

# 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

*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. 22

October - octobre 1994

### Letter from the President

As the nominating committee continues its work to produce a slate of candidates for the new CIMCIM officers, we look forward to our meetings in July to be held jointly with the ICOM Triennial sessions in Norway. Further details about CIMCIM plans from our colleague Peter Andreas Kjeldsberg will appear in the next *Bulletin*.

In the meantime, we have learned that UNESCO's quarterly magazine *Museum International* plans to devote a thematic issue of the publication to the subject of museums of music and musical instruments. The editor has asked me to work with her in coordinating the themes for the six to eight articles that will represent our field. The deadline they have set is short, but we hope that as busy as you all are, those chosen will respond quickly with lively, well-written copy and quality photos for this well-illustrated publication which appears in English, French, Spanish, Russian and Arabic and circulates throughout the world. This is a splendid opportunity to tell others in the world of musical instruments about our work and our passion.

Cynthia Adams Hoover

### Notes from the Secretary/Treasurer

Sorry about the delay in producing the 22nd *Bulletin*. Things have been very busy since the CIMCIM meetings in Edinburgh in June, and I have only just got caught up. Without more ado, here it is.

Bob Barclay

### An Email List for CIMCIM

As a service to CIMCIM members, I have volunteered to collect electronic mail addresses and,

if there is enough response, to establish an email list for CIMCIM communication. Electronic mail is an extremely fast communication service and usually is without cost to the user. A CIMCIM list could be used for general announcements, reminders of deadlines, etc., but more importantly for the sharing of ideas and requests for information. For example, this weekend a curator of education at a local museum called to ask for information about a specific musical instrument for a children's exhibit they are designing. Since I was not acquainted with that instrument, I sent an email note to a fellow scholar, and the same day received the needed information. Electronic mail is another way CIMCIM can "push" into the future. If you are interested, please send your email address to: r.haefer@asu.edu

Richard Haefer

### Report on the Documentation Working Group meetings, Edinburgh 1994.

#### Members

Arnold Myers, Hélène La Rue, Carlos Eduardo Rausa, Christiane Rieche, Beryl Kenyon de Pascual, Cynthia Adams Hoover, Ursula Menzel, Darcy Kuronen, Frances Palmer (Rob van Acht, Sam Quigley absent).

#### Aim

To produce a CIMCIM publication on documentation techniques and procedures, primarily intended for non-specialist curators. The publication will consist of three main sections:

- Re-publications of relevant papers such as the findings of the old cataloguing working group, Arnold Myers' paper on cataloguing standards, and Martin Elste's paper on the preparation of checklists.
- An aid to the classification of instruments using

a range of culture-neutral descriptions - the phrases will be derived from the generally available Hornbostel-Sachs descriptions. The phrases will be assembled in a set order (classification, acoustic characteristics, physical characteristics, playing technique). Specific names of instruments will be treated as non-preferred terms.

- A bibliography of authority lists (*New Grove* on Instruments, *Hornbostel-Sachs*, *New Langwill*, AAT hierarchy of sound-producing devices).

#### *Activities*

- Pilot projects to test the cataloguing proposals are to be carried out in Edinburgh University Collection of Historic Musical Instruments, the Pitt Rivers Museum, the Horniman Museum, the Händel-Haus, and in Ursula Menzel's papers relating to drums.
- A letter has been sent to Toni Petersen of the Art and Architecture Thesaurus suggesting that:
  - proper names of instruments should be removed from the hierarchical structure and treated as non-preferred terms,
  - a consultant might be employed to edit the descriptive terms within the hierarchy,
  - Jeremy Montagu has undertaken to submit comments on the instrument names and scope-notes which are used in the thesaurus.

#### *Help needed*

- CIMCIM members are invited to suggest articles, papers and other difficult-to-obtain material which they find particularly helpful in cataloguing for re-printing in the publication.
- CIMCIM members are invited to suggest authorities which they find valuable in cataloguing.

#### *Three cheers*

Martin Elste has already sent a hard copy and a floppy of his paper on constructing checklists.

Frances Palmer,  
Chair

#### **Report on Education & Exhibitions Working Group meetings, Edinburgh 1994**

The three meetings of this working group were attended by Carmel Bégin, Margaret Birley, Josiane Bran-Ricci, Eszter Fontana, Jos Gansemans, Sumi Gunji, Beryl Kenyon de Pascual, Peter Andreas Kjeldsberg, Sabine Klaus and Michael Lea. The co-ordinator was Birgit Kjellström.

Among the issues raised were the use of interactive electronic media within displays of musical instruments, the cost of the production of electronic programs, the location of interactive stations within museums - notably the problems engendered by siting them within exhibitions, and the evaluation of museum audiences' use of such resources.

New exhibitions were outlined by different members of the working group as follows: Michael Lea - the themes and designs incorporated in the exhibition on the development of Australian rock music at the Powerhouse Museum in Sydney, and the dramatic increase in visitors which it had generated; Peter Andreas Kjeldsberg - the exhibition on the life of Edvard Grieg in Bergen, the educational materials and activities which had been created around it and their varying degrees of popularity.

Among the educational activities undertaken at other members' museums which were described to the working group was the Music Club set up by Eszter Fontana in Budapest's Magyar Nemzeti Museum, consisting of a monthly series of lecture-recitals where the speakers give their time to the museum.

Members of the working group would like to thank Elizabeth McCullough and her colleague at the Smithsonian Institution for their evaluation of the questionnaire circled to CIMCIM members in 1993. At the CIMCIM meeting in 1993 the group drew up plans to compile a series of *guidelines for interpreters of musical instrument collections*. The draft of the first of these guidelines, intended for non-specialist interpreters of musical instruments to non-specialist audiences is to be circulated by Margaret Birley to members of the working group in September.

**NB:** The group invites all CIMCIM members and their colleagues in the museums' educational divisions to send suggestions for the bibliography to these guidelines. If you would like to recommend any publications please write to:

Margaret Birley,  
Musical Instrument Department,  
The Horniman Museum,  
100 London Road,  
London SE23 3PQ,  
UK  
Fax# +44-81 291 5506.

Margaret Birley

### Call for Contributions to the Source of Educational Ideas Column

#### *Interactive Electronic Media*

CIMCIM members who have incorporated interactive stations within their displays are invited to send short reports about them for inclusion in the Source of Educational Ideas column in the CIMCIM Newsletter. Please, send your contributions to:

Birgit Kjellström,  
Musikmuseet,  
Box 163 26,  
S-103 26 Stockholm,  
Sweden  
Fax# +46-8-663 91 81

#### **Musikmotiv i svensk kyrkokonst (Musical Motifs in Swedish Church Art), *The Region of Uppland up to 1625***

Ingebjørg Barth Magnus & Birgit Kjellström.  
Translated by Michael Stevens, Stockholm 1993. 408 pp. 320 pictures.

The Swedish RIdIM Committee/The Swedish National Collections of Music.

Distributed by Almqvist & Wiksell International, Stockholm, Sweden.

ISBN 91-972117-02. Price ca. 300 SEK.

*Musical Motifs in Swedish Church Art - Uppland* is a result of the first all-encompassing inventory in this province north of Stockholm, abundant with medieval sacral art. There are 79 churches in Uppland with ca. 250 musical motifs depicted, mainly in plaster vault and wall paintings but also in altar pieces and stone sculptures. All motifs are illustrated, presented and analyzed in the book. The problems of interpretation and of classifying the instruments are also dealt with. Indices of artists, of motifs and of the ca. 400 instruments, plus a bibliography, glossaries of architectural and instrumental terms and a condensed dictionary of instruments make this scientific work

useful as a reference book also for non-specialists. The book is printed in Swedish and English with the texts running parallel to each other. This book can be ordered through a bookstore, or from:

Musikmuseet,  
Box 16326,  
S-103 26 Stockholm,  
Sweden  
FAX# +46-8-663 91 81

### Care of Musical Instruments Course, London, August 1994

Bob Barclay, Friedemann Hellwig, Cary Karp and Scott Odell got together to give a one-week course on musical instrument conservation to 22 curators, conservators and restorers from the UK. The course was sponsored by the Museums and Galleries Commission and hosted by the Horniman Museum. Bringing together a group of like-minded individuals for an intensive week could not help but be advantageous, and the majority reported that it was a great success. The organizers and participants are particularly grateful to Peter Winsor of the MGC for the painstaking organization, and Louise Bacon and Diana O'Sullivan of the Conservation Department of the Horniman Museum for their on-site attention to many fine details.

#### **Announcements**

##### *Corrections*

In the last *Bulletin* I mis-reported that the Keyboard Catalogue of the Boston Museum of Fine Arts was published by Tony Bingham. He is, in fact, one of the distributors. I always send a draft of the upcoming *Bulletin* to Cynthia before it is printed. In this case she replied by fax with a list of corrections and suggestions (among them this correction) but the fax machine lost a page. I apologise for this.

Also, from the same lost fax page, although plans are not complete, CIMCIM has been invited to meet in Washington D.C. in 1997. Members will be kept informed of this as it progresses.

Bob Barclay

##### *Call for Information*

I received a letter from Janunya Nalutsat regarding her thesis "Documentation and Application of the Musical Instrument Collection of Her Royal Princess Maha Chakri Sirindhon." Unfortunately, her letter

had no return address. If anybody knows of her or the collection perhaps they could contact me?

Bob Barclay

*Thanks*

Joanna Archibald of St. Andrews University wishes to convey thanks to all CIMCIM members who attended the meetings in Edinburgh and made her feel welcome. The sessions provided her with topical new material for her thesis for which she is very grateful. She hopes she will have more opportunities in the future to meet many of the curators again.

*Technical Drawings of Musical Instruments*

Under the editorship of Rob van Acht of the Haags Gemeentemuseum a series of microfiches of musical instrument drawings has been prepared. This set brings together information, technical plans and details of construction and decoration of instruments from 26 major collections around the world. There are drawings of 545 instruments on 575 microfiches.

For details on ordering quote the following title and other information:

Order No. M390, *Checklist of Technical Drawings of Musical Instruments in Public Collections of the World*, R. van Acht.

MMF Publications,  
PO Box 287, 2160 AG Lisse,  
The Netherlands  
Tel: 31 2521 17250  
Fax: 31 2521 18658  
E-mail: 100315.315@compuserve.com

**News from Belarus**

Iina Nazina sends the following news from Minsk. She is a researcher who undertakes many field trips to collect material on the folk instrument culture of Belarus. As a result of her studies she has published *Belarussian Folk Musical Instruments* in two editions (Minsk 1979, 1982); *Belarussian Folk Tunes* (Moscow, 1986); *Belarussian Folk Instrumental Music* in academic edition (Minsk, 1989); and a volume of *Tereshka's Wedding* in co-authorship with the ethnographer (Minsk, 1992). The latter also presents the sound tracks of solo and ensemble music of the Belarussian people in the author's own notation.

At present Dr. Nazina is teaching a course of lectures at the Belarussian Academy of Music on the folk musical instruments and culture of Belarus, and carrying on field work with her students. A few years ago she organized an exhibition of instruments based upon the collections of the provincial museums. Together with her colleagues she has produced records of *Musical Folklore of Belarussian Polesye* (UNESCO, grand-prix 1990) and *Belarussian Musical Folklore* (2 discs, edited in Moscow).

Margaret Birley was fortunate enough to visit Dr. Nazina in Minsk in July. We all wish her well and look forward to more news of her work, and perhaps to meeting her.