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## Bulletin No. 32

June - juin 1997

### Letter from the President

Electronic technology has made rapid progress in the last four years, and new developments occur on an almost daily basis. It is a matter of concern that the apparent disparity between electronic facilities among museums causes insufficient interchange of new intelligence for our museum's work. One of the long-term Objectives cited in the current *Programme of ICOM* is the expansion and consolidation of communication networks amongst and for museums.

The CIMCIM meeting in Washington 1997 represented a timely opportunity to address this Objective, through an exchange of information regarding the current possibilities for electronic communication. Cynthia Adams Hoover, Conference Chair and Program Organizer ensured that the meeting was organized to the highest standards. Our special thanks should be given to the Smithsonian Institution, which allowed us to use its electronic facilities during the four sessions of papers, where CIMCIM members could share their knowledge and experience of the available media.

On behalf of CIMCIM I would also like to express my gratitude to Dr Robert S. Hoffmann, of the Executive Committee of ICOM, for his kind welcoming speech for CIMCIM at the CIMCIM Banquet, and for the very warm hospitality extended to members of the Committee at the house of Cynthia and Roland Hoover, who had arranged this magnificent dinner. We should not forget to thank Arnold Myers and Margaret Birley for their worthy efforts on behalf of CIMCIM, and equally I

thank all CIMCIM Board Members for their supportive and co-operative teamwork. As usual, the meeting resulted in some fruitful sessions of the Working Groups, and I would like to thank the Co-ordinators for their continuing contributions to the work of the Committee. I much look forward to the next meeting in Melbourne in 1998 and the collaboration of all CIMCIM members on joint projects.

Sumi Gunji

### *Report of the 1997 CIMCIM Meetings*

With the presentations theme of "Musical Instrument Collections in the Electronic Age", this meeting generated a sense of excitement and pace, balanced by an appreciation of the superb hospitality of CIMCIM's Washington hosts.

The papers sessions were held in the Smithsonian Institution's Information Age Theatre at the National Museum of American History, which made facilities available for demonstrations of members' software, live Internet sessions and teleconferencing, as well as more conventional audio-visual media. This wide range of resources allowed the speakers the fullest possible scope for their presentations on the conference theme. Gary Sturm well deserved the delegates' thanks for his stage-management of the technical sessions. The Library of Congress provided an impressive demonstration of its hypertext and multimedia documentation of the musical instrument collection.

Due to skilful organisation of the timetable, there was also time to catch more than a glimpse of the wealth of the displays in the Washington museums. Tours of the musical instrument collections at the National Museum of American History, its current exhibition of electric guitars, and the treasures of

the Dayton Miller collection were among the highlights. Many delegates joined the enjoyable pre-conference visit to the workshop of the harpsichord and piano makers, Thomas and Barbara Wolf, in The Plains, Virginia. The current exhibition on the American musical 'Red Hot and Blue' at the National Portrait Gallery, was enriched by a lively talk by members of the museum's staff.

Our thanks go to Cynthia Adams Hoover, who arranged not only the programme of the meetings and the conference but also the CIMCIM Banquet. Generous hospitality was provided by the National Museum of American History, thanks to the Director, Spencer Crew, and the Library of Congress, thanks to Robert Sheldon and Carol Lynn Flanigan. CIMCIM delegates were also guests at a memorable chamber music concert in the Renwick Gallery given by the Party of Four, celebrating twenty-five years of the Friends of Music at the Smithsonian Institution.

Many members stayed on in Washington for the annual meeting of the American Musical Instrument Society, which like the CIMCIM meetings, were full of interest.

Arnold Myers, Margaret Birley

**Minutes of the CIMCIM Business meeting, Key Bridge Marriott Hotel, Arlington, Virginia, 14 May 1997**

Present: Brigitte Bachmann-Geiser (Bern), Carmelle Bégin (Hull), Margaret Birley (London), Josiane Bran-Ricci (Paris), Philippe Bruguière (Paris), Marie-France Calas (Paris), Heidrun Eichler (Markneukirchen), Martin Elste (Berlin), Cynthia Adams Hoover (Washington, D.C.), Sumi Gunji (Tokyo), Sabine Klaus (Basel), Vladimir Koshelev (St Petersburg), John Koster (Vermillion), Jeannine Lambrechts-Douillez ('s-Gravenwezel), János Mácsai (Budapest), Ken Moore (New York), Mette Müller (Copenhagen), Arnold Myers (Edinburgh), Kazue Nakamizo (Tokyo), Scott Odell (Accokeek), Konstantin Restle (Berlin), Albert Rice (Claremont), Marlowe A. Sigal (Newton Centre), Gary Sturm (Washington D.C.), Patrice Verrier (Paris), Elizabeth Wells (London) and Corinna Weinheimer (Trondheim)

**1. Welcoming Address**

Arnold Myers, CIMCIM Vice President, welcomed delegates to the meeting, and thanked Cynthia Adams Hoover for the organisation of the

conference.

**2. Regrets for absence**

Greetings and regrets for absence were received from Rob van Acht, Martha Novak Clinkscale, Dagmar Droysen-Reber, Eszter Fontana, Jos Gansemans, Florence Gétreau, Göran Grahn, Richard Haefer, Friedemann Hellwig, Peter Andreas Kjeldsberg, Birgit Kjellström, Klaus Martius, Jeremy Montagu, Felix van Lamsweerde, Hélène La Rue, Beryl Kenyon de Pascual, Daria Koter, Dieter Krickberg, Klaus Martius, Catherine Megumi Ochi, Frances Palmer, Sylvie de la Salle, Judy Thoenell, Ioana Ungureanu

**3. Minutes of CIMCIM Business Meeting, 23 September 1996, Nagycenk**

The Minutes were approved by the meeting after the addition of John Koster's name to the list of the members of the Conservation Working Group.

**4. Treasurer's Report**

The Treasurer reported that the current balance in the CIMCIM UK account on 8 May 1997 stood at £4,710.05; and it stood at \$836.47 in the US account. In September 1996 CIMCIM received a grant of £1,324.25 from the Open Society Institute in Budapest of which £727.40 was allocated to fund the places of delegates from East Europe at the 1996 conference, while the remainder is to be used for the publication of the proceedings of the conference. There have been no major calls on the resources of CIMCIM other than funding the publication of three Bulletins, a new letter-head, and the 1996 Membership List. The Horniman Museum has absorbed the cost of the postage of some of the Bulletins, and conference mailings have also been sent out by the Smithsonian Institution and the University of Edinburgh.

**5. Petition to the Board of Burgomasters and Aldermen of the City of Antwerp**

A petition protesting against the proposed closure of the Vleeshuis museum in Antwerp was drafted by CIMCIM and signed by all members attending the Business Meeting.

**6. Old Business**

The archives of CIMCIM were moved from storage in the Musée de la musique in Paris to the ICOM Documentation Centre in November 1996. Jeannine Lambrechts-Douillez will take the section of the archive in her care to Paris.

## 7. Future meetings

1998. Next year's plenary meeting of CIMCIM will be held in Melbourne, Australia from 10-16 October, in conjunction with 18th General Conference of ICOM. The theme of the CIMCIM meeting will be 'Cultural Diversity and Museums of Musical Instruments'. The Co-convenors of the meeting are Margaret Kartomi and Belinda Nemeč. A pre-conference excursion to Sydney, including the Powerhouse and Australian Museums is proposed for 8-9 October, and there are plans for post-conference tours. The cost of registration for the ICOM meeting is AUS\$500. Please see the enclosed 'Call for Papers'.

1999. CIMCIM will be meeting in Paris in June, at the kind invitation of the Director of the Musée de la musique, Marie-France Calas, who outlined ideas for an interesting programme, including a visit to the Musée national des Arts et Traditions Populaires and an excursion to Mirecourt.

For the year 2000, CIMCIM has a number of invitations. The Board will make a decision when it is known which venue is chosen for the 19th General Conference of ICOM in 2001.

## 8. Reports of Working Groups

### 8.1 CIMCIM Communications

The CIMCIM Communications Working Group met on 19th May 1997 at Washington, D.C. Present were Arnold Myers (Co-ordinator), Margaret Birley, Martin Elste, Sumi Gunji, Cynthia Adams Hoover, Barbara Lambert, Mette Muller, Konstantin Restle, and Patrice Verrier.

The Working Group had been charged by the Board with a remit to promote the dissemination of information produced by CIMCIM through publications and to advise on the exploitation of electronic communications media for CIMCIM's purposes. The Group reviewed recent developments of the CIMCIM Website and forthcoming printed and electronic publications. The possibility of CIMCIM's contributing to the ICOM *Cahiers d'Étude* series was discussed. It was reported that the *Handbook on the Care of Historic Musical Instruments* is to be published this year with involvement of CIMCIM.

Further useful pages including the first phase of the *International Directory of Musical Instrument Museums and Collections* had been added to the

CIMCIM Website. It was agreed that the pages of links to the websites of members' museums and the possibility of adding live links to the *International Directory* pages was important. Patrice Verrier offered to monitor the World-Wide Web and to suggest additions to these pages.

Arnold Myers

### 8.2 Conservation

Delegates attending the meeting: David Blanchfield, Philippe Bruguière, Marie-France Calas, Helmi Strahl Harrington, Sabine Klaus, Vladimir Koshelev, John Koster, Jeannine Lambrechts-Douillez, Kenneth Mobbs, Mary Mobbs, Ken Moore, Scott Odell, Konstantin Restle, Marlowe Sigal, John Watson, Elizabeth Wells and Corinna Weinheimer.

Meetings of the Working Group were held on 11 and 13 May. In accordance with the decision taken at the last meeting, the discussions of the group focused on two topics.

i) A draft for guidelines/study series for the care of musical instruments in non-specialist museums, which was prepared by the Co-ordinator, and sent in advance of the meeting to each member who attended the meetings of the Working Group last year. Scott Odell gave an introduction to a book to be published jointly this year by the CCI, MGC and CIMCIM: *The Care of Historic Musical Instruments*. Since it is likely that the book will address the same issues as the draft guidelines the decision was taken to wait until it has been published before developing the guidelines any further, in order to benefit from its contents. Using this new publication as a starting point, revised guidelines will be prepared, hopefully before the 1998 meeting, and discussed there. The intention is that they will be short, easy to translate and to distribute. The Working Group will co-ordinate with the International Directory Working group for the purposes of arranging the distribution of the guidelines.

ii) Mounting devices for the exhibition of musical instruments in the Musée de la musique in Paris. Philippe Bruguière presented a prototype of the mounting devices used in the new exhibitions at the museum. They were specially designed by the architect of the museum, who also has the copyright. The devices seem to have solved many of the problems generally encountered in the

mounting of different musical instruments. Sabine Klaus mentioned that a similar system was used in the Württembergisches Landesmuseum in Fruchtkasten, Stuttgart.

Corinna Weinheimer, Co-ordinator

### 8.3 Education and Exhibitions

In the absence of Jos Gansemans, the meetings on 11 and 13 May were chaired by Carmelle Bégin. Also participating in the meeting were Margaret Birley, Marie-France Calas, Heidrun Eichler, Helmi Strahl Harrington, Sumi Gunji and Kazue Nakamizo

The purpose of the meeting was to finalize the editing of the document entitled *Interpreting Musical Instruments: Guidelines for non-specialist museum educators and museum guides*. The diagram illustrating some principles which could be applied to the interpretation of sound-producing objects was added to the text. A few amendments were suggested. Heidrun Eichler brought some concrete examples to complement the Guidelines, consisting of applications within her own museum of how non-specialists were trained to interpret musical instrument exhibitions. It was proposed that some of our CIMCIM colleagues including Birgit Kjellström, Peter Andreas Kjeldsberg and Jos Gansemans should be asked to provide specific examples based on their experience with non-specialists.

It was pointed out that some museums are taking a proactive role in programming exploration themes for school groups, rather than reacting to the school programmes. The Musée de la Musique plays an active role in defining some of the thematics which are independent from exhibitions in order to set up specific workshops with students.

Margaret Birley will take responsibility for preparing the final version of the guidelines. It should be available before the next meeting in Australia.

Carmelle Bégin, Co-ordinator

### 8.4 Traditional Musical Instruments

This group was chaired by Carmelle Bégin in the absence of Ivan Mačák. Two meetings were held. Attending the meetings were: Carmelle Bégin, Margaret Birley, Philippe Bruguère, Marie-France Calas, Vladimir Koshelev, Sumi Gunji, Brigitte Bachmann-Geiser, Helmi Strahl Harrington, Joseph

R. Johnson, Barbara Lambert, Mette Müller, Kazue Nakamizo, Scott Odell, Corinna Weinheimer

The meeting started with an overview of the different initiatives taken by CIMCIM since the meeting of this group in Bratislava, in order to raise the awareness of the situation of endangered musical instruments in some countries. Following the meetings in Bratislava and Nagycenk, a report on the proposed actions was given in *CIMCIM Bulletin No. 29* of October 1996, together with a copy of the request for the creation of documentation centres for traditional musical instruments prepared by Ivan Mačák, to be sent with a letter from the CIMCIM President to other professional organisations involved with the research on traditional music and musical instruments. No responses to these letters have as yet been received by CIMCIM.

*CIMCIM Bulletin No. 30* of December 1996 published the reply received by Sumi Gunji from the Ministry of Culture of the Czech Republic, in response to the letter signed by all members present at the CIMCIM Business Meeting in Nagycenk.

*CIMCIM Bulletin No. 31* of March 1997 reported on the meeting at UNESCO in Paris with Mme N. Aikawa, who suggested that CIMCIM members should persuade their governments to present a resolution at the general conference of UNESCO, which would link the creation of documentation centres on musical instruments to the project of UNESCO's *Living Human Treasures* System.

After discussion on what action should follow, it was decided to re-examine the document written by Ivan Mačák and to keep it as a reference which gives a historical background to the *raison d'être* of musical instruments and the reasons they should be preserved. The members of the group arrived at the conclusion that in order to get the support needed we have to reach the UNESCO General Conference.

To follow up on the group's meeting, it was proposed that a small sub-group should be created. It was suggested that Ivan Mačák should head the group, with Philippe Bruguère and Carmelle Bégin as supporting members.

It will be necessary to find the information on how we can better reach UNESCO and have an amendment or a new resolution proposed to the

general conference. To achieve this, it seems that we need one proposing country and two supporting countries.

After they have examined UNESCO's existing policies on Traditional Culture and Folklore, Intangible culture or Living Human Treasures, the small group will draft a proposal for an amendment to the already existing resolution adopted in 1989 or a new resolution to be proposed to the General Conference of UNESCO (which new proposal could eventually accompany the Living Human Treasures System proposed to UNESCO) and circulate this to CIMCIM members through e-mail and regular mail. It was decided that nothing could be done in time for the next meeting of UNESCO which is to be held in June 1997. The small group will keep CIMCIM informed on their progress.

Carmelle Bégin

### 8.5 Training

Members attending meetings: Margaret Birley, Sumi Gunji, Sabine Klaus, Arnold Myers, Elizabeth Wells

A meeting was held on 14 May; Sabine Klaus was unable to attend it but had discussed issues with Elizabeth Wells previously. The group is seeking to promote the development of further opportunities for training in different countries (See Report in CIMCIM Bulletin No. 30, December 1996, p.3), and to produce a short publication for the benefit of those seeking guidance.

Elizabeth Wells reported on additional opportunities for training and work experience that CIMCIM members had proposed during the Washington conference, and others were put forward at the meeting. She also reported on approaches that she had made to certain universities and training bodies in the U.K.; several would welcome closer links with musical instrument museums. Members agreed that CIMCIM should aim to make work experience in a museum, or in several, an accredited part of relevant university courses, and that it would be desirable for members in other countries to seek to establish further co-operative links with appropriate courses. Elizabeth Wells also wondered if funding could be found to produce training videos on specific topics to supplement *The Care of Historic Musical Instruments*, the book soon to be published by CIMCIM, the CCI and the Museums and Galleries Commission. Short 'top-up' courses,

focused conferences and exchanges of experienced staff were also discussed. It was agreed that Elizabeth Wells would expand the existing draft paper and circulate it to CIMCIM members for their comments.

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### 9) Elections to the Board

The Board of CIMCIM will be elected by the voting members by a postal ballot preceding the triennial plenary meeting of the committee in Melbourne next year. The Membership Lists for 1997, to be circulated with Bulletin 33, will indicate who are the voting members of the committee.

Eszter Fontana is willing to be nominated as President, and Sumi Gunji as Vice President. Margaret Birley is eligible for re-election for a second term of office as Secretary-Treasurer. Martin Elste and John Koster are willing to serve a second term as Board members. Other nominations for the office-bearing posts and for Ordinary Members of the Board will be invited. Arnold Myers, Vice President, and Peter Andreas Kjeldsberg will be retiring from the Board in 1998. Arnold Myers will convene and chair a sub-group for the organisation of the elections. Nomination papers will be circulated with Bulletin 33, and must be received by 20 January.

### 10) Any other Business

Members reported on new exhibitions, and other current developments in their museums (see Members Announcements, below). The meeting closed with a speech of thanks by Martin Elste to our Washington hosts, and to the officers of the Board. Arnold Myers was especially thanked for his work in maintaining the CIMCIM Website, and in moderating the discussion group CIMCIM-L.

### Recent Publications

*Staatliches Institut für Musikforschung  
Preußischer Kulturbesitz, Berlin*

*Kielklaviere. Cembali, Spinette, Virginale.*  
Bestandskatalog mit Beiträgen von John Henry van der Meer, Martin Elste und Günther Wagner.  
Beschreibung der Instrumente von Horst Rase und

Dagmar Droysen-Reber. Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin 1991; 423 pp., illus., ISBN 3-922378-11-0: DM 135,00 (hardcover).

This folio-size volume consists of articles on various aspects of quill keyboard instruments ('Die Geschichte der Zumpfklaviere bis 1800' by John Henry van der Meer; 'Nostalgische Musikmaschinen. Cembali im 20. Jahrhundert' by Martin Elste; 'Das Spiel auf dem Kieflügel' by Günther Wagner) and a catalogue of the holdings of the Berlin Musikinstrumenten-Museum researched and written by Horst Rase and edited by Dagmar Droysen-Reber. There are several indexes as well as a German-English glossary.

*Neuerwerbungen 1993 - 1994. 10 Jahre Musikinstrumenten-Museum am Kulturforum hrsg. anlässlich der Sonderausstellung vom 14. Dezember 1994 bis zum 28. Februar 1995.* Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Musikinstrumenten-Museum 1994; 124 pp., illus., ISBN 3-922378-12-9: DM 12,00 (hard cover).

This little book contains articles by Dagmar Droysen-Reber ('Eine Viola d'amore von Udalricus Eberle'), Martin Elste ('Gelsominas Trompete. Überlegungen zu Ventilblasinstrumenten'), Ursula Menzel ('Europäische Blechblasinstrumente des 16. bis 20. Jahrhunderts. Gedanken zur Restaurierung von Blechblasinstrumenten'), Konstantin Restle ('Der Instrumentenmacher Balthasar Fürst aus Ellwangen'), and Wilhelm Wieprecht ('Briefe über die Preußische Militärmusik and Der Instrumentenmacher Sax in Paris als Erfinder') as well as a catalogue of the new acquisitions.

*Das Berliner "Bach-Cembalo". Ein Mythos und seine Folgen hrsg. anlässlich der Eröffnung der Dauerausstellung am 14. Dezember 1995.* Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Musikinstrumenten-Museum 1995; 128 pp., illus., pbk. (ISBN 3-922378-13-7) DM 15,00.

This illustrated brochure contains articles by Martin Elste, Dieter Krickeberg, Konstantin Restle, and Günther Wagner as well as a bibliography of all writings about the alleged "Bach harpsichord", and a descriptive catalogue of the instruments exhibited (various historical German harpsichords as well as modern reconstructions). The articles in this brochure have been revised and reprinted in the *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1996*. Stuttgart, Weimar: J.B. Metzler 1996, pp. 86-141

THOMAS LERCH *Vergleichende Untersuchung von Bohrungsprofilen historischer Blockflöten des Barock*. Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Musikinstrumenten-Museum 1996; xii, 532 pp., illus., tables, pbk. (ISBN 3-922378-14-5) DM 78,00.

A fundamental study examining more than 60 historical recorders and determining the important organological features of the different instruments. By comparing these features, the regional and individual specialities of each maker have been established.

OLGA ADELMANN & ANETTE OTTERSTEDT *Die Alemannische Schule. Geigenbau des 17. Jahrhunderts im südlichen Schwarzwald und in der Schweiz*. Berlin: Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Musikinstrumenten-Museum 1997.

Since the publication of '*Die Alemannische Schule*' in 1990 various new discoveries have been made necessitating a revision of the work. They include new materials about instrument makers, who had not been identified so far, and some important new instruments. This book is the first systematic attempt of an exploration of non-Italian violin making techniques, and an indispensable compendium for early string instrument making. Some archival material, a bibliography, and a catalogue with many illustrations have been added.

*Museum of Musical Instruments Berlin*. [Pictorial guide in English]. Braunschweig: Westermann's 1996; 131 pp., illus., pbk. DM 10,00.

This is a corrected and amended English translation of the pictorial guide published within the series "museum" in 1986.

The above publications are available directly from SIMPK, Tiergartenstrasse 1, D-10785 Berlin. P & P to be added to all prices. We deliver only after receipt of payment. Please ask for a pro-forma invoice. Museum-related articles written by members of the staff have been published in the year-book of the Institute, which can be obtained from booksellers; they are as follows:

MARTIN ELSTE 'Kompositionen für nostalgische Musikmaschinen. Das Cembalo in der Musik des 20. Jahrhunderts.' In *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1994*. Stuttgart, Weimar: J. B. Metzler 1995, pp. 199-246.

DIETER KRICKEBERG & HORST RASE 'Einige Beobachtungen zur Baugeschichte des "Bach-Cembalos". In *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* 1987/88. Kassel: Merseburger 1991, S. 184-197.

KONSTANTIN RESTLE 'Die Marcussen-Orgel des Musikinstrumenten-Museums in Berlin'. In *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* 1993. Stuttgart, Weimar: J. B. Metzler 1993, pp. 9-43.

Further museum-related articles by members of the staff have appeared in the year-book of the Stifting Preußischer Kulturbesitz; they are as follows:

MARTIN ELSTE 'Saxophone aus italienischer Manufaktur für das Musikinstrumenten-Museum'. In *Jahrbuch Preußischer Kulturbesitz Bd. XXVIII/1991*. Berlin: Gebr. Mann Verlag 1992, S. 427-431.

MARTIN ELSTE 'Originalinstrumente'. Über den Umgang mit Alter Musik heute. In *Jahrbuch Preußischer Kulturbesitz Bd. XXVI/1989*. Berlin: Gebr. Mann Verlag 1990, S. 169-185.

MARTIN ELSTE 'Gelsominas Trompete. Überlegungen zu einer Neukonzeption des Musikinstrumenten-Museums am Beispiel der Blechblasinstrumente'. In *Jahrbuch Preußischer Kulturbesitz Bd. XXXI/1994*. Berlin: Gebr. Mann Verlag 1995, S. 273-294.

KONSTANTIN RESTLE 'Ein französisches Cembalo und zwei Clavichorde von Horn für das Musikinstrumenten-Museum'. In *Jahrbuch Preußischer Kulturbesitz Bd. XXX/1993*. Berlin: Gebr. Mann Verlag 1994, S. 343-354.

KONSTANTIN RESTLE *Hörner, Saxhörner und Tuben. Neuerwerbungen für das Musikinstrumenten-Museum*. In *Jahrbuch Preußischer Kulturbesitz Bd. XXXI/1994*. Berlin: Gebr. Mann Verlag 1995, S. 347-361.

Monographic publications by members of the Musikinstrumenten-Museum published independently and available from any specialist bookseller:

ANTHONY BAINES *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., ISBN 3-476-00987-4: DM 98,00 (hardcover).

MARTIN ELSTE *Kleines Tonträger-Lexikon. Von der Walze zur Compact Disc*. Kassel, Basel: Bärenreiter 1989; 150 pp., ISBN 3-7618-0966-2: DM 19,80 (pbk.). Remainders are available also directly from Martin Elste, Regensburger Str. 5a, D-10777 Berlin at this price including worldwide p & p but no bank charges.

MARTIN ELSTE *Modern harpsichord music. A discography*. Westport, CT; London: Greenwood Press 1995; xx, 319 pp., (*Discographies. No. 58.*), ISBN 0-313-29238-8: \$ 79,50 (cloth). Available from Greenwood, 88 Post Road West, P.O. Box 5007, Westport, CT 06881-5007, USA, fax (203) 222-1502.

ANNETTE OTTERSTEDT *Die englische Lyra viol. Instrument und Technik*. Kassel: Bärenreiter 1989; 278 pp., illus., (Bärenreiter-Hochschulschriften.), ISBN 3-7618-0968-9: DM 68,00 (pbk.).

ANNETTE OTTERSTEDT *Die Gambe. Kulturgeschichte und praktischer Ratgeber*. Kassel et al.: Bärenreiter 1994; 245 pp., illus., ISBN 3-7618-1152-7: DM 68,00 (pbk.).

KONSTANTIN RESTLE *Bartolomeo Cristofori und die Anfänge des Hammerclaviers. Quellen, Dokumente und Instrumente des 15. bis 18. Jahrhunderts*. München: Editio Maris 1991; xxi, 448 pp., illus., (*Münchener Arbeiten zur Musiktheorie und Instrumentenkunde. Bd. 1*), ISBN 3-925801-07-3: DM 98,00 (cloth).

#### Members' Announcements

*Museum of Ethnology, Haifa*  
Nina Benzoor, the retired curator of the Haifa Museum of Ethnology has advised CIMCIM of the news that the museum has been closed. The musical instruments are currently stored at the Haifa Maritime Museum. Nina Benzoor will be ascertaining the adequacy of the environmental conditions in which the instruments are being stored. She sends her greetings to CIMCIM members, and hopes to join the meeting in Melbourne in 1998.

*The Ringve Museum, Trondheim*  
Due to cuts in the budget and the lack of financial

support, the forthcoming permanent exhibition in the new building has been postponed. For the time being the only accessible part of the collection will be the exhibition in the old building.

*Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Berlin*

From 14 December 1997 - 28 February 1998 there will be a major temporary exhibition of the Alemannic School of violin making in South Germany and Switzerland during the 17th century, featuring the work of Joseph Meyer (d.1682), Hans Krouchdaler (ca 1650- ca 1699) Frantz Straub (1640-1696), and other makers. The exhibition of electric guitars which was held from December 1996 to February 1997 was very favourably received by both the national and specialist journals.

*Museum of Musical Instruments, St Petersburg*

The museum has received a major donation of over one thousand instruments from Mr Valery Bruntsev. While three exhibition halls remain in the old location in St Isaac's Square, most of the instruments in the collection have been moved to the Sheremetev Palace. A new catalogue is being prepared and work will be done on the organisation of the archives. The museum will celebrate its centenary in the year 2,000.

*Germanisches Nationalmuseum, Nürnberg*

Dr. Dieter Krickeberg, head of the musical department of the Museum, retired in May 1996. His new address is Fasanenstr. 13, 10623 Berlin, Germany. He was succeeded by Dr Frank Bär in January 1997. Two temporary exhibitions were arranged by this department of the museum: 'Nürnberger Orgelpositive und Regale' (July 1995-February 1996), and 'Leopold Widhalm und der Nürnberger Lauten- und Geigenbau' (March-June 1996). Catalogues of both exhibitions are available and details will be published in Bulletin 33.

*Vleeshuis Museum, Antwerp*

A report on this Vleeshuis Museum was published in *CIMCIM Bulletin 31*, March 1997. It was proposed that the museum should be closed in September this year, but a postponement until 1998 is now suggested. Members are urged to write in order to register their concern for the future of the collection.

**Call for information**

The closure of historic churches and changes in society's attitude towards its cultural heritage are

two of the reasons that have given rise to the initiation of the following projects of The Stichting Organa Historica:

- i) inventory and documentation of the ca 180 painted (ornamental and figurative) historic organ doors to be found in churches and museums of Europe
- ii) inventory and documentation of ca 100 Portative and ca 400 positive pipe-organs in museums and churches of Europe.

Please supply information regarding the instruments in your museum to: Dr Marinus Berghout-Blok, Chairman, Stichting Organa Historica, Meidoornstraat 26b, NL - 3036 Rotterdam, Netherlands.

**Membership Update**

CIMCIM welcomes the following new and renewed members to the Committee:

Dr John Henry van der Meer, Luisenstrasse 9, 90762 Fürth, Germany

Kenneth Mobbs, 16 All Saints Road, Bristol BS8 2JJ, UK; fax number: +44 (0)117 973 3613

Dr Arie Peddemors, Papengracht 30/PO Box 1114, 2301, EC Leiden, The Netherlands; fax number: +31 715149941

Aviton Robert Ruwita, Museum of Human Sciences, PO Box CY33 Causeway, Harare, Zimbabwe; fax number: +263 4 724915

E-mail address for Martha Clinkscale: mnclinkscale@compuserve.com

E - m a i l a d d r e s s f o r J o h n Koster: jkoster@sunflowr.usd.edu

E-mail address for Göran Grahn/Stiftelsen Musikkulturens Främjande: smf@nydahllcoll.se

Beryl Kenyon de Pascual will be leaving Brussels and returning home this summer to: Calle Caleruega 45-3B, 28033 Madrid, Spain (tel: +34-1-3026055).

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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 10 September 1997.