

President Cynthia Adams Hoover *Division of Musical History, Smithsonian Institution, Washington, D.C. 20560 U.S.A.*
Telephone 202 357-1707. Fax 202 786-2883.

Vice-President Arnold Myers *Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG Scotland. Telephone 31 447-4791. E-Mail A.MYERS@UK.AC.ED.*

Secretary-Treasurer Robert Barclay *Canadian Conservation Institute, 1030 Innes, Ottawa, Ontario K1A 0C8 Canada.*
Telephone 613 998-3721. Fax 613 998-4721.

Bulletin No. 16

September - septembre 1993

Letter from the President

Thanks again to Jeannine Lambrechts-Douillez for her superb planning and full program in Antwerp. CIMCIM is fortunate to have such devoted members who provide us with such excellent field trips, concerts and meeting spots. The lively sessions and discussions on the subject of copies and reproductions will appear in a CIMCIM publication after editing by Arnold Myers and Jeannine. Our thanks also to the staff of the Brussels Instrument Museum (especially Nicholas Meeus and Mia Awouters) for our tour in Brussels.

We are most grateful to our colleagues in Great Britain and Switzerland for their invitations to meet in their countries in 1994. As you may recall, 1994 was to be the year for Tunisia, CIMCIM's first meeting in Africa, but we were informed in the early summer that we would have to postpone our meeting there until a later time.

As you will see elsewhere in this *Bulletin*, it was decided that we will be meeting in Great Britain in 1994: from June 2-4 in Oxford and London, June 6-9 in Edinburgh. Arnold Myers (Edinburgh University Collection), Elizabeth Wells (Royal College of Music), Frances Palmer and Margaret Birley (Horniman Museum, with a new exhibition that opens on September 29!), and Jeremy Montagu and Hélène LaRue (Bate Collection and Pitt Rivers in Oxford) are planning events for us at every location.

Plan to join us in June!

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

There has been a long gap between this *Bulletin* and the last one. It has been an unusually busy summer for me with visits to Nigeria (4 weeks) and Europe (2 weeks), with family vacation in between. Although there might have been time to produce one sooner, it

was better to wait until the minutes of the meeting in Antwerp were available. These are printed below.

One noteworthy item from the minutes, which I would like to draw your attention to here, is the increase in CIMCIM subscriptions, which will rise to \$15.00 US per annum. If we are to produce more quality publications we must find the revenue from somewhere. ICOM will fund us for special projects, but our regular publications don't fall into that category.

CIMCIM MEETING - ANTWERP, June 1993

Minutes of Business meeting, 15.07.93

1. Members Present and Apologies for Absence

The following attended the sessions: Cynthia Adams Hoover (Washington), Mia Awouters (Bruxelles), Nina Benzoor (Haifa), Margaret Birley (London), Josiane Bran-Ricci (Paris), Dagmar Droysen-Reber (Berlin), Martin Elste (Berlin), Eszter Fontana (Budapest), Göran Grahn (Stockholm), Sumi Gunji (Tokyo), Friedemann Hellwig (Köln), Beryl Kenyon de Pascual (Bruxelles), John Koster (Vermillion), Dieter Krickeberg (Nürnberg), Darcy Kuronen (Boston), Andrew Lamb (London), Barbara Lambert (Concord), Jeannine Lambrechts-Douillez (Antwerp), André Larson (Vermillion), Michael Latcham (The Hague), Laurence Libin (New York), Elizabeth McCullough (Washington), Klaus Martius (Nürnberg), Sabine Matzenauer (München), Jeremy Montagu (Oxford), Arnold Myers (Edinburgh), Catherine Megumi Ochi (Tokyo), Alexander Pilipczuk (Hamburg), Ioana Ungureanu (Rome), Axel Unnerbäck (Stockholm), Rob van Acht (The Hague), R. Weber (Wien) and Elizabeth Wells (London).

Apologies were sent by: Robert Barclay (Ottawa), Brigitte Bachman-Geiser (Burgdorf), A. Berner (Berlin), Martha Novak Clinkscale (Riverside), Margaret Downie Banks (Vermillion),

John Fesperman (Washington), Florence Getreau (Paris), Cary Karp (Stockholm), Peter Andreas Kjeldsberg (Trondheim), Birgit Kjellström (Stockholm), Hélène La Rue (Oxford), Jean-Sebastien Laurenty (Tervuren), Frances Palmer (London), Elisa Polychroniadis (Athens), Sam Quigley (Boston) and Gary Sturm (Washington).

2. Approval of minutes

The minutes of the previous meeting (in Québec, published in *Bulletin* No. 12, November 1992) were approved [proposed by E. Wells, seconded by L. Libin, all in favour].

3. Treasurer's report

In the absence of the treasurer, his Interim Financial Statement for August 1992 to May 1993 was distributed by the Vice-President:

Credits	
Carried over	4589.00
Subscriptions (1993)	470.00
Debits	
Mailing and expenses for Directory	643.34
Printing Bulletins #12,13,14	1303.78
Printing and postage Newsletter 14	1193.66
Printing Letterhead	58.81
Printing Publication #1	886.42
Balance	<u>\$972.99</u>

This was approved [proposed by M. Birley, seconded by L. Libin, all in favour].

4. Old business

Newsletter #14 had been published since the last meeting, and a vote of thanks to the Editor, Hélène La Rue, was proposed and carried unanimously. Thanks also to Bob Barclay and the Conservation Working Group for the completion of *CIMCIM Publications No.1: Recommendations for the Conservation of Musical Instruments: An Annotated Bibliography*.

5. Future elections

The current President and Secretary/Treasurer and one member of the Executive Board will have served two consecutive terms and, according to the By-laws, will be ineligible for re-election in 1995. At the 1994 meeting a nominations officer will have to be appointed. Members were asked to think ahead of possible candidates for future officers.

6. Future meetings

The next CIMCIM meeting was that to be held in Slovakia, 6-11 September 1993, organised by Ivan Máčák, the theme to be traditional music and instrument collections.

Previous suggestions for a venue for 1994 had encountered delays and risk of postponement, so new suggestions were invited. It was decided that an invitation from delegates at the meeting from London and Edinburgh would be accepted [proposed by M. Elste, seconded by J. Bran-Ricci; 13 for, none against, 8 abstentions]. Accordingly, the 1994 meeting of CIMCIM will commence with a pre-meeting visit to Oxford on June 2nd, sessions will be held in London (June 3 - 4) and in Edinburgh (June 6 - 9). Members may wish to continue in Edinburgh for the Galpin Society symposium on keyboard instruments (June 10-11) and the joint Galpin Society/ Historic Brass Society symposium on brass instruments (June 12-13).

The next ICOM triennial will be in 1995, and accordingly CIMCIM will meet in Norway in early July. Peter Andreas Kjeldsberg already had preliminary plans for an attractive programme of visits.

In 1996 CIMCIM is being invited to Hungary, and Eszter Fontana is making arrangements for CIMCIM to meet in May in a castle at Keszthely. She proposed that one possible theme might be 'folk instruments'.

7. Members' Business

Reports of difficulties being experienced by the Burgdorf museum were received. It was agreed to write a letter of support to Brigitte Bachman-Geiser [proposed by Eszter Fontana, seconded by L. Libin, all in favour]. CIMCIM members also appreciated the invitation to hold its 1994 meetings in Burgdorf, but as noted above, finally voted to meet in England and Scotland.

8. Funds, Fund-raising and Increase in Subscription Rate

Following the Treasurer's report it was noted that since each publication costs in the region of \$1000, a level of funding above that derived from subscriptions and subvention was required to enable CIMCIM projects to be carried out. Application can be made to ICOM for money for special projects, but the funds available were limited and had to be shared with other international committees.

Because of the need for more funds, it was agreed that the level of subscription should be raised immediately to \$15 per annum for the year 1994 and

subsequent years, with the suggestion that those who could afford it should pay \$20. It remains CIMCIM policy to assist in finding ways to underwrite subscriptions for those who live in countries where free exchange of currency is difficult or impossible.

9. Reports of working groups

The working groups reports were received [these will appear later in this *Bulletin*]. Following the report of the Publications Working Group it was agreed to abandon the proposal to re-issue completed CIMCIM publications on microfilm [proposed by M. Elste; 15 in favour, 2 abstained]. It was agreed that a higher priority was to obtain funds for publishing the papers of the 1993 meeting on 'Copies'.

9. Thanks

The meeting expressed its thanks to Jeannine Lambrechts-Douillez for her excellent work in making the Antwerp meeting a success.

WORKING GROUP REPORTS

1. Report of Working Group on Education and Exhibitions

Working Group members present: Sumi Gunji, Josiane Bran-Ricci, Dieter Krickeberg, Elizabeth McCullough, Beryl Kenyon de Pascual, Margaret Birley (acting coordinator).

Educational Projects in Museums

The first of the three sessions of this Working Group began with a report by Beryl Kenyon de Pascual on a musical instrument-making project generated by Barcelona's Museu de la Musica and involving students from 25 schools in the region; the children's work has been displayed in four exhibitions at the museum during the period since 1986. This report was followed by an exchange of information regarding new interpretive projects at group members' museums. Among them, is the exhibition, due to start in 1995, of musical instrument-making traditions in Japan and Germany which is being organized by the Germanisches Nationalmuseum in Nürnberg, the Science Museum in Tokyo and a working group of subject specialists in Japan. The interactive displays in the Smithsonian and the Horniman museums were outlined during the course of these discussions. The educational programme of Musée de la Musique in Paris is to be determined after the museum opens in 1995.

Questionnaire

Early this year a questionnaire on education and exhibitions in museums with musical instrument collections was circulated to all CIMCIM members by the coordinator of this Working Group, Birgit Kjellström. She has so far received some 30 completed questionnaires. Special thanks should be extended to Elizabeth McCulloch who has offered to assess the feasibility of quantifying the answers to the questionnaire by using one of the computer programmes at the Smithsonian Institution.

Source of Educational Ideas

Reports on educational projects and themes relating to presentations are now appearing regularly in the CIMCIM *Bulletin* under the title "Source of Ideas." It was considered that it would be helpful if the reports carried some background information regarding the context of these problems within the contributors' museums, and some details that could be incorporated were drawn up for discussion with the group's coordinator. The group recommended that the title of the column should be changed to read "Source of Educational Ideas." CECA will be asked whether it would be possible for some of the articles that appear in this column to appear in the CECA *Bulletin*.

Guidelines

A need has been identified for guidelines for interpreters of musical instrument collections. Such museum educators may be specialists in subjects connected with musical instruments, or have training in other fields; they are almost always required to interpret the collections to audiences with different levels of knowledge. It was suggested that the first in what might turn out to be a series of publications to be produced by this Working Group should be guidelines for non-specialist interpreters of musical instrument collections working with non-specialist audiences. This project could be piloted initially by the musical instrument and education departments' staff at the Horniman Museum, where the permanent exhibition of the musical instrument collection which opens in September is likely to create new challenges for the museum's educators.

The guidelines will focus on methods of sound production in musical instruments, the materials of which they are made, and their geographical/cultural origins. An annotated bibliography should be compiled by the members of the Working Group on

Education and Exhibitions and, together with the guidelines, finalised at the next CIMCIM meeting. Documents on related topics produced by CECA should be consulted. It is proposed that a draft of the guidelines and bibliography should be circulated to CECA members for comment before publication.

Margaret Birley

2. Report of Documentation Working Group

This group, re-formed in Québec in 1992, met in London in December 1992 and in Antwerp in July 1993. The co-ordinators are Frances Palmer and Hélène La Rue. The principal object of the Group is to formulate a CIMCIM response to the Getty Art History Information Program's draft *Sound Devices* appendix to the *Art and Architecture Thesaurus*.

This *Sound Devices* hierarchy has been made available to CIMCIM by the Getty Art History Information Program pending formal publication (probably in January 1994).

The Working Group meeting held at the Horniman Museum on 4th December 1992 and had recommended the use of non-culturally specific terms instead of local names of instruments, and to prefer these terms to the numerical notation associated with the Hornbostel-Sachs classification.

In Antwerp, it was decided that, instead of waiting for reports from the Horniman and the Pitt Rivers Museums, others should be encouraged to use the draft *Sound Devices* hierarchy and share their experiences with the Working Group. A six-month deadline (15th January 1994) was set; those using the hierarchy were to report their findings to the Group and participate in the meeting of the Working Group at the 1994 CIMCIM meeting. The Thesaurus would be a major topic at the 1994 meeting.

CIMCIM members wishing to participate may be able to obtain a draft copy of the hierarchy from:

Toni Petersen, Director,
The Getty Art History Information Program,
62 Stratton Road,
Williamstown, Massachusetts 01267, U.S.A.

CIMCIM cannot guarantee that copies are still available. A copy of suggested nonculturally specific indexing terms (aerophones only) should write to:

Dr Frances Palmer,
The Horniman Museum, London Road,
Forest Hill, London SE23 3QP, England.

Members should submit an account of their experiences to Frances Palmer by January 15th.

Arnold Myers

3. Report of the Publications Working Group

This group, re-formed in Québec in 1992, met in Antwerp. The list of stock (now all available from Arnold Myers in Edinburgh) was reviewed. It was agreed to advertise the current publications more widely, and that the French, Spanish and German translations of the *Recommendations for Access* should be photocopied and made available alongside the English language version.

It was confirmed that the new *CIMCIM Publications* series could be freely photocopied; future printings might contain wording such as 'Copying in full is permitted with due acknowledgement to CIMCIM'. CIMCIM would, however, retain intellectual property rights (copyright) and it would retain all rights to issue altered editions and to incorporate parts of the text into other publications.

With the publication of *Newsletter XIV*, the series was completed. There was a unanimous vote of thanks to Hélène La Rue for her excellent editorial work.

Arnold Myers

4. Report of the Conservation Working Group

As the Chairman of this group, Bob Barclay, was absent from the meeting in Antwerp little new business was conducted. Now that *Recommendations for Conservation* is published, the Group needs a new focus. Plans are being made to hold a workshop on musical instrument conservation in the United Kingdom in the summer of 1994. This project will be reported on when significant progress has been made. Other projects might include further numbers in the Publications series, perhaps upon care and preservation of instruments, or recommended techniques for taking measurements.

Bob Barclay

5. Report of the Training Working Group

This report will appear in the next *Bulletin*.

6. Report of the International Directory Working Group

This report will appear in the next *Bulletin*.

MESSAGE FROM CHINYERE NWACHUKWU IN NIGERIA

Chinyere was a regular attendee at CIMCIM annual meetings for some time, but we had lost touch with her. She wrote recently to say that she had been transferred by her department a number of times, but now feels that she is a stable post (in Owerri, Imo State) and would like to re-establish lines of communication. She still has an interest in the musical instruments and traditions of her country and would like to contribute again to CIMCIM activities in these areas. She can be contacted at:

National Museum,
P.M.B. 1585,
Owerri,
Imo State,
Nigeria

THEFT

The following items have been stolen from the cabinets in the Early Music Room of the Erich Lachmann Collection of Historical Stringed Musical Instruments, University College of Los Angeles:

- Viola d'amore by Paulus Alletsee, Munich 1712 (#604007649-27), 6 bowed strings, 6 sympathetic strings.
- Small violin/violino piccolo, attributed to Giovanni and Francesco Grancino, Milan 1699 (#604007649-35)

If you have the opportunity to see one or both of these instruments please call the UCLA Department of Music at the address below, or the Police.

UCLA Department of Music,
Room 2539,
405 Hillgard Avenue,
Los Angeles,
California 90024-1616,
U.S.A.

UCLA Campus Police: offense #0193001053,
incident #931380208, Officer K. Barger #338.

INVITATION TO THE UNITED KINGDOM

All CIMCIM members are warmly invited to the 1994 CIMCIM meeting which will take place in England and Scotland. The plans are still being finalised, but at this stage the probable programme looks like:

June 2

Pre-meeting visit to Oxford (Bate Collection, the Pitt Rivers Museum's new instrument gallery, Ashmolean Museum)

June 3

Session at Royal College of Music, London (this will be the College's Centenary Year). As well as CIMCIM business, there will be visits to the Museum with a demonstration recital and to the Department of Portraits and Performance History.

June 4

Visit to the Horniman Museum (the new Music Room - the new permanent exhibition of the museum's instrument collection with new touch-screen units and other new equipment, discussions with the Museum's conservation staff on storage methods, etc.)

In London there will also be a visit to the Opera or a West End theatre.

June 5

Travel to Scotland via Morpeth (Chantry Bagpipe Museum).

June 6-9

Sessions in Edinburgh jointly hosted by the University of Edinburgh (the Faculty of Music will also be celebrating its centenary) and the National Museums of Scotland. Visits to the Russell Collection, Edinburgh University Collection of Historic Musical Instruments, John Barnes's Collection, etc. There will be an excursion to Pollock House and the Burrell Collection in Glasgow, also to a whisky distillery. There will be a chance to experience Scottish traditional music live.

Working Groups will meet in London and Edinburgh. Members wishing to present papers should let Arnold Myers know as soon as possible. There is no fixed theme, but it is expected that the discussions will focus on documentation and training, both matters of current interest and concern.

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Members may wish to continue in Edinburgh for the Galpin Society symposium on keyboard instruments (June 10-11) and the joint Galpin Society/Historic Brass Society symposium on brass instruments (June 12-13).

Accommodation at reasonable prices will be organised in London and Edinburgh. Further details from:

Arnold Myers,
Edinburgh University Collection of Historic
Musical Instruments,
Reid Concert Hall, Bristo Square,
Edinburgh EH8 9AG.
Telephone (+44) 31-447 4791
e-mail A.MYERS@UK.AC.ED
(from some countries A.MYERS@ED.AC.UK)

**SOURCE OF EDUCATIONAL IDEAS -
SOURCE DES IDÉES EDUCATIVES**
A Column from the Working Group on
Education and Exhibitions

Using cd ROM Technology in Exhibitions

The Division of Musical History at the Smithsonian Institution has been experimenting with an exhibition display utilizing cd ROM technology linked to an interactive touch screen computer. While the idea of offering the museum visitor some user control of accessing information through a computer system is not particularly new, this system has brought an intriguing dimension to our public outreach. The initial programming has been kept small in scope and focused in its offering, intended to enhance a discreet display of musical instruments that would have been familiar to Wolfgang Amadeus Mozart. The original exhibition was part of a Washington DC package of events assembled in 1991 in celebration of Mozart's life: a paintings exhibit at the National Gallery of Art, a display of manuscripts at the Library of Congress, and symposia and concerts held at the Smithsonian and Kennedy Center for the Performing Arts.

The interactive system is installed in the chamber music concert hall of our exhibition area with the intention of not only offering illustrated and spoken information regarding the instruments, featured music or life of Mozart, but specifically to playback an audio experience in a concert setting. For example, the visitor has the opportunity to select two-minute

explanations of Mozart and the violin, the clarinet, the piano, the horn, quartets, or the orchestra, and

then select either a two-minute or five-minute excerpt of appropriate Mozart music recorded using the collections by the division's chamber music programs over the past decade. The sound system is extremely high-end equipment provided by outside sponsors of the project.

The overall results of this concept have been positive. Since the recordings and images are stored on a compact disk, the quality of the program is exceptional; the public interest is very high. The museum is able to offer a "very nearly live" performance of its collections instruments to any visitor, repeatable at the touch of a button, without repeated mechanical use of the artifacts. One pitfall of presenting the uninitiated visitor with high tech wizardry is losing the point of it all by offering unstructured access to vast amounts of information. The success of this program is the focus to guide the user through a series of choices with specific content. As with any new toy, the next steps are to investigate expanding the offerings...additional topics, cd ROM products for distribution, or public access to data banks and inventories.

Gary Sturm
Deputy Supervisor
Division of Musical History,
National Museum of American History,
Smithsonian Institution, Washington DC

Request

Another request to CIMCIM members for articles of around 500 words on special educational projects relating to musical instrument collections. We would also like to publish information regarding exhibition concepts and any other subjects related to presentation. Some contributions have already appeared in the Bulletin under the aegis of the Working Group on Education and Exhibitions, providing us with an opportunity to learn about other members' ideas and experiences in this field.

Please send your articles, in English or French, to:

Ms. Birgit Kjellström,
Musikmuseet, Box 16326
S-103 26 Stockholm, Sweden
Fax: 46 8 663 91 81