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**World-Wide Web URL:** <http://www.icom.org/cimcim/>

## Bulletin No. 45

June - juin 2001

### Elections to the board for the period 2001-2004

The Nominating Committee wishes to announce the result of the CIMCIM elections for 2001. 26 members gave their ballots for the election of the advisory members of which one - Carmelle Bégin - is incumbent. The number of ballots for the other candidates were: Alicja Knast: 17 votes - Michael Lea: 19 votes - Lisbet Torp: 19 votes.

The Nominating Committee refers to the CIMCIM by-law 7a: "The Board comprises the President, Vice-President, Secretary, Treasurer (or a combination of the two), and at least three Advisory Members" and would like to recommend the following proposal as the Board for CIMCIM 2001 - 2004:

President: Eszter Fontana (Germany)  
Vice President: J. Kenneth Moore (U.S.A.)  
Secretary: Corinna Weinheimer (Norway)  
Treasurer: Patrice Verrier (France)  
Advisory Members: Carmelle Bégin (Canada), Alicja Knast (Poland), Michael Lea (Australia), Lisbet Torp (Denmark)

### 19th General Conference in Barcelona, Spain

The programme for the CIMCIM paper session during the general conference in Barcelona will be the following:

Monday, 2nd July: Theme: New Exhibitions, Labelling  
speakers: Gabriele Rossi-Rognoni, Florence: *The Musical Instrument Museum of the Galleria dell'Accademia in Florence*, Carmelle Bégin, Québec: *Two Exhibitions, Two Approaches to*

*Displaying Musical Instruments at the Canadian Museum of Civilization*, Frank P. Bär, Nuremberg: *Visitors First! - Object Labelling in the Germanisches Nationalmuseum in Nürnberg*, Mia Awouters, Brussels: *The Brussels Museum of Musical Instruments: a Year of Experience in a Renovated Building*, Eszter Fontana, Leipzig: *Objects and Visitors - a Leipzig Report*, Peter Donhauser, Vienna: *Want to hear more? Mounting and Labelling is not enough*, Sabine K. Klaus: *Want to know more? An informative labelling system at the Museum of Technology, Vienna*,

Tuesday, 3rd July: Theme: Security, Mounting  
speakers: Henry Berner, Zurich: *Keeping musical instruments secure I*, Günther Dembski, Vienna: *Keeping musical instruments secure II*, Tom Lerch, Berlin: *Security in Instrument Museums: a Conservator's View*, Corinna Weinheimer, Trondheim: *Mounting Musical Instruments: Methods and Materials*, Joël Dugot, Paris: *Display Support System for Instruments at the Paris Musée de la Musique, Characteristics and Limits*

afternoon: Visit to the Museu de la Música, chair Romá Escalas

evening: CIMCIM dinner

Wednesday, 4th July: joint session with CIPEG and ICMA

speakers: Ellen Hickmann: *Sound Producing Devices as Results of Music-Archaeological Research: Problems of Mounting and Labelling*, Svetlana Hodjash: *The Images of Ancient Egyptian Instruments in the Collection of the State Pushkin Museum of Fine Arts*, Alicja Knast: *Polish Visitors' Expectations Towards the Display in the Museum of Musical Instruments*, Alla Bayramova:

*Azerbaijani Musical Instruments: Correct Labels*  
afternoon: CIMCIM Business Meeting

Unfortunately CIMCIM feels obliged to warn their members attending the conference that the crime rate in Barcelona is quite high. Please be aware of that during your visit.

The board of CIMCIM wishes to express its gratitude to the organisers in Spain, Christina Bordas, Beryl Kenyon de Pascual and Romá Escalas.

### **Announcements**

#### ***Paris, Musée de la Musique***

We are pleased to announce that the French musical instruments collections directory made by Frédéric de La Granville in 1988-1993 is now available for consultation in our documentation centre in Paris. This consists of 65 files describing more than 5000 instruments in public collections in France, with pictures.

Patrice Verrier

#### ***Melbourne, Town Hall***

The organ of the Melbourne town hall, rebuilt by Schantz, is now re-installed.

See <http://www.craftvic.asn.au/secondwind/> for the full story.

Second Wind is an exhibition of furniture made from timber used in the old Melbourne Town Hall organ.

The rare timbers that have been replaced in the organ restoration were given to Victorian makers. With great ingenuity, alternative uses have been found for the wood in tables, CD racks, screens, letter boxes and many other useful objects.

Second Wind offers visitors a double-treat—not only the contemporary craftsmanship of Victorian furniture makers, but also the marks of the original organ makers, previously hidden from view.

Second Wind will be previewed in the Melbourne Town Hall during the weekend of inaugural concerts on 25-27 May. The full complement of works will then be displayed at Craft Victoria in its new gallery, 31 Flinders Lane, until September 2001.

Second Wind is curated by Kevin Murray for the City of Melbourne. The project was initiated by Hanut Dodd-Singh.

Nick Waanders

### **Conferences**

#### ***Musical Instruments: Towards a New Organology***

The 25th International Symposium on the Conservation and Restoration of Cultural Properties

National Research Institute for Cultural Properties, Tokyo

November 13-15, 2001

Sponsored by National Research Institute For Cultural Properties Tokyo

The National Research Institute for Cultural Properties, Tokyo will hold an International Symposium on the Conservation and Restoration of Cultural Properties on the theme of "Japanese Musical Instruments: Towards a New Organology" from November 13 to 15, 2001. This Symposium is the 25th international symposium organised by the former Tokyo National Research Institute of Cultural Properties, the predecessor of the present Institute.

There have not been many studies in Japan that attempt a comprehensive study of musical instruments. From the point of musicology, they were viewed as tools for producing sound while from the point of applied arts attention was given mainly to decorations found on them. In this symposium, we hope to discuss the significance of musical instruments as "cultural heritage" by approaching musical instruments not only from the point of view of music and art objects but also from many other viewpoints. For example, we would like to study musical instruments by iconographically examining paintings that depict musical instruments and by studying issues related with the restoration of ancient musical instruments and their exhibition in museums.

We also plan to hold, with the co-operation of the Tokyo National Museum, a special exhibition of musical instruments in its collection. We look forward to the participation of those interested in this topic.

Organising Committee of the Symposium

Chairperson: A. Watanabe; Advisors: S. Gunji (Kunitachi College of Music), Y. Tokumaru (Ochanomizu University), G. Tsuge (Tokyo University of Fine Arts), S. Kashima (Kunitachi College of Music), S. Miyajima (Tokyo National

Museum)

Members: T. Nakano, H. Saito, H. Hoshino, H. Otsuka, S. Miura, K. Usui, S. Aoki, C. Okamoto

Secretariat: I. Takakuwa, K. Kamakura, S. Miyata, R. Kodama, T. Yamagishi

Subjects

Session I Organology Today

Session II Iconographical Study of Musical Instruments

Session III Musical Instruments as Art Objects

Session IV Restoration and Exhibition of Musical Instruments

Provisional Speakers

Keynote Lectures: K. Kasahara (University of the Air), K. Moore (Metropolitan Museum)

Presentations: E. Fontana (Museum of Leipzig University), H. Kato (TNRICP), G. Katsuki (TNRICP), N. Kimura (Kyoto City University of Arts), S. Kitamura (Artist), H. Komoda (Ochanomizu University), S. Nelson (Kyoto City University of Arts), M. Nogawa (TNRICP)

O. Mensink (Municipal Museum of Haag), N. Saito (Hiikone Castle Museum), S. Shimura (Osaka University of Arts), S. Son (National Center for Korean Traditional Performing Arts)

I. Takakuwa (TNRICP), D. Waterhouse (Toronto University)

Presentation and Discussion

In the Symposium, only invited participants will present their papers. However, all the participants will be welcomed to join the discussion.

Languages

Presentations and discussions will be in Japanese and English. Simultaneous interpretation will be provided for participants.

Registration

Persons wishing to participate should fill in and return the registration form by the end of July - Registration fee will be Yen 5,000. A detailed programme will be sent later.

Reception

A reception will be held on the evening of November 13 (Formal dress will not be required)

Proceedings

The Proceedings of the symposium will be published later

Correspondence

If you need any additional information on the Symposium, please contact:

Planning Office; Department of Performing Arts, 13-43 Ueno Park, Taito-ku, Tokyo 110, Japan  
Phone +81-3-3823-4925, FAX +81-3-3823-4854, e-mail takakuwa@tobunken.go.jp  
Akiyoshi Watanabe, Director-General

*The Fourth ARSAG International Symposium*

Paris, France, 27-30 May 2002

Call for papers

*Preservation in the Digital Age*

The Fourth ARSAG International Symposium will focus on the relationships between digitisation and preservation of cultural heritage. The arrival of new communication and information technologies within cultural institutions has resulted in a modification of numerous practices. If digitisation has allowed considerable advances in the access and the management of collections, many questions pertaining to preservation are still pending.

Ten years of practice have witnessed the emergence of problems that affect all participants in the field (curators, conservators, conservation scientists, and collection managers...).

Please find in the following list the main topics on which we would like to receive contributions. Authors wishing to present a paper or a poster should send a summary (500 words), in French or English, to the secretary of the ARSAG before June 15th, 2001.

Policy, implementation and economics of digitisation of collections

- What should be digitised and why?
- Which digitisation policy is suitable for archives? Libraries? Museums?
- The digitisation of iconographic collections, books, manuscripts and prints
- Quality control and standards
- Cost of digitisation

Preservation, conservation, and digitisation of collections

- Preservation of traditional materials
  - Perspectives of scientific research
  - New conservation techniques
  - Mass treatments
- Preservation of electronic data
- The integration of digitisation in conservation practice

Papers will be delivered in English and in French, with simultaneous translation. The proceedings will be available to all participants at the beginning of the meeting.

Contact and pre-registration

Françoise Flieder - Sibylle Monod

Association pour la recherche scientifique sur les arts graphiques (ARSAG), 36, rue Geoffroy-Saint-Hilaire, 75005 Paris, France, tel 33 (0) 1 44 08 69 95, fax 33 (0) 1 47 07 62 95

E-mail [monod@mnhn.fr](mailto:monod@mnhn.fr)

Sibylle Monod

### *GS/AMIS Conference on Musical Instruments*

U.K., 2-9 August 2003

The Galpin Society and the American Musical Instrument Society are to hold a joint meeting in Oxford, London and Edinburgh, including an international conference on musical instruments. A call for papers will be issued in 2002. Further information from Arnold Myers, E-mail [A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk)

### **Exhibitions**

#### *Milan, Italy*

#### *Civico Museo degli strumenti musicali*

In October 2000 a new section of the Musical Instrument Museum in Castello Sforzesco was inaugurated: two rooms are now devoted to the precious collection of plucked and stringed instruments given to the museum by the foundation *De Musica- Fondazione Antonio Monzino*.

The collection represents the production of the Antonio Monzino company from 1750, when it was founded, until its closure in the 1970s. The donation comprises 79 instruments and in addition to that some items from the 17<sup>th</sup> century collected by the Monzino family.

Besides the musical instruments, the tools and forms used in the workshop of this renowned family of instrument makers are of great importance. These are exhibited in a didactic context in one of the showrooms, dedicated to the

materials and techniques of violin making.

All the instruments have been carefully described, measured and photographed. This documentation is the core of a multimedia catalogue edited by the museum under the care of Dr Andrea Gatti and realised by the Società Telesma of Milan.

This vivid publication in combination with a CD-ROM illustrates the history of the family Monzino with documents and photographs from the archives of the enterprise, some of them yet unpublished and the biographical dates of the instrument makers. It also includes sound examples that reproduce the timbre of the different musical instruments. In addition to that the publication consists of a short history of violin making, a paragraph on the materials, tools and techniques used in violin making, a glossary and a presentation of the Musical Instrument Museum of the Castello Sforzesco.

The CD-ROM with the title *La Collezione Monzino al Museo degli Strumenti Musicali del Castello Sforzesco* can be purchased for L. 60.000 at the Musei Civici del Castello Sforzesco, 20121 Milano, Castello Sforzesco, Fax: +39 2 8693 071. The museum is open from 9.00 to 12.00 and from 14.00 to 16.30, except Mondays.

Claudio Slasi

#### *Salzburg, Austria*

#### *Barockmuseum*

Salzburger Geigen und Lauten des Barock (*Violins and Lutes from Salzburg of the 16<sup>th</sup> to the 18<sup>th</sup> century*)

4 April to 10 June 2001

Temporary exhibition violins and lutes from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century from German and Austrian private collections, from the Ferdinandeum in Innsbruck, from the Kärntner Landesmuseum as well as from the Museum Carolino Augusteum in Salzburg. The oldest item in the exhibition is a lute from 1524, made in the workshop of Michael Garttner (d. around 1550). Garttner lived in the *Lautenmacher Behausung* in the Getreidegasse 39 in Salzburg. Other interesting exhibits are outstanding Violas d'Amore and Violas da gamba and uncommon instruments like a Chitarrone and a Colachone. Peculiar pieces are a Cithrinchen from Hamburg, a type of cistern from the lutemakers workshop of Johannes Schorn (1682 - 1750), as well as a tenorviolin and a violin made by Marcell Pichler (1630 - 1694) in Hallein and lutes from the courts



trumpet player Alexander Mayr (1682 – 1750). In addition to these for the first time in this context gathered instruments the exhibition shows paintings like *das Gehör* (The sense of hearing) by Philipp Jakob Nickhl from around 1650 and the *Gastmahl des Herodes* (The feast of Herodes) by Johann Heinrich Schönfeld. Large format reproductions of the fresco paintings from the womens choir of the cloister of Nonnberg, not open to the public and other paintings from the Franziskanerkirche and the Müllner Kirche illustrate the use of the instruments exhibited. Kurt Birsak, graduate in musicology, author of the accompanying catalogue and curator of this extraordinary exhibition proves in this richly illustrated publication that the production of violins was not confined to the capital but that it also was cultivated in smaller places like Hallein. The makers were highly skilled musically as well as in their trade.

Ever since the foundation of the Salzburg Baroque Museum the basis for exhibitions and publications was to draw attention to the connections between the different arts. The museum also sees its task in the demonstration of less known research subjects and the answering of emerging questions. The catalogue of the exhibition can be purchased at the following address: Salzburger Barock Museum, Sammlung Rossacher im Mirabellgarten, Postfach 88, A-5024 Salzburg, Fax: +43 662 877 432-17, E-mail: office@barockmuseum.at  
Peter Husty

## Vacant Positions

### *Duke University, Department of Music,*

#### *Eddy Collection Curator of Musical Instruments*

The Curator of Musical Instruments will manage the Duke University Department of Music's collection of ancient musical instruments, principally the G. Norman and Ruth G. Eddy Collection of Musical Instruments. The curator will oversee and be responsible for the care, maintenance and conservation of the instruments and for making selected instruments accessible to the public. To accomplish these aims the curator will catalogue and assess the condition of the instruments, prepare displays, and arrange for the

use of the collection for research and teaching. In addition the curator will be expected to teach, probably one course a year, in organology and, depending on qualifications, other subjects and to supervise undergraduate and graduate student projects related to the collection. The curator will arrange and supervise visits to the collection by groups and individuals, concerts featuring the instruments, and lectures on topics related to the collection.

The G. Norman and Ruth G. Eddy Collection of Musical Instruments, housed in the Mary Duke Biddle Music Building at Duke University, comprises over 500 late eighteenth-, nineteenth-, and early twentieth-century instruments with particular depth in woodwinds, brass, and early pianos. The collection was acquired by Duke alumnus G. Norman Eddy (1906-2000) over a period of many years; it includes a series of remarkable trompe d'oeil paintings by Dr Eddy depicting the evolution, cross-sections, and other technical details of the instruments. The Eddy Collection is unique in the Southeast and creates an opportunity for in-depth study of the development of musical instruments, history of instrument technology, historically informed performance practice, and instrument conservation.

Qualifications: Graduate work in the area of organology, advanced degree in relevant area desirable

Experience working with collections of musical instruments.

Position: Full-time staff position with adjunct faculty position

Application: Send letter, CV, three confidential references, and supporting material to

Curator Position  
Duke University,  
Department of Music  
Box 90665

Durham, NC 27708-0665

Application Deadline: still open

Duke University is an Affirmative Action/Equal Opportunity Employer

Alexander Silbiger, Department of Music, Duke University, lexsilb@duke.edu (or: alexander.silbiger@duke.edu), Office: 919 660 3316; Fax: 919 660 3301, Home: 919 309 1457

### *Paris, Musée de la Musique*

Le musée de la musique, une des composantes de la cité de la musique (E.P.I.C.) recherche son:

*responsable du laboratoire de recherche et de restauration*

Sous Contrat à Durée Indéterminée

Attributions

Sous l'autorité scientifique d'un conservateur du musée, le responsable du laboratoire est chargé:

- de l'établissement et du suivi du programme de travail du laboratoire,
- de l'encadrement de l'équipe et de l'organisation de son travail,
- de l'établissement du budget prévisionnel et du suivi de l'utilisation des sommes allouées à la mise en œuvre des projets menés par le laboratoire: équipements, restaurations, programmes de recherche, mesures de conservation préventive.

Il devra, notamment, prendre en charge, en liaison avec les autres services du musée, les missions suivantes:

- étude des problèmes physico-chimiques de la conservation préventive et curative des collections (études sur les matériaux, maîtrise de climats et infestations...) et mise en œuvre d'une politique de recherche prospective, en collaboration avec d'autres musées;
- mise en œuvre de moyens scientifiques et techniques concourant à une bonne connaissance historique et organologique de l'ensemble des collections du musée (développement de l'endoscopie, de la vidéoscopie et des techniques de numérisation permettant l'élaboration de relevés précis et la réalisation de dessins techniques);
- développement de partenariats avec des universités et des laboratoires scientifiques. A ce titre, le responsable du laboratoire peut être amené à co-diriger les travaux de chercheurs (DEA et thèses).
- mise en œuvre de la politique scientifique en matière de restauration et de fac-similés.

Le responsable du laboratoire devra s'intégrer à une équipe pluridisciplinaire regroupant conservateurs, restaurateurs, ingénieurs, musicologues, responsables de l'action culturelle. Il participera à la gestion des collections du musée

ainsi qu'à la préparation de projets d'expositions, de publications ou d'autres manifestations. Il devra diffuser les travaux menés au laboratoire du musée aussi bien auprès d'institutions françaises et étrangères qu'auprès du grand public.

Qualités requises

Le candidat doit posséder:

- une formation scientifique et technique validée:
- par un diplôme d'ingénieur en physique mécanique, l'option acoustique serait un plus,
- ou par un diplôme de l'Institut de formation des restaurateurs en œuvre d'art ou par un diplôme d'études supérieures spécialisées en conservation préventive des biens culturels de l'Université de Paris I ou par une maîtrise de sciences et techniques de conservation et de restauration de l'Université de Paris I.
- une très bonne maîtrise des nouvelles technologies (en particulier les techniques de numérisation, les technologies exploratoires des matériaux, les techniques photographiques les plus récentes) et une excellente connaissance des supports et de leur conservation,
- anglais exigé,
- la connaissance ou la pratique de la musique serait appréciée

Il doit en outre justifier d'une expérience dans la gestion d'une équipe.

Les candidatures (CV + lettre de motivation manuscrite) sont à adresser au Service Ressources Humaines de la cité de la musique, 221 avenue Jean-Jaurès, 75019 PARIS.

### **Recent Publications**

KURT BIRSACK: *Salzburger Geigen und Lauten des Barock (Violins and Lutes from Salzburg of the Baroque)*, ca. 208 pages, numerous illustrations, ISBN 3-901925-25-2, price: (in the museums shop) ATS 450,-  
Salzburger Barock Museum, Sammlung Rossacher im Mirabellgarten, Postfach 88, A-5024 Salzburg, Fax: +43 662 877 432-17, E-mail: office@barockmuseum.at

***Galleria dell'Accademia, Collection of Musical Instruments of the Conservatory of Music, Florence***

La Musica e i suoi Strumenti, Catalogo della Collezione Granducale del Conservatorio Cherubini, (in Italian only), a cura di Franca Falletti, Renato Meucci e Gabriele Rossi-Rognoni, 264 pages, circa 270 b/w pictures and 70 colour pictures with essays by Franca Falletti, Marco Chiarini, Francesca Bascialli, Flavia and Giovanna Sparapani, Marco di Pasquale and Giuliana Montanari, Renato Meucci, Luciano Marchetti and files on the instruments by Claudio Arezio, Carlo Chiesa, Charles Beare, Paolo Coriani, Tiziano Rizzi, Gabriele Rossi-Rognoni, Kerstin Schwarz, Francesco Carreras, Alessandro Onerati, Renato Meucci, ISBN 88-09-02184-3. Price 60.000 Lire, 30.98 Euro. La musica alla corte dei Granduchi / Music at the Grand-ducal Court (in Italian and English), a cura di Gabriele Rossi-Rognoni, 139 pages, circa 110 colour pictures of all the instruments and pictures on display and short texts, ISBN 88-09-02185-1. Price 24.000 Lire, 12.39 Euro Both the guide and the catalogue can be requested directly at the Galleria dell'Accademia, Collezione di Strumenti Musicali, via Ricasoli 60, I-50122 Florence, Italy.  
Gabriele Rossi-Rognoni

***Edinburgh University Collection of Historic Musical Instruments***

Catalogue of the Collection, Volume 2 Part H Fascicle viii: Post-horns, Cornets and Ballad horns, new edition. Published December 2000. 71 pages. ISBN 0-907635-43-1. Price including packing and postage: £5.00 to addresses in the United Kingdom, £6.00 overseas surface postage.

Catalogue of the Collection, Volume 2 Part H Fascicle ix: Althorns, Tenor horns and Baritones, new edition. Published December 2000. 40 pages.

ISBN 0-907635-44-X. Price including packing and postage: £4.00 to addresses in the United Kingdom, £5.00 overseas surface postage.

Catalogue of the Collection, Volume 2 Part H Fascicle x: Euphoniums and Tubas, new edition. Published December 2000. 51 pages. ISBN 0-907635-45-8. Price including packing and postage: £5.00 to addresses in the United Kingdom, £6.00 overseas surface

postage.

Order from Katrina Joyce, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, U.K.

***Civico Museo degli strumenti musicali, Milan***  
CD-ROM *La Collezione Monzino al Museo degli Strumenti Musicali del Castello Sforzesco* can be purchased for L. 60.000 at the Musei Civici del Castello Sforzesco, 20121 Milano, Castello Sforzesco, Fax: +39 2 8693 071.

***Bartolomeo Cristofori – Court Instrument Maker of the Medici***

A4, 4-colour print, 24 pages, English, German and Italian. Texts: E. Fontana, K. Schwarz, S. Pollens, G. Rossi-Rognoni. A CIMCIM publication in collaboration with EU, programme *Raphael, musa-museo-musica* Illustrated publication with all known keyboard instruments of Cristofori.

The publication can be purchased for 5 Euro + postal rates from CIMCIM, c/o Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, U.K.

**Addenda and Corrigenda to the CIMCIM Mailing list:**

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**CIMCIM By-laws**

The current constitution of CIMCIM is now  
available on the Web at URL:

<http://www.icom.org/cimcim/ii1992.html>

**Bulletin 46**

Please send your contributions, preferably by  
e-mail, by August 15th to the editor:

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