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## Bulletin No. 33

October - octobre 1997

### Letter from the President

At the end of August I visited Vietnam. My principal destinations were the institutions for literacy education in Hanoi (Vietnam National Commission for UNESCO, National Organization for Community Education, Continuing Education and Development). Another objective was seeing the restoration to the sites of the buildings of the old capital, a project which is supported by the Japanese government and the Non-Government Organisations (such as the Asia/Pacific Cultural Centre for UNESCO and Toyota foundation etc).

Vietnamese traditional music and musical instruments were memorable features of the visit. Of particular interest were the National Museum of History in Hanoi, with its collection of bronze drums which were excavated in Vietnam and include the renowned "Dong son" drums that were classified in four types by F. Heger 1902, the Confucius Mausoleum in Hanoi, where traditional music is always played for the public, the unique water puppetry with music in Hanoi, the College of Arts of Hue with its new faculty for Vietnamese music that was established by the Toyota Foundation in 1994, and the exhibition of musical instruments of minority groups in Vietnam in the Unification Palace in Ho Chi Minh Square, which also has a large sale-room of traditional musical instruments of Vietnam.

Sumi Gunji

### Reply from the Stad Antwerpen

The Secretary-Treasurer has received a letter from S. Vlegghels-Rombouts and E. Antonis of the Departement voor cultuur en feestelijkheden of the

Stad Antwerpen, in reply to the petition protesting against the proposed closure of the Vleeshuis museum in Antwerp which was signed by CIMCIM members attending the Business Meeting on 14 May, as cited in the Minutes of the Business Meeting, paragraph (5) on page 2 of CIMCIM Bulletin 32, June 1997. The letter confirms the stated intention of the authorities to move the musical instruments from the Vleeshuis museum to a new 'Centre for Old Music' where the playable instruments will be housed in a concert hall and used in a series of concerts and courses, and the remainder will be kept in annexes to the building. At present it seems likely that the church of St. Augustine will be converted as the Centre building, subject to the report of the authorities' architect.

The lack of public access to the collections at the proposed new site is emphasised in a letter by Jeannine Lambrechts-Douillez, further to her news regarding the future of the collection published in CIMCIM Bulletin No. 31. Her advice that there will be no museum care available for the instruments at the new site and no specialist to look after the instruments represents another cause for concern for CIMCIM members. At present the most important conservational maintenance for the instruments is funded by the Ruckers Genootschap.

**Minutes of the CIMCIM Business meeting, Key Bridge Marriott Hotel, Arlington, Virginia, 14 May 1997 (continued from CIMCIM Bulletin No. 32)**

### 8. Reports of Working Groups

#### 8.6 International Directory

The CIMCIM International Directory Working Group met on 12th May 1997 at Washington, D.C. Present were Barbara Lambert (Co-ordinator),

Brigitte Bachmann-Geiser, Carmelle Bégin, Margaret Birley, Josianne Bran-Ricci, Phillippe Bruguière, Heidrun Eichler, Martin Elste, Sumi Gunji, Cynthia Adams Hoover, Rudolf Hopfner, Sabine Klaus, Vladimir Koshelev, Jeannine Lambrechts-Douillez, Arnold Myers, Kazue Nakamizo, Konstantin Restle, Patrice Verrier, and Corinna Weinheimer.

The Working Group discussed the current situation concerning publication of the *International Directory of Musical Instrument Museums and Collections* material gathered and edited over the last few years since the formation of the Working Group.

Because the data for the directory constantly changes, Barbara Lambert (Editor-in-Chief), Arnold Myers, Sumi Gungi, and Tony Bingham (who had been exploring possible methods of publication) had come to the conclusion that the most flexible and expeditious medium for it was the World-Wide Web. Data on collections in Austria, Germany, Italy, the Netherlands, and the United Kingdom are now published on CIMCIM's website, URL <http://www.icom.org/cimcim/>

The working group welcomed this publication. Corrections are encouraged by E-mail, and regular maintenance is necessary. Committee members were asked for ideas and names of colleagues to help collect more data in specific geographical areas. In particular, more information is needed on collections in China, the African continent, and India. All CIMCIM members are asked to keep information forms on hand especially when travelling, to gather information on collections they visit, and send it to Barbara Lambert either by post to The Thomas Riggs House, 27 Vine Street, Gloucester, MA 01930, USA, or by e-mail to [Lambert@thecia.net](mailto:Lambert@thecia.net)

Appropriate funding is needed to remunerate the editorial work required to maintain and expand the Directory, and it was agreed that the CIMCIM Executive Board should be asked to explore ways to provide it. Meanwhile the information already in hand will continue to be published in the CIMCIM website's 'International Directory of Musical Instrument Museums and Collections'.

Barbara Lambert

## Members' Announcements

### *Exhibitions*

#### **Musée des Musiques Populaires, Montluçon**

##### *Electric guitars and guitar players*

This exhibition charts the history of the instrument since it appeared in the 1920s in the USA. Two hundred and twenty guitars and basses, and one hundred and fifty amplifiers and pedals have been collected from over eighty private owners; also featured is a studio bought in 1995 from a suburban punk group. The exhibition represents a chronicle of the changes in the instrument and its performance technique from 1920 to the present day, its meteoric rise as a popular instrument in Europe, and its adoption by non-professional groups in Montluçon since the 1950s. A catalogue in French and English is in preparation.

Until 5 January 1998

#### **Musée d'ethnographie de Neuchâtel**

##### *Pom pom pom: une invitation à voir la musique*

Sound is mediated as an object in itself within the nine "cells" of this exhibition, which encompasses the role of music(s) and its relationship with the forces that shape contemporary societies. Among its varied themes are the inner experiences of music (the murmur of silence from which all music is formed); the territory of meetings and social affirmations: community union through song, dance, celebration; and the expression of an ethnic or national origin by the use of emblems and standardization. The exhibition touches on the new audio-visual methods of communication through an obsessive projection of a 'sound tag' taken from the Internet, demonstrating through derision and parody the power and coldness of numerical technologies.

Until January 18th, 1998.

#### **Musée National des Arts & Traditions Populaires, Paris**

##### *Les Musiciens des rues de Paris. XVIIIe-XXe siècle. Street musicians in Paris*

The official music of the street, the street cries of Paris, street singers from the time of the Pont-Neuf to modern singers selling broadsheets, itinerant musicians (hurdy-gurdy players, street-organ players, one-man bands), the 'Fête de la musique', musicians of the metro, are the various subjects selected. Four hundred items (documents, song

books, instruments, prints, drawings, paintings, music scores, broadsheets, costumes etc.) belonging to the Musée des Atp and also to the Bibliothèque nationale, Archives nationales, musée Carnavalet, Archives de Paris, Archives de la Police, musée de l'Armée, musée des Musiques populaires de Montluçon, musée de la Musique mécanique, musée de la Musique etc. will be displayed in evocative settings. Two small theatres and twelve 'speaking tubes' will be sites for an associated musical programme. Special points of the exhibition are programmed for children. Demonstrations on a small street stage, concerts and guided tours are planned. The interpretive material will include a catalogue with sixteen contributions, and a compact disc will be produced.

From 18 November 1997 for six months.

### *Conferences*

**Musée de la Musique, Paris,**  
*Colloque: muséologie et musiques*  
15-17 October 1997

Le musée de la musique, avec le concours de l'Inspection générale des musées, vous convie autour d'une réflexion sur les collections patrimoniales, la documentation et les archives, la médiation culturelle et la muséologie dans le domaine musical.

Sera réunie pour la première fois une grande partie des musées français possédant des collections instrumentales et des sources documentaires autour de la musique, ainsi que des musées étrangers et des collectionneurs privés.

Comment le musée permet-il un accès spécifique et privilégié à la musique, aux instruments, aux savoir-faire des luthiers, aux pratiques des musiciens...? Peut-on à la fois voir et entendre, protéger et rendre accessible, présenter les musiques savantes, populaires, du monde et contemporaines...?

15 octobre  
matin: muséographie de la musique  
après-midi: axes de développement d'une collection  
soir: dîner à la cité de la musique

16 octobre  
matin: documentation et archives

après-midi: conservation et restauration  
soir: *le luth*, forum musical

17 octobre  
matin: médiation culturelle  
après-midi: muséologie

et tables rondes sur la coopération entre les musées nationaux et internationaux.

**Musée des Musiques Populaires of Montluçon**  
*Study sessions: Electronic instruments*  
Friday 19 December 1997 and Monday 5 January 1998

In 2001 the Musée de Montluçon will be opening a cultural and economic centre of Popular Music and Musicians, exploring various genres from traditional European music to the latest amplified trends (techno, hip-hop etc.) The heart of the centre will be a new museum with four different sections, consisting of a spectacular approach to the main moments in the history of popular music, an instrumental gallery, an experimental display where all visitors can discover basic musical principles through interactive exhibits, and a space for a thematic approach to musical practices aiming to highlight the permanency of major trends in popular music. Since the new centre must have popular appeal, the current exhibition 'Electric guitars and guitar players' represents an important test for the future museum.

As museum objects, electronic instruments present many challenges. These will be addressed on 19 December and on 5 January 1998, the last day of the exhibition, during Study Sessions which will be held at the Musée des Musiques Populaires. CIMCIM members are cordially invited to attend and present 15 minute papers on themes such as:

**Collections:** The principles behind our choices of contemporary and historic electroacoustic, electromechanical and electronic instruments. What to acquire and from whom? How to manage relationships with private owners, makers and musicians.

**Organology:** The classification of electroacoustic, electromechanical and electronic instruments.

**Museography:** How should these instruments be presented? Are textual messages appropriate? Can a new museology be developed for this purpose?

Audiences: New museum audiences, new habits, new language ....

After the papers session, time will be devoted to a discussion. If you wish to attend this Study Session, please contact Sylvie Douce de la Salle, Curator, Musées des Musiques Populaires, BP 3249, 03106 Montluçon cedex, France, fax +33 4 70-28-04-10 as soon as possible. Please indicate your preferred date for the meeting; on 19 December there will be an evening concert by the guitarist Alvin Lee with tickets for delegates provided by the museum. Hotel accomodation can be booked for you by the museum, but at your own expense, at a cost of around 200 to 250 francs per night. A 200 word abstract of your proposed paper should be sent to Sylvie Douce de la Salle before 20 November 1997.

**Musée National des Arts et Traditions Populaires, Paris**

*Musiciens des rues - Musiques dans la rue*  
12-13 March 1998

Journées d'études proposées par la Société d'Ethnologie Française au Musée National des Arts et Traditions Populaires les 12 et 13 mars 1998 organisées par Florence Gétreau et Eliane Daphy à l'occasion de l'exposition temporaire *Musiciens des rues de Paris* présentée au Mnatp du 19 novembre 1997 au 27 avril 1998, la SEF invite les chercheurs de différentes disciplines (ethnologues, historiens, musicologues, sociologues, sémiologues, iconographes, juristes) à échanger sur le thème des rapports entre la musique et la rue. Les thématiques porteront par exemple sur: l'origine des praticiens (autochtones, migrants); leur statut (clandestins, habilités, officiels); les modes de rémunération (mendicité, colportage, contrats); l'itinérance et la sédentarisation.

On pourra évoquer aussi l'usage de la rue par les pouvoirs et les contre-pouvoirs (processions, défilés, manifestations), l'occupation de l'espace urbain selon des rythmes calendaires (commémoratifs, événementiels), les passages entre territoires publics et privés (terrasses des cafés, kiosques, cafés-concerts, métro), la représentation des musiques de rues dans la musique savante (vaudeville, opéra comique), et dans les autres arts (littérature, arts visuels et cinéma). Les répertoires et les performances, les modes de production et de diffusion (supports, réseaux de distribution, "En passant par Paris", oral et écrit): autant de pistes

ouvertes. Les communications pourront porter sur toutes les époques et toutes les aires géographiques. Envoyer les propositions écrites avant le 20 décembre 1997 à:

Florence Gétreau  
Département de la musique et de la parole au Mnatp  
6 avenue du Mahatma Gandhi  
75116 Paris  
Fax: +33 1 44-17-60-60  
Email: getreau@atp.culture.fr

***Recent Publications***

'Aspects de la vie musicale au XVIIe siècle', *Musique-Images-Instruments, ii*. Paris: Klincksieck, 1997. Contributors include: Alain Anselm, Frank P. Bär, Franca Trinchieri Camiz, Brigitte Devaux, Florence Gétreau, Denis Herlin, Nicole Lallement, Jean-Christophe Maillard, Karel Moens, Anne Moore, Tilman Muthesius. 293 pages. Available from Editions Klincksieck, 8, rue de la Sorbonne, 7500 Paris, price 180 Frs.

PHILLIP T. YOUNG *Die Holzbläserinstrumente im Oberösterreichischen Landesmuseum. Woodwind Instruments of the Oberösterreichisches Landesmuseum*. Linz, Land Oberösterreich/OÖ. Landesmuseum, 1997. A catalogue of the museum's 91 woodwind instruments. Text in German and English. Available from OÖ. Landesmuseum, Museumstraße 14, A-4020 Linz, Austria, tel: 0732-774482, fax: 0732-774482-66. Price ÖS 380, plus postage and delivery charges.

FRANÇOIS BOREL, MARC-OLIVIER GONSETH, JACQUES HAINARD and ROLAND KAEHR (eds) *Pom pom pom pom: musiques et cætera*. Neuchâtel: Musée d'ethnographie, 1997. Sixteen articles by various authors: E. Lichtenhahn, A. Hennion, H. Dorion, J.-Y. Bosseur, J. Panisset, C. Gallaz, P. Hugli, M.-D. Perrot, L. Aubert, S. Bolle-Zemp, B. Lortat-Jacob, S. Radulescu, S. Trebinjac, F. Borel, A.- M. Losonczy, P. Amphoux and A. Sauvageot.

**Germanisches Nationalmuseum, Nürnberg**  
JÜRGEN-PETER SCHINDLER *Die Nürnberger Stadtorgelmacher und ihre Instrumente*. Nürnberg: Germanisches Nationalmuseum, 1995. A catalogue of an exhibition of positive organs and regals by Nürnberg builders, shown in the Orgelbaumuseum, Schloß Hanstein and the Germanisches Nationalmuseum in 1995 and 1996.



KLAUS MARTIUS (ed.) *Leopold Widhalm und der Nürnberger Lauten und Geigenbau im 18 Jahrhundert* Frankfurt a. M.: Bochinsky, 1996. A catalogue of a temporary exhibition.

DIETER KRICKEBERG (ed.) *Der "schöne" Klang. Studien zum historischen Musikinstrumentenbau in Deutschland und Japan, unter besonderer Berücksichtigung des alten Nürnberg.* Nürnberg: Germanisches Nationalmuseum(n.d.). Contributions by Robert Barclay, Hermann Fischer, Bram Gätjen, George Gish, Elfrid Gleim, Sumi Gunji, Herbert Heyde, Martin Kares, Martin Kirnbauer, Sabine Klaus, Peter Klein, Haruko Komoda, Dieter Krickeberg, Andreas Michael, Catherine Megumi Ochi, Mimmo Peruffo, Satosi Simura, Andreas Tacke, Peter Thalheimer, Tuneko Tukitani, Rainber Weber, and Theodor Wohnhaas.

## Future Meetings of CIMCIM

**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 Professor Margaret Kartomi and Belinda Nemec. 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 from 10-14 June, at the kind invitation of the Director of the Musée de la musique, Marie-France Calas. The programme will include a visit to the Musée des Arts et Traditions Populaires and other sites of interest to CIMCIM members.

**2000** In September a plenary meeting of CIMCIM will be held in Markneukirchen, with visits to Leipzig and Prague. The invitation from Heidrun Eichler, the Director of the Musikinstrumenten-Museum in Markneukirchen was reported in the CIMCIM Bulletin 30 of December 1996. The town is a famous centre for the production of violins and wind instruments, and in addition to seeing the Musikinstrumenten-Museum with its collection of 1,000 instruments from all

over the world, CIMCIM will also visit private collections such as the museum of free reed instruments in Klingenthal, and the Institute of Musical Instrument Production.

**2001** The meeting of CIMCIM will be held in Barcelona, in conjunction with the 19th General Conference of ICOM.

## A Note on the CIMCIM Mailing List

CIMCIM is an International Committee of ICOM, the International Council of Museums. New members of the CIMCIM Board will be elected next year; both the candidates and those who nominate them must be voting members of the Committee. The ICOM Secretariat regularly sends me lists of CIMCIM members, and the Committee receives a subvention for each voting member. If you appear as a voting member of CIMCIM in the records of ICOM, your status will be indicated beside your ICOM number in the enclosed *CIMCIM Mailing List*. If you are a member of your national committee of ICOM and you wish to become a voting member of CIMCIM, please contact the ICOM Secretariat in Paris as soon as possible, so that your new status may be noted in the 1998 issue of the *CIMCIM Mailing List* which will be published early next year.

Margaret Birley  
CIMCIM Secretary-Treasurer

## Electing the new CIMCIM Board

The CIMCIM Executive Board (responsible for managing the affairs of the Committee) is elected every three years, the elections being completed by the time of CIMCIM Business Meeting at the ICOM General Assembly. The election is by post, in advance of the meeting. Board members can be elected for not more than two consecutive three-year periods, except that an ordinary member of the Board can be elected as President or Vice-President immediately after completing six year's service.

Accordingly, the election of the next Board will take place during 1998 and will take over the running of CIMCIM at the meeting in Melbourne in October.

Candidates must be voting members of the Committee, and can only be proposed and seconded by voting members of the Committee. If you receive this Bulletin but are not a voting member and wish to participate in any way in the election, you should act quickly to become a voting member (see above).

Of the present Board, Margaret Birley, Secretary/Treasurer, Martin Elste and John Koster are eligible for re-election in any capacity. Sumi Gunji, President, is only eligible for re-election as President or Vice-President. Arnold Myers, Vice-President, has served six years and is ineligible for re-election to the Board. Eszter Fontana and Peter-Andreas Kjeldsberg have served six years as ordinary members and could only be re-elected as President or Vice-President.

Sumi Gunji has indicated that she does not wish to stand as President for a second term, but would be willing to be a candidate for Vice-President. Martin Elste, John Koster and Carmelle Bégin are willing to be candidates for Board membership; Eszter Fontana is willing to be a candidate for President. The Board is looking to divide the the duties of the Secretary-Treasurer and to create offices Secretary, Treasurer and (to be confirmed) Bulletin Editor.

The call for nominations will go out with the first Bulletin of 1998, and will allow six weeks for nominations to be received. If a ballot is necessary, it will be held in April and May.

I am the only voting member of CIMCIM ineligible for election to the new Board, and have been asked by the present Board to be the returning officer for the election. I will call on other members as appropriate for assistance as necessary.

Arnold Myers, Vice-President

#### **Bulletin 34**

Please send your contributions to the editor: Margaret Birley, Horniman Museum, 100 London Road, London, SE23 3PQ, UK (fax: + 4 4 1 8 1 2 9 1 - 5 5 0 6 , e - m a i l : birley@horniman.demon.co.uk), by 10 December 1997.

## Website Addresses

Many CIMCIM members are now setting up sites for their museums and collections on the World-Wide Web. Below are the website addresses of musical instrument museums of CIMCIM members - or at least some of them: if we have missed out any member's website, please e-mail Patrice Verrier ([musee@cite-musique.fr](mailto:musee@cite-musique.fr)) or Arnold Myers ([A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk)). All these sites are linked directly from links page on the the CIMCIM Website, URL: <http://www.icom.org.cimcim/>

Links to the World-Wide Web pages of numerous museums worldwide, including many with holdings of musical instruments, can be found through the WWW Virtual Library Museum Pages: <http://www.icom.org/vlmp/>

### *Belgium*

Brussels: [http://www.arkham.be/pragma/cinquant/instrum/index\\_f.htm](http://www.arkham.be/pragma/cinquant/instrum/index_f.htm)  
The Instrumental Museum

### *France*

Paris: [http://www.cite-musique.fr/anglais/Le\\_musee/1\\_E\\_z0\\_musee.htm](http://www.cite-musique.fr/anglais/Le_musee/1_E_z0_musee.htm)  
Musée de la Musique, Cité de la Musique

### *Germany*

Markneukirchen: <http://www.markneukirchen.de/mknengl.htm>  
Museum of Musical Instruments

München: [http://www.deutsches-museum.de/musik\\_e.htm](http://www.deutsches-museum.de/musik_e.htm)  
Deutsches Museum

### *Hungary*

Budapest: <http://www.fsz.bme.hu/hungary/budapest/bpmuz/bpmuz23.htm>  
Music History Museum

### *Japan*

Tokyo: <http://www.tky.3web.ne.jp/~kcmgs/index-e.html>  
Kunitachi College of Music

### *Sweden*

Stockholm: <http://www.smus.se/musikmuseet/>  
Musikhistoriska Museet

### *UK*

Edinburgh: <http://www.music.ed.ac.uk/euchmi/>  
Edinburgh University Collection of Historic Musical Instruments

Oxford: <http://www.ashmol.ox.ac.uk/BCMIPage.html>  
The Bate Collection, University of Oxford

Oxford: <http://units.ox.ac.uk/departments/prm>  
Pitt Rivers Museum, University of Oxford

### *USA*

Ann Arbor: <http://www.hvcn.org/info/libscmi.html>  
Stearns Collection of Musical Instruments, University of Michigan

Boston: <http://www.mfa.org/>

Museum of Fine Arts

Claremont Colleges, California: <http://www.cuc.claremont.edu/fiske/welcome.htm>  
Fiske Museum of Musical Instruments

New York: <http://www.metmuseum.org/htmlfile/gallery/second/music.html>  
Metropolitan Museum of Art

Seattle: <http://www.experience.org>  
Experience Music Project

Vermillion: <http://www.usd.edu/smm/>  
The Shrine to Music Museum, University of South Dakota

Washington, D.C.: <http://www.si.edu/>  
National Museum of American History, Smithsonian Institution