attend the workshop. How many other areas of the world would benefit from such training? How many CIMCIM specialists would be willing to assist in such training? What areas beside conservation would benefit from specialized training?

I hope that we will all have time in Antwerp to discuss the area of training. If memory serves me, Carlos Rausa in Argentina has requested and sought to organize training for Latin American colleagues. With the rapid changes in computer capabilities, we might consider a session on documentation at an institution that has some of the latest equipment, programs and specialists working with our problems. We could organize a one- or two-week session that covered several aspects of museum work: conservation, care and handling of objects, education programs, documentation, for instance. Some of us might need refresher courses, but many of us have skills and knowledge that we can share with others. I, for one, am beginning to explore possibilities available at the Smithsonian through its Conservation

Analytical Laboratory and Museum Training Programs.

Friedemann Hellwig, our new Coordinator of the Training Working Group, is completing the report on the survey about training possibilities for musical instrument conservators. Once that report is published, the Working Group might consider other areas of training that CIMCIM might consider. If you or your institution would have any interest in working with training or have topics that would assist museum work in your country, please share your ideas with Friedemann Hellwig or any of the officers.

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

It seems to me that subscriptions are coming more slowly than in previous years. Perhaps we can blame our economic hard times, although \$10.00 is still not a great deal of money. Remember, anybody reading this who has difficulty making transfer payments between countries please contact me. We want you on our mailing list and we can make arrangements for you.

Our financial situation is especially important this year in view of our publication plans. The Conservation Working Group's *Recommendations for Conservation* is now in camera-ready condition and will be printed soon, *Newsletter #14* has now been printed and distributed, and there are plans for further publications, including the Proceedings of this year's Conference in Antwerp. All of this costs money - yours!

IMPORTANT REMINDER

CIMCIM Antwerp, July 9-15, 1993

The Provisional Programme and further information on the CIMCIM meeting are included with this *Bulletin*. Jeannine Lambrechts-Douillez has planned the dates of the meeting to coincide with the third biannual Antwerpiano (July 15-10) and other events related to the celebration of Antwerp as the 1993 cultural capital of Europe. If you are interested in attending the CIMCIM Meeting in Antwerp please fill in and return the *Intention to Attend* form in *Bulletin* #12 as soon as possible!

Report on the International Directory

Thanks to the volunteers and franking privileges at the Smithsonian Institution, a last round of information forms has been sent to those collections from whom we've not yet heard. Would the members of the International Directory Working Group please help by contacting those collections in their countries and ask them to complete the information forms they have already received? Forms have been sent to all the collections on Barbara Lambert's list that have not yet answered. Therefore, please use Barbara's list as a guide for the collections to contact. Almost no completed forms have been returned to her since the last CIMCIM meeting in Québec in September.

Meanwhile, Barbara continues writing the manuscript from the information on the forms she has received. The next step will be for Working Group members to proofread the manuscript for their respective countries. Barbara Lambert can now be reached by fax at:

(508) 369-9557

Book Review

Acht, Rob van, *Checklist of Technical Drawings of Musical Instruments in Public Collections of the World*, Moeck Verlag and Haags Gemeentemuseum, 1992.

This is an exhaustive compilation of the sources of 560 technical drawings from 22 collections worldwide. Entries include the maker of the instrument depicted and its historical details, the draftsman, the present location of the instrument, its accession number, and the number of sheets the drawing occupies and whether a microfiche also exists. The author, the chief compiler of the checklist, is to be commended for a thorough and painstaking job in

assembling this material. Microfiches of every drawing are kept on file in the Documentation Centre for Musical Instruments in The Hague, but the author emphasises that drawings can only be purchased from the participating museums. The entire checklist is indexed, and an address list of participating museums is included. This book is essential for musical instrument makers and organologists and will probably enjoy a wide distribution.

R. Barclay

Reminder

Please do not hesitate to send us small articles for the *Bulletin* in either typescript or on computer disk. Articles in French and Spanish, the other official languages of ICOM, are always welcome.

CIMCIM Antwerp - Provisional Programme

- 08 July Arrive in Antwerp, Hotel Arcade
- 09 July 09.00 - 16.00 Visit to the Brussels Collection
20.00 Concert in the Cathedral: Louis Thierry playing Messiaen, *Les Corps Glorieux*
- 10 July 09.00 - 13.00 CIMCIM Matters
14.00 - 17.00 Working Groups
- 11 July 10.00 - 12.00 Visit to the museum in Tervuren
16.00 - 17.00 Visit to the Rockoxhuis: virginal by Hagaerts (original and copy) on display
- 12 July 10.00 - 13.00 CIMCIM matters/Working Groups
14.00 - 15.30 Visit to the exhibition: *Antwerp, Tale of a Metropolitan City*
15.30 - 17.00 Latest acquisitions and restorations in the Vleeshuis collection:
Harmoniums presented and played by J. Verdin and P. Collon
18.00 Visit to the organs of the Cathedral:
Presented by the Cathedral Organist S. Deriemaeker
- 13 July 09.00 - 13.00 CIMCIM Working Groups
14.00 - 18.00 Presentations (with break of 30 minutes):
J. Koster, *The "Exact Copy" as a Legitimate Goal*
M. Elste, *Reflections on the Authenticity of Instruments*
L. Libin, *Substitutes for Materials from Endangered Species in Reproductions of Historical Instruments*
K. Martius, *Making Copies of Musical Instruments in a Conservation Lab.*
P. Poletti, *Prellmechanik: what are the critical dimensions in order to create a functional model?*
M. Latcham, *The Stringing and Pitch of Early Viennese Pianos*
M. Novak Clinkscale, *Women Piano-makers Before 1820*
- 14 July 09.00 - 13.00 CIMCIM Working Groups
14.00 - 18.00 Presentations (with break of 30 minutes):
D. Droysen-Reber, *The Berlin Harpsichord-maker Michael Mietke and his Copy by Horst Rase*
D. Krickeberg, *Attribution to Michael Mietke of the Copy by Horst Rase*
M. Awouters, *X-raying Musical Instruments: A Useful Method in Organological Research*
J. Montagu, *The Provision of Plans*
C. Megumi-Ochi, *African Drums Workshops in the Drum Museum*
E. Polychroniadis, *Conservation of Koiros Anogianakis Folk Instruments Collection*
N. Benzoor, *Building Biblical Instruments*
- 15 July 09.00 - 13.00 CIMCIM Business Meeting
14.00 - 18.00 Conclusions on the *Copy with Museum Value* in view of a CIMCIM publication
20.00 Opening concert of Antverpiano, Museum Vleeshuis,
with the famous harpsichord and piano players J. van Immerseel, M. Spanyol, and L. Stewart accompanied by the Saga Trio

CIMCIM Antwerp Further Information

Presentations

We are grateful that many of you offered presentations for the meeting. It was decided that during the Québec meeting that a central theme would be chosen: "Copies of Historic Instruments with Museum Value." All papers related to this theme will be published, so in order to prepare the meeting for others to be involved in active discussions we would like to ask the following:

1. To send by *May 1st* and abstract of the presentation of about 35 typewritten lines, 70 strokes per line, and stating the exact title. We will distribute these abstracts at the Conference.
2. To bring to the meeting a finished paper so that these can be published soon after. (Guidelines on style and format will be available soon.)
3. Presentations should be no longer than 20 minutes so as to leave time for discussion.

How to Reach Antwerp

For those colleagues arriving by plane at Brussels Airport, there is a bus from the airport to Antwerp (central station) every hour from 7 a.m. to 11 p.m. The trip takes 40 minutes. The fare is 220.-Bf. (At 34.-Bf to the dollar this is about \$6.50.) The Arcade Hotel is 20 minutes walking distance from the station.

Visit to Brussels Collection

A visit to both old and new buildings is planned on the 9th. Groups of only three are permitted in the storage areas so please be sure to make special requests to our colleague N. Meeus by *June 15th*.

Antverpiano

CIMCIM members attending Antverpiano should register through me. Special conditions can be obtained: 2,000.-Bf instead of 9,000.-Bf giving you access, during the whole period, to all concerts, panels, workshops and masterclasses.

Further Expenses

Costs for transportation to Tervuren and Brussels, and the visit to the Cathedral amount to 1,000.-Bf. Once in Antwerp every meeting is within walking distance, the Arcade Hotel being situated in the middle of the city.

Thanking you for your cooperation and looking forward to seeing you,

Jeannine Lambrechts-Douillez,
Silversterlaan 4,
B-2970 's Gravenwezel,
Belgium