

CIMCIM

Comité International des Musées et Collections d'instruments de Musique
Comité Internacional de Museos y Colecciones de Instrumentos Musicales
International Committee of Musical Instrument Museums and Collections

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

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March - mars 2002

Announcements

Saturday, February 23, 2002

I am very sorry to have to report to you that Patrick Delile, great friend and collector of brasswinds, has died. Patrick leaves behind him his wife, Maryvonne, and young son, Benjamin.

More than anyone else, Patrick fostered connections between France and the United States within the collecting community. Long before the advent of e-mail and the internet, Patrick was building connections between individuals and dealers in the U.S., sending otherwise hard-to-find cornets and trumpets over (usually Besson, Courtois and other French makes), often in exchange for Bachs, Conns, Kings and other U.S. makers. He was the secretary of the Association des Collectionneurs d'Instruments a Vent, whose journal *Larigot* presents a constant stream of important historical information pertaining to wind instruments--including several special numbers devoted to Patrick's own impressive collection of cornets and trumpets.

Patrick could play many of Louis Armstrong's 1920s solos verbatim out of his head. He had a great sense of humor, a flair for preparing French cuisine--and a terrific wine cellar. It was always a treat to visit his apartment in Paris to see his collection, blow some of his horns and later join the family for dinner. Saturdays at the main flea market at

Clingnancourt, Sundays at the smaller (but often more productive) Porte de Vanves flea market--plus visits to Bissonet and Orphee in the Marais--all places where Patrick would quietly step in and haggle a better price if he saw that one of his out-of-town guests, with little or no French at their disposal, wanted an instrument, were always on the schedule. We would do our best to reciprocate when Patrick, Maryvonne and Benjamin came to the States.

The small but choice world of brass instrument collectors has lost one of its finest members...and we are all the poorer for it. In case anyone would like to write a note of condolence, Maryvonne's address is: Mme. Maryvonne Delile, 36, rue de Turin, Paris 75008, France
Niles Eldredge

ICOM News

The Web Site of the International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes (IC MEMO) is now available at: <http://www.icom.org/ic-memo>

The Web Site of the Norway National Committee is now available at: <http://www.icom.org/norway>

Press Release, 5 March 2002

ICOM Red List: Nigeria's Ownership of Nok and Sokoto Objects recognised

ICOM welcomes the French government's decision to recognise Nigeria's ownership of three Nok and Sokoto artefacts.

The objects in question were acquired by France in 1999 for the planned Musée du Quai Branly and belong to the categories of archaeological objects identified on the ICOM Red List as being amongst the types of cultural goods most affected by thefts and looting. They are protected by national legislation and banned from export: on no account must they be purchased or offered for sale.

ICOM also applauds Nigeria's generous decision to deposit the artefacts concerned with the Musée du Quai Branly, to be exhibited with the museum's permanent collection, for the exceptionally long period of 25 years (renewable), in exchange for France's recognition of its ownership. ICOM recommends that visitors should be clearly informed of the precise status of these objects and the way in which they were discovered.

ICOM would like to take this opportunity to issue a reminder that the looting of archaeological items in Africa causes irreparable damage, destroying vital evidence of the history of the continent and of mankind as a whole. Museums must therefore take a lead in combating the illicit trade in cultural goods, by adopting scrupulous acquisition policy in line with the ICOM Code of Professional Ethics for museum professionals.

Statuette Returned to Burkina Faso

ICOM was also delighted to hear that a stone statuette, formerly in a private collection in Germany, was returned to Burkina Faso on 16 December 2001. The statuette, which was stolen in 1991, was described in ICOM's 1994 publication *One Hundred Missing Objects. Looting in Africa*. Statuettes of this type also figure on the ICOM Red List under the heading, "Stone statues from Northern Burkina Faso and neighbouring regions".

However, ICOM regrets that neither the community to which the statuette originally belonged nor the state of Burkina Faso has been recognised as its rightful owner. These restitutions are very encouraging; but many of the other objects on the Red List are still

circulating on the international art market, and Africa is not the only continent to suffer from the illicit trade in artworks. Whether it takes the form of thefts from churches (in France and Italy), dismantling of temples and monuments (in Asia) or unauthorised excavations of tombs (in Latin America), looting in cultural goods is rife everywhere.

It is therefore imperative that the campaign against illicit trafficking in art works mounted by ICOM and its partners reaches all sectors of the public, and that governments ratify international legal instruments such as the UNESCO Convention of 1970 and the 1995 UNIDROIT Convention, to put an end to this illicit trade and safeguard our fragile collective heritage.

Valérie Jullien

CIMCIM News

CIMCIM congratulates Prof. Dr. Brigitte Bachmann-Geiser for receiving the "Walter Deutsch Preis 2001" for her merits in the research of traditional musical instruments in Switzerland. The price of 50.000 ÖS was given by the Austrian Ministry for Education, Science and Culture in August 2001.

Annual dues for CIMCIM

As decided at the Business Meeting in Barcelona 2001 the annual dues for ICOM/CIMCIM Voting members were waved. The annual dues for other CIMCIM subscriptions are: 16 Euro, 16 \$ for ICOM/CIMCIM non-voting members and 24 Euro, 24 \$ for CIMCIM subscribers.

Duke University, USA

DURHAM, N.C. - An educational collection of more than 400 rare musical instruments from the late 18th century through the early 20th century has been bequeathed to Duke University by alumnus G. Norman Eddy and his wife, Ruth.

An English church serpent, a German bassoon, a Clementi grand piano, a slide

trumpet and a double bell euphonium are among the most extraordinary instruments in the collection. It is especially strong in woodwinds and brass, but also contains a dozen pianos, free reeds and strings, said Brenda Neece, collection curator.

"There are many outstanding instruments in the collection, but its greatest gift is its teaching potential," Neece said. "It gives Duke the capacity to have one of the top organology centres not just in the Southeast, but in the world."

The Eddys arranged to donate the collection to the university in the late 1970s after they saw a photograph of the Mary Duke Biddle Music Building, which had just been constructed.

The collection was shipped to the university last fall. It is now being catalogued, but some items are already on display in the music building. In all, the collection contains 260 woodwinds (flutes, fifes, piccolos, clarinets, oboes, saxophones and bassoons), 140 brass (trumpets, trombones, horns, cornets, bugles, mellophones, euphoniums, helicons and tubas), 12 pianos, six free reeds (accordions and concertinas) and four strings. In addition, it includes 90 paintings by Norman Eddy that show families of instruments and the variations within them. One of the more unusual items in the collection is an early 20th century Vorsetzer, a precursor to the player piano. Fitted with music rolls and pushed up to a piano, this device plays pianos using a system of levers that press the keys. Several instruments in the collection were donated by the Eddys' son, Neal, who inherited his parents' love of music and decided to build on their work.

After the Eddys married, they jointly developed the collection. Both were music lovers and amateur musicians. Professor R. Larry Todd, chair of Duke's Music Department, said the strength of the collection is not only its size, but also the care and thoughtful attention with which the Eddys made their choices. "We don't have a random collection of this and that, but families of instruments that demonstrate trends in instrument making," Todd said. "This is very

important from a teaching perspective." The instruments will be used in a number of Music Department courses, but Neece also said she expects over time they will be studied by students in other disciplines, such as literature, history and the physical sciences. What makes the Eddy collection different from many of its counterparts is that - in addition to examining the instruments - faculty, students and guest performers will be permitted to play them beginning in the spring. Individuals who wish to do so will be required to first take a tutorial during which they will practice on replicas, Neece said.

The Music Department has built a glass enclosure in the building's lower lobby to display the Eddy collection pianos, which are currently on view. A series of glass cases will be created next year for the upper lobby near the building's entrance.

Instruments in the collection will be exhibited on a rotating basis. Neece said she intends to match the displays to the department's curriculum whenever possible. Some of the motifs could be jazz, early military bands, and English literature and instruments, she said. The Eddy collection complements the Music Department's existing collection of harpsichords, fortepianos and tracker organs, and the Alexander Weinmann Collection of Sheet Music (18th and 19th-century primary sources) housed in the William R. Perkins Library on the university's West Campus.

Norman Eddy is survived by his second wife, Miriam; his son, Neal; a daughter, Jeanne; and several grandchildren.

For more information about the Eddy collection, contact Brenda Neece at Duke's Music Department, (919) 660-3320 or bneece@duke.edu.

Conferences/ Courses

Edinburgh, Scotland

22 - 27 April (repeated on 22 - 27 July 2002)
As a special museum event, trumpet-making workshops are taking place in Edinburgh in 2002, each workshop concluding with a trumpet-playing session run by Crispian Steele-Perkins.

The instructors, CIMCIM member Bob Barclay and Rick Seraphinoff, are well known in the field of historical instrument making, and have successfully run this course several times in the past. Added attractions this time will be a study session in the Edinburgh Historic Musical Instrument Collection with its extensive holdings of trumpets and other brasswinds, and the demonstrations using the newly-made (and other) trumpets by Crispian Steele-Perkins.

Each participant should leave the course with a high-quality hand-made baroque trumpet.

Details of arrangements are on the web at: <http://www.music.ed.ac.uk/euchmi/uftp.html>
I can post these details by snailmail on request.

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Ottawa, Canada

Symposium 2003

Preservation of Electronic Records: New Knowledge and Decision-making
September 15 to 18, 2003,

Call for Papers

Submissions are now being invited for Symposium 2003 - Preservation of Electronic Records: New Knowledge and Decision-making. This symposium, hosted by the Canadian Conservation Institute, the National Archives of Canada, and the National Library of Canada, will be held in Ottawa, Canada, from September 15 to 18, 2003.

During the last quarter of the 20th century, heritage collections have included increasing amounts of information stored on magnetic and optical media (videotapes, audiotapes, computer tapes and disks, CDs, and DVDs). Although archives and libraries have the largest amounts of this material, much is also found in museums and even galleries (e.g. oral histories, documentation of relevant recent events or performances, and contemporary artworks).

Leading archives and libraries are increasingly aware of the challenges of

preserving these materials and the information stored on them. The purpose of the symposium is to expand this awareness by bringing expert and leading edge opinions to a larger audience including small and medium-sized archives, libraries, and museums. The focus will be on making decisions and finding practical solutions that can be implemented immediately, especially for the materials that are at risk of being lost within the next 10 to 20 years. Participation is encouraged from experts in larger archives who are knowledgeable of the preservation of such collections, as well as collection managers and conservators who have the responsibility for this sort of material but may not be as well informed about the issues and approaches.

The program for the symposium will be based on a decision tree (i.e. the chronological decisions that need to be made as electronic records come into the heritage institution to ensure they are preserved). Papers emphasizing new knowledge, case studies, or critical reviews are encouraged for each step of the decision-making process outlined below.

Value Criteria: What criteria can be used to identify records that should be preserved? How do libraries, archives, museums, and galleries approach this? Are they fundamentally different?

Authenticity Criteria: What criteria can be used to assess the authenticity of records that will be preserved? How do libraries, archives, museums, and galleries approach this? Are they fundamentally different?

Factors to be Considered in Developing a Preservation Strategy: What professional and institutional requirements must be considered in developing a preservation strategy? Does current information technology meet specific preservation requirements? What is the likely nature and quantity of future acquisitions?

Preservation Strategies for Information Content: What is the best strategy to preserve information content? maintain old technology, emulate old technology, migrate records within proprietary format, convert to a standard format, or create a persistent object?
Media Knowledge: How do media (CDs,

DVDs, magnetic tapes and disks) deteriorate? How should media be stored (including survey methodology) and handled? What is the longevity of media? What is the best method of recovering media from a disaster? How is good quality media selected?

Presentations at the symposium will be limited to 30 minutes (including time for introduction and questions), and may be in either English or French. Simultaneous translation will be provided.

Call for Posters

In addition to formal papers, submissions for posters are also welcome. Posters may be presented in the traditional fashion on boards, or electronically in the form of Web pages. Computer stations will be set up at the symposium venue to allow delegates to view electronic posters.

Submission Procedure

Submissions should include the speaker's name, address, e-mail address, telephone and fax numbers, a short one-paragraph biographical note, the title of the presentation or poster, and an abstract of 400-500 words. Submissions must be received by April 30, 2002.

All abstracts will be considered by the Program Committee, and suitable papers and posters selected by June 15, 2002. Selected authors will be provided with guidelines to assist them in preparing their papers or posters, first drafts of which will be due by December 15, 2002. These drafts will be carefully reviewed by the Program Committee and final selections made by March 15, 2003. Final papers will then be due by June 30, 2003. These papers will be incorporated into a CD to be distributed to delegates at the symposium, and eventually published as postprints.

Note: Following the symposium, authors will have until October 31, 2003 to revise their papers to incorporate any new knowledge they may have gained during the conference; if no amendments are received by this date, the final draft papers will be used in the postprints. All papers will undergo a full peer review before publication.

Please send your submission to:

Symposium 2003 Program Coordinator,
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Road, Ottawa ON K1A 0M5, Canada
tel: (613) 998-3721
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Exhibitions

London, UK

On February 27 2002 the York Gate Collections and the new David Josefowitz Recital Hall were inaugurated at the Royal Academy of Music. The opening marks the most exciting expansion of the Royal Academy of Music for nearly a century. The conversion of 1-5 York gate, which was made possible by a significant grant from the Heritage Lottery Fund and the support of many other benefactors, has enabled the Academy to present its important collections of instruments, archives, manuscripts and images to the public for the first time. Three beautifully designed galleries make up the York Gate Collections forming a gateway to music history in the making with performance and research opportunities. Students and teaching staff have also benefited through the creation of 9000 extra square feet of practice space within York Gate. The new, state-of-the-art, Recital Hall, which provides a stunning link between York Gate and the Academy itself, can accommodate a full symphony orchestra rehearsal and 150 guests for a recital.

Curtis Price

Québec, Canada

'Resonance, Musical Heritage of La Francophonie'

Canadian Museum of Civilization,
May 10, 2001 to April 3, 2003

This exhibition presents instruments from Francophone countries and the musical traditions behind them. It is the contribution of the Canadian Museum of Civilization to the cultural component of the Games of La Francophonie 2001 in the National Capital Region. See also the very interesting website: <http://www.civilization.ca/arts/resonance/resonance.html>

Recent Publications

BRIGITTE BACHMANN-GEISER:
Europäische Musikinstrumente im Bernischen Historischen Museum. Die Sammlung als Spiegel bernischer Musikkultur. (*European musical instruments in the Historical Museum Bern, Switzerland. The collections as a mirror of the musical culture in Bern*). This catalogue of the collection contains descriptions and pictures of 249 musical instruments. 308 pages, in German with a glossary on musical terms. Bernisches Historisches Museum, 2001, ISBN 3-9521573-5-X.

MARTHA N. CLINKSCALE: Makers of the Piano, vol. 2: 1820-1860. Oxford: Oxford University Press, 1999; available from the publisher, who can be contacted in several ways: Email from the UK marketing director, Catherine Lee: <leec@oup.co.uk>; phone: +44 (0) 1536 454534; fax: +44 (0) 1536 454518; or US web site: <www.oup-usa.org>; or by mail: Oxford University Press, Attn: Order Entry Department, 2001 Evans Road, Cary, NC 27513; phone: (800) 451-7556.

JEREMY MONTAGU: Reed Instruments, 193 pages, describing in some detail over 250 instruments world-wide (special emphasis on shawms) with some discussion of classification. ISBN is 0-8108-3938-5. Scarecrow Press of Lanham MD (USA), \$60; in UK from their English agents, Shelwing of Folkestone, £ 57.

Thefts reported to CIMCIM

Unfortunately an instrument has been stolen from a museum in Germany - a baroque transverse flute by W. Wyne made of boxwood. For security reasons the museum wishes to be anonymous, so if you have any information which might help lead to the recovery of the instrument please send it to Corinna Weinheimer, CIMCIM secretary, address see above, and she will forward it to the owner.

Pictures can be viewed using a Web browser at locations:

<http://www.icom.org/cimcim/stolen1.jpg>

<http://www.icom.org/cimcim/stolen2.jpg>

<http://www.icom.org/cimcim/stolen3.jpg>

<http://www.icom.org/cimcim/stolen4.jpg>

Description of the instrument:

Boxwood baroque transverse flute with 3 corps de rechange. Rings of ivory. One key (silver) at the foot. Total length: 631.5mm with the longest corps de rechange. Length of different parts:

- Head-piece: 235.5mm

- the three corps de rechange (incl. tenon): 207mm, 196mm and 189mm

- lower middle section (excl. tenon): 142mm

Mouth-hole: 8.6 x 9.0mm, outer diameter at the mouth-hole: 30mm

Cap of the head-piece of wood, with a small ivory ring. Signature on all pieces: "W. Wyne" in scroll, above that a small crown and below a two headed eagle.

The three corps de rechange are in addition numbered at the upper edge (1,2,3)

The instrument was stolen most probably during the weekend 11-12 August 2001.

Corinna Weinheimer

**Addenda and Corrigenda to the CIMCIM
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Please send your contributions, preferably by
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Further Call for Papers

CIMCIM Conference in St. Petersburg, Russia

September 8 - 16, 2002

Musical Instruments—Do They Have to Sound?

Public interest in the past and its artefacts is generally increasing as indicated by an ever-growing number of museum visitors. Musical instruments, being *personal objects*, are part of this trend. One of the most important characteristics of a musical instrument is its sound. How can the public experience the sound? How can we, as museum professionals, balance the expectations of visitors, founders and administrators with concerns for the preservation of the objects in our charge? During this conference CIMCIM wishes to explore this museological theme from as many perspectives as possible. Museum professionals from all branches are encouraged to contribute their concerns, ideas, and experiences.

Papers will only be accepted if they are: (a) on the topic as described above and (b) relevant to museum practice. Abstracts of 200 or 300 words should be submitted by post, fax or preferably by e-mail to:

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Please send your abstract as soon as possible; all proposals should be received by the end of May 2002. Notified of acceptance will be sent to participants as soon as possible.

The CIMCIM board is seeking funding for members who wish to present a paper and would otherwise not be able to attend. In addition, the ICOM National Committees may provide support for participants to attend the conference.

For further information please contact Corinna Weinheimer, address above.

PLEASE NOTE!!

as you already might have noticed there is a mistake in the program for the CIMCIM conference in St. Petersburg in September. It concerns those of you who plan to join the post-conference tour to Moscow:

Departure for Moscow is on Monday, 16. 09. at 23:00 hours and NOT as printed on Sunday, 15.09. after the Farewell Dinner. Please keep that in mind when booking the hotel.

My sincerest apologies for this mistake.

In the hope to see many of you in St. Petersburg I remain with best wishes,

Corinna Weinheimer
CIMCIM secretary