

- President** Ken Moore, Curator, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA,
Tel.: +1 212 650 2111. Fax +1 212 570 3919. E-mail Ken.Moore@metmuseum.org
- Vice President** Lisbet Torp, Curator, Musikhistorisk Museum, Aabenraa 30, DK-1124 Copenhagen K, Denmark
Tel.: +45 33112726. Fax no. +45 33116044. E-mail: lt@musikhistoriskmuseum.dk
- Secretary** Gabriele Rossi-Rognoni, Curator, Galleria dell'Accademia, via Ricasoli, 60, I - 50122 Firenze, Italy
Tel.: +39 339 5676630 Fax: +39 055 2388609. E-mail: secretary@cimcim.icom.museum
- Treasurer** Patrice Verrier, Documentation centre, Musée de la Musique, 221 avenue Jean Jaurès, F- 75019 Paris, France.
Tel.: +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>

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Announcements

Elections to the CIMCIM Board 2004- 2007

45 Ballots have been returned to the secretary, all correctly filled in.

1 abstention, the others in favour of the candidates.

We hereby announce with great pleasure the new CIMCIM Board:

President:

J. Kenneth Moore, New York, USA

Vice-President:

Lisbet Torp, Copenhagen, Denmark

Secretary:

Gabriele Rossi Rognoni, Florence, Italy

Treasurer:

Patrice Verrier, Paris, France

Ordinary Members:

Bronwen Griffin, Sydney, Australia

Alicja Knast, Poznan, Poland

Michael Lea, Sydney, Australia

Jesmael Mataga, Harare, Zimbabwe

Kazue Nakamizo, Tokyo, Japan

On behalf of CIMCIM the retiring Board Members offer their sincere congratulations to the candidates and send best wishes for their future.

Dear CIMCIM Members,

Standing down from the CIMCIM board is not easy for us. Unfortunately, only a very few of us could attend the meeting in Seoul where we would normally have handed over the offices in the usual CIMCIM way, with a good feast and singing. But this time it was not to be. So we would like to express our thanks and gratitude in this less than satisfactory way.

Serving on the CIMCIM Board has been a great pleasure for both of us. CIMCIM is fortunately one of the smaller committees within ICOM and has thus a family feeling which makes the work so much easier. In families you can discuss things, sometimes unpleasant topics, without hard feelings. And that is what CIMCIM and the work of the Board is about, good, constructive debate and discussion in a friendly atmosphere, efficient work and marvellous excursions.

After serving for quite a long period, we will say good-bye to the work in the Board but not to CIMCIM. We feel that it is not really necessary on this occasion, to give a report on what has been done or not done as we planned or hoped. That can all be read in minutes of meetings, in the publications and bulletins, guide-lines etc.

But, we would like to take this opportunity to thank all of you for the support and the work

you have done for CIMCIM during our term in office. Especially Arnold Myers for all his work in controlling CIMCIM Website (one of the few, by the way, that is always up to date!) and for ensuring that the electronic communication between members is always available. Alicja Knast must be especially thanked for printing the Bulletin. Bob Barclay, Gabriele Rossi-Rognoni, Ken Moore, John Koster and Martin Elste have done an excellent job in producing the publications. We want to thank all the members involved in the preparation of the annual conferences in France, Great Britain, Germany, Spain, Russia and Korea. And special thanks should go to Carmelle Bégin for her heroic untiring struggle to make a conference in Burkina Faso come about; but unfortunately that was not to be, similarly the proposed conferences in Seattle and Mexico. We wish the next Board more luck with future invitations. All of you did splendid work within the board, so we would thank you for all the good ideas and input over the years to make CIMCIM one of the most productive ICOM committees.

We would like to send another special thankyou to ICOM Norway for its year long contribution to the CIMCIM Bulletin postage. We are very well aware of how much that meant to Ringve Museum in Trondheim and equally ICOM-CIMCIM.

The CIMCIM secretariat could not have functioned without the support of Peter Andreas Kjeldsberg and Ringve Museum Trondheim and we are very grateful to him for that.

We will miss our work and we are very much looking forward to seeing you in May 2005 for the next CIMCIM annual meeting.

Good Luck and Best Wishes to the

NEW BOARD from

Your

Eszter Fontana & Corinna Weinheimer

Rome, May 2004

CIMCIM members Rudolf Hopfner (Vienna) and Laurence Libin (New York) were among more than twenty distinguished scholars participating in the international conference "La Cultura del Fortepiano 1770-1830" held in Rome, 26-29 May 2004. The conference, which included three concerts featuring little-known repertoire of the period played on appropriate instruments, was organized by the Istituto Storico Austriaco, the Istituto Storico Germanico di Roma, and the Societa' Italiana di Musicologia in collaboration with other academic institutions representing several countries; Messrs. Hopfner and Libin were hosted by the American Academy in Rome.

Symposium: „Training in musical instrument conservation“

Cologne, Germany, June 2004

On the 21st of June 2004, a group of musical instruments conservators gathered in Cologne to discuss the future of musical instrument conservation training. With the parting of Friedemann Hellwig as professor for the conservation of wooden objects at the University of Applied Sciences in Cologne, there is a strong need to find substitution for his competence within musical instrument conservation.

Thanks to the commitment of the new professor, Dr. Friederike Waentig, a first step was already taken at the beginning of 2004 by creating a co-operation between the Institute for Conservation Sciences and the Institute for Music Science at the University of Cologne, enabling the conservation students to take part in lectures and seminars there.

Aim of the Symposium was to establish a curriculum and to find further possibilities for conveying the knowledge indispensable for musical instrument conservation.

Presentations of the different training programs which have existed in the German speaking countries showed that a great amount of educational material can already be found. It was decided to collect and review existing

documents with the objective of creating an electronic "handbook" about the conservation of musical instruments. It is meant to contain lectures in various forms, with the possibility of using them as e-learning modules.

The discussion of the curriculum made clear that it will not be possible to realise a wider curriculum for all students, but that it would depend on the varying interests and circumstances. To provide some orientation for future students and the teachers at the Institute for Conservation Sciences, the need was expressed to compile a list of minimum requirements which the students should learn in the course of their studies.

The discussion was closed with the agreement that a job worth continuing had been taken up. A follow up meeting of the Symposium will take place on the 10th of December to further the goals established in summer.

Irene Peters

Seoul, October 2004

The 20th General Conference and 21st General Assembly of the International Council of Museums (ICOM) met in Seoul, Korea from 2-8, October 2004. Included among the 1300 or so attendees was a small international group of CIMCIM members from China, Greece, Guatemala, Iran, Japan, Korea and the United States. A joint session held with the International Committee for Museology (ICOFOM) produced a thought provoking discussion of the conference theme of "Intangible Heritage." The next day a session with the International Association of Libraries and Museums of the Performing Arts (SIBMAS) was scheduled but no representatives from that committee attended. The CIMCIM session held the following day included the following papers:

Dr. Nancy Hao-Ming Chao, "Bringing Museum Collections to the Internet to Present the Original Sound: A Digital Database Project at Beijing & Taipei"

Dr. Mikyung Park, "The Current Status of Music-Related Museums in Korea"

Ms. Golnaz Golsabahi, "Musical Pervasiveness in Iran and the Necessity of a National Music Museum"

Mr. Eungki Kim, "A Study on the Buddhist Chant Preserved in Kakp'il Manuscript"

In addition to the papers, Mr. Hayao Nakazawa, Director and Mr. Tsuneyoshi Kuchinaka Acting Director-General Curator made a video presentation describing the activities of the Min-On Library and Music Museum in Tokyo.

About twelve delegates attended the meeting and some enjoyed an afternoon and evening with Dr. Mikyung Park of Keimyung University who coordinated the program and acted as our guide on a trip to the Museum of Korean Traditional Music. This was followed by a traditional dinner and an experimental Korean opera based upon *pansori* narrative.

The general conference offered a wide assortment of performances ranging from Buddhist dance and shamanic reenactments, to folk drum dances, Japanese puppetry, and more. ICOM excursion day presented a choice of six day-long tours featuring Korean museums and historic sites. During the closing celebrations two CIMCIM participants, Catherine Megumi Ochi (Japan), and new member Golnaz Golsabahi (Iran) took part in a national costume competition with Golnaz taking a prize.

For many of us the Korean experience was one of intellectual and sensual delights as, between the tours and papers, we sampled a variety of spicy kimchi dishes or sweet sujunggwal (persimmon punch) and visited the palaces and communities in and around Seoul. CIMCIM is grateful to Eszter Fontana for making the difficult, long-distant arrangements for the meeting.

Ken Moore

Conferences/ Symposiums

Horniman Museum, London, UK

Saturday 4th December 2004

10a.m. to 5.30p.m.

One -day conference: *Musical Instruments*

British Forum for Ethnomusicology with the Musical Instrument Department, Horniman Museum, London

The British Forum for Ethnomusicology one-day conference will take place at the Horniman Museum in South London, UK. Around 1500 musical instruments are displayed there in a Heritage Lottery-funded gallery that opened in 2002. The exhibition explores musical instruments as used during the course of human life, their invention, manufacture, their transcontinental migrations, and their classification. Some instruments are available for visitors to play.

Papers addressing the following musical instrument-related themes will be given by members of the British Forum for Ethnomusicology:

- What are the strengths and/or the limitations of musical instruments as means of gaining insights into musical cultures?
- What place in 21st century ethnomusicology is held by object-orientated organological studies, such as those formulated as part of the series: *Handbuch der europäischen Volksmusikinstrumente* (among them Laurence Picken's *Folk Musical Instruments of Turkey* [1975])?
- In what ways are musical instruments used to signify or transform status?
- How does the making and marketing of musical instruments intersect with performance?
- How does instrumental performance reflect the wider repertoire of gesture, and cultural behavioural norms?
- What are the implications of anthropomorphism/zoomorphism in sounding instruments?
- What role do instruments play in the agricultural cycle and rites of passage?
- What factors have influenced the development of new performance techniques?

CIMCIM members are most welcome to attend the conference. For details of the programme and booking form see the 'Events' section of the Horniman Museum website www.horniman.ac.uk.

Participants are requested to complete the conference booking form and to return it to

the conference co-organizer, Margaret Birley, at the Horniman Museum, by 24 November 2004.

Horniman Museum, 100, London Road, London, SE23 3PQ, Tel: +44 (0)208 699 1872
E-mail: enquiry@horniman.ac.uk

Aberdeen, UK, April 2005

Call for Papers and Conference
Announcement Symposium of Early English Keyboards (SEEK) University of Aberdeen, 15-17 April 2005

The culmination of the Early English Organ Project residency at the University of Aberdeen will be a Symposium of Early English Keyboards at which two reconstructed sixteenth-century instruments (built by Goetze and Gwynn) will be available alongside a reproduction by Darryl Martin of one of the earliest surviving English virginals. The Symposium will feature a Festival of Organs and Virginals, comprising three recitals by international artists: Pieter Dirksen (Netherlands), Davitt Moroney (USA) and Rachelle Taylor (Canada). Speakers so far include: John Caldwell, Pieter Dirksen, Dominic Gwynn, John Harper, John Koster, Darryl Martin, Davitt Moroney, Rachelle Taylor.

The organs are based on two soundboards from organs dating from between 1520 and 1540 discovered in East Anglia. English repertoire from the 16th and early 17th centuries will be considered in the context of the organs and harpsichords of the period. Is it possible to divide the surviving music into repertoire for organ and repertoire for harpsichord? How can we recognize pieces intended primarily for organ rather than harpsichord?

Although the lack of surviving 16th century organs may be explained by the ravages of Reformation and Civil War, it is curious that so few virginals survive from before the 1630s, a situation matched by the general lack of musical sources from the sixteenth century, even though we can be fairly sure that, for example, some of Byrd's keyboard music dates back to the 1560s and 1570s. Why do relatively few English instruments and sources

survive from the 16th century compared with the 17th? To what extent did instruments, tuning systems and the repertoire change in the early seventeenth century (if at all)?

Papers are welcome on any topic related to early English keyboard music (c.1500-1625), including:

- instruments and organology
- pitch and temperament
- sources
- editing, scribal practice and performance
- organ music in its liturgical context
- performance practice · repertoire

Aberdeen is easily accessible from London, Amsterdam and the USA. Cheap flights are available either from London Luton or Heathrow. Accommodation will be available in King's Hall, Old Aberdeen.

Proposals comprising an abstract of no more than 200 words should be submitted by Email to Dr David J Smith by 21 January 2005, or posted to Dr David J Smith, School of Education, College of Arts and Social Sciences, University of Aberdeen, Hilton Place, Aberdeen, AB24 4FA, Scotland, UK.

The selection process will be completed by 11 February 2005.

Exhibitions

Copenhagen, Denmark

On the 28 October 2004 the new permanent exhibitions at the *Musikhistorisk Museum og Carl Claudius' Samling* opened. Topic of the exhibition is the Danish musical life:

"Danish Instrument Makers and their Instruments"

"Danish Traditional Music" including *"Til gården og til Gaden"* - an exhibition about Danish yard musicians

"The Electronic Sound Studio of the Composer Jørgen Plaetner (C. 1960)"

"The Composer's Tools": the development of musical notation, music engraving, music printing and tape composition (electro-acoustic music)

"Danish "Pigtrådsorkester" (Beat Orchestra) 1964-65."

In autumn 2005 another new exhibition will be to see: *"From a home with a piano". The Danish Piano - A Craft and an Industry.*

Paris, France

Musée de la musique

Music and the Third Reich

opened from October 8th to January 9th 2005

The Music and the Third Reich exhibition is devoted to examining the attempts made by the Third Reich to define the criteria for music to comply with the National Socialist ideal. It aims to look at the issue of music within the wider context of the condemnation of art forms defined as degenerate by the regime. With the clearly announced intention of subjugating culture to the fundamental principles of National Socialism, Adolf Hitler and Joseph Goebbels, Minister of Propaganda, paid particular attention to music, seen as the most German of all art forms, since only the Germanic soul could grasp its metaphysical essence.

The Cité de la Musique is presenting the first major exhibition on this theme. It is the fruit of close collaboration with around forty German, Austrian, Belgian, Swiss and French museums, which have agreed to lend precious documents from their collections that include a wide range of media - drawings, posters, paintings, sculptures, photographs, scores and films. In particular, there are works of exceptional pictorial quality, such as the lithographs by George Grosz and Oskar Kokoschka, the watercolours by Emil Nolde; works that comply with the official aesthetic canons such as the bust of Wagner sculpted by Arno Breker, and also pictures that were exhibited at the Grand Exhibitions of German Art between 1937 and 1942, which are presented to the public for the first time.

The exhibition includes an audio tour, broadcast via individual headsets available to visitors. The aim is to establish a dialogue between the works presented and musical extracts that correspond both to the music of composers or styles defined as "degenerate" and that of artists who corresponded to the ideal of "purity" sought by the National-

Socialist regime. The exhibition provides the opportunity, through archives, to hear works that are no longer played, or to compare the various interpretations of works by the same composer. The exhibition paints a real musical picture of the era.

Audiovisual archives, mainly the news coverage controlled by the Nazi regime (*Deutsche Wochenschau*), throw light on the importance of music in Nazi ideology and the propaganda mechanisms set up during this period.

Recenet Publications

Musée de la musique, Paris

Exhibition catalogues :

- *Moyen Age : entre ordre et désordre*.
240 p. + 1 CD, 2004

- *Le IIIe Reich et la musique*. 256 p., 2004

- "*Les Cahiers du Musée de la musique*"

Robert Bouchet (1898-1986. Cahier d'atelier. (Facsimile edition of "Carnets de Robert Bouchet" : Robert Bouchet's Notebook, of which the original is held in the Museum's archives).- 123 p. , 2003.

- *Aux origines de la guitare: la vihuela da mano*. 96 p. , 2004

For information concerning orders, visit the Cité de la Musique Web site at:
<http://www.cite-musique.fr>.

To consult the Museum's collection database, which features almost 15,000 digitised photos, visit: <http://servsim.cite-musique.fr/museedelamusique/default.asp>.

Vacant Position

University of South Dakota

Employment opportunity

National Music Museum

Curator

The National Music Museum and The University of South Dakota are seeking a Curator to perform cataloging, record keeping, and artifact storage activities for its brass instrument collection. This will include conducting original research on the history of brass musical instru-

ments. Additionally, you will teach graduate students and guide/evaluate them on their thesis projects.

Qualifications: Ph.D. in Musicology required. Significant related experience in research/teaching preferred. An up-to-date knowledge of recent trends in musicology and specialized research techniques desirable. An equivalent combination of education and experience may be considered.

Salary: Commensurate with qualifications.

Application Procedure: Send a cover letter addressing your interest in this position; a copy of your current resume; and names, addresses, and telephone numbers of three professional references to:

Curator Search, USD Human Resources, 414 E. Clark St, Vermillion SD 57069, U.S.A.

Application Deadline: Position closes November 16, 2004.

The University of South Dakota is an Affirmative Action/Equal Opportunity Employer committed to increasing the diversity of its faculty, staff and administration

Addenda and Corrigenda to the CIMCIM Mailing list:

Postal addresses:

Martin Kirnbauer,
Historisches Museum Basel / Musikmuseum
Im Lohnhof 9
CH-4051 Basel
Switzerland
Fax no: +41 61 205 86 01
E-mail: martin.kirnbauer@bs.ch
www.musikmuseum.ch

E-mail addresses:

Martha Clinkscale:
marthaclinkscale@yahoo.com

Bulletin 57:

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

Gabriele Rossi-Rognoni
Galleria dell'Accademia, via Ricasoli, 60,
I - 50122 Firenze, Italy
Fax: +39 055 2388609,