

Bulletin No. 31

March - mars 1997

### The Vleeshuis Museum, Antwerp

A report in the CIMCIM Bulletin 29, of October 1996 (p.7) outlined the announcement made by Jeannine Lambrechts-Douillez at the CIMCIM Business meeting in Nagycenk last year, regarding the worrying new developments at the Vleeshuis Museum in Antwerp. CIMCIM has now received further information from Jeannine Lambrechts-Douillez to the effect that the Vleeshuis Museum will be closed, no musical activity will be possible there any longer, requests for research will not longer be complied with, playable instruments will be put in a music centre where no museum care will be available, and the other instruments will go to a store.

The situation will be discussed further at the 1997 CIMCIM meetings in Washington (May 11-14). In the meantime, since plans for the closure of the Vleeshuis museum are close to implementation, letters from other museums, particularly those caring for instruments made in Antwerp, would be helpful. Such letters should stress the importance of the collections and the work that has already been done at the Vleeshuis Museum, the historic significance of Antwerp for organology as a centre for harpsichord-making, bearing in mind that in 1998 we shall remember the 400th anniversary of the death of Hans Ruckers, the founder of the dynasty. A book is planned in collaboration with the Ruckers Genootschap, as is a documentary film and possibly an exhibition.

If a letter is written this should be addressed to: the Board of Burgomasters and Aldermen of the City of Antwerp, Stadhuis, Grote Markt, B-2000 Antwerpen - Belgium. If possible, a copy should be sent to Jeannine Lambrechts-Douillez at Silvesterlaan 4, B-2970's Gravenwezel, Belgium.

### OBITUARY

CIMCIM members will regret the death of former colleague Anthony Baines (b. London 6.10.1912, d. Farnham, England, 3.2.1997) who was Curator of the Bate Collection and lecturer at the University of Oxford from 1970 to 1981. After 20 years as a professional musician he turned to teaching and research, becoming an outstanding scholar and writer on musical instruments. He was a co-founder of the Galpin Society in 1946 and served as editor of the *GSJ* for many years. His style made as an author invariably gave insights beyond the matter-of-fact and his books have the remarkable quality that subsequent research nearly always serves to complete his picture rather than to overturn his conclusions.

Arnold Myers

[Note: on behalf of CIMCIM, Sumi Gunji wrote a letter of appreciation and sympathy to his widow, Mrs Patricia Baines, and has received a reply]

### ADDENDA & CORRIGENDA

Please note these cahnges to the 1996 Mailing List:

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## 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. Papers to be given by CIMCIM members will discuss the ways in which 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.

Details of the very full conference schedule were mailed to CIMCIM members last month, together with information regarding the pre-conference tour to the Virginia workshop of the harpsichord and forte piano makers, Thomas and Barbara Wolf, on Saturday, 10 May, and the American Musical Instrument Society Meetings from 15 May to 18 May. The programme for the conference and abstracts of proposed papers have been published on the CIMCIM World-Wide Web site. There will also be meetings of CIMCIM's Working Groups. Tours of the Smithsonian museums and the Library of Congress have been arranged. An 'Electronic Showcase' where you can display and demonstrate work that your museum is doing with the new technology will also be a feature of the meetings.

For further details of the conference please contact the Conference Chair and Program Organizer, Cynthia Adams Hoover at NMAH 4127, MRC 616/Smithsonian Institution, Washington D.C. 20560, USA (Fax +1 202 786-2883). Booking forms were sent last month; please note that rooms at the Marriott Hotel should be booked before 19 April.

CIMCIM would like to thank Cynthia Adams Hoover for all the work which she has undertaken in organising a fascinating programme of events and papers, ensuring the success of 1997 Meetings.

### CIMCIM Website News

The *Index to CIMCIM Publications* recently prepared by Keane Ridley is now available at the CIMCIM Website, URL:

<http://www.icom.org/cimcim/>

CIMCIM's *Recommendations for Regulating the*

*Access to Musical Instruments in Public Collections* is now available in Japanese (for those with suitable browsers) at the Website.

### Assistance from UNESCO for the project of the CIMCIM Working Group for Traditional Musical Instruments

In accordance with the resolution of the Working Group at the 1996 CIMCIM Meeting published in the CIMCIM Bulletin 29, October 1996, (8.5.1 & 2 page 5), Sumi Gunji has written to the Presidents of the International Council for Traditional Music, the Society for Ethnomusicology and the European Seminar in Ethnomusicology, requesting that a panel discussion on the topic of the documentation of traditional instruments is included in the next annual meeting of each of these organizations.

In November 1996 Sumi Gunji, Ivan Mačák and Margaret Birley met with Mme N. Aikawa, Chief of the Intangible Cultural Heritage Section of UNESCO, in order to discuss the project of the Working Group for Traditional Instruments to establish documentation centres for musical instruments. While it was considered by Mme Aikawa that this project would fall within the remit of UNESCO's *Recommendation on the Safeguarding of Traditional Culture and Folklore*, it would be even more appropriate as a new aspect of UNESCO's 'Living Human Treasures System'. At present this System applies to artists and other bearers of the skills and techniques essential for the continuation of certain key components of intangible culture. UNESCO is now in the process of recognising that particularly important musical instruments could also be considered to constitute a special category of the 'Living Human Treasures' System. Mme Aikawa cited an example of a xylophone, the SOSSO-BALA, of Guinea which was presented to UNESCO last year, an instrument which is invested with cultural values both as a transmitter of the intangible heritage, and as a symbol of identity.

It is UNESCO's recommendation that CIMCIM members should persuade their governments to adopt the initiative of the Working Group in Traditional Instruments to establish documentation centres. The governments involved could then present this initiative to the general conference of UNESCO in July 1997, with a view to its being associated with the 'Living Human Treasures System'. Approximately four of the UNESCO

Member States should be willing to demonstrate their support for the initiative. If you can offer assistance in this cause, please contact Dr Ivan Mačák, the Co-ordinator of the CIMCIM Working Group for Traditional Musical Instruments, at the Musical Instrument Museum, Vajanskeho nabr. 2, 814 36 SR-Bratislava, Slovak Republic (Fax no. +427 5313 349).

**Minutes of the CIMCIM Business meeting Széchenyi Emlékmúzeum, Nagycenk, 23 September 1996 (continued from CIMCIM Bulletin No. 30)**

## **8. Reports of Working Groups**

### **8.7 Documentation**

Members attending the Working Group meetings: Rob van Acht, Cynthia Adams Hoover, Anna Baranyi, Florence Gétreau, Richard Haefer, Mette Müller, Arnold Myers, Inna Nazina, Zoltán Falvy, Konstantin Restle, Christiane Rieche, Sylvie Douce de la Salle, Marlowe Sigal, Patrice Verrier, Corinna Weinheimer, Elizabeth Wells

There were two working sessions in the course of this conference. As a result of the good attendance at the conference the group was much larger than has been the case in previous meetings. Some time was spent describing the work that had been done to date and a copy of the Horniman Musical Instrument Thesaurus of preferred terms was circulated. This list has been drawn up as a result of CIMCIM's wish to add some organological expertise to the Getty Thesaurus. The Horniman Thesaurus is one example of the adaptation of the list to one collection, although it must be stressed that this would not work for collections of other types of instruments. Rob van Acht showed his 'Basisregistratie van Muziekinstrumenten' of the Haags Gemeentemuseum, and their new classification of electrophones.

Patrice Verrier talked about the system used at the Musée de la Musique. There was much discussion about the various merits of different systems and the very different problems in the wide range of types of collections represented. The group opted to continue the discussion held during this session in meeting in Washington May 1997.

Hélène La Rue, Co-ordinator

## **RIdIM**

*Répertoire International d'Iconographie Musicale  
International Repertory of Musical Iconography*

The creation of RIdIM Europe in April 1996 was announced by Florence Gétreau in the CIMCIM Meeting, and was reported in the CIMCIM Bulletin 29, October 1996, p.6. RIdIM, an international academic body which is concerned with the cataloguing of source materials and research on music iconography, now has sections in most countries of Europe and in North America. All liaison with RIdIM headquarters at the Research Center for Music Iconography, City University of New York.

A Study Session on Music Iconography, hosted by RIdIM UK which was established in June 1996, will be held during the 1997 IMS Congress in London - Study Session 48: Saturday, 16 August 1997, 09:00-12:30. For further information please contact the Co-ordinator of RIdIM UK, Dr Ann Buckley, at the Faculty of Music, University of Cambridge, 11 West Road, Cambridge, CB3 9DP, UK (fax +44-(0)1223 335067, e-mail aab3@cam.ac.uk).

## **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 prioritised according to when it is received by the editor.

### ***Musikmuseet, Stockholm***

*A. Musikmuseets skrifter [Musikmuseet Series of Publications] ISSN-0282-8952*

- 15 EMSHEIMER, E. *Studia Ethnomusicologica Eurasiatica II, Stockholm 1991; 290pp. 275.- SEK*
- 17 ALBERTSON, H. *Ahlbert & Ohlsson. En fabrik för bleckblåsinstrument i Stockholm 1850-1959. [A Factory for brass instruments in Stockholm.] Uppsala 1990. 138pp. (No English summary). 130.- SEK*

- 18 ALLMO P.U. e.a.: *Säckpipan i Norden. Från änglars musik till Djävulens blåsbälg* [Bagpipes in the Nordic countries. Summary in English.], Stockholm & Uppsala 1990; 603pp. 355.- SEK
- 19 SCHÄFER, J. *Musik och dans på nya villkor. Utvärdering av Folkmusik och dansåret 1990* [Music and Dance on New Conditions. Evaluation of the Year of Folk Music and Folk Dance 1990], Stockholm 1991; 200pp. (No English summary). 80.- SEK
- 20 KRONMAN, U. *Steel Pan Tuning. A Handbook for Steel Pan Making and Tuning*, Stockholm 1992; 174pp. 125.- SEK
- 21 *Proceedings of the Second British-Swedish Conference on Musicology: Ethnomusicology, Cambridge 5-10 August 1989*, edited BUCKLEY, A., EDSTRÖM, K.-E., & NIXON, P. (Skrifter från Musikvetenskapliga institutionen, Göteborgs universitet, nr 26, 1991.) 377pp. 160.- SEK
- 22 NORBORG, A. *The Musical Instruments of Edo-speaking Peoples of South-Western Nigeria*, Copenhagen 1992; 219pp. 95.- SEK
- 23 MALM, K. & WALLIS, R. *Media Policy and Music Activities*. London 1992; 217pp. 180.- SEK
- 24 *Studia instrumentorum musicae popularis X*. Report from the 10th International Meeting of the International Council for Traditional Music's Study Group on Folk Musical Instruments in Lillehammer 1989 [with a Bibliography of vol. I-X], Stockholm 1992; 144pp. 305.- SEK
- 25 NORBORG, A. *Ancient Middle Eastern Lyres*, Copenhagen 1995; 285pp. 110.- SEK
- 26 *Studia instrumentorum musicae popularis XI*. Report from the 11th International Meeting of the International Council for Traditional Music's Study Group on Folk Musical Instruments in Smolenice 1992. Stockholm 1995; 305.- SEK
- B. *Musikmuseets rapportserie*  
Musikmuseet Series of Reports
- 1991:1 PAULSSON, K. *Rapport från Folkmusikåret 1990*; 51pp. 12.- SEK
- 1991:2 NILSSON, P. "Det är som gräshoppsvirm och fågelsång...". *Rapport om folkmusiken, dess utövare, åhörare och Folkmusik och dansåret sett genom pressens ögon*. 47pp. 12.- SEK
- 1991:3 NILSSON, M. "...Men sen då?" 15 intervjuer om folkmusik och dans och "Året 1990"; 50pp. 12.- SEK
- 1991:4 VÄRNLUND, H. *Folk Musik Dans. Situationer, samtal och analysansatser som uppföljning av Folkmusik och dansåret 1990*; 52pp. 12.- SEK
- 1991:5 FARAGO, L. & MALM, K. *Idéer, människor, data. Ett komplement till utvärderingen av Folkmusik och dansåret 1990 från Organisationskommitténs arbetsutskott*. 34pp. 12.- SEK
- 1992:1 MALM, K. & REITOV, O. *Six Years of Cassettes for Development*. Sorofe 1986-1992; 47pp. 20.- SEK
- C. *Exhibition Booklets*
- (Booklets on temporary exhibitions at the Musikmuseet. Only Swedish.)
- Trälåt. Svenska folkinstrument*. [Catalogue of the collections of Swedish folk musical instruments]. KJELLSTRÖM, B., 1990. 76pp. 75.- SEK
- Musik & Datorer*. FITZPATRICK, G. och NATHORST-BÖÖS, E., 1991; 20pp. 25.- SEK
- Klaver*. Catalogue. Albertson, H. 1992. 8pp. 10.- SEK
- Den svenska lutan*. [The Swedish Lute, catalogue.] SVENSSON, H. 1992; 7pp. 10.- SEK
- Sju sjungande folk - musik i fest och rit*. LUNDSTRÖM, H., VAN DE LEE, P., HÖJEBERG, E.-K., MALM, K., EVERS-ROSANDER, E., RONSTRÖM, O., GRANDIN, I. 1992; 33pp. 35.- SEK
- Ensembler i Sverige*. ÖSTERBERG, A.-M., text; FRID, Å., illustrations. 1996; 24pp. 35.- SEK

D. *Other Publications*

GUSTAFSSON, R. [text] and FRID Å., [illustrations], *Bygg så det svänger!*

*Sexton lättbyggda musik-instrument.* [Sixteen easily built instruments.] Saltsjö-Boo 1995; 36pp. ISBN 91-630-3548-0. 60.- SEK

All the above publications are available from the Musikmuseet, Box 16326, S-103 25 Stockholm, Sweden (fax +46 8 663 91 81, telephone +46 8 666 45 30).

*Royal Tropical Institute, Amsterdam*

KUNST, J. *Indonesian Music and Dance: Traditional Music and its Interaction with the West.* Amsterdam: Royal Tropical Institute 1994; 276pp. Dfl.69.00 (ISBN 90 6832 240 0), hard cover, text in English. The first translations of the early texts of Jaap Kunst (1891-1960), with introductions outlining his relationship with the Tropenmuseum and the modernity of his visions on ethnomusicology. Includes an inventory and description of original wax cylinder records from the thirties, and an annotated bibliography of the author's published and unpublished writings.

(Forthcoming Bulletin, 1997) BOS, P. *Foi Meze and other Flutes: Sixty Years of Collecting in the Flores Musical Culture (Indonesia).* Amsterdam: Royal Tropical Institute 1997; 80pp. Dfl.15.00 (ISBN 90 6832 833 4), text in English. The field research undertaken in Flores by Jaap Kunst in the early thirties and his student, Father Rozing, after World War II, forms the background to this study, which provides a biography of musical instruments in the light of social processes in Flores from the thirties onwards, and analyses various flutes and songs. One chapter is devoted to the *foi meze*, the 'king of flutes'.

The above two publications are available from: KIT Press, Royal Tropical Institute, Mauritskade 63, PO Box 95001, 1090 HA Amsterdam, The Netherlands (fax: 31 (20) 5688 286, telephone 31 (20) 5688 272).

*Edinburgh University Collection of Historic Musical Instruments*

Catalogue of the Collection, Volume 2 Part H Fascicle i: *Horns and Bugles*, 2nd edition. Published March 1997. 99 pages. ISBN

0 907635 33 4. Price including packing and postage: £6.00 to addresses in the United Kingdom, £7.00 overseas surface postage. Available from EUCHMI, Reid Concert Hall, Bristo Sq., Edinburgh EH8 9AG, Scotland.

*Musée de la Musique, Paris*

Many from the museum world, including a good number of CIMCIM members, were present at an opening reception of the Musée de la Musique in Paris on January 13th, at the kind invitation of Marie-France Calas, Conservateur-Général and Director.

The new display of one to the world's finest collections of musical instruments is in an impressive building designed for the Collection as part of the Cité de la Musique. The building itself is a statement about the importance attached to the Collection by the French state. The display of over 900 instruments, although not yet completely free of problems in labelling and lighting, clearly and very elegantly exploits the most modern design concepts and technology. The sound system is particularly well implemented.

The staff of the museum who have been working on this project since 1981 are to be heartily congratulated on creating one of the world's foremost musical museums.

One of the most striking features (after the quality of the Collection) is the emphasis placed on relating the instruments displayed to the time and place of landmark performances in French music; models of important historical concert halls and theatres help to convey a sense of occasion very effectively. The consistently healthy condition of the objects is also striking, and we understand that newly-developed electrical techniques that safely reverse the effects of corrosion were used on some of the metal instruments. In addition to the public galleries, the Musée de la Musique also operates a state-of-the-art documentation centre.

The underlying policy decisions which have led to development of this outstanding museum and the problems which have had to be overcome have lessons for all CIMCIM members. By the time of the CIMCIM meeting likely to be held in Paris in 1999, the Musée de la Musique will have open for two years, and discussing the experiences of the

staff and ourselves as visitors will make for a most valuable and interesting meeting.

Margaret Birley and Arnold Myers

**Some lines on the inauguration of the Musée de la Musique, Paris, January 1997**

Madame le directeur général de la cité de la musique

Madame le directeur du musée de la musique

A Tout le Personnel du musée

Au nom du comité international des musées et collections d'instruments de musique appartenant au conseil international des musées, j'aimerais vous transmettre mes félicitations les plus chaleureuses à l'occasion de l'ouverture du Musée de la Musique.

La plupart des membres de notre comité ont appris par expérience combien l'établissement d'une collection ou la construction d'un musée exigeait d'énergie, aussi bien morale que physique. La création d'un musée de classe mondiale représente des années de travail intensif et continu. Aussi, nous imaginons quelle peut être votre satisfaction d'avoir mené enfin à bien ce projet gigantesque qu'est l'établissement du Musée de la Musique. Nous partageons votre joie et votre enthousiasme, étant à la fois vos invités et vos pairs.

Les origines du Musée remontent à la Révolution française. Depuis mil sept cent quatre vingt quinze, il y a un peu plus de deux siècles, la première collection publique d'instruments de musique en Europe et la bibliothèque du conservatoire ont largement contribué à enrichir les connaissances mondiales dans le cadre de la musicologie et de l'organologie.

Les instruments de musique de ce musée représentent une des plus importantes collections mondiales, grâce aux efforts des conservateurs successifs du conservatoire national supérieur de musique. Berlioz, l'illustre compositeur, a lui-même été conservateur en chef pendant quelques années. N'a-t-il pas dit : « les pires ennemis du génie sont ceux qui perdent leur âme dans le temple de la routine ». Peut-être le triomphe de la lignée de conservateurs qui ont bâti et entretenu cette collection est-il la preuve de cette maxime. En effet, bien que le travail de conservation soit méticuleux et méthodique, la routine ne doit jamais s'installer de peur de gaspiller beaucoup d'opportunités.

Les responsables récents du conservatoire ont bien saisi cette opportunité en se lançant dans l'aventure du Musée de la Musique, mais aussi en apportant une contribution majeure au développement du comité international des musées et collections d'instruments de musique appartenant au conseil international des musées. Nous leur en serons à tout jamais redevables.

Aujourd'hui, nous nous réjouissons de participer à l'ouverture de ce musée, dont le concept est exprimé sous son nouveau nom de « musée de la musique ». Tous les conservateurs et le public doivent se féliciter de la chance de pouvoir admirer plus de neuf cents instruments de la collection. Une des innovations majeures de l'exposition est la reconstitution de scènes historiques, qui permettent l'écoute d'instruments dans l'ambiance où ils furent utilisés.

Une vieille maxime nous dit que « la chose la plus difficile pour le successeur est de réformer la tradition, tout en gardant à l'esprit l'estime que l'on doit accorder au travail de son prédécesseur ». A notre époque où l'information électronique instantanée bouleverse nos habitudes, ce problème est particulièrement aigu. Nous considérons que le Musée de la musique nous fraye un nouveau chemin et doit être considéré comme un exemple pour tous. Aussi, nous profitons de ces cérémonies officielles pour vous féliciter d'avoir mené à bien, malgré d'innombrables difficultés, cette réalisation qui fera date, la création du musée de la musique.

Sumi Gunji  
CIMCIM President

*Note to CIMCIM Members attending the 1997 CIMCIM Meetings in Washington*

If you intend to make an announcement regarding forthcoming exhibitions at your museum during the course of the CIMCIM Business Meeting, and you have a press release or leaflet about the exhibition, it would be most helpful if you could bring it to the conference, and present it to Arnold Myers in order that details of the event may be published in CIMCIM Bulletin 32.

#### **Bulletin 32**

Please send your contributions to the editor: Margaret Birley, Horniman Museum, 100 London Road, London, SE23 3PQ, UK (fax +44-181 291 5506, e-mail birley@horniman.demon.co.uk), by 15 June 1997.