

Bulletin No. 26

September - septembre 1995

Minutes of the CIMCIM Business meeting, Siddis Conference Centre, Stavanger, Norway, 6 July

1. Welcoming Address

The outgoing President of CIMCIM, Cynthia Adams Hoover, opened the meeting with a brief welcome to all participants and a vote of thanks to the organisers.

2. Members attending the conference

R. van Acht (The Hague), C. Adams Hoover (Washington), I.E. Alekseyev (Yakutsk), M. Awouters (Brussels), C. Bégin (Quebec), M. Birley (London), M. Clinkscale (Riverside), H. Eichler (Markneukirchen), E. Dahl jr. (Hop), D. Droysen-Reber (Berlin), M. Elste (Berlin), E. Fontana (Leipzig), J. Gansemans (Tervuren), G. Grahm (Stockholm), S. Gunji (Tokyo), B. Kenyon de Pascual (Brussels), P.A. Kjeldsberg (Trondheim), J. Lambrechts-Douillez (Gravenwezel), I. Mačák (Bratislava), C. Megumi Ochi (Tokyo), A. Myers (Edinburgh), D. Nkonyane (Lobamba), A. Paniouchkine (Moscow), C. Rausa, (Buenos Aires), C. Rieche (Halle), I. Ungureanu (Rome), C. Weinheimer (Trondheim), E. Wells (London)
Observer: Roland Hoover

2. Regrets for absence

Greetings and regrets for absence were received from: R. Barclay, A. Berner, J. Bran-Ricci, J. Fesperman, F. Gétreau, F. Hellwig, J. Johnson, C. Karp, B. Kjellström, J. Koster, B. Lambert, E. McCullough, J. Montagu, C. Nwachuku, H. La Rue, S. Odell, F. Palmer, G. Sturm.

3. Minutes of the last meeting

The minutes of the last meeting which appeared in *Bulletin* No. 21, July 1994 were approved.

4. Secretary/Treasurer's report

Cynthia Adams Hoover advised the meeting that she had received a verbal report from Bob Barclay, who estimated that the balance of the CIMCIM account was around \$3,000. In the past year CIMCIM had received \$1,000 from ICOM to print *CIMCIM Publications* no. 3. The production costs of previous CIMCIM publications have totalled this amount. The *Bulletins* which he has produced have ranged in price

from \$37.90 to \$215.70. Bob Barclay's institution absorbed all mailing costs and all envelopes. The costs of the mailings for the International Directory were absorbed by the Smithsonian. The Secretary/Treasurer's report was approved by the committee. The question of retaining a U.S. dollar account and/or opening a credit card account, and transfer of subscriptions from foreign banks by giro is to be investigated by the Board. Cynthia Adams Hoover reminded the meeting of the arrangement which had been made with the American Musical Instrument Society, enabling AMIS members in the United States, who fulfilled the criteria for membership stipulated by ICOM and CIMCIM, to become voting members of both organizations.

5. Old Business

5.1 New Board

The President, Cynthia Adams Hoover, and the Secretary, Bob Barclay, have taken responsibility for their respective posts for the last six years, and their terms of office have now drawn to a close. The outgoing President spoke on behalf of all members of the committee in expressing their gratitude to Bob Barclay for all his work as Secretary/Treasurer of the organisation. Carlos Rausa is also leaving the Board having undertaken the duties of a member for six years, and he was thanked for his work, and in particular for the translations into Spanish which he has made of various CIMCIM publications. Sumi Gunji has been elected as President of CIMCIM. Margaret Birley has been voted in as Secretary/Treasurer. Two new Board members have been elected: Martin Elste and John Koster. Arnold Myers serves on the Board as Vice President; the committee is grateful to him, to Eszter Fontana and to Peter Andreas Kjeldsberg for their continued work as Board members.

5.2 CIMCIM Archives

The Board decision to remove the CIMCIM archive from the Paris Conservatoire to the ICOM archive in Paris was reported. Jeannine Lambrechts-Douillez advised the meeting that some archival material was also in her hands and in those of Friedemann Hellwig, Felix van Lamsweerde and Cynthia Adams Hoover.

6. Future meetings

An itinerary for the CIMCIM conference in September 1996 was outlined by the Eszter Fontana, who is organising this event together with Gerhard Stradner and Ivan Mačák. It was proposed that the general theme for the conference should be "Regional traditions in instrument making: challenges to the museum community". The meeting will be held in September 1996 in Vienna, Sopron, Bratislava and Budapest, and the session in which papers will be read will take place in Sopron. Eszter Fontana will co-ordinate dates with Christiane Rieche who is involved in organising the Ruckers conference in Halle in September, in order that the one conference may follow on from the other. (See Call for Papers, p. 5.)

In May 1997 CIMCIM will be meeting at the Smithsonian Institution in Washington, at the invitation of Cynthia Adams Hoover.

In September 1998 the CIMCIM meeting will be held in Melbourne, in conjunction with the XVIIIth ICOM Triennial meeting which will be taking place in that Australian city.

7. Announcements

Peter Andreas Kjeldsberg announced the publication of a book on the organ by Joachim Wagner in Trondheim cathedral which was inaugurated in 1995: *Barokkorgelet i Nidarosdomen/Die Barokorgel im Dom zu Trondheim* ed. P.A. Kjeldsberg (Trondheim: Ringve Museums Skrifter VI, 1995). The book contains seven articles on the history of the organ, a biography on Joachim Wagner, the baroque organ as an objet d'art, its restoration, etc. 100pp. ill. Text in Norwegian with summaries in German. The book may be ordered through the Ringve Museum, price NOK 100 + postage.

Eszter Fontana reported the publication of a catalogue of the Leipzig Musikinstrumenten-Museum's zither collection: *Zither* by Andreas Michel (120 pages with monochrome photographs). The museum would be interested in exchanging copies with the catalogues or comparable publications of other museums.

Göran Grahn announced the publication of the *Catalogue of 2,000 music manuscripts in Stiftelsen Musikkulturens Främjande (Nydhal Collection)*, ISBN 91-85172-16-2, ISSN 0077-2518, compiled by Bonnie and Erling Lomnäs and published in the series MUSIC IN SWEDEN by Musikaliska akademiens bibliotek, Stockholm. It is available from Stiftelsen Musikkulturens Främjande, price SEK 250:-.

Carlos Rausa reported the publication of a presentation catalogue of forty of the instruments in his museum: *Museo de Instrumentos Musicales "Dr*

Emilio Azzarini". Universidad Nacional de La Plata/Napoli: Centro Culturale, 1994. (40 instruments of the world, each with a colour photograph. Texts and glossary in English, Spanish and Italian).

Arnold Myers announced the publication of several further fascicles of the catalogue of the Edinburgh University Collection of Historic Musical Instruments, and he reported that an "electronic picture gallery" had been put up on the World Wide Web containing pictures of a substantial number of the instruments in the collection.

Martha Clinkscale thanked all CIMCIM members who had contributed material to her computerised relational database *Early Pianos (1720-1860)*. Work is progressing well on *Makers of the Piano, 1820-60*, which follows on from her publication, *Makers of the Piano, 1700-1820* (Oxford: Clarendon Press, 1993) now into its second printing.

Carmelle Bégin reported the development of a new collecting area at the Canadian Museum of Civilisation, as the result of an agreement with the National Library of Canada. Outstanding collections that have recently been acquired through the implementation of this joint scheme include those of Oscar Peterson, Randy Bachman and Glenn Gould. Under this arrangement the care of the artifacts in the collections is undertaken by the CCFCS, and that of the archival material is carried out by the National Library of Canada.

Cynthia Adams Hoover reported that the Smithsonian Institution has been collecting in the field of jazz history and has acquired the Duke Ellington archives. Also, material relating to Native American women singers and American gospel music is available on recordings, radio programs and soon, travelling exhibitions. As a result of a reorganisation of the Museum of American History, the Division of Musical History is now part of a newly-created Division of Cultural History.

8. Working Group reports

Reports appear below.

9. Vote of Thanks

The meeting closed with a vote of thanks to Cynthia Adams Hoover for her six years of work as President of CIMCIM. Jeannine Lambrechts-Douillez, CIMCIM President from 1983 to 1989, added her own tribute as a founder member of the organisation. The incoming President, Sumi Gunji, also thanked the outgoing President for all the work which she had undertaken for CIMCIM, and expressed her intention to continue her good offices. Peter Andreas Kjeldsberg and Corinna Weinheimer (Ringve Museum, Trondheim) were thanked for their organisation of the 1995 CIMCIM meeting. A

general vote of thanks also goes to the ICOM National Committee of Norway, the Norwegian Ministry of Culture, the Mayor of the City of Stavanger, Ruth and Asbjørn Simonsen (Simonsen Pottemakeri, Sandnes), Marit Nybø (Bergen Museum), Ågot Gammersvik (Hardanger Folkemuseum, Utne), the Norsk Hermetikkmuseum, Søren Hjorth (Ringve Museum), to Göran Grahn (Stiftelsen Musikkulturens Främjande, Stockholm), who organised the post-conference tour in Stockholm, and to Birgit Kjellström (Musikmuseet, Stockholm) and Axel Unnerback (Swedish Museum of History, Stockholm).

Working Group Reports

1. Documentation

Frances Palmer, one of the working group's two coordinators, prepared the following hierarchical list of terms for instruments for the meeting, with an introductory guide as to how it has been developed and used within the Horniman museum:

- The list represents a hierarchical system. I must emphasise that it is only a template, every collection will need to develop its own controlled vocabulary which will reflect the characteristics of its holdings. The two main branches of the hierarchy are sound devices (acoustical characteristics) and sound devices (mechanical characteristics), terms in the next layer down the hierarchy are indicated by the heading NT (narrower term) while terms above are BT (broader terms). RT (related terms) refer the user to another area of the hierarchy and SN (scope notes) provide essential bits of information like the distinction between the cowbell as worn by a cow and a cowbell as included in a drum kit. There will eventually be a third strand of hierarchy, sound devices (associated items) to accommodate cases, representations, violin making tools and other items which are part of the collection but not actual instruments. Actual instrument names are treated as non-preferred terms and do not appear in this list although they do, of course, appear in the full version of the hierarchy.

This hierarchy has been developed to take account of the Horniman Museum's wide-ranging collections. A specialist collection of harpsichords and clavichords would not need to use any higher levels than zither-like chordophones, but would need to subdivide that area into considerably finer groups than I need to use. EUCHMI is developing a more detailed hierarchy which reflects the extensive research which has been carried out in that collection. A geographical hierarchy is being

developed at the Pitt-Rivers.

Frances Palmer

A meeting of this working group held in Utne on 5th July 1995 was attended by Rob van Acht (Acting Coordinator), Cynthia Adams Hoover, Martha Clinkscale, Arnold Myers, Carlos Rausa, Christiane Rieche, Ioana Ungureanu and Corinna Weinheimer. In the absence of either of the two coordinators, the members of the group present reviewed aspects of the group's work and shared their experiences of collection documentation. The following contribution from Rob van Acht is not an official working group report, rather a summary of his own recent experience:

- There is a need for collecting and republishing information currently available on documentation of musical instruments in collections.
- Each museum will use its own system - with or without computers - and the group can give limited help. Frances Palmer has offered a draft extract of Horniman Museum terminology to be used with the Hornbostel-Sachs classification structure and/or the AAT Thesaurus, especially useful for non-European instruments. Some training or experience is necessary before one is in a position to use such a scheme.
- By now, approximately one third of all collections represented in CIMCIM have their own computerised system of registration, e.g. Boston, Horniman, Brussels, the Hague. Various software systems can be used, e.g. Filemaker, Star, DBase, TINBASE, and data can be exchanged when systems are connected by a network. Help *could* be offered when a collection starts a new documentation/registration scheme. However, CIMCIM would have to decide to set up a help group and find the resources to do this.
- The use of systems such as CD-ROM, Internet, Multimedia, Interactive Display enlarges the possibilities and good curatorial skills in collection handling to good use. But none of these is as important as developing good documentation.

2. Publications

The Publications Working Group met in Utne, Norway, on July 5th 1995. Present were Mia Awouters, Martin Elste, Eszter Fontana, Cynthia Hoover, Arnold Myers (chairman), Carlos Rausa and Elizabeth Wells. It was agreed that if suitable banking arrangements could be made, all CIMCIM publications would be offered for sale with prices in both US dollars and pounds sterling. A new price list will be prepared and translated into French and Spanish. Sales through outlets such as museum bookshops should be encouraged. Discounts can be

offered for quantity. Whenever possible, details of CIMCIM publications should be announced in specialist periodicals. An index to all CIMCIM publications is desirable, arranged by subject, author and museum name. A volunteer would be welcomed.

There are already three CIMCIM files freely available on the Internet, the texts of *Publications* 1, 2 and 3. It was agreed that the text of *Recommendations for Access to Instruments in Public Collections* should also be made available. It was proposed that more details about the aims and activities of CIMCIM, and details of publications, should be made available on the World Wide Web, accessible from the ICOM home page. It was agreed that the possibility of an e-mail discussion list on topics related to musical instrument museums should be explored. An offer had already been received from Richard Haefer, but it was agreed first that the feasibility should be assessed of using the host for other ICOM Internet services in Stockholm, administered by Cary Karp.

The (U.K.) Museums and Galleries Commission had proposed publishing the course notes of its "Care of Musical Instruments" course of August 1994, with supplementary material, jointly with CIMCIM. The MGC would fund the publication. It was agreed to contribute appropriate editorial coordination to a joint publication, provided that acceptable arrangements could be made for CIMCIM members to receive copies on publication.

Arnold Myers

3. Training Group for Curators

Discussions regarding the feasibility of training sessions for curators were first instigated by this working group last year in Great Britain. Several formulas are possible and useful: short seminars, courses on a long-term schedule in collaboration with universities, and internships for curators. Emphasis has been put on the ethics of the job (access rules for makers and researchers, the playing aspect, conservation, etc.) and on documentation (diffusion of publications on the subject; CIMCIM, ICCROM, etc.). In this context a close co-operation with the Publications working group has been suggested. Several museums are already offering facilities for training curators, but the information is not yet available in a practical form. Two concrete proposals have resulted. Cynthia Adams Hoover will be examining the possibility of organizing a training session in the Smithsonian Institution, in connection with the CIMCIM meeting in 1997 in Washington. This course could be conceived as a "training for trainers", and made accessible to people with experience in the field.

Elizabeth Wells has agreed to collect information

on courses that already exist (see "Appeal for Information" below).

Mia Awouters
Brussels Museum of Musical Instruments

Appeal for information

Does your museum provide any opportunities for training for curators of musical instruments? Do you know of any other institutions that do - or could? As agreed at the last meeting of the Training Working Group, I will collect information on any training opportunities that already exist and any proposals/ideas for future courses, events or co-operation (see Report above). Please write to me giving as much detail as possible. It would help if all replies were in this order: Institution; address; phone/fax/e-mail; name of contact; title of course; duration/dates; any further details of scope/range of topics; level (e.g. is it designed to train a novice or to extend/'update' the skills of an experienced curator, or both?); etc. Thank you in advance for your co-operation.

Elizabeth Wells,
Royal College of Music Museum of Instruments,
Prince Consort Road, LONDON SW7 2BS, U.K.
Fax: +44 171 589-7740.

4. Traditional Instruments

A large group attended the Traditional Musical Instruments working group meeting on 2 July: Ivan Mačák (Coordinator), Rob van Acht, Cynthia Adams Hoover, Mia Awouters, Carmelle Bégin, Margaret Birley, Heidrun Eichler, Eszter Fontana, Jos Gansemans, Sumi Gunji, Arnold Myers, Donald Nkonyane, Carlos Rausa, Christiane Rieche, Ioana Ungureanu, Corinna Weinheimer, and Elizabeth Wells. Ivan Mačák spoke of the need to create a network of coordinators from different parts of the world, in order to safeguard the safety of collections of traditional instruments in developing countries. Carmelle Bégin, Eszter Fontana and Donald Nkonyane were initially enlisted to help with this project.

5. Education and Exhibitions

Present: Carmelle Bégin, Heidrun Eichler, Jos Gansemans, Sumi Gunji, Beryl Kenyon de Pascual, Peter Andreas Kjeldsberg, Ivan Mačák, Catherine Megumi Ochi and Christiane Rieche. The meetings were coordinated by Margaret Birley in the absence of Birgit Kjellström. During the course of meetings in Utne on 5 July, and in Stavanger on 6 July, the working group discussed the proposed "Guidelines for non-specialist interpreters working with musical instrument collections", which Margaret Birley is compiling. Members of the group offered some

suggestions as to publications regarding the physical-acoustic properties of instruments and the cultural contexts in which they are used, for a bibliography for the guidelines. All members of CIMCIM, and of the working group in particular, are encouraged to seek out such publications, and to send Margaret Birley their recommendations together with a brief (four line to ten line) summary of each one. Suggestions of publications in languages other than English would be particularly useful. Members of the group discussed recent educational projects that had been undertaken in their respective museums. Christiane Rieche described a new opera based on the story of Acis and Galatea and on the music of Georg Friedrich Händel, which had been performed at the Handel-Haus by schoolchildren. A special project for blind children had been instigated at the Musikinstrumenten-Museum in Markneukirchen, directed by Heidrun Eichler, enabling them to explore the sonorities of the instruments. The director of the Slovenske Narodni Museum, Ivan Mačák, described a travelling exhibition on the history of European music, which he had prepared for Hobka village in North Slovakia. At meetings of the working group held during CIMCIM's last two annual conferences, Beryl Kenyon de Pascual has told members of the group about a musical instrument building project for children which had been organised under the auspices of the Barcelona Museum and has involved around twenty schools in the region; in Stavanger she outlined the activities resulting from the project this year, and presented a series of photographs showing instruments that had been built by the children for the final competition.

This Working Group has been a lively forum for activity and discussion since it was founded in Tokyo in 1991 by Birgit Kjellström. This year Jos Gansemans will take over from her as the Working Group's coordinator, and Birgit was thanked by members of the meeting for all her work.

Margaret Birley

6. Conservation

Participants: Odd Aanstad, Eszter Fontana, Göran Grahn, Peter Andreas Kjeldsberg (Acting Coordinator), Jeannine Lambrechts-Douillez, Catherine Megumi Ochi, Corinna Weinheimer, Elizabeth Wells. The working group discussed two main themes, which were both suggested in *Bulletin* No. 21, July 1994: a) measuring devices acceptable for museum use, as proposed by Robert Barclay; b) recommendations on the application of accession numbers, proposed by Elizabeth Wells.

- A publication with advice on measuring devices is planned. To this end the working group in

conservation wishes to encourage everyone to send in proposals, information and/or requests on that theme. This information will be collected by:

Robert Barclay,
Canadian Conservation Institute,
1030 Innes Road, Ottawa,
ONTARIO K1A 0C8, Canada.

- As to the recommendations on the application of accession numbers, the working group devised a short paper, printed separately in this *Bulletin*. Most of it is based on the results of an AdR (Arbeitsgemeinschaft der Restauratoren/Germany) meeting from the group of musical instrument conservators in Leipzig on the 10th March 1995. Eszter Fontana reported on that meeting and prepared a paper which has been discussed.

Corinna Weinheimer

CIMCIM's new President writes

I would like to express my profound thanks to Cynthia Adams Hoover and to Bob Barclay, whose respective terms of office as President and Secretary/Treasurer of CIMCIM have now come to an end after six, very significant years. It is my intention to continue on the lines set down by Cynthia Hoover and all former presidents of CIMCIM, to enhance the work of this committee, and to focus in particular on the participation of the younger generation of members, and on truly international collaboration. I look to the support and co-operation of all CIMCIM members in my work.

Sumi Gunji,
Emeritus Professor,
Kunitachi College of Music, Tokyo

Call for Papers - CIMCIM Conference 1996, Regional Traditions in Instrument-making: Challenges to the Museum Community

A presentation of papers exploring the regional variations in instrument-making, and the historical, geographical and environmental factors which have determined them. These variations have implications for museum acquisition policies and the interpretation of collections. CIMCIM members are invited to present papers on the above topic in the course of the 1996 CIMCIM meeting to be held in Vienna, Sopron, Bratislava and Budapest, September 19-27, 1996. The session in which papers will be read will be in Sopron, September, 22. Presentations should last no more than 20 minutes. It is envisaged that some papers will be published, but at this stage CIMCIM

cannot guarantee the publication of all submitted papers. Authors should, however, be prepared to deliver the full text of their papers, preferably by e-mail or on diskette, in time to be distributed at the meeting, i.e. by 31 July, 1996. Papers will only be accepted if they are (a) on the topic as described above and (b) relevant to museum practice. Abstracts of 200-300 words should be submitted by post, fax or e-mail by 31 January 1996 to Arnold Myers (fax 31-650-2425) (e-mail a.myers@ed.ac.uk). Authors will be notified of acceptance by 29 February 1996. For more information contact Arnold Myers and Margaret Birley.

Papers read at CIMCIM meetings in connection with ICOM's XVII General Conference, Stavanger, Norway, July 2-7 1995

2 July

- "The stockbooks of the London firm of Erard, recently purchased by the Royal College of Music Museum, and their significance for museums and communities", Elizabeth Wells, Royal College of Music Museum of Instruments, London.
- "The quality of Dutch wind instruments - a long-kept secret?", Rob van Acht, Haags Gemeentemuseum, The Hague.

3 July

- "Musical instruments and cultural identity", Margaret Birley, Horniman Museum, London, (at a joint meeting of CECA, ICME, NatHist, and CIMCIM).

4 July

- "The Republic of Sakha (Yakutia) - the homeland of jew's harp (vargan) music", Ivan Alexeyev, The Khomus Museum, Yakutsk.
- "The new accommodation of the Brussels Museum of musical instruments: the end is in sight", Mia Awouters, Musée Instrumental, Brussels.

News

1. Publication Prices

Prices for all CIMCIM publications are now in pounds sterling, though there is still the option to pay in US\$. A price list accompanies this *Bulletin*.

2. CIMCIM in Cyberspace

Arguably the most important document CIMCIM has produced is the *Recommendations for Regulating Access to Musical Instruments in Public Collections*. The text was adopted, after careful preparation, at the CIMCIM meeting in New York in 1985. This

document is now available for retrieval from the ICOM document repositories on the Internet. This will make it easy for museums holding musical instruments to download the text and incorporate it in their own manuals of procedure, etc. It may be accessed via the World Wide Web at:

<http://www.icom.nrm.se/ICOM/>

If you wish to retrieve the file by e-mail you may do so by addressing a request to listserv@nrm.se containing the command:

SEND ACCESS.TEXT

It is also available at the following URLs:

<ftp://ftp.nrm.se/pub/ICOM/CIMCIM/regulating.access>

<gopher://gopher.nrm.se:70/00/pub/ICOM/CIMCIM/regulating.access>

Printed copies (in either English, French, Spanish or German) are also available from Arnold Myers (for details, see accompanying Publications price list).

CIMCIM will be maintaining pages of current information on the World Wide Web. Members might like to look at the current version of the WWW pages at:

<http://www.icom.nrm.se/ICOM/CIMCIM/>

Any suggestions for changing or developing CIMCIM's presence on the Web should be sent (preferably by e-mail) to Arnold Myers (a.myers@ed.ac.uk).

3. CIMCIM-L

Following the ICOM meeting in Stavanger, CIMCIM has set up an e-mail list for discussion of topics related to musical instruments in museums and collections. This list, like other ICOM lists, is being hosted by the Swedish Museum of Natural History, thanks to Cary Karp. The new list, CIMCIM-L, is open to anyone who wishes to participate, whether or not they are members of CIMCIM or ICOM. Other ICOM International Committees are setting up Internet lists on a similar basis, and indeed CIDOC-L has been operating for a year already. It is intended that the list will be useful for discussion of issues relating to collections of instruments, including acquisition policies, specific conservation problems, the mounting of exhibitions, publications, training of specialist museum staff, etc. CIMCIM-L can also be used to announce new museum publications, exhibitions, meetings, and appointments. Joining costs nothing, and is very simple. Send an e-mail message to:

listserv@nrm.se

Leave the subject line blank and limit the message to the one line

sub cimcim-l Firstname Lastname

where 'Firstname Lastname' is your usual name. You'll be asked to confirm your address before you

are added to the list.

4. Other Publications

Other publications-related work in hand includes the CIMCIM home page on the World Wide Web. It is envisaged that the CIMCIM web pages will include links to the home pages of CIMCIM members' museums. If your museum is setting up a home page, then let Arnold Myers know and he can include a link in the CIMCIM Web pages. Electronic versions of the translations of the *Recommendations for Access* into French and Spanish, and the *Handbook on the Care of Musical Instruments* are also in preparation. We hope to have news of these projects in the next *Bulletin*.

5. Händel-Haus Symposium

The Händel-Haus in Halle (Saale) invites CIMCIM members to attend a symposium on the theme of "The Ruckers harpsichord of the Händel-Haus" to be held on 14 and 15 September with an excursion to Leipzig on 16 September as an optional addition. Subjects to be discussed at the symposium are the construction-methods, musical intentions and influences on later instrument makers of members of the Ruckers workshop in Antwerp, and the adaption of Ruckers instruments to the musical practice of the 18th century. Past and present restorations of Ruckers instruments will be discussed, as a starting point from which to consider the proposed partial restoration of the Ruckers harpsichord in the Händel-Haus made by Ioannes Ruckers in 1599, which is the oldest-known double manual harpsichord of the Ruckers family. For further information please contact the Stadt Halle (Saale) Händel-Haus, Grosse Nikolaistraße 5, 06108 Halle (Saale), Germany. Fax: +49 345 5009041.

6. Jeremy Montagu

Jeremy Montagu is retiring after 14 years as Curator of the Bate Collection of Musical Instruments in the Faculty of Music, University of Oxford. His successor, from 1st October 1995, will be Dr. Hélène La Rue, who has been in charge of the musical instruments in the Pitt Rivers Museum. She will now be responsible for the instruments in both collections, but they will remain separate entities reflecting their complimentary character and history. Jeremy Montagu has several books projected, but he hopes to continue with some lecturing and teaching and curatorial work (he is open to invitations!). He will also be producing a definitive catalogue of his own collection of more than 2,500 instruments worldwide, which will remain accessible at his home to colleagues and friends, and anyone else interested. He remains Honorary Secretary of FoMRHI and, for another year, President of the European Seminar in

Ethnomusicology. He will remain in Oxford and his e-mail address is jmontagu@vax.ox.ac.uk

7. State Museum in Azerbaijan

Alla Bayramova sends his greetings to colleagues in CIMCIM. He is the Director of the State Museum of Musical Culture of Azerbaijan, located in Baku. The museum was founded in 1967 and its exhibitions illustrate different aspects of Azeri musical culture. Azeri musical instruments are on display, and there are exhibitions celebrating the work and lives of the nation's composers, among them Uzeyir Gadghibekov (1885-1948), and Niyazi (1912- 1984), its jazz musicians such as Vagif Mustafayev and his daughter Aziza Mustafazde, and its singers and ballerinas.

8. Microfiche Project

The project instigated by Rob van Acht involving the microfiche production of technical drawings of musical instruments in public collections is continuing successfully, and has involved the co-operation of twenty-five major collections. Ten copies have already been sold.

9. Congratulations

to Robert Barclay, who won the 1995 Bessaraboff Prize awarded by the American Musical Instrument Society for his book "The Art of the Trumpet Maker".

Recommendations for the Application of Accession Numbers

Suggestions from the Conservation Working Group of CIMCIM. There are several methods used in different museums to apply accession numbers to instruments such as punching, engraving, applying self-adhesive labels, applying paper labels by gluing them to the object, attaching labels with threads, wire or rubber bands, writing the numbers in ink onto the object and, possibly the newest method, using bar codes. These methods have been discussed among the members of the working group from the museological and conservation point of view. The results are the following:

What are accession numbers for?

- For identification of objects in the museum. This identification must not depend on a single person.
- For identification of objects outside the museum building (i.e. objects on loan). The owner of the object must be easily identifiable.
- For identification of objects in case of loss during transport or theft etc.

Where to apply accession numbers

- It is useful to agree upon a fixed place for every type of instrument, as for example: Keyboard instruments: under the bottom of the case in the

middle of the extension of the keyboard; stringed instruments: inside the pegbox or at the tailpin/endpin; wind instruments: inside the bell or on underside of its rim.

- The number should be readable without opening the instrument or taking it apart.
- It should be obvious (as a deterrent to thieves), but at the same time must not disturb the outer appearance. The size of the number should be in reasonable relation to the size of the object.
- If the object consists of more than one piece, every piece must be marked with the accession number. These numbers could be written on a hidden place.

How to apply accession numbers

The accession number should be applied in the least harmful way for the object. It is obvious that there cannot be one proper solution to all cases. Our suggestion:

- with fade-resistant ink (black: chinese ink made of carbon and albumen; white: light-resistant white) written directly onto the object. The number could be covered with a layer of shellac or acrylic resin (i.e. Paraloid B-72), which is more resilient.
- hanging labels in addition to the written number, tied to the object with strong cotton thread. The label should be of acid-free cardboard, the number written with fade-resistant ink.
- For those objects where one cannot apply the number directly we suggest a piece of textile with the number written on and sewn to the object.
- In some cases, i.e. very precious and thus very endangered objects, there might be a need for an irreversible, but from the conservational point of view, less acceptable method. One suggestion is to engrave or punch a special identification sign on a hidden place. This sign should be known by the authorities.

Certain methods should never be used:

- those where one has to rely on technology in order to read the number; technology changes too quickly and has too many failures (bar codes, etc.).
- self-adhesive labels; they get lost and the adhesive harms the objects.
- paper labels glued to the object: they may damage the object and may become detached and lost.
- hanging labels, if not used in combination with a number written on the object.

The above recommended suggestions have a long tradition and until now have given the best results, but it is still necessary to do research on the literature upon this theme. The working group also intends to make contact with ICOM Security. We encourage our members to send in information, their ideas and

experiences regarding the application of accession numbers. The material will be collected and discussed, with the aim of producing recommendations for our members.

Call for Papers - AMIS Conference, Vermillion

The American Musical Instrument Society will hold its 25th annual meeting at the Shrine to Music Museum, the University of South Dakota, Vermillion, 16-19 May 1996. It is hoped to hold sessions on such topics as: Underlying Concepts of Instrument Design; Gender Issues; Attribution and Dating of Historical Instruments; Ritual, Religious and Symbolic Use of Instruments; Cross-Cultural Diffusion and Adaptation of Instruments; and Musical Instruments and the Visual Arts. Group submissions of proposals consisting of several papers addressing similar broad topics will also be welcomed. Proposals for individual papers, lecture demonstrations, panel discussions etc. on other topics may also be submitted. Two copies of a typed abstract no longer than 250 words, accompanied by an autobiographical statement (100 words or fewer) and a list of necessary audio/visual equipment *must* be received by *15 November 1995*. Send materials and enquiries to:

John Koster,
The Shrine to Music Museum,
414 East Clark Street,
Vermillion, SOUTH DAKOTA 57069,
U.S.A.

More information will appear in the next *Bulletin* where space will not be at such a premium.

Postscript

Bob Barclay, the outgoing Secretary/Treasurer of CIMCIM is the founding editor of the *CIMCIM Bulletin* which came into existence in 1991. It represents a vital medium of communication for all CIMCIM members, and enables us to maintain contact with members who are unable to attend our meetings on a regular basis. Special thanks are due to Bob Barclay for his editorship of the *Bulletin*. Margaret Birley will be taking over as editor as from the next issue. This will be circulated in December 1995 and will contain details of the costs and the itinerary of the 1996 CIMCIM meeting. Please send any copy for this issue, preferably on a diskette, by 15 November, to:

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