

Bulletin No. 30

December - decembre 1996

1997 CIMCIM MEETINGS

Washington, D.C., Sunday, 11 May to
Wednesday, 14 May, 1997

Musical Instrument Collections in the Electronic Age

Developments in the field of electronic technology have affected not only what we collect but also the ways we exhibit, document, publish, present and communicate. The program Chair and conference organizer, Cynthia Adams Hoover, has already received proposals for ten papers on the theme of the conference, which will discuss how our work and our collections have been influenced by these new developments, what has succeeded and what has not, and how we as international colleagues can make our collections more accessible world-wide. It is possible that there will be space for further contributions; abstracts of papers on the topic described above should be between 150 and 250 words, and should be either sent as typescript to Cynthia Adams Hoover at NMAH 4127, MRC 616/Smithsonian Institution, Washington D.C. 20560, USA (Fax: +1 202 786-2883) or sent by e-mail to Arnold Myers, Vice-President CIMCIM, A.Myers@ed.ac.uk, with a list of any desired audio-visual equipment, as soon as possible. At this stage CIMCIM cannot guarantee the publication of submitted papers. It is envisaged, however, that the abstracts will be published on the CIMCIM World-Wide Web site.

Sessions on exhibiting the electric guitar, and on other electronic instruments such as the theremin, will continue the theme of the conference. There will also be meetings of CIMCIM's Working Groups. Tours of musical collections, events at the Smithsonian Institution and the Library of Congress will be arranged. An 'Electronic Showcase' where you can display and demonstrate work that your museum is doing with the new technology is being discussed.

The conference hotel is the Key Bridge Marriott on the Potomac River in Arlington, Virginia (rates \$121 + 9.25% tax for a single room, and \$127 + 9.75% tax for 2+ people in a double room. This rate does not include meals). Efforts are being made to find cheaper alternate lodging. Estimated registration fee: \$75.

CIMCIM members Carmelle Bégin, Jim Fricke, Darja Koter, Hélène La Rue, Kazuo Nakazimo, Scott Odell, Richard Haefer, Konstantin Restle, Gary Sturm, John Watson and Elizabeth Wells have proposed papers, as have Joseph Johnson (Georgia Music Hall of Fame, Macon, Georgia) and Bill Yardley (Smithsonian Institution, Washington, D.C.). Larry Bowers, Heidrun Eichler, Martin Elste, Sumi Gunji, J. Richard Haefer, Darcy Kuronen, Jeannine Lambrechts-Douillez, Laurence Libin, Elizabeth McCullough Johnston, and Robert Sheldon are among those to have made a preliminary booking for the conference.

PRE-CONFERENCE CIMCIM TRIP TO VIRGINIA, MAY 7-10, 1997

CIMCIM members are invited to join a pre-conference bus trip from Washington to the beautiful historic area of Virginia. Leaving about mid-day on Wednesday, May 7, from Washington, the group will spend two nights at Colonial Williamsburg, a restored 18th-century community where we will be introduced to their new conservation center, their important musical instrument collections, and will hear several musical performances. On Friday, we drive to Monticello, the country home of Thomas Jefferson, (the Third President of the U.S.) who designed it and the impressive surrounding gardens. We will also drive to near-by Charlottesville to see the University of Virginia (also designed by Jefferson), and several organs of interest (including an organ by Moravian David Tannenburg in Madison, Virginia). Accommodation on Friday night will be at Grave's Mountain Lodge, a simple lodge in the apple country at the edge of the Blue Ridge Mountains. On Saturday we will visit the Workshop of Thomas and Barbara Wolf, makers of fortepianos and harpsichords in The Plains, Virginia, returning to Washington by the afternoon. The tour is limited to 45 participants.

Preliminary estimate of costs (includes bus, hotels, meals admissions); about \$535.

Cynthia Adams Hoover

If you wish to attend the both the Pre-Conference Tour and/or the CIMCIM Meetings, please fill out Preliminary Booking Form and return it as soon as possible. A \$100 deposit is payable in advance of the conference. Payment details will be given in the conference literature to be mailed to CIMCIM members in the New Year.

AMIS MEETINGS IN WASHINGTON, D.C. MAY 5-18, 1997

The annual meetings of the American Musical Instrument Society will be held at the Key Bridge Marriott Hotel from Thursday, May 15 through to Sunday noon, May 18. CIMCIM members are cordially invited to attend. The

hotel conference rate is listed above (Single \$121 + 9.25% tax; \$127 + 9.75% tax for 2+ people in a double room. This rate does not include meals).

Minutes of the CIMCIM Business meeting Széchenyi Emlékmúzeum, Nagycenk, 23 September 1993 (continued from CIMCIM Bulletin No. 30)

8. Reports of Working Groups

8.6 Education and Exhibitions

Members attending the Working Group meetings: Carmelle Bégin, Margaret Birley, Philippe Bruguier, Jos Gansemans (Chairman), Sumi Gunji, Birgit Kjellström, Sabine Klaus, Peter Andreas Kjeldsberg, Kazue Nakamizo, Catherine Megumi Ochi, Christiane Rieche

The group held its first meeting in Vienna, chaired by Jos Gansemans. In response to a letter addressed to all members of the group prior to the conference, members had brought information and documentation, as well as examples of their related work in museums: public exhibitions of musical instruments, guided tours, educational projects, etc.

At the second meeting of the group in Nagycenk, the "Guidelines for non-specialist museum educators and museum guides interpreting sound producing objects for non-specialist audiences" prepared by Margaret Birley and Arnold Myers was reviewed. Some corrections and additions were suggested, and members will collaborate in order to complete the diagram and the bibliography. The clearance of copyright for the activity sheet was discussed and the question of free distribution addressed.

It is intended that a further chapter should be added to the Guidelines, giving examples of successful recent interpretive projects held at this Working Group's members' museums. The Chairman will be compiling material from working group members for this Addendum, illustrating some of the points developed in the guideline by examples based on our own museum-practice. The publication should be ready as soon as all the participants' contributions have been gathered.

Carmelle Bégin, Acting Co-ordinator

8.7 Training of Curators

Members attending meetings: Bohuslav Cízek, Eszter Fontana, Cynthia Adams Hoover, Sabine Klaus, Mette Müller, Elizabeth Wells

This group was set up in 1994 to consider the training of curators of musical instruments, the training of conservators having already been covered (see CIMCIM Publications, no 2). It was agreed in Stavanger that I should assemble details of existing opportunities for training in museums. A request for information was published twice in the Bulletins (nos 26 & 27): as only one written reply was received I gathered further information during the CIMCIM week in September. Two meetings of the group were held: at the first, it was decided that I would draft a paper which we then discussed at the second meeting and agreed that I would produce and circulate a more extended version. The paper summarises the current situation, lists opportunities known to us and proposes that efforts be made

1) to promote the inclusion of opportunities to include Museum Studies as an option in degree courses for musicology and ethnomusicology at universities that have appropriate instrument museums with conservation departments

2) to develop links and collaborative schemes with educational institutions, whereby a suitably qualified applicant might spend time in several museums in succession to gain experience with material and specialists of different kinds

3) to make potential funding bodies aware of the need to provide financial support for such schemes.

We further suggest that this paper including a list of relevant publications by CIMCIM, MGC, CCI, etc might be published by CIMCIM, to assist those seeking ways of preparing for curatorship of musical instruments; it could also be sent to university music departments, employers and government and charitable funding bodies. If you feel that you have any information or ideas to contribute to this paper, please contact me as soon as possible.

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Reply from the Ministry of Culture of the Czech Republic

CIMCIM's President, Sumi Gunji, has received the following letter in reply to the letter signed by CIMCIM members at the Business Meeting in Nagycenk on 23 September 1996, and reported as *Item 5* of the CIMCIM Business Meeting in CIMCIM Bulletin No. 30 (1996:2) '*Discussion of the resolution to the Czech Minister of Culture*'. (The editor thanks Martin Elste for preparing the translation from the original German.)

*Czech Republic, Ministry of Culture
Prague, 16 October 1996*

Dear Professor Gunji,

On behalf of the Minister of Culture of the Czech Republic, Mr. Jaromír Talír, I answer your letter of 23 September 1996.

The Ministry of Culture permanently pursues the situation of the collection of musical instruments of the Prague National Museum. Although the storage of the musical instruments is not favourable, they are not threatened with immediate damage. Among the main tasks of the Prague National Museum is the provision of a solution to the problems with regard to space for the Museum of Czech Music, and the Ministry of Culture tries to help in this matter.

Currently, alternatives for storage, and thus for the presentation of the musical instruments are under consideration. On the one hand, the extension of the storage area of the National Museum will be finished already by this year, on the other hand, the possibilities for finding exhibition rooms for the Museum of Czech Music have been discussed. The Ministry of Culture is fully aware of the importance of the collection of musical instruments and works with a maximum of energy towards a perfect presentation.

We hope that the situation of the Museum of Czech Music, caused by the necessity to vacate its premises, will improve soon.

It is to be hoped that your fears will be invalidated.

Yours sincerely,

*[signed] Jana Kučerová,
Director of the Foreign Department*

Sponsorship of the Open Society Institute

The 1996 CIMCIM conference was generously sponsored by the Open Society Institute (Soros Foundation) of Budapest with a grant of \$2060 US dollars. The Open Society Institute has confirmed that grant monies unspent during the conference, which amount to \$932.22, may be retained by CIMCIM and used for the publication of the conference papers.

ICOM's 50th Anniversary

In November, the celebrations of the 50th anniversary of ICOM (established 1946), the 1996 Advisory Committee session and a meeting of the Executive Council were held in Paris. Representing CIMCIM were Sumi Gunji, Arnold Myers and Margaret Birley. Two other members of our committee were also present at the meetings: Cary Karp who addressed the meeting for CIDOC and Ivan Mačák, who represented the National Committee of Slovakia.

The 50th anniversary celebration, in the Musée du Louvre, was a splendid occasion held in the presence of members of royal families and heads of state. Homage was paid to the founders and former presidents of ICOM, and a stimulating round table was held at which seven prominent speakers discussed the challenges expected to face museums in the 21st century. A full account of the proceedings will be given with the next issue of ICOM News.

In the course of the Advisory Committee meetings, the President of ICOM, Saroj Ghose, presented national and international committees with a medal in recognition of their contribution to the work of ICOM in its first 50 years. The medal for CIMCIM was received by our President, Professor Sumi Gunji.

In order to further the project of CIMCIM's Working Group for Traditional Instruments, Sumi Gunji, Ivan Mačák and Margaret Birley were kindly invited to meet Mme N. Aikawa, the Director of UNESCO's Section for Intangible Cultures. The meeting was most productive.

Arnold Myers, Margaret Birley

Website News

The latest additions to the CIMCIM Web site <http://www.icom.org/cimcim/> include the German language and the Italian language texts of 'Recommendations for Regulating the Access to Musical Instruments in Public Collections'. There is also a page of links to the websites of CIMCIM members' museums. Please let me know of any I have missed !

Arnold Myers

Announcement by the Royal College of Music, London

The Royal College of Music Museum of Instruments, London, UK is closed whilst the second phase of work on instruments, showcases and Catalogue is carried out. We are also producing a Wind Catalogue volume and a prototype CD-ROM virtual tour of keyboard instruments and considering funding possibilities to increase access in the future. The Museum will re-open on 23 April 1997.

Future meetings of CIMCIM

1997: Washington D.C. meeting (11-14 May) *see above*.

1998: CIMCIM will meet in Melbourne, Australia as part of the 18th General Conference of ICOM (9-16 October). The theme will be 'Museums and Cultural Diversity: Ancient Cultures - New Worlds'. Advance information from: Noelene Galloway, Executive Officer, ICOM '98 Directorate, 18th Floor, 222 Exhibition Street, Melbourne, Victoria 3001, Australia. Tel: +61-3 9651 6783; Fax: +61-3 9651 6321; E-mail: nagallow@mov.vic.gov.au
Arrangements are being made for a special programme for CIMCIM, possibly including a visit to Sydney.

1999: CIMCIM has been asked to meet in Paris, France, at the kind invitation of the Director of the Musée de la Musique.

2000: CIMCIM been asked to meet in Markneukirchen, Germany, at the kind invitation of the Director of the Musical Instrument Museum.

2001: The CIMCIM meeting will be held as part of the 19th General Conference of ICOM. The venues being considered are Marrakech, Morocco and Prague, Czech Republic.

Recent Publications

A new section of the CIMCIM Bulletin, providing a forum for the exchange of information regarding CIMCIM members' museums' organological and musicological publications, published after 1990. Contributions are welcome. Due to limitations of space, the scope of the column will at this stage be limited to printed publications only, excluding technical drawings. Publication of material will be on a 'first come first served' basis, and will be prioritised according to when it is received by the editor.

Royal Museum of Central Africa, Tervuren, Belgium

Toutes les publications musicologiques sont en vente 1) au Museumshop du MRAC 2) par commande auprès du MRAC - service des publications Leuvensesteenweg 13 3080 TERVUREN. Dans ce cas une facture proforma mentionnant les frais de la commande, les frais d'emballage et d'expédition, sera envoyée.

LAURENTY, J.-S. (1990) *La répartition des aérophones de l'Afrique centrale*, Annales Sciences Humaines, n°129, 384 pp., fig. 1.800 BEF

VERBEEK, L. (1993) *Initiation et mariage dans la chanson populaire des Bemba du Zaïre*, Annales Sciences Humaines n°139, 345 pp., transcriptions 960 BEF

LAURENTY, J.-S. (1995) *Organologie du Zaïre*, Tome I. Introduction et Bibliographie, Annales Sciences Humaines Vol. 144, 137 pp., cartes et photos 760 BEF

LAURENTY, J.-S. (1995) *Organologie du Zaïre*, Tome II. Les sanza, les xylophones, les tambours à fente, Annales Sciences Humaines Vol.147, 163 pp., cartes et photos 910 BEF

LAURENTY, J.-S. (1996) *Organologie du Zaïre*, Tome III. Les membranophones (sous presse)

IYANDZA-LOPOLOKO, J. (1961) *Bobongo, danse renommée des Ekonda*, Archives d'Anthropologie, n°4, 169 pp., 17 ph. 120 BEF

Enquête sur la vie musicale au Congo Belge, 1934-35 (Questionnaire KNOSP), Vol. I-II-III, Archives d'Anthropologie, n°11-13. 730 BEF

Royal College of Music, London, UK
RIDLEY, E.A.K. *Royal College of Music Museum of Instruments Catalogue Part Ia: European Wind Instruments Addenda*. To be published April 1997

Edinburgh University Collection of Historic Musical Instruments

Catalogue of the Collection, Volume 2 Part F Fascicle ii: *Saxophones*. Published December 1996. 20 pages. ISBN 0 907635 32 6. Price including packing and postage: £4.00 to addresses in the United Kingdom, £5.00 overseas surface postage. Available from EUCHMI, Reid Concert Hall, Bristo Sq., Edinburgh EH8 9AG, Scotland.

CIMCIM members' publications

GETREAU, F. *Aux origines du musée de la Musique: les collections instrumentales du Conservatoire de Paris. 1793-1993*. Paris, Editions Klincksiek/Réunion des Musées nationaux, 1996. 120 illus. Tables. Bibliography. Index.

The Paris Conservatory of Music collected more than four thousand western musical instruments over the course of two centuries, together with those of other regions of the world. A complete inventory is given in the Appendix. This book reflects the history of music and of taste, as well as the history of an institution. The influence of both institutions and of individual curators-in-charge, among them Hector Berlioz and Geneviève Thibault de Chambure, is chronicled.

The book is available from Editions Klincksiek, 8, rue de la Sorbonne, 75005 Paris. Tel: +33.1.43.54.59.53, Fax: +33.1.43.25.25.53

BAINES, A. *Lexikon der Musikinstrumente. Aus dem Englischen übersetzt und für die deutsche Ausgabe bearbeitet von Martin Elste*. Stuttgart, Weimar: J.B. Metzler; Kassel: Bärenreiter 1996; XII, 408 pp., illus., cloth (ISBN 3-476-00987-4), DM 98,00. Available from your bookshop.

A new address for CIMCIM's President

Professor Sumi Gunji has moved to:
1-7-7 Ikebukuro,
170 Toshima-ku, Tokyo
Japan
Fax: +81 3 533965183
E-mail: VYL06567@niftyserve.or.jp

Sumi Gunji wishes all CIMCIM members a very happy and successful 1997.

Deadline for Bulletin 31

The deadline for copy for CIMCIM Bulletin 31 will be 3rd March 1997. Please send your contributions to the editor: Margaret Birley, Horniman Museum, 100 London Road, London, SE23 3PQ
Fax: +44-181 291 5506
E-mail birley@horniman.demon.co.uk