

# 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

- President* Dr Eszter Fontana, *Director, Musikinstrumenten-Museum der Universität Leipzig, Täubchenweg 26, Leipzig, D-04317, Germany, Telephone +49 341 6870 790. Fax +49 341 6870 7922. E-mail musik.museum@uni-leipzig.de*
- Vice President* Ken Moore, *Curator, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA, Telephone +1 212 650 2111. Fax +1 212 570 3919. E-mail Ken.Moore@metmuseum.org*
- Secretary* Corinna Weinheimer, *Conservator, Ringve Museum Trondheim, PB 3064 Lade, N- 7441 Trondheim, Norway. Telephone +47 73 87 02 88. Fax: +47 73 87 02 81. E-mail corinna.weinheimer@ringve.museum.no*
- Treasurer* Patrice Verrier, *Documentation centre, Musée de la Musique, 221 avenue Jean Jaurès, F- 75019 Paris, France. Telephone +33 1 44 84 46 03. Fax +33 1 44 84 46 01. E-mail musee@cite-musique.fr*
- World-Wide Web URL:** <http://www.icom.org/cimcim>

## Bulletin No. 54

February – fevrier 2004

### Announcements

#### General Conference in Seoul, Korea 2004

Dear CIMCIM members,

The preparations for the next General Conference are taking shape and I am very glad to be able to present you a preliminary program for the CIMCIM meetings during that conference.

From the organisers we received the following invitation: "Living in the realm of natural and social environments, people create both tangible and intangible heritage formations that express the continuity of life in all its diversity. It is widely acknowledged that museologists across the world have so far paid great attention to collecting, preserving, researching, exhibiting and exchanging tangible objects, both cultural and natural, in establishing museums as places for research, community development, heritage interpretation and public education. Culture manifests itself not only in tangible forms but also through intangible elements. It is transmitted from generation to generation by means of language, music, theatre, attitudes, gestures, practices, customs and a whole range of other forms of mediation, as well as objects and places in which the ideas of human beings are located. The unique cultural heritage of the different parts of the world is made in the process of invention, dissemination, acculturation and devolution. Intangible heritage, for example, includes voices, values, traditions, languages, oral history, folk life, creativity, adaptability and the distinctiveness of a people popularly perceived through the manifestations of cuisine, clothing, shelter, traditional skills and technologies, religious ceremonies, manners, customs, performing arts, story telling and so on.

The worldwide museum community now recognizes that it will have to pay significant attention to intangible non-material information as well as tangible resources by fostering interdisciplinary approaches. In the preservation of the totality of heritage resources, museums should continue to further their core business of collection, preservation, research, exchange, exhibition and education.

The theme 'Museums and Intangible Heritage' of the ICOM 2004 Seoul will both help to promote the cultural identities of all regions in the world and to understand the cultural diversity in the global society. By doing so, we will be able to contribute to an era of peace and community building."

Jongsok KIM, Secretary, ICOM 2004 SEOUL Organising Committee

#### Preliminary programme for CIMCIM in Seoul

ICOM General Conference: "Museums and Intangible Heritage"

and joint annual conference of

CIMCIM (International Committee of Musical Instrument Museums and Collections)

SIBMAS (International Association of Libraries and Museums of the Performing Arts)

ICOFOM (International Committee for Museology).

2004

#### Friday, October 1<sup>st</sup>

08.30 – 20.00: Registration

All day: ICOM Advisory Committee Meeting

18.30 – 19.30: Information Meeting with International Committees Treasurers

#### Saturday, October 2<sup>nd</sup>

08.30 – 20.00: Registration

All day: ICOM Executive Council Meeting  
19.00 – 21.00: Welcome Reception with Performance

**Sunday, October 3rd**

08.30 – 20.00: Registration  
09.30 – 11.00: Opening Ceremony  
11.00 – 11.30: Coffee Break  
11.30 – 13.00: Forum Discussion on "Museums and Intangible Heritage"  
13.00 – 14.30: Lunch  
14.30 – 16.00: Keynote Session  
16.00 – 16.30: Coffee Break  
Deadline for submission of proposed resolutions and programme suggestions  
Deadline for submission of proxies for the General Assembly  
16.30 – 18.00: Keynote Session  
18.15 – 19.15: Programme Committee Meeting  
18.15 – 19.15: Programme Resolutions Meeting  
20.00 – 22.30: Opening Event and Gala Dinner

**Monday, October 4th**

08.30 – 20.00: Registration  
09.00 – 13.00: "To Exhibit Intangible Heritage"  
Joint paper sessions with CIMCIM, ICOFOM and SIBMAS  
11.00 – 11.30: Coffee Break  
13.00 – 14.30: Lunch  
14.30 – 18.00: "To Exhibit Intangible Heritage"  
Joint paper sessions with CIMCIM, ICOFOM and SIBMAS  
16.00 – 16.30: Coffee Break  
18.30: CIMCIM Board Meeting  
Asian Cultural Events

**Tuesday, October 5th**

08.30 – 20.00: Registration  
09.00 – 13.00: "To Exhibit Intangible Heritage"  
Joint paper sessions CIMCIM and SIBMAS  
11.00 – 11.30: Coffee Break  
13.00 – 14.30: Lunch  
14.30 – 18.00: "To Exhibit Intangible Heritage"  
Joint paper sessions CIMCIM with SIBMAS  
16.00 – 16.30: Coffee Break  
18.30: CIMCIM Board Meeting  
Asian Cultural Events

**Wednesday, October 6th**

09.00 – 13.00: CIMCIM Business Meeting  
11.00 – 11.30: Coffee Break  
13.00 – 14.30: Lunch  
14.30 – 18.00: Meetings of International Committees, Regional Organisations and Affiliated Organisations

possibilities to visit programmes of other committees

16.00 – 16.30: Coffee Break  
Asian Cultural Events

**Thursday, October 7th**

Excursion Day

CIMCIM will organise special visits in collections on this day. Suggested institutions are:

- National Center for Korean Traditional Performing Arts.
- National Theater of Korea.
- Seoul Arts Center.
- Sejong Center for the Performing Arts.

Of course it is also possible to participate in one of this ICOM excursions:

- Panmunjeom (Cease-Fire Village) and Demilitarized Zone (DMZ)
- Ganghwa Island and Its Historic Sites
- Hwaseong Fortress and Ho-Am Art Museum
- Changdeokgung Palace, Jongmyo Shrine and Changgyeonggung Palace
- Gyeongbokgung Palace and Its Museums
- Namdaemun Market and Mt. Namsan
- New National Museum of Korea, War Memorial of Korea and Itaewon Market

20.00: CIMCIM/SIBMAS Dinner

**Friday, October 8th**

07.30 – 08.45: Registration for Voting  
09.00 – 13.00: General Assembly of ICOM  
- Adoption of the 2004 - 2007 Strategic Plan  
- Adoption of the resolutions  
- Motion of thanks to the host country  
- Official closing of the General Conference and transfer of the ICOM Flag  
13.00 – 14.30: Lunch  
14.30 – 16.00: Final Plenary Session  
16.00 – 17.00: Closing of General Conference  
17.00 – 19.00: Advisory Committee Meeting  
19.00 – 21.30: Farewell Party

**General Information**

Foreign delegates having return tickets can normally stay in Korea for up to 30 days without visa. However, the delegates should check with the Korean Embassy in their country or contact the Organising Committee. The Organising Committee for the ICOM 2004 Seoul will assist delegates and issue official invitations to facilitate their travel allowance and visa application.

An ICOM Information Desk will be set up to welcome delegates at the Incheon International Airport. Please visit the Desk for information about transportation, currency exchange and mobile phone rental.

From the ICOM 2004 venue, the two main conference hotels (COEX Intercontinental Seoul and Grand Intercontinental Seoul) are within 2-5 min. walking distance. A number of other hotels can be reached in 10 to 20 minutes by public transport. The venue also has easy subway access, and city buses and taxis are readily available.

The Korea City Air Terminal, conveniently located within the conference complex, offers a non-stop bus service to and from Incheon International Airport. Subway is not available from the airport. Korea lies in the temperate zone and has four distinct seasons: spring, summer, fall and winter. October is in the middle of fall. The average daytime temperature in Seoul during the conference will be around 16°-19° Celsius which will be perfectly pleasant and comfortable. We recommend a set of warmer wear for the evening.

Seoul is one of the safest metropolitan cities in the world, with a very low crime rate. Downtown Seoul is safe to walk around even late at night, so please take this opportunity to discover Seoul's interesting places which will make your stay an unforgettable experience.

Seoul has a wide variety of restaurants from tiny old style houses to stylish modern buildings offering varied types of cuisine. In the COEX shopping mall and the surrounding area, you can easily find Korean, Japanese, Chinese and Western restaurants at reasonable prices.

#### Registration Fees

Before June 1 2004	After June 1. 2004 and On-Site
Delegate US \$310	US \$380
Accompanying Person US \$140	US \$170

Registration fee includes all the sessions and the cultural programmes as indicated in this booklet. Payment of registration fees may be made by credit cards, bank transfer or bank draft. We accept VISA, Master Card, AMEX, Diners and JCB cards.

Approximately 1,500 rooms are reserved in block for the ICOM 2004 Seoul at the main and alternate hotels near the conference venue. There will also be university guesthouses and temple

stay available for ICOM delegates. Room rates vary according to hotel category, ranging from US \$50-60 to US \$250 per night. The reservation form which will be sent out later will contain hotel room rates especially negotiated for ICOM 2004 Seoul.

Name	Grade	From COEX by car	Single	Twin/Double
Grand Inter-Continental	*****	Same venue	305,800	327,800
COEX Inter-Continental	*****	Same venue	272,800	294,800
Lotte World	*****	10 min	209,000	231,000
Novotel Ambassador	*****	15 min	181,500	181,500
Riviera	****	05 min	164,450	157,300
Olympic Parktel	****	15 min	114,600	114,600
Samjung	****	15 min	124,300	110,000
Clover	***	10 min	99,000	99,000
Ibis	Residence	10 min (Walking distance)	90,000	90,000
Human Touch Ville	Residence	15 min	90,000	110,000

- \* All prices shown are in Korean Won
- \* A 10% VAT will be added on the room rate
- \* The exchange rate of US dollar is variable and is approximately 1,210 won as of December 2003. The actual exchange rate at the time of check out will be applied.

Please do also check the web site of Seoul 2004 which is constantly updated:  
<http://www.icom2004.org/>

*Call for papers: please see the last page of this issue.*

#### **Sammlung alter Musikinstrumente, Vienna, Austria**

Cremonese instruments on loan in Vienna. Thanks to the generosity of Dr. Herbert and Evelyn Axelrod, three important Cremonese violins are now on display in the Collection of Ancient Musical Instruments in Vienna's Kunsthistorisches Museum. Earlier this year Dr. Axelrod gave a quartet of Stainer instruments on loan for the exhibition in Ambras Castle. In addition he now lent two decorated Strads from the master's early period and a Guarneri del Gesù. The instruments in question are the so-called „Sunrise“ from 1677 and the „Hellier“ from 1679,

both famed for their beauty and their outstanding good condition. The instruments always have been in collections of wealthy connoisseurs and were therefore hardly exposed to the hazards of concert life and extensive travel. Thanks to the unblemished condition they bear witness of the mastery of Stradivari when he was in his 30s and still under the influence of Nicolò Amati.

The third instrument on loan is the so-called „Ex-Ebersholt“ or „Ex-Menuhin“ Guarneri del Gesù from 1739. Sir Yehudi Menuhin played the instrument until 1978 when he parted with it in exchange with the „Lord Wilton“ from 1742, his principle concert instrument until his death in 1999. Until recently the Instrument Collection in Vienna had no Italian violins of rank on display. The loan therefore comes as a welcome addition to the holdings, which cover all periods from the Renaissance to the 20<sup>th</sup> century.

Rudolf Hopfner

### ***Le musée panafricain de la musique, Congo-Brazzaville***

Un nouveau musée est entré dans le réseau des institutions muséales, c'est : le Musée Panafricain de la Musique, implanté à Brazzaville. Le musée Panafricain de la Musique est un projet de l'Union Africaine, qui a pour missions essentielles d'assurer la conservation, la recherche et l'étude, l'éducation, la communication, l'animation et la promotion des divers objets témoins de la musique africaine.

Doté d'un Centre d'Etudes et de Documentation musicologiques, il est un lieu de conservation, de sauvegarde et de mise en valeur du patrimoine instrumental d'Afrique; il est aussi un haut lieu d'études et de recherches musicologiques; il se veut la mémoire organologique du continent.

Le Musée Panafricain de la Musique poursuit les objectifs spécifiques suivants: - *l'acquisition* des collections dans le domaine instrumental, technique et iconographique; - *l'exploration et la mise en valeur* du phénomène musical au sens le plus large du terme, en relation avec les grandes institutions africaines et internationales; - *le développement de la recherche* en relation avec la gestion et la conservation préventive des collections; - *l'animation pédagogique* destinée à différents publics: élèves, étudiants, travailleurs, etc.

Le Musée Panafricain de la Musique est une institution internationale à but non lucratif à

caractère scientifique et culturel. Il est sous la tutelle du Comité de Direction du Festival Panafricain de Musique ( FESPAM) composé de 14 membres placés sous la direction exécutive du Commissariat Général du FESPAM.

Les collections du Musée sont en train d'être constituées. Elles couvriront l'ensemble des musiques africaines. Elles proviennent pour le moment de deux sources: l'achat et le don.

L'inventaire de janvier 2003 répertorie 147 instruments repartis organologiquement de la manière suivante: 53 membranophones; 65 idiophones; 11 cordophones; 18 aérophones. Aujourd'hui conscient de l'importance de ce projet et du rôle qu'il va joué sur le continent africain, le Gouvernement congolais vient de mettre à la disposition du musée un ensemble de locaux pour servir de siège.

C'est dans ces différents locaux que seront installés bientôt les divers services du musée et du Centre d'Etudes et de Documentation Musicologiques afin que les premières tâches indispensables au fonctionnement de l'institution puissent être réalisées dans les meilleures conditions possibles.

Le Musée Panafricain de la Musique n'est pas un musée du Congo-Brazzaville, c'est un musée de tous les africains donc, de l'Union Africaine. C'est une œuvre commune de tous les spécialistes: Musicologues, Ethnomusicologues, Muséologues, Documentalistes, etc.

Enfin, le Musée Panafricain de la Musique ne peut faire valoir ses activités en vase clos; bien au contraire, il s'intègre dans le réseau des musées africains et d'autres institutions de recherche à travers une collaboration étroite faite d'échanges d'expositions, de partenariats de recherche muséographiques, musicologiques et d'organisation commune des ateliers, séminaires et conférences.

Jean-Gilbert-Jules KOULOUFOUA, Responsable du Musée Panafricain de la Musique, B.P.14215 Congo-Brazzaville, Tél.(242) 26 31 38, E-mail: kouloufoua-jgj@voila.fr

### ***The Händel Haus, Halle, Germany***

The new Display of the Handel House Musical Instrument Collection.

Since June 2001 the Handel House's musical instrument exhibition has been provisionally displayed in a new building especially equipped for it. It is located in close proximity to the Handel House so as to enable visitors (with special access for the disabled) to switch easily between two other exhibitions (one dedicated to

Handel's life and works and the other which includes musical instruments about local music history ) and the musical instrument exhibition itself. With financial support from the city of Halle, the regional government of Saxony-Anhalt and the Federal government this temporary exhibit has now been replaced by new showcases, oak-wood platforms for the keyboard instruments, educational models, reading stands (with relevant book-lets), exhibition panels, a small computer working place, etc.

A selection comprising 250 exhibits is on display, on two floors with a surface area of some 350 m<sup>2</sup>. Among other things one can trace the development of the grand piano from its beginnings to the modern concert grand. The exhibition has four main sections: instruments of the Baroque period; those from the time of Mozart of Beethoven; and finally instruments including automatophones and special inventions of the 20th century. The two floors are connected with a small late baroque church organ which is well restored and reconstructed for recitals and enables visitors to get to know how an organ is constructed by viewing it from the side and from above.

Within the chronological order of the exhibition a combination of organological, music-historical and social aspects are presented. All texts are in English as well as German. A recorded guided tour to be heard by means of loudspeakers (spoken commentaries along with music examples of the instruments exhibited) is available for the history of keyboard instruments (at present in German, but soon also in English). The guided tour is supported by a computer-synchronized lighting-system. A small printed guide (with 40 pages, including all topics and instruments covered by the exhibition) is also available.

Christiane Rieche

### Conferences/ Symposiums

*Bologna, Italy*

March 2004

Dear friends and colleagues,

This is a brief message to let you know about an up-coming seminar and concert that we are holding in Castel San Pietro Terme near Bologna. The seminar will deal with the new method that we have used to build some Neapolitan-style harpsichords using the Neapolitan *oncia*. Details of the seminar are given on my website at:

<http://www.claviantica.com/Seminar.htm>

This course will be given in Italian only. See:

<http://www.claviantica.com/Seminar.htm>

The number of participants will be strictly limited to 10. Three people have already subscribed, so please apply early if you want to get a place. With the support of the town council of Castel San Pietro Terme we are also going to hold a concert there on Saturday, 13 March, 2004 using all four of the harpsichords we have made (these are discussed fully on my website below).

Details of the concert are given at:

<http://www.claviantica.com/Concert.htm>

or in Italian:

<http://www.claviantica.com/Concerto.htm>

Graziano Bandini and I would greatly like to see you either at the seminar or at the Grand Concert. If you know of anyone who might like to attend either of these events then please let them know. I can provide an A4 poster for either event if you want me to send you one as an attachment. It would do us a great favour if you have a website to provide a link to these two events somewhere on your site.

Best wishes, Grant O'Brien

### Recent Publications

**Musique-Images-Instruments**, - N°6 - Ecoles et traditions régionales

Florence Gétreau, *Éditorial*

I. Écoles et traditions régionales: Élisabeth Grall, Michel Robin, *L'épinette de Christoph Löwe: son insertion dans l'artisanat d'art d'Augsbourg*. Stewart Pollens, *Antonio Stradivari: Maker of Lutes in the French Style*. Claviermacher Hählen Gebrüder: *un atelier suisse à l'écoute du XVIII<sup>e</sup> siècle*. Jean-Claude Bataul, Pierre Goy, *Les petits pianofortes de Hellen*. Michael Latcham, *The musical instruments en forme de clavecin by, and attributed to, the workshop of Johann Ludwig Hellen*. Bernard Pin, *L'atelier de Nicolas Gavot, facteur de serinettes à Mirecourt à la fin du XVIII<sup>e</sup> siècle*.

II. Notes et documents: Jeannine Lambrechts-Douillez, John Koster: *Master Joos Karest and the Rise of Clavecimbel Making in Antwerp*. Jean-François Heintzen, *Faiseurs d'instruments à Moulins au XVIII<sup>e</sup> siècle*. Jean-Marc Baffert, *Pierre Bridard, facteur d'orgues d'Orléans*. Joseph Scherpereel, *Les ensembles instrumentaux et vocaux à Lisbonne aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles d'après les archives des mutuelles de musiciens*. Renato Meucci, *Les « serpentini » utilisés par Mozart à Milan*. Cristina Santarelli, *L'iconographie musicale*

*dans les plateaux d'accouchées florentins de la Renaissance. Tarek Berrada, Apollon, Pan, Marsyas : quatre dessins français dans les collections de l'Ecole des Beaux-Arts de Paris.*

Nicole Lallement, *Inventaire des tableaux à sujets musicaux du musée du Louvre (V) : peintures hollandaises et flamandes des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles.*

III. Chronique

IV. Recensions et nouvelles publications

V. Biographies, Résumés, Abstracts

[www.cnrseditions.fr](http://www.cnrseditions.fr);

Orders : [claudelaverre@cnrseditions.fr](mailto:claudelaverre@cnrseditions.fr)

**Twenty Early Keyboards:** A CD from the Kenneth Mobbs Early Keyboard Collection

Kenneth Mobbs has recently issued a 75-minute CD in which he plays on twenty of the historic instruments in the Mobbs Keyboard Collection. He and his wife Mary have assembled the collection gradually over the last twenty-eight years, and it has become one of the most important in its field in the UK. Nine of its instruments are now available for study and restricted use in the Royal Academy of Music's new museum in London, where they are on permanent loan.

Of particular importance in the recording are the following: the Longman & Broderip (Culliford) full-specification harpsichord of 1785, whose two pedals and machine-stop enable instantaneous as well as gradual changes to be made to tone-colours and volumes, even on a one-manual instrument; the two very rare early nineteenth-century upright grand pianos, both approximately 8 feet 5 inches (2.57m) high; the virtually unique example of an early nineteenth-century grand still boasting a Venetian Swell; and two Viennese pianos equipped with "Turkish music" effects. There is also an interesting performance of a movement by Haydn, which vividly demonstrates acoustically the palindromic construction of the music.

But the main object in making the CD was to demonstrate the unique range of tone-colours that *all* these historic keyboards possess in their very different ways.

Full details of the CD, its cost, some acoustic samples of the instruments, a cv of the player and a check-list of the collection can be found on the Mobbs

website:

<http://www.mobbsearlykeyboard.co.uk>

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

Please see the memberlist 2004, included in this issue for address changes

### **Bulletin 55:**

Please send your contributions, preferably by e-mail, by 31. May 2004 to the editor:

Corinna Weinheimer

Ringve Museum

Pb 3064 Lade

N-7441 Trondheim, Norway

Fax: +47 73 87 02 81

e-mail: [corinna.weinheimer@ringve.museum.no](mailto:corinna.weinheimer@ringve.museum.no)

**CIMCIM Conference in Seoul, Korea**  
**During the ICOM general conference**  
Saturday, 2. October - Thursday, 7. October 2004  
**Call for Papers**

"To Exhibit Intangible Heritage"

Musical instruments collections are specially interested in methods to collect, describe and catalogue the items of tangible heritage of music. To collect intangible part of making music is a special part of museums work. The technique of recording the sound and to document events on films is over 100 years old. Several old songs, musical performances etc. are kept only on this medium. How do you collect and document contemporary events related to music? Is it possible to collect personal feelings, moment, impact, emotions, etc. of a performance? How do you make accessible "the past moment" for the public? The question has not only a technical/practical part but also a philosophical and sociological aspect.

The public interest is generally increasing for this topic, there is also a special UNESCO resolution in order to protect intangible cultural heritage. The conference topic of St. Petersburg should be expanded, but not repeated: Historical revues and new experiences, sociological surveys on reception of intangible heritage in museums, action of museum staff and public reaction, ideas to present the *original* sound etc. are most welcome as a paper. During this conference CIMCIM wishes to explore this museological and technical 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:

Corinna Weinheimer  
Ringve Museum  
Pb 3064 Lade  
N- 7441 Trondheim  
Norway  
Fax: +47 73 92 04 22  
e-mail: [corinna.weinheimer@ringve.museum.no](mailto:corinna.weinheimer@ringve.museum.no)

Please send your abstract as soon as possible; all proposals should be received by the end of May 2004. The acceptance of papers will be sent to the participants as soon as possible.

The Board of CIMCIM encourages the CIMCIM working groups to contribute to this topic and prepare themselves in advance. All CIMCIM members are kindly invited to participate to a panel discussion prepared by the working groups.