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## Bulletin No. 19

March - mars 1994

### Letter from the President

Plans are moving forward for our 1994 meetings to be held in Scotland and England June 2-9. Thanks to Arnold Myers for coordinating all the details and registrations. Some of the reservation deadlines are due now or soon, so please read the information in these Bulletins from Arnold carefully and respond promptly.

At these meetings we look forward not only to the visits to the collections and the other special attractions but also to the sessions for the Working Groups. Throughout the history of CIMCIM it has been difficult to maintain momentum and direction for these groups. For those attending the meetings, the lively discussions remind us of our mutual challenges and our eagerness to find solutions. The resolve and excitement of the meetings fades not long after we return home. And for those who could not attend, the resolve needs to be conveyed by the Working Group coordinators. We urge each CIMCIM member to join a Working Group and we challenge all Working Group Coordinators to involve their members in the projects which were reported in *Bulletin 16* and following.

If you are not a working member, please be in touch with one of the coordinators about your interest: Education and Exhibitions, Birgit Kjellström (Stockholm); Conservation, Bob Barclay (Ottawa); Documentation, Frances Palmer (London) and Hélène La Rue (Oxford); International Directory, Barbara Lambert (Concord); Publications, Arnold Myers (Edinburgh); Training, Friedemann Hellwig (Cologne); and Traditional Music, Ivan Mácák (Bratislava).

We look forward to seeing you in June.

Cynthia Adams Hoover

### Note from the Secretary Treasurer

When paying your subscriptions, please don't bother with bank transfers - they are far too expensive and inconvenient for small amounts. Either send a postal money order, a personal cheque drawn on a US or Canadian bank, or just plain cash. If you're coming to Edinburgh, you can pay me then of course. Hoping to see as many of you as possible!

Bob Barclay

### Reports from Antwerp

Friedemann Hellwig kindly sent the following two reports for inclusion here. They got a little lost somewhere, so they appear rather late. No blame to Friedemann or anybody else, except perhaps me (Bob Barclay). I have made a few comments on them in light of developments since they were written. I would like to thank Friedemann for taking my place in Antwerp and recording the discussions.

#### *Report on the Conservation Working Group*

With the appearance of CIMCIM Publications No.1, *Recommendations for the Conservation of Musical Instruments*, the group completed its task. The next project is the realisation of the envisaged workshop on the preservation and conservation of musical instruments, to be organized by the Museums and Galleries Commission (MGC) of Great Britain. The undersigned explained why in his view it is desirable to entrust the workshop to the group of four conservators who have been active for so many years in CIMCIM (R. Barclay, F. Hellwig, C. Karp, S. Odell). Their experiences represent a wide spectrum of the knowledge and skills needed by the musical instrument conservator. Bob Barclay will be the

contact person with MGC with respect to a course in London in August. In the preparation of subsequent courses younger conservators could take over under the guidance of Bob Barclay who has gathered a lot of experience with courses in various countries, also in the Third World.

Regardless of the host country, the question of whom to invite and under what circumstances will be very important. Therefore, there should not be a standard course. Instead, the curricula of each course should be developed in accordance with the needs in that country or geographical region. The second course could possibly be held in Israel. Nina Benzoor of the Haifa Museum of Music and Ethnology will discuss this with colleagues in Jerusalem. The CIMCIM Secretary will contact her in this regard. (Editor's note: unfortunately, it has been learned that this project will not be possible in the foreseeable future.)

It was suggested that the *Recommendations for Access...* should be reprinted in the new CIMCIM publication series.

Money remaining from the UNESCO grant for the conservation survey (which will be published as CIMCIM Publication No.2, see below) could be used for this purpose.

#### *Report of the Training Working Group*

The survey of institutions offering training courses in musical instrument conservation has been completed (P.A. Kjeldsberg and F. Hellwig) together with two papers of the role of the musical instrument conservator in the museum context, his training and cooperation with the museum staff (J. Koster and F. Hellwig). These papers should soon go to print as CIMCIM publications No.2.

It was suggested that an amendment should be made with regard to museums possibly offering internships in musical instrument conservation labs. This list would include MMA, New York; Shrine to Music Vermillion; Smithsonian Institution, Washington; CCI, Ottawa; Collection of Historic Musical Instruments, Edinburgh; Horniman Museum, London; Pitt Rivers Museum, Oxford; Victoria and Albert Museum, London; Gemeentemuseum, The Hague; Musical Instrument Museum, Brussels; Kunsthistorisches Museum, Vienna; Magyar Nemzeti Múzeum, Budapest; SIMPK, Berlin; Karl Marx Universität, Leipzig; Germanisches Nationalmuseum, Nürnberg; Stadtmuseum, München; Händelhaus, Halle; and Bachhaus, Eisenach. Please write to Friedemann Hellwig if correct addresses are needed.

This list is non-authorised, non-exhaustive, to be used on a trial and error basis with respect to the capability of the labs. Bob Barclay was requested to add this list to the survey.

A long discussion was devoted to the question of whether CIMCIM needed a Working Group on the training of curators. Training requirements were recognized for both the curator of specialized collections and the small museum village teacher director. The curricula of possible training courses could include such subjects as handling objects, identification of instruments, preventive conservation, documentation, registration, display techniques, storage conditions, etc. Many of these points could form a project of its own. Museological studies as a post-graduate course in archaeology, musicology, art history or the like seem ideal, yet would be feasible only in the case of the large, specialised collection.

These and many other questions need further discussion. In addition, a Working Group Coordinator would have to be nominated.

Friedemann Hellwig

#### **Progress Report on the Collection of Historic Musical Instruments, Edinburgh University**

In the year, the Collection has been given instruments by Andrew Shivas and Archibald Smith. Further items have been lent to the Collection, including several early English trumpets and other important instruments from the Shaw-Hellier Collection, lent by J.W. Phillips.

The cataloguing programme has continued to advance: three further fascicles of descriptive text have been published. These cover bassoons, trumpets and trombones, and wind instruments of regional cultures worldwide respectively. In addition to the printed editions, they have also been published electronically.

Three further technical drawings have been published, of the mandolin attributed to Vinaccia (303) and the early 17th century lute by Buchenberg (3249), prepared for the Collection by Darryl Martin, and the cornetto (3189) drawn by Raymond Parks. These bring the total number of workshop drawings on sale to 30.

A small exhibition showing the work of the Collection has been mounted in the foyer of the Old College of the University, showing some recent acquisitions, examples of conservation work on instruments (grant-aided by the Scottish Museums Council), current research, and the plans and model of the display proposals for the new premises for the Collection.

The Honorary Curator represented the University at the CIMCIM (The ICOM Committee on Musical Instrument Museums) meeting in Antwerp and is serving on the Museums and Galleries Commission's expert panel advising on standards for the care of musical instruments in collections.

The Collection has been used for teaching purposes by University Staff, in particular for courses in the Faculty of Music on the History of Instruments, Ethnomusicology and Musical Acoustics. Several parties have made organised visits, and various scholars and instrument makers have visited to study particular instruments.

Arnold Myers,  
Honorary Curator

### Report on the Royal College of Music Museum of Instruments

There have been many developments since the article on the collection in the 1983 CIMCIM *Newsletter*. Accessions, 100 instruments in all, bring the total holdings to 600 and include two of particular significance. In 1991 a Viennese grand piano in good playing order by Jacob Bertsch, 1821, was purchased with the generous aid of eight trusts. The collection has been built up from gifts, it has no acquisitions fund and a firm collecting policy is necessary because of lack of space, so this purchase was a rare exception: there was formerly no Viennese grand in a public collection in London except for the Haschka at the V & A. The other important accession was the Hartley Collection (74 wind instruments); this had been given to us in 1985 but remained at Geoffrey Hartley's home until his last illness in 1992. To provide the necessary additional accommodation, storage cupboards were built under the gallery showcases and the wind instruments will from now on be rotated; at present 20 of the Hartley instruments are on display.

Keane Ridley, who wrote the first volume of our Catalogue, *European Wind Instruments*, has kindly compiled addenda to the Catalogue; we hope to issue this and a revised Checklist on his 90th birthday in April. Publications since 1983 include an illustrated *Guide to the Collection*, a set of postcards, a detailed plan by William Debenham of the anonymous clavictherium, c.1480, and most recently one by John Barnes, of the clavichord by Bohak, ?Vienna 1794, formerly owned by Haydn and later Hans Richter. Our work with Dr. Grant O'Brien on the

second volume of the Catalogue, Keyboard Instruments, had to cease in 1989 because of reductions in funding and staffing, but we hope that a way may be found to complete this before long.

Those who attended the 1992 Conference in Québec City will know that the College undertook a feasibility study to relocate its historic collections as the 'National Museum of Music.' Sponsors for this scheme were not found and since then the emphasis has been on increasing the educational contribution of the collections to the curriculum; a large proportion of our time goes into lecture tours with demonstrations, seminars, lecture recitals and, usually, the preparation of two concerts a year. These combine reproduction instruments owned by the students with selected keyboard instruments which have also been heard in occasional broadcasts. Needless to say, a firm policy over use has to be maintained and playing is limited, supervised and logged. Tours for groups from other institutions from this country and abroad also have to be fitted in as well as individuals requiring special access to instruments or documentation.

In addition I have been assisting in the compilation of the Museums and Galleries Commission's *Standards for the Museum Care of Musical Instruments* and in the forming of a national association for those caring for musical collections and also a British clavichord society.

We look forward to welcoming CIMCIM members on 3 June, when presentations will focus on the gift of the Donaldson Collection in 1894 as well as current activities. The Department of Portraits and Performance History is a unique and wide-ranging archive and the tours given by the Keeper, Oliver Davies, are highly recommended.

Elizabeth Wells

### CIMCIM 94, London and Edinburgh

Please see the information on the following pages.

## CIMCIM 1994, UNITED KINGDOM

All CIMCIM members are warmly invited to the 1994 meeting, which will take place in England and Scotland. The programme of meetings and visits has been completed, and arrangements for accommodation, travel and visits have been made. To secure cheaper rates for some of these, bookings need to be made well in advance. Please return the enclosed booking form as soon as you decide to attend. If you think you would like to attend but cannot be sure, please notify provisionally your intention to attend by completing the booking form as far as possible. If you do not decide until later to attend, you will be welcome at all the CIMCIM events, but may find travel and accommodation more expensive.

### PROGRAMME

June 1 Arrive in London

June 2 Pre-meeting visit to Oxford. Coach leaves St. Giles Hotel (central London, address below) at 09.00, direct to the Pitt Rivers Museum to visit the new instrument gallery; lunch at Lady Margaret Hall (cost not included in meeting fee); visits to the Ashmolean Museum and/or the Bate Collection; possibly choral evensong at an Oxford college; return to London by coach, stopping for supper on the way.

June 3 10.00 - 17.00: Visit to the Museum of the Royal College of Music, Prince Consort Road, London SW7. CIMCIM plenary meeting and working groups; demonstration recital and/or illustrated lecture tour; visit to the Department of Portraits and Performance History (British office of the Répertoire International d'Iconographie Musicale); visit to Donaldson Room (1994 is the centenary of the College building and the gift of the Donaldson Collection).

Participating CIMCIM members will receive a supper invitation for this evening.

June 4 Visit to the Horniman Museum. Coach leaves St. Giles Hotel at 09.15; arrive at Horniman Museum at 10.30, visit to the new Music Room (the new permanent exhibition of the museum's instrument collection with new touch-screen units and other new equipment; talks from the Keeper of Musical Instruments and the Keeper of Conservation; lunch at the Horniman Museum (cost included in meeting fee); 14.30 onwards by coach to the Ranger's House (English Heritage property housing the Horniman Museum's Dolmetsch Collection); 16.30 coach back to central London.

19.30: Performance of *Peter Grimes* (Benjamin Britten) by the English National Opera at the London Coliseum, St. Martin's Lane, London WC2. A group booking is being made at greatly reduced prices.

June 5 Travel to Scotland via Morpeth (Chantry Bagpipe Museum visit in the afternoon). 09.00 train from Kings Cross, London direct to Newcastle (arrive 13.30), met by coach, onwards to Morpeth; and subsequently to Edinburgh, arriving in time for evening meal. Those wishing to fly to Edinburgh can take the coach from Edinburgh, leaving Edinburgh at 11.00.

June 6 09.30: Session of working groups and papers at the National Museums of Scotland, York Place Buildings. During day, opportunity to visit instruments on display in Royal Museum of Scotland in Queen Street.

16.00: Visit to the Russell Collection, St. Cecilia's Hall.

18.00: Reception for CIMCIM members in the Great Hall of the Royal Museum of Scotland, Chambers Street with live traditional Scottish music.

- June 7 09.30: Session of working groups and papers at the National Museums of Scotland, York Place Buildings.
- 16.00: Visit to John Barnes's Collection, 3 East Castle Road, Edinburgh.
- 18.30: Visit/reception at the Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall.
- June 8 09.30: Session of working groups and papers at the National Museums of Scotland, York Place Buildings.
- 12.00: Coach to Glasgow; lunch at Pollock House (cost not included in meeting fee); visit to the Burrell Collection; possible visit to a whisky distillery on return journey.
- 20.00: Dinner in Edinburgh (cost not included in meeting fee).
- June 9 09.30: Session of papers and CIMCIM Business Meeting at the National Museums of Scotland, York Place Buildings.
- June 10-11 Symposium under the auspices of the Galpin Society on historic keyboard instruments, celebrating the 25th anniversary of the opening of the Russell Collection at St. Cecilia's Hall, University of Edinburgh. Details will be sent to participants in the CIMCIM meetings.
- June 12-13 Joint symposium under the auspices of the Galpin Society and the Historic Brass Society on brass instrument related topics. Details will be sent to participants in the CIMCIM meetings.

## COST AND DEADLINES

### Meeting Fee

The inclusive fee of £30.00 will cover coach travel to and from Oxford, the Horniman Museum, Morpeth and Glasgow, and lunch at the Horniman Museum. This should be paid preferably *when booking*, or at latest on arrival. This fee is also payable by accompanying persons taking part in the visits.

### Travel from London to Edinburgh

A group booking and seat reservations are being made on the 09.00 train from London Kings Cross to Newcastle on Sunday 5 June. A coach will meet the train at Newcastle to take participants to the Bagpipe Museum at Morpeth and subsequently to Edinburgh. The fare of £59 includes the return rail journey from Edinburgh to London which can be made at any time except on Friday; a fare of £69 includes the return rail journey on any day. To take advantage of the group booking, your payment of £59 or £69 as appropriate is needed by *29 April*. Participants wishing to book later can make their own reservations on the same train.

## BOOKING

Please return the booking form included in *Bulletin 18* as soon as you decide to attend. If you think you would like to attend but cannot be sure, please notify provisionally your intention to attend by completing the form without delay as far as possible. If you do not decide to attend until later, you will be welcome at all the CIMCIM events, but may find travel and accommodation more expensive.

Please complete a form for each person participating. Reservations for persons accompanying a participant should be made on the participant's booking form. Accompanying persons may join the visits and should pay the meeting fee as for participants. Accompanying persons can take advantage of the group bookings for travel to Edinburgh

and the London Coliseum at the same rates. Accommodation in shared rooms can be booked on request; the deposits and payment should be made for each person.

Further information from:

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