

CIMCIM

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

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Bulletin No. 21

July - juillet 1994

Letter from the President

The memories of our superb June meetings in England and Scotland will remain vivid for the record number of CIMCIM members who attended. With representatives from 16 countries, and the most welcome addition of newer and younger members, the excellent balance of papers, working groups, tours and special events was destined for success. Our great thanks and appreciation to our host committee Arnold Myers (chair), Margaret Birley, Elizabeth Wells and Hélène La Rue.

At our closing banquet in Edinburgh, after Timothy Ambrose (chairman of ICOM-UK) had welcomed us (see his remarks further in this *Bulletin*) and expressed his pleasure that Edinburgh would also soon welcome the ICOM Conservation Committee of 1200 attendees, I offered a toast to CIMCIM, our *small* but vital and active specialized committee, an ICOM entity on the endangered list.

Let me explain. From Edinburgh I flew directly to Paris to attend the ICOM Advisory Committee meeting where the agenda included a proposal to limit the total number of International Committees and to limit the number of specialized committees within that total to five: Archaeology & History, Fine Arts, Ethnography, Natural History, and Science & Technology. (The other specialized committees, such as CIMCIM, would become sub-committees of the larger entities.)

During the spirited discussions, the chairman for ICOM 95 in Norway said that in the planning for Québec 92 and for Norway in 95, he had observed that it was the smaller, focused groups that were the most active and productive. "CIMCIM is beautiful", he testified. I could hear all of you silently cheering with me. The result of the vote: there will be no limit to the total number of International Committees, and the current committees will exist as long as they

remain active. And, active we are, and will continue to be as our Working Groups define and complete their projects, and as you and the nominating committee select new officers to carry on with our current work following the 1995 meetings. CIMCIM Publication No.2 *Training in Musical Instrument Conservation* is included with this *Bulletin*. CIMCIM Publication No.3 (the papers given at Antwerp in 1992 on copies and reproductions) is nearly complete. And we are very close to selecting a publisher for our new edition of the *International Directory*.

CIMCIM is beautiful!

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

I echo Cynthia's fond thoughts of the conference in the UK. Certain aspects will not fade from my memory for a long time: evensong in Oxford; the visit to a distillery and the free samples we were obliged to consume; the Augustine Dudley trumpet in the Burrell Collection; the uniformly excellent weather in Edinburgh (not famous for such); the paperchase on the second day of our sessions; a picnic in the park to celebrate Grant O'Brien's birthday; and the general energy and goodwill of all present. I was rather sorry that some CIMCIM participants were unable to stay longer for the Galpin and HBS meetings, which were also excellent.

Bob Barclay

Important Election Notice

Balloting for CIMCIM officers will begin soon. In order to vote you must be a *current* member of ICOM and be a *voting* member of CIMCIM. It is therefore essential for all members to check their voting status before casting ballots.

CIMCIM MEETINGS, LONDON AND EDINBURGH, June 1994

Minutes of Business meeting

1. Members Present and Apologies for Absence

The following attended the sessions: Cynthia Adams Hoover (Washington), Joanna Archibald (Edinburgh), Mia Awouters (Bruxelles), Louise Bacon (London), Bob Barclay (Ottawa), Carmelle Bégin (Ottawa/Hull), Margaret Birley (London), Josiane Bran-Ricci (Paris), Hugh Cheape (Edinburgh), Martin Elste (Berlin), Eszter Fontana (Budapest), Jos Gansemans (Bertem), Florence Gétreau (Paris), Richard Gowman (London), Göran Grahn (Stockholm), Sumi Gunji (Tokyo), Beryl Kenyon de Pascual (Bruxelles), Peter Andreas Kjeldsberg (Trondheim), Birgit Kjellström (Stockholm), Sabine Klaus (Nürnberg), Daria Koper (Ptuj), John Koster (Vermillion), Darcy Kuronen (Boston), Hélène La Rue (Oxford), Michael Lea (Haymarket), Laurence Libin (New York), Darryl Martin (Edinburgh), Ursula Menzel (Munich), Jeremy Montagu (Oxford), Anne Moore (Morpeth), Arnold Myers (Edinburgh), Grant O'Brien (Edinburgh), Frances Palmer (London), Stewart Pollens (New York), Carlos Rausa (Buenos Aires), Konstantin Restle (Berlin), Christiane Rieche (Halle), Kerstin Schwartz (Halle), Robert Sheldon (Washington), Gerhard Stradner (Vienna), Ioana Ungureanu (Rome), William Waterhouse (London), Elizabeth Wells (London), and Robert Savage (Glasgow).

Regrets for absence were sent by: Margaret Downie Banks (Vermillion), John Fesperman (Washington), Veronika Gutman (Basel), Barbara Lambert (Concord), Jeannine Lambrechts-Douillez (Antwerp), André Larson (Vermillion), Elizabeth McCullough (Washington), Chinyere Nwachukwu (Owerri), Catherine Ochi (Tokyo), Sam Quigley (Boston), Gary Sturm (Washington), and John Watson (Williamsburg).

2. Approval of minutes

The minutes of the previous meeting (in Antwerp, published in *Bulletin* No. 16) were approved [proposed by L. Libin, seconded by A. Myers, all in favour].

3. Treasurer's report

The Treasurer submitted the following Financial Statement for May 1993 to May 1994:

Credits	Carried over	1859.56
	Subscriptions (1993)	279.14
	Subscriptions (1994)	775.00
	ICOM subvention	329.96
Debits	Printing:	
	<i>Bulletins</i> #15 to 20	
	Letterhead	
	Subscription forms	
	Membership directory	2089.23
Balance (in US funds)		<u>1154.43</u>

This was approved [proposed by E. Myers, seconded by L. Libin, all in favour].

4. Old business

Now that the Conservatoire Supérieur in Paris no longer has a CIMCIM member, the disposition of the CIMCIM archives was raised. An appeal was made to members for provision of archival quality storage space where the documents can be retrieved and consulted. It was suggested that we talk to ICOM Paris about depositing the documents there. There was no other outstanding old business.

5. Future elections

A nominating committee was established, composed of Frances Palmer (chair), Laurence Libin and Birgit Kjellström. Nominations will be made for President, Vice President, Secretary/Treasurer and three Board positions. By statute the current President, Secretary/Treasurer and one Board Member (Carlos Rausa) must retire, for they have served two consecutive 3-year terms. Ballots for the new slate will be mailed to members in early October with a return requested by mid-November. Members were urged to contact the nominating committee with names of possible candidates as soon as possible, and to make sure that their ICOM dues are current in order to be considered as voting members.

6. Future meetings

The next ICOM triennial will be in 1995, and accordingly CIMCIM will meet in Norway in early July. Peter Andreas Kjeldsberg presented 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 will keep CIMCIM members informed of developments.

There are as yet no clear plans for the year 1997, but the following year the ICOM Triennial will be in Australia.

7. Members' Business

Eszter Fontana reported on her efforts to establish better contacts with colleagues in Eastern Bloc countries. Money to attend conferences proves to be the greatest hurdle, and she would like to examine the feasibility of bursaries. A further report on this will appear in the future.

Elizabeth Wells reported that new postcards and a guide to the collection had been produced by the Royal College of Music. A drawing of the Bohak clavichord is available and addenda for the keyboard catalogue.

Darcy Kuronen announced the publication of a keyboard catalogue of the Museum of Fine Arts Collection in Boston. This is available from the publisher Tony Bingham.

Gerhard Stradner of the Kunsthistorisches Museum in Vienna reported that a new edition of *Virdung* was available and that he knew of some instruments for sale.

Eszter Fontana presented the book *Historische Lacke und Beizen*, co-authored with Friedemann Hellwig and Klaus Martius.

Hélène La Rue presented the book *Museums of Music*, co-authored with Kate Arnold Forster.

Laurence Libin announced an up-coming exhibition at the Metropolitan Museum on the instruments of Guarneri from November 22 to December 8.

Bob Barclay presented the project that Rob van Acht has been pursuing for publishing microfiches of musical instrument drawings. This is being beautifully produced by MMF Publications and full details will appear in the next *Bulletin*.

8. Reports of working groups

Working groups reports were presented by their respective chairs or representatives (see below).

9. Thanks

The meeting expressed its thanks to Arnold

Myers, Margaret Birley and Elizabeth Wells for their excellent work in making the meetings in London and Edinburgh a success.

Address by Timothy Ambrose, Chairman of ICOM UK, to the CIMCIM Banquet, June 8 1994

Thank you for the invitation to attend your banquet and to speak this evening. I am delighted that your International Committee is meeting in Edinburgh and that you have also had the opportunity to visit Glasgow - and a whisky distillery. Visits to whisky distilleries are an essential component of visit to Scotland. I was once involved myself with a study tour of whisky distilleries which was an interesting experience!

I have been asked by the Executive Board of ICOM UK, the National Committee, to extend their very warm greetings to you. It is always a pleasure to welcome an ICOM International Committee to the UK - a few weeks ago I had the pleasure of addressing the meeting of the International Committee on Glass Collections.

One of the best things about being the Chair of ICOM UK, and being based in Edinburgh at the Scottish Museums Council where I work, is that because of the quality and range of Scottish museum collections ICOM's International Committees usually *have* to come to Scotland on study visits. This makes my life a lot easier! For musical instrument collections this is, of course, *particularly* true, given the resources and expertise we have here.

I know that ICOM UK and the museum community in Scotland and beyond recognise that the University's collections - both in terms of the Reid School and the Russell Collection - are of especial importance. We also recognise the enormous contribution that your Vice President, Arnold Myers, has made to the Historic Musical Instrument Collection here, and I am sure that your presence in Edinburgh very much recognises his work in this area.

The work of the ICOM International Committees, whether they are concerned with collections or aspects of museum management, is, of course, one of the most important aspects of ICOM's work. Their benefits are wide ranging:

- they improve awareness and understanding of different approaches to museum management and specialist work;
- they provide opportunities to visit museums

overseas and at home for study and research purposes;

- they help museum professionals obtain information about the care, presentation and interpretation of museum collections at first hand;
- they support museums in different countries through sharing of expertise and ideas;
- they help museum professionals gain a clearer understanding of international markets for museums;
- but perhaps the most important thing they do is provide opportunities to compare operational standards in museum and gallery provision in different countries - standards of management, standards of care of collections, and standards in the presentation and interpretation of collections. In the UK we have been devoting a great deal of energy and commitment to establishing corporate and professional standards against which our museums and their staff can be measured and assessed. This process has been, and needs to be, informed by comparison with museum provision in other countries, particularly in the European union, but also in the wider international arena. Opportunities for UK museum staff to meet and particularly travel to see museum professionals overseas are critical, and ICOM UK has embarked on a major fundraising exercise to develop bursaries for museum staff, particularly the younger generation, for overseas travel and study.

In terms of standards, I note for example in the recent excellent MGC publication edited by Kate Arnold Forster and Hélène La Rue, that there is amongst the report's other recommendations, an important recommendation on the presentation and interpretation of musical instrument collections. This is particularly relevant in the context of the University's own plans here to establish a new museum of musical instruments for its rich collections which I am sure would provide an international model.

So, International Committees have a vital role to play in improving standards worldwide, and ICOM's coordinating and umbrella role in this is essential. Opportunities for ICOM International Committees to work together for mutual benefit are also an important issue - and you may like to know that we have just secured the ICOM Conservation Committee Triennial meeting for Edinburgh in 1996, which will also be held here in the University. The Scottish Society for

Conservation and Restoration is the organising body for this event, which ICOM UK and the Scottish Museums Council have supported and which, as some of you will know, is very large - approximately 1200 delegates are expected. I know that in due course all International Committees will be alerted to the programme and will hear about it in detail at ICOM '95 in Stavanger, Norway next year. CIMCIM members should consider how their Committee might be represented at this meeting in the light of their concerns for improving standards of care and conservation of musical instrument collections.

Now, Madam President, I am aware that you have had a long, but productive, day and that you do not want to listen to long speeches, so I am going to conclude by thanking you once again for your invitation this evening, and I would like on behalf of ICOM UK to propose a toast to the body that brings us and other International Committees together - to ICOM.

WORKING GROUP REPORTS

Conservation

The Conservation working group comprises Bob Barclay (chair), Eszter Fontana, Florence Gétreau, Göran Grahn, Friedemann Hellwig, Cary Karp, Peter Andreas Kjeldsberg, John Koster, Jeannine Lambrechts-Douille, Hélène La Rue, Darryl Martin, Ursula Menzel, Scott Odell, Kerstin Schwartz, John Watson, and Elizabeth Wells. Other members not on this list and not present at the Edinburgh meeting are welcome to join. The group will concentrate on the following projects:

1. Production of a publication concerning measuring techniques and equipment for musical instruments was suggested by Bob Barclay. He welcomes contributions from working group members which he will then compile, assess and present.

2. Application of accession numbers. A search of the literature will be necessary to determine whether adequate texts on this topic already exist. The topic was suggested by Elizabeth Wells and will be coordinated by Eszter Fontana.

3. Elizabeth Wells suggested a re-edition of *Recommendations for Access*. She will assess the feasibility of this.

An additional project concerns a one-week course on musical instrument conservation in August of this year, and being organized by the UK Museums and Galleries Commission. However, while this course is

being given by CIMCIM members, it is not a project of this working group.

Bob Barclay

Conservation Training Survey

The Conservation Training Survey working group comprises Bob Barclay, Peter Andreas Kjeldsberg, John Koster, Cary Karp and Friedemann Hellwig. CIMCIM Publications, No.2, *Training in Musical Instrument Conservation* is included with this mailing and signifies the end of this working group's activities.

Bob Barclay

Publications

The Publications Working Group met in Edinburgh on June 9th 1994. Present were Mia Awouters, Bob Barclay, Martin Elste, Eszter Fontana, Florence Getreau, Cynthia Hoover, Laurence Libin, Ursula Menzel, Arnold Myers (chairman) and Carlos Rausa. Rob van Acht sent apologies.

The Chairman reported that there had been modest sales of the publications stock since the previous meeting in Antwerp. A recast list of CIMCIM publications available was approved. It was hoped that publications could be offered in more languages.

The Group considered the possible ways in which CIMCIM publications could be distributed to those who might put them to good use but who lived in countries where obtaining the funds in the appropriate currency to buy them was difficult or impossible. Members of the Working Group agreed to list individuals known to them, and countries where cultural attachés in embassies might forward publications.

It was agreed that a short notice would be prepared for *ICOM News* and ICOM national periodicals announcing that CIMCIM publications would be available free of charge to countries designated by ICOM membership at half price or less.

Arnold Myers

OTHER NEWS

A Brief History of the Musical Instrument Collection of the Powerhouse Museum, Sydney, Australia

The Museum of Applied Arts and Sciences has been collecting musical instruments from various cultures since its beginning in the late 19th century. Until the 1980s objects were largely acquired through donation or purchase from several enthusiastic vendors or donors such as Mr. E.A. Crome (violins, bows and related sheet music) and Mr. F.W. Bradshaw (keyboards). As a result, a large proportion of our instrument collection is in the western musical tradition.

Since the rehousing of the museum commenced in the late 1970s a greater emphasis was placed on trying to fill gaps in the existing collection or to provide content for exhibition themes. Since the opening of the Powerhouse Museum, part of the museum of Applied Arts and Sciences, in 1988 a more selective approach to acquiring objects has been pursued.

The museum now houses the largest Australian public collection of musical instruments representative of western music. This includes mechanical instruments, plucked and bowed string instruments, wind and some percussion, its main strengths being the keyboard instruments, Australian-made violins, and an internationally representative bow collection. However, instruments from other traditions, particularly from Japan and China, are also represented and include some of the museum's earliest acquisitions.

Greater selectivity since the opening of the Powerhouse Museum has meant that each instrument is assessed with regard to possible future uses, including display and performance as part of the acquisition process. Issues taken into account include: the degree of originality; number, standard and historical significance of previous alterations; repairs or restorations; the history and provenance of the instrument; its relation to other, similar instruments in the collection; and the wishes of the donors or sponsors.

The above factors also need to be considered in assessing the existing collection. Ideally, a comprehensive survey of the entire music collection should be done, but of course this is subject to resource availability. A formal policy on this matter may be published in the future. Performance use

within the museum is considered according to the individual case. Restoration or repair for playing purposes is undertaken occasionally, governed by the factors outlined above. This is mostly carried out by specialist contractors, chosen and supervised by the conservation department.

In keeping with the museum's display operation of some mechanical object types, a small number of mechanical instruments, such as a barrel organ, are played regularly as demonstration pieces.

We have a curator of music and an objects conservator specialising in the care of the instruments. Our conservation approach to the instruments is one of minimum intervention, and preventive care of non-playing instruments. Playing instruments are monitored and, where feasible, maintained by the in-house conservation staff.

Bronwen Griffin (Conservator, Mixed Media for musical instruments)

Michael Lee (Assistant Curator, Music and Musical Instruments)

Travel Grants for ICOM 95, Stavanger

Please note the announcement in *ICOM News* for travel grants to attend the Triennial Meeting in Norway next year. Applicants must be from developing countries, have paid their ICOM dues for 1992-94, and not previously benefitted from consecutive travel grants for 1989 and 1992. Deadline for submissions is September 30, 1994. Applications should be sent to the ICOM Secretariat.

Working Group Reports

Your Secretary/Treasurer had a very narrow "window of opportunity" between arriving back at work from Edinburgh and leaving for Bloomington, Indiana where he is conducting a one-week trumpet-making workshop for the University of Indiana. Thus, the remaining Working Group reports which did not arrive in time to include them in this *Bulletin* will be printed in the next one.

Contributions to the *Bulletin*

As always, CIMCIM welcomes news from members around the world. Spaces like this one below would be better filled with material of interest. Send brief paragraphs on your activities, in either of the official languages of ICOM, to the Secretary/ Treasurer either in typescript or on disk (most formats accepted). Text can also be sent by e-mail to the following:

Bob.Barclay@banyan.dgim.doc.ca

Dear CIMCIM member,
Your article belongs in this space

