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## Bulletin No. 59

July 2005

### Message from the President

CIMCIM's May conference in Germany was both enlightening and pleasurable due to the hard work of both the participants and our excellent organizers. CIMCIM is deeply indebted to Prof. Dr. Adolf Spotka, Boje Schmuhl, Dr. Edwin Werner, and our industrious members Dr. Eszter Fontana, Monika Lustig, and Christiane Rieche. In an ever changing world it is important that we come together once a year to exchange ideas, discuss current trends, theories and activities, clarify our goals, and share new visions.

The dynamics of our workgroups reflect these incentives and I invite all those interested to become involved in one or more groups. The current active groups include the International Directory, Conservation, Terminology (Thesaurus), Publication (formerly Communication), and Training and a newly forming group devoted to the applications of technology in musical instrument collections. Workgroups are established to address problems and issues of common interest to the members and help establish guidelines. New work groups must be proposed to the Board for approval and are expected to make short progress reports at the Business meeting.

Our next meeting will be held in Vermillion, SD. André Larson, Director and his staff at The National Music Museum (formerly The Shrine to Music) are arranging this joint meeting of CIMCIM, The Galpin Society, and the American Musical Instrument Society. The local coordinator is John Koster and plans are underway to include special excursions for CIMCIM members. I hope our members will plan to visit this exciting and rich collection and its unique location in the heart of the United States.

Ken Moore,  
*CIMCIM President*

### Working Groups

After a few years of inactivity, the CIMCIM Working Groups have been invited to meet again in Michaelstein and to confirm and redefine their coordinators, components, aims and activities. The Working Groups will soon have a dedicated space in the CIMCIM home page and updates about their activity will be regularly published in the Bulletin.

So far the following groups confirmed their intention to go on with their tasks:

- Conservation (coord. Corinna Weinheimer)
- International Directory (coord. Ken Moore)
- Education (coord. Miguel Zenker)
- Training (coord. Elizabeth Wells)
- Publication (coord. Arnold Myers)
- Terminology (coord. Sabine Klaus)

CIMCIM members are warmly invited to join these Working Groups or to propose new ones sending an e-mail to the CIMCIM Secretary.

### Reports from the Working Groups

#### Education

This new working group aims to present proposals that help to bring visitors closer to a better understanding of the various realms of information that a musical instrument museum and collection can offer following the recommendations in the *Guidelines for Interpreting Musical Instruments in Museum Collections*

(<http://cimcim.icom.museum/iwte.html>)

Other aims, mentioned during the first meeting, are to:

- raise interest during the initial visit.
- encourage the public to return;
- raise the public conscience concerning musical instruments;
- evoke the feeling of "my museum" instead of "the museum";

- appeal to adults as well as to children;
- encourage parents to take their children to the museum.

As a principle, the group proposed that the greater the influence and connection of a museum within and to a society, the greater the economic support may be given to the museum.

At this point the group is gathering texts, experiences and new ideas, which reflect the particular aspects of the different kinds of musical instrument collections and museums.

Miguel Zenker, *Coordinator*

### ***International Directory***

The International Directory group met after the invitation of the CIMCIM Board to revise and update the existing Directory

(<http://cimcim.icom.museum/id/>).

Considering the new possibilities offered by on-line databases it seems advisable to re-think and re-design the platform of the Directory, update it, and to exercise extensive control of the data before including them in the new database.

The revision will be carried out by local groups, preferably coordinated by a museum or institution, in charge of checking the respective museum data, including web pages and e-mail contact addresses.

CIMCIM will apply to ICOM for a subvention, in 2006, in order to partially cover the costs of the project, while preliminary budgets have been asked to create the new data base frame.

Ken Moore, *Coordinator*

### ***Terminology***

This working group was partly recruited from former members of the Documentation Working Group. The following members were present at the meeting on May 11 in Michaelstein: Carmelle Bégin, Annalisa Bini, Nick Eastop, Eszter Fontana, Florence Gétreau, Beryl Kenyon de Pascual, Martin Kirnbauer, Sabine Klaus, Monika Lustig, Christiane Rieche, Hans Eric Svensson, Lisbet Torp, Patrice Verrier.

After reviewing the Brasswind-Terminology-Working-Group Web page

(<http://cimcim.icom.museum/itt/>) it was recognized that the CIMCIM *Thesaurus Working Group*, proposed by Arnold Myers, would function more beneficially as a *Terminology Working Group* aiming for terminological standardization on two levels: firstly on the upper level referring to the name of an instrument, and secondly on the lower

level describing terms for instrument details. Authority for standardization could be claimed by the CIMCIM Terminology Working Group as the leading body of professionals in the field. The upper level of terminological standardization could then serve as thesaurus for other fields such as RIDIM (*Répertoire International d'Iconographie Musicale*). The group realized that a standardization of this kind is necessary in different fields of organology and as many languages as possible on the basis of existing terminologies.

The following immediate procedure for the coming year was decided: within the first three months the group agreed to translate one term of the Brasswind-Terminology-Working-Group Web Page into other languages. During the first year this procedure will be extended to the entire Brasswind-Terminology Web Page. Specialized groups for other instruments and languages other than English will be formed at the meeting in May 2006 in Vermillion.

Sabine Klaus, *Coordinator*

### ***Training***

This group was formed some years ago with the aim of providing information to those seeking training as curators of musical instruments. Kazue Nakamizo and Elizabeth Wells met and agreed that the draft document giving information on training opportunities that EW had assembled in 1999 should be updated and published on the CIMCIM website. They plan to resume work on this in the autumn.

Elizabeth Wells, *Coordinator*

### ***Reports***

#### ***Commission Mixte of RidIM, 2004***

Arnold Myers, Renato Meucci and I were asked by the previous CIMCIM Board to represent CIMCIM in the Commission Mixte of RIDIM, the acronym which stands for Répertoire International d'Iconographie Musicale.

RidIM was founded in 1971 and is somewhat modeled after RISM (founded in 1952) and RILM (founded in 1969). The idea behind RidIM is to catalogue the wealth of iconographic material related to music in its broadest meaning. Although there are several national centers for RidIM, it has never achieved a similar stable international status. Now this might change to the better as, owing to the vested efforts of Florence Gétreau, the *Institut national d'Histoire de l'Art* has agreed to open an international center for RidIM and to give funds for the part-time position of an Administrator. The

*Institut* also provides office space and all communication infrastructure free of charge. On the nomination of the *Institut* and after an interview by the Commission Mixte, this position has been given to Tarek Berrada.

RidIM is under the auspices of three societies, namely CIMCIM, IAML (International Association of Music Libraries, Archives and Documentation Centres) and IMS (International Musicological Society).

The members of the newly appointed Commission Mixte for the term 2004 to 2008 are:

*CIMCIM*: Martin Elste, Renato Meucci, Arnold Myers

*IAML*: Zdravko Blazekovic, Florence Gétreau,

Veslemøy Heintz

*IMS*: Antonio Baldassarre, Armin Brinzing, Tilman Seebass

In December, the Commission Mixte of RidIM convened in Paris at the Institut national d'Histoire de l'Art and elected the following officers:

*Chair*: Antonio Baldassarre

*Vice-Chair*: Arnold Myers

*Secretary*: Armin Brinzing

Jean-Michel Nectoux of the Institut national d'Histoire de l'Art has been elected a non-voting member of the Commission Mixte.

Certain Sub-Committees have been formed:

*Thesaurus Committee*: A. Brinzing, F. Gétreau, A. Myers, and T. Seebass

*Technical Committee*: Z. Blazekovic, and V. Heintz

*Copyright and Fundraising Committee*: A. Baldassarre

The International Centre of RidIM has, as said before, one staff member whose official title is that of the Administrator. He is working under the Chair of the Commission Mixte and responsible for establishing and maintaining contact with the already existing RidIM centers, distributing reports and other documents prepared and agreed to be the Commission Mixte or the Chair respectively.

The International RidIM Centre will offer a website and a database for cataloguing music related images developed by the Commission Mixte and Stephen Westman of the University of North Carolina at Charlottesville. The database access is password controlled, free of charge, platform-independent (i.e. it runs on any computer with a standard web browser) with full Unicode support. It will allow for authority control, support multiple languages, controlled vocabulary, international metadata standards,

and provide a powerful and flexible search interface. The RidIM website will give access to the RidIM database and –via links- to existing large databases which cannot or do not want to migrate. Public access to the database is planned for July 2005.

Martin Elste, *CIMCIM representative at RidIM*

## **Collection News**

### ***New York, Metropolitan Museum of Art***

A re-installation of lip-vibrated, single- and double-reed instruments is now on display in the André Mertens Galleries for Musical Instruments. The exhibition as well as an extensive audio program was created by Herbert Heyde and officially opened on June 21, 2005.

Ken Moore

### ***London, The Royal College of Music, Museum of Instruments (incorporated in the Centre for Performance History)***

The Freddy Hill Collection of flutes, barrel organs and other automata has been bequeathed to the Museum by the late Freddy Hill. The Museum ([museum@rcm.ac.uk](mailto:museum@rcm.ac.uk)) is now open on Wednesdays and Thursdays, 14.00 – 16.30 in termtime, or by appointment.

Elizabeth Wells

### ***Berlin, Museum of Musical Instruments, new CD series***

The Musikinstrumenten-Museum in Berlin launched two new CD series under the label «klingendes Museum» and «klingendes Museum – live».

The first issue is dedicated to French harpsichord music, including music by J.-Ph. Rameau, J. Duphly, L. Couperin, J.-H. D'Anglebert and F. Couperin, performed by Mitzi Meyerson on a two manual instrument built in 1767 by the Alsatian maker active in Paris Benoist Stehlin. The instrument was acquired by the Berlin Museum in 1998.

The CD notes include an exhaustive description of the instrument by Conny Restle and a careful report by Sabine Hoffmann of the conservation performed on the instrument in order to bring it to playable standards.

The CD can be ordered via the Museum internet shop: <http://www.mim-berlin.de>.

Gabriele Rossi-Rognoni

### ***Prague, Czech Music Museum re-opens***

The Czech Music Museum re-opened in December 2004 in the former St Mary Magdalene Church, consecrated in 1709, and since the late 18th century formerly used for other purposes (post office, police quarters, archives).

The new address is: Karmelitská 2, 118 00 Prague 1 - Malá Strana (the Lesser Town).

The opening hours of the exhibition are 10 am – 6 pm, daily, except Tuesday. The Museum study room opens on Monday, Wednesday, Thursday and Friday, 10 am – 6 pm (3 pm on Friday).

Apart from the musical instruments, the Museum houses extensive collections of sheet music, books, librettos, posters and playbills. The Museum exhibition is situated on the first floor.

Its first part opens with jazz and pop music and instruments; also on show are the Czech experimental instruments of the 20th century (mainly the quarter-tone and sixth-tone pianos, harmoniums and clarinets).

The second part presents clavichords, harpsichords, fortepianos and orphicas by Bohemian, Austrian, German and Italian makers, from 16th to early 19th century. The third part houses the Museum's 18th and 19th century organs and harmoniums, most of them of Bohemian origin.

The fourth part is dedicated to Renaissance and early Baroque; it focuses mainly on the collection of Renaissance woodwind instruments, originally belonging to the Rosenbergs – the most powerful South-Bohemian noble family.

The fifth and sixth parts of the exhibition present the bowed and plucked instruments by the Italian, Austrian, German, English and French makers of the 16th-19th centuries; special attention is given to the instruments made by the Bohemian and Moravian makers of the 18th-20th centuries.

The seventh part presents the 18th-20th century Bohemian, Austrian, French and English harps.

The eighth part covers wood and brass wind instruments from the 16th-20th century, among them the only surviving ivory Renaissance flute, recorders by Bressan and Denner, horns and clarino trumpets by the Nürnberg, Dresden and Viennese 18th century makers, horns, oboes, clarinets, bassoons and basset horns by 18<sup>th</sup>- early 19th century Prague and West Bohemian makers, and instruments invented for the use in army bands crafted by the famous 19th century Bohemian maker Václav František Červený and his pupil Josef Šediva.

The penultimate section of the exhibition is dedicated to percussion instruments and accordions, glass harmonicas and a terpodion. The exhibition concludes by a choice of folkloric instruments from various countries, and by a set of mechanical instruments, from the 18th-20th century.

Michaela Freemanova

### ***Louisiana State Museum, Music Collection***

The Music Collection of the Louisiana State Museum acquired a drum kit from the world-renowned musician Earl Palmer.

Drummer Earl Palmer's first love was jazz but he also had an important place in the history of rock 'n' roll. Palmer's work can be heard on recordings by Fats Domino, Smiley Lewis, and Lloyd Price, Frank Sinatra, Willie Nelson and other legends as well as on the soundtracks of *Harold and Maude* and *Cool Hand Luke*, and the TV shows *M.A.S.H.* and *The Odd Couple*. Little Richard wrote that Palmer "is probably the greatest session drummer of all time."

Acquired on January 15, 2002, the kit will be prominently displayed in the *Louisiana Music* exhibit at the museum's new Baton Rouge facility (opening in 2005).

For more information call 504-568-6972 and visit the web-site:

[http://lsm.crt.state.la.us/site/pr\\_releases/pr\\_releases.htm](http://lsm.crt.state.la.us/site/pr_releases/pr_releases.htm)

Greg Lambousy

### **Special Exhibitions**

#### ***Madison (NJ), Museum of Early Trades and Crafts, June 28, 2005***

*Trading Music: New Jersey's Instrument Makers*

Museum of Early Trades and Crafts

9 Main Street

Madison [NJ], 07940 USA

The exhibition focuses on New Jersey makers of musical instruments from 1850 to the present.

#### ***Boston, Museum of Fine Arts,***

***July 9, 2005 – January 5, 2006***

*Sounds of the Silk Road: Musical Instruments of Asia*

Explore the rich traditions of Asian music in this exhibition of intricately designed instruments from throughout the continent – from Japan to Turkey, Tibet to Indonesia. The exhibition, curated by Mitchell Clark, features some 150 instruments from the MFA's collections augmented by loans.

Paintings, prints, and books illustrating musical scenes show the varied cultures and contexts in which these instruments have been played.

Exhibition highlights include a 19th century Javanese gamelan, a traditional Indonesian orchestra. Open for public listening, gamelan rehearsals are held every other Wednesday evening (July 13-December 14) from 7 pm to 9 pm in the exhibition gallery, culminating in a gamelan concert in January 8, 2006.

***Vermillion (SD), National Music Museum, October 14, 2005***

*Great American guitar* (permanent exhibition)

The exhibition in the Tom and Cindy Lillibridge Gallery, named for the NMM trustees who funded the \$100,000 renovation of the space, will highlight the newly acquired D'Angelico / D'Aquisto / Gudelsky Collection, which includes the workbench, tools, forms, ledger books, and other related items from these legendary craftsmen of the archtop guitar, along with instruments built by each of the men.

On the NMM's second level, a new exhibition in the Margaret Ann Everist Gallery will examine the rise of the electric guitar, including early experimental instruments by Lloyd Loar, "frying pan" lap steel by Rickenbacker, Gibson electraharp pedal steel, and the first of but two electric upright bass guitars produced by Gibson before World War II.

The NMM will also dedicate its new Sally Fantle Archival Research Center, which will provide state-of-the-art facilities for the preservation and use of the NMM's vast archival materials that document the story of the American music industry.

## **Conferences**

### ***ICOM-Conservation Committee***

#### ***14th Triennial Meeting, The Hague, September 12-16, 2005***

‘Our Cultural Past – Your Future!’

The ICOM-CC Triennial Meeting ‘Our Cultural Past – Your Future!’ will be an inspiring and memorable event that will bring you up to speed on the state of the art in the fields of conservation and restoration.

*The Local Organizing Committee*

Attn. Floortje Kok, project coordinator

Netherlands Institute for Cultural Heritage

Amsterdam, The Netherlands

E-mail: floor.kok@icn.nl

Tel.: +31 20 3054520

### ***CIMCIM, GALPIN, & AMIS joint meeting Vermillion (SD), May 19 –22, 2006***

CIMCIM's next Annual Meeting will be held in Vermillion, South Dakota at the National Music Museum (<http://www.usd.edu/smm/>) between May 19th and 22nd, 2006.

Joining CIMCIM will be the Galpin Society and the American Musical Instrument Society.

The theme for CIMCIM's paper presentations is "Patrons, Politics and Prosperity". This topic explores fund raising issues, the dynamic relationships between funders and curators and the impact, if any, that this relationship has upon the exhibition, its philosophy of display, the mission of the institution, educational and public events.

The program committee will be chaired by John Koster <jkoster@usd.edu>, Conservator & Professor of Music at the NMM/USD.

For local arrangements, contact André P. Larson, Director & Professor of Music at the NMM/USD, by email at <aplaron@usd.edu> or by fax at 1- 605-677-6995.

### ***ICOM/CIMCIM in Vienna, August 2007***

CIMCIM will join the General Conference of ICOM in August, 2007. The conference will be held at the University of Vienna which is in the city centre. Dir. Dr. Rudolf Hopfner (rudolf.hopfner@khm.at) from the Collection of Musical Instruments of the Museum of Fine Arts in Vienna will be our contact person.

### ***The Secrets, Lives and Violins of the Great Cremona Makers 1505-1744, Vermillion (SD), July 1-4, 2005***

The National Music Museum on the campus of The University of South Dakota in Vermillion (SD), has celebrated the 500th birthday of Andrea Amati, in whose workshop in Cremona, Italy, the form of the instruments of the violin family as we know them today first crystallized, by hosting an international conference — *The Secrets, Lives, and Violins of the Great Cremona Makers 1505-1744* — Friday-Monday, July 1-4, 2005.

## **Research projects**

### ***Sydney, Powerhouse Museum***

#### ***The Powerhouse Twins***

Over the last three years the Powerhouse Museum, Sydney in collaboration with the Physics Department of the University of New South Wales and Sydney musician Romano Crivici has been working on a project comparing two newly made violins by Sydney maker Harry Vatiolitis.

One of the aims has been to monitor changes that occur between the instruments over time and also note perceptions by listeners about their sound.

The University has recently released results of the first three years of these tests. For those interested an overview of the project and details of the results can be found at:

<http://www.phys.unsw.edu.au/~jw/powerhousetwins.html>

Michael Lea

### ***Guidelines for labelling musical instruments for exhibit***

Standards for label content and format differ among museums and often among departments within a museum. Uniform labels are probably neither possible nor desirable, but certain principles should govern all labeling. It is worthwhile to review these principles so that models of good practice can be identified and criteria for successful labels can be defined.

1. Labels are indispensable educational tools and are often the only means for imparting information to viewers. Audio guides, interactive video stations, catalogues, and other supplements have not replaced labels as the primary means for communicating basic information to viewers. Therefore labels should be composed with typical readers foremost in mind.
2. Labels are an important component of exhibit design and should be considered *ab initio*. Labels should conform in style to the overall design and should be placed in full view and well lit, not obscured but not obtrusive. In a large wall installation or vitrine in a busy gallery, two identical labels might be provided for each instrument or group to avoid crowding by readers.
3. Labels should be easily legible by normal viewers, and accommodations should be made for viewers with special needs, for example through separate handouts in large type. Type size etc. might be prescribed by governmental regulations. Labels placed too high will not be easily read by short persons and persons in wheelchairs. Oversized labels can be visually obtrusive.
4. Labels may be attached to instrument mounts but never directly to instruments. Free-standing labels should not be placed on large instruments such as pianos but should be separately mounted, for example on stanchions of appropriate height.
5. Labels should be readily replaceable in case of damage or correction. In both temporary and

long-term exhibits, labels should be updated when necessary to reflect current knowledge. Costly and hard-to-produce labels inhibit updating. Label content should be retained for a reasonable time after an exhibit closes as a record of the display.

6. Labels should be quickly and unambiguously related to the instruments they describe, for example by being located adjacently or by being keyed to their subjects by clear identifying numbers.
7. Labels should be factually accurate, grammatically correct, and convey information clearly and in a consistent manner to the targeted readership. Labels must not contain exaggerated or unsubstantiated claims or misleading implications, and should not flaunt the writer's erudition.
8. Labels should not distract, but should direct readers' attention to the instruments themselves, for example by reference to specific remarkable features.
9. Labels should be concise and relevant to the material at hand, keeping in mind the limited attention span and swift fatigue of many museum visitors. Discursive essays belong in catalogues that can be read at leisure. However, unlike works of art that speak for themselves aesthetically and objects whose functions are obvious, unusual musical instruments often invite explanation. Ideally, labels should explain why particular instruments are significant and how they differ, if at all, from ordinary or similar ones, unless the exhibit addresses these topics adequately by other means.
10. Labels should at least name the instruments, state their maker and place of origin and date or period, describe them succinctly, and include accession numbers or other codes through which further information can be sought. Where noteworthy or required by institutional policy, provenance and source (such as a donor's name) should be included. Where a place name has changed, contemporary and modern names should be given, for example "Pressburg (modern Bratislava)" or "Burma (now Myanmar)". Technical features, tone quality, repertoire or function, and context (such as biographical details of makers and players) should be addressed only in ways that enhance readers' appreciation.
11. Labels should represent a distillation of more comprehensive data that should be readily available upon inquiry; indeed, labels should encourage further inquiry and listening, for

example by brief reference to distinctive tonal characteristics or idioms. If an instrument can be heard on an audio guide or recording, this can be indicated by a symbol on the label. Bibliographical references are usually superfluous on labels.

12. Labels for general readers should avoid abstruse symbols and obscure, unexplained references, for example to “Werckmeister III”, “Albert system”, “a’=415Hz”, or “D-d2”. Such recondite terms should be explained, perhaps on separate text panels. Otherwise, pitch is best described by comparison to standard modern pitch, for example, “about one half-step lower than modern pitch”. Range can be expressed, if necessary, by familiar staff notation or by comments such as “three octaves”. Precision is laudable but, like abbreviation, is sometimes overdone and confusing.
13. Labels should avoid excessive content such as descriptions of obvious features and details meaningful only to specialists. Linnean binomial nomenclature for plant and animal materials might be appropriate in science museums but seldom in art or history museums. Most readers are not helped by being told, say, that a flute has a Briccialdi B-flat key unless they are also told the function of that key. Saying that a piano has three pedals or that a guitar has six strings normally conveys no useful information that viewers cannot see for themselves. But labels should call attention to interesting features that could be easily overlooked, such as knee levers under a piano, and should disclose significant alterations such as modern fittings on old violins.
14. Labels might usefully include pictures, diagrams, or other graphic aids that clarify or extend verbal descriptions, or might refer to such aids or to models displayed nearby. However, models and graphics (distinguished from illustrative or complementary works of art) should not compete with the instruments for attention unless the exhibit’s thrust is technical, iconographic, or otherwise specialized.
15. Labels should not condescend but should address reasonably intelligent viewers of whatever level of preparation is anticipated. Certainly an exhibit intended for children will be labeled differently from an exhibit directed to connoisseurs, performers, or luthiers. The general public requires a balance between too little and too much information, but no compromise will satisfy everyone.

Laurence Libin

## **New and planned publications**

### ***The Care of Historic Musical Instruments on-line***

CIMCIM has now published the book "The Care of Historic Musical Instruments" (edited by R.L. Barclay) in an on-line version on the CIMCIM website (Copies of the printed book are still available). To make the materials more widely accessible, an electronic version of this important publication was envisaged from the initial planning of the book.

CIMCIM has published this as a hypertext document. It is designed to complement rather than replace the printed book. Users can click on the thumbprint images for larger versions. Plentiful links allow easy navigation between the Contents and the Text, and from the Text to the Bibliography.

The URL is <http://cimcim.icom.museum/iht/>

I would welcome any comments on the on-line version.

Arnold Myers

### ***Call for contributions to new List of Technical Drawings – paper edition and on-line version on CIMCIM website***

The "List of Technical Drawings" was first printed in 1992 by Moeck Verlag. In 1996, the list was published on-line on the ICOM/CIMCIM website.

The text of the internet version was subsequently expanded and updated, most recently in July 2004 (see <http://cimcim.icom.museum/iwd.html>).

This year (2005) the publisher Edition Bochinsky - PPV Medien intends to revise the list and issue a new version in late 2005.

In connection with this I now ask you to send me the most recent information concerning your technical drawings of musical instruments. The information will be used both for the new edition of the list and the website.

For updates and further information:

Dr Rob van Acht, Gemeentemuseum Den Haag

P.O. 72, 2501 CB, The Hague,

The Netherlands,

[R.vanAcht@gemeentemuseum.nl](mailto:R.vanAcht@gemeentemuseum.nl)

Rob van Acht

### ***London, The Royal College of Music, Museum of Instruments (incorporated in the Centre for Performance History)***

Part III of the Museum’s Catalogue, *European Stringed Instruments*, by Elizabeth Wells and Christopher Nobbs, is to be published in autumn 2005; Parts I and II will also be published on-line on the new website, [www.cph.rcm.ac.uk](http://www.cph.rcm.ac.uk).

This project to improve remote access has been supported by the Arts and Humanities Research Council (AHRC) project grant scheme.

Elizabeth Wells

## **Announcements**

### ***CIMCIM Bulletins on-line***

Following a decision of the CIMCIM Board, non-current CIMCIM Bulletins are now available on the CIMCIM website.

Access to the CIMCIM Bulletin has been one of the benefits of membership, and it will continue to be the case that the most recent few Bulletins will be announced and available to CIMCIM members only.

However, it is in the general interest of members that the books, exhibitions, conferences etc announced should be more widely known, hence the decision to place the older Bulletins on the public website.

The URL for the Bulletins on-line is:

<http://cimcim.icom.museum/ibt/>

Arnold Myers

### ***Baines Prize 2005***

Elizabeth Wells, Curator of the Museum of Instruments at the Royal College of Music, was awarded the Anthony Baines Prize 2005 by the Galpin Society in June for her contribution to organology.

Her initial research on the RCM Collection of Instruments led to an appeal for funds to conserve it, the building of the Museum and her appointment as Curator.

She was responsible for the planning of the present Museum, opened in 1970, the display and subsequent developments. These have involved all aspects of collection management, research, documentation, publication and interpretation, including the commissioning of restoration, conservation and documentation projects, broadcasts, mounting concerts with students and giving tours and lectures.

She has written articles for journals and a *Guide to the Collection*, edited and contributed to *Parts I, Ia* and *II* of the Catalogue and the prototype CD-ROM 'Virtual Tour' of the keyboard instruments, also raising funds for projects, publications and accessions, including the Erard Harp Ledgers. In addition she has contributed to international conferences and to collaborative publications of CIMCIM, the Museums and Galleries Commission (now MLA) and Bologna University on the museum care of

musical instruments. In 1988 she was appointed MBE for services to music.

### ***Retirement of Curator: change of address***

On 29<sup>th</sup> July Elizabeth Wells is to retire early and the Assistant Curator, Jenny Nex ([jnex@rcm.ac.uk](mailto:jnex@rcm.ac.uk)), is to succeed her, in accordance with the restructuring of the collections (see Bulletin 58). After that the email address [ewells@rcm.ac.uk](mailto:ewells@rcm.ac.uk) will cease; please use [epwells@btinternet.com](mailto:epwells@btinternet.com); 51 Christchurch Road, Winchester, Hants SO23 9TE.

Elizabeth Wells

### ***Vietnam, Nha Nhac proclaimed Masterpiece of Oral and Intangible Heritage of Humanity***

We are delighted to announce that Nha Nhac (Vietnamese Court Music) was proclaimed by UNESCO a Masterpiece of Oral and Intangible Heritage of Humanity in November 2003. (Please visit our website [www.unesco.org.vn](http://www.unesco.org.vn) for further information of Nha Nhac).

In order to safeguard this musical treasure the UNESCO office of Hanoi is going to reproduce one set of Bien Chung (set of bell chime) and one set of Bien Khanh (set of stone chime), as well as some instruments played in Dai Nhac and Tieu Nhac Orchestra and to collect documents about production method of Nha Nhac instruments and related traditions.

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### **Bulletin 60:**

Please send your contributions by **October 30<sup>th</sup> 2005**, preferably by e-mail, to the editor:

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