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Bulletin No. 8

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Letter from the President

By now you will have read the CIMCIM Profile in *ICOM News* (vol 45, No 1, 1992). From the responses that have come to me, it appears that the Profile has sparked interest in our work from several quarters. Letters have come from Greece, Holland, France and the United States from museum professionals wanting to join CIMCIM and to make certain that their collections are included in the new *International Directory*. We have also received a long letter from our colleague Ivan Mačák in Bratislava, Czechoslovakia, which is summarized later in this issue. We hope that more of you will write to us about your activities, your questions, your challenges. We look forward to exchanging information not only in the *Bulletin* but also at the ICOM 92 meeting in Canada next September.

As much as we appreciate the Profile, we find that there are two omissions: the concluding challenge from Sumi Gunji (see below) and the entire statement from Carlos Rausa (see elsewhere in this issue). Sumi concluded her fine report on "Musical Instruments in an Academic Setting" with the following suggestions for CIMCIM's consideration:

1. CIMCIM should establish an exchange of data about musical instruments through computer and laser disks with pictures and sound. This would help newly-established museums and collections which have difficulty collecting historical instruments of Europe and the traditional folk instruments of the world's ethnic groups.

2. CIMCIM should help to arrange an exchange of conservators among museums. In Japan many instruments from Europe and other countries are in need of conservation. Japanese instruments in several museums of the world are in need of attention. The exchange of conservators among museums would be helpful to all of us.

We ought to think about these ideas and many others as we prepare for our meeting this Fall. Hope to see you in Canada.

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

Enclosed is an *Information Form and Subscription*

Renewal for 1992. Please note that we are now charging \$10.00 US for annual subscriptions to the *Bulletin* and any other CIMCIM publications. This is the new way of supporting our activities without charging membership dues. Also note that we will be using *one* bank account for the year 1992. I ask subscribers from overseas to send their payments by the method which incurs the least cost. Postal orders or bank transfers with compatible currencies (i.e. \$US or \$Cdn) are the favoured methods. Please fill out the form promptly and return it to me in order to keep your name on our mailing list.

Please check the accuracy of your name and address on the enclosed Membership List for 1991 and make any changes on the subscription form when you return it. If your name is not there, you are not an ICOM member and you did not pay CIMCIM dues for the year. I would like to produce these membership lists sooner but as some people do not send their information until the last month of the year, this isn't possible.

To repeat from the last issue, following is an announcement about the Triennial Conference in Québec City:

ICOM 1992: Fri. 18 Sept - Sat. 26 Sept, 1992

Museums: Re-thinking the Boundaries
Les Musées: y a-t-il des limites?
Museos: ¿Posibilidades sin fronteras?

Call for Papers

The CIMCIM meeting in Québec City will feature papers, videos and other presentations related to the 1992 theme (above). Presentations should be twenty minutes in length, in either English, French or Spanish, the official languages of ICOM, with ten minutes allowed for questions and discussion. Half-page abstracts of presentations should be sent to Bob Barclay, Liason Officer for CIMCIM, *on or before April 30, 1992*. Speakers should state at that time what audio-visual equipment they need.

It is the duty of Committee Liason Officers to ensure "that the General Conference theme is developed within their respective committees in order

to stimulate a high level of participation by their membership", so please think about the theme and the impact of changing boundaries on the care, use, preservation and exhibition of collections of musical instruments.

Registration and Accommodation

Registration fees covering the opening ceremony, topical sessions, the Interdisciplinary Forum, entry to the ICOM 1992 International Museum Salon at any time, a day's excursion discovering the St. Lawrence River, official receptions, and a copy of the Conference Proceedings are tentatively set at \$375.00 Canadian.

Registration forms for the Conference will be sent to all ICOM members along with the preliminary Programme in January of 1992. All those interested should fill them out and return them to the official agent for the conference:

Gerry Lou & Associés,
450, rue de la Gare du Palais,
Québec City, Québec, Canada G1X 3X2.

Non-ICOM members who are interested in attending should also write to the ICOM 1992 Head Office for information:

60, rue Marché Champlain,
Québec City, Québec, Canada G1K 8R1.

The designated airline for ICOM 1992 is Air Canada together with its regional connectors and partners, who will be giving special rates for ICOM members for travel to Québec, travel within Canada and the United States, and for car rental. These special prices are available by contacting any Air Canada office or travel agent, in Canada and abroad, and giving the Conference reference number.

Three categories of hotel will be available for reservations: \$50-80 Can, \$80-135, and \$135 and above.

Post-Conference tours will also be announced soon by ICOM. There will be special arrangements by several International Committees for professional visits (see *Other Activities* below for CIMCIM's plans).

Programme

Mon 21 Sept	
9.00 - 9.30	Introductions
9.30 - 10.00	Keynote paper
10.00 - 10.30	Coffee break
10.30 - 12.30	Three papers & discussion
12.30 - 14.00	Lunch break
14.00 - 14.30	Adoption of Bylaws & Elections
14.30 - 15.30	Two papers & discussion
15.30 - 16.00	Coffee break
16.00 - 17.30	Working Groups

Tues 22 Sept	
9.00 - 9.30	Announcements
9.30 - 10.30	Two papers
10.30 - 11.00	Coffee break
11.00 - 12.30	Three papers & discussion
12.30 - 14.00	Lunch break
14.00 - 15.00	Two papers & discussion
15.00 - 15.30	Coffee break
15.30 - 17.30	Working Groups
Weds 23 Sept	
9.00 - 10.30	Business Meeting
10.30 - 11.00	Coffee Break
11.00 - 12.30	Reports of Working Groups

This gives a total of 12 papers, plus a keynote presentation, required to fit the schedule, so please begin thinking of your contribution *now*. The deadline for submissions is April 30, 1992, so it's not too early to plan.

Other Activities

In addition to the ICOM-organized tours and visits, CIMCIM members are invited to participate in the following activities:

1. During our stay in Québec we will visit L'École de Lutherie Artistique de Noroît (ELAN). This is a non-profit organization which offers training in instrument-making in association with a local technical college, and also conducts research, dissemination of information and documentation. CIMCIM members will be given a tour of the workshops and lecture rooms, demonstrations of string instrument-making techniques, and short concerts on instruments made by graduates and teachers. A small exhibition of instruments from the school will be staged in a special display space within the building.
2. There are many sights of interest in the old city of Québec. Our ICOM hosts will make us welcome and provide information on places to see. The programme shows some of the formal activities, and there are many museums, historical buildings and other places of interest. Please note that the programme is only a first draft - a more up-to-date one will follow.
3. After the conference CIMCIM plans to join other ICOM committees, travelling from Québec City to Ottawa on Sunday 27 September. Gerry Lou & Associés, ICOM's agent, (address above) will be organizing bus transport and accommodation. This will be approximately \$296.00 double, or \$204.00 single for the bus fare and three nights' hotel rate. There will be a dinner hosted by the National Gallery of Canada on Sunday evening, followed by two days

of visits to all museums, libraries, archives and other places of interest. Visitors will also be invited to the headquarters of the Canadian Heritage Information Network and the Canadian Conservation Institute. All admissions will be free to ICOM members. There will be four Discussion Groups set up at the National Gallery of Canada, the Canadian Museum of Civilization, the Canadian Museum of Nature and the Museum of Science and Technology. Information on these activities will be sent to all ICOM members very soon. A dance is planned at the Canadian Museum of Civilization on the evening of Monday 28 September.

4. After the Ottawa section of the tour, CIMCIM plans to visit the Sharon Temple near Newmarket, Ontario. Here is found a unique collection of beautiful wooden buildings from the early 19th century erected by the Children of Peace, a break-away Quaker sect led by David Willson, an emigrant to Upper Canada from the United States. Master Builder Ebenezer Doan was responsible for most of the building including the Temple itself, a recreation of Solomon's Temple as described in *I Kings*, Chapter 6. Of particular interest are the two pipe organs built by Richard Coates, a British Army bandmaster who was the sect's musical director and obviously a craftsman of some distinction. The later organ has a keyboard while the earlier one is equipped with a barrel action. There are other contemporary instruments used by the band of the Children of Peace on display. The bus fare from Ottawa, and the one-night accommodation in Toronto following the visit to Sharon, will be approximately \$150.00.

5. After visiting Sharon, we will complete our tour in Toronto where members can visit the Royal Ontario Museum, the Art Gallery of Ontario and many other places of interest. General sight-seeing of Toronto will complete the tour.

The scheduling of all these visits will be announced in the next *Bulletin*, and ICOM will be sending further announcements as plans progress. Enclosed is a form which I ask all interested members to return to me *as soon as possible*. This will help me to determine the number of people to book for the conference itself and for the post-conference tours. This form is not a promise to attend.

Recent Publications

Museum für Kunst und Gewerbe, Hamburg

Alexander Pilipczuk has recently sent a variety of publications from the *Yearbook* of the Museum für Kunst und Gewerbe, *Das Musikinstrumente*, and *Arbeitsblätter für Restauratoren*. These include news on the Museum's activities, recent acquisitions, restoration projects, and a report in English on the special features of the Museum's Celestini virginal of

1594. All these publications will be included in CIMCIM's bibliography which is still being compiled.

The Art of the Trumpet-maker, Robert Barclay. Clarendon Press, Oxford Early Music Series #14, 200pp, 107 figures, hard cover. January 1992, £35.00.

This is a study of the manufacture of brass instruments, particularly the trumpet, in Nuremberg during the seventeenth and eighteenth centuries. The book begins with a brief history of the instrument and the city where it was made, and an introduction to the changes in style, shape and ornamentation which occurred over more than two hundred years. The techniques of extraction and purification, and the chemical and physical structure of the metals are discussed, especially in relation to the use of authentic materials in reproductions. A separate chapter deals with solders for brass and silver and their use in the workshop. The tools and workshop facilities are identified and detailed using contemporary illustrations and examples from the author's workshop. The longest chapter, which is highly illustrated, deals with the techniques of fabrication as practised today, and draws parallels between them and historical practice. The book concludes with a discussion of the philosophy, ethics and practicality of using historical instruments or accurate facsimiles in modern performance.

University of Edinburgh Collection of Historic Musical Instruments, Progress Report 1991

The C.H. Brackenbury Memorial Collection has been given to the University by the Government following its acceptance by the State (as a collection pre-eminent in its field) in lieu of inheritance tax. The Collection was assembled in the 1920s and 1930s, and has been on loan to the University since 1980. The many important items include an ivory recorder by Richard Haka c.1680, several early oboes, a clarinet by Thomas Collier c.1770, a Strobach basset horn, a Haas trumpet c.1730, a Hintz viol, a double bass by Leopold Widhalm 1753, an 18th century viola d'amore, an archlute by Rotunery and two British bagpipes c.1800.

In the year, the Collection has also been given instruments by W. Russell Day, Anne Macaulay, Nadine Parks, Raymond Parks and Edward Planas. Several further items have been lent to the Collection, including instruments from the late Christopher Monk, lent by the Honorary Curator.

The Honorary Curator represented the University at the CIMCIM meeting in Osaka, Kakegawa and Tokyo. He is a member of the Documentation and International Directory Working Groups of CIMCIM.

Plans for re-housing the Collection have progressed, albeit slowly; Mr. Brian Hartley, the museum designer appointed to plan the fitting out of the premises as a museum, presented preliminary

designs, layouts, specifications and costings. His work was funded with the aid of the Scottish Museums Council.

The sackbut by Anton Schnitzer dated 1594 was lent to the National Art Collections Fund for the exhibition *Saved for Scotland* held in the National Gallery of Scotland in August and September.

The Collection has been used for teaching purposes by the University staff, in particular for courses in the Faculty of Music on the History of Instruments, Ethnomusicology and Musical Acoustics. Several parties have made organized visits, and various scholars and instrument makers have visited to study particular instruments.

Several instruments have been photographed to provide illustrations for a textbook *Companion to Musical Instruments* which is being written by Dr. D.M. Campbell, Dr. C.A. Greated and the Honorary Curator.

Arnold Myers, Honorary Curator.

Report from Ivan Mačák, Bratislava, Czechoslovakia

ICOM defines museums as "institutions in the service of society and its development". With political changes, sometimes a definition of "society" also changes. In response to a letter about the effect of political changes upon his museum work, CIMCIM colleague Ivan Mačák of the Music Museum of the Slovak National Museum reports the following (summarized by C. Hoover):

The positive effects of the political changes on the museum world in Czechoslovakia have been the possibility to consider many more areas of thought. Religion, which had been forbidden for forty years, is now a topic that can be documented and presented. But what had previously been guided by ideology is now replaced by commercial materialism. Because of severe economic conditions (17% unemployment in Slovakia, some households with no money for food) museums have lost support from private and state institutions and are pressed into commercial activities.

In spite of the financial restrictions, the music department became the Music Museum of the Slovak National Museum in February 1991. The Museum has about 2,300 instruments and about the same number of accessories and tools used in making them. These are housed in new store rooms (of which Ivan is quite proud). In addition to musical instruments, the Museum documents Slovak musical history and supports contemporary musical activities. It also includes an archive with more than 100,000 items, a good library, and a large collection of iconography. Because of budgetary restrictions, no new acquisitions or exhibitions can be considered for at least the next two or three years.

Mačák finds the new freedom "expensive" and, to someone who has spent his entire life under the totalitarian system, very challenging and unsettling.

He send his best regards to his colleagues, and if funds are found, hopes to see us at ICOM 92.

CIMCIM Profile: *Musical Instruments and Museums in Latin America*

In Latin America only three museums have collections that focus solely on musical instruments: Colección de Instrumentos Musicales Pedro Traversari (Quito, Ecuador), Museo del Centro Interamericano de Etnomusicología y Folklore (Caracas, Venezuela), and Museo "Emilio Azzarini" (La Plata, Argentina). There are, however, several museums that have musical instruments, not as separate sections, but as part of their general collections. Most of these museums do not have a musical instrument specialist on their staff, nor are there training centres for such a specialty. So, requests that come to the museums are difficult to answer because there are few Latin American experts in the area.

Given this situation, I have asked myself from a Latin American perspective what are the advantages of joining CIMCIM. The answer can be found in one word: *idoneidad* - the ideal place. The ideal place to exchange information and opinions with colleagues who are experts in the field; to study, discuss reflect upon and expand ideas on specific themes. The ideal place to become an effective organization for research and advice; to understand the diversity of problems faced by each cultural institution and to provide help in overcoming them. Finally, the ideal place to help develop and perfect the discipline.

During my 10 years as a member, my professional growth has been greatly helped by the work of CIMCIM; I have been able to use its publications and discussions in my work with museum objects, in research, and in public tours and presentations. For example, we have distributed 400 copies of the Spanish translation of *Ethnic Musical Instruments*, published in 1983 thanks to support from the Argentine ICOM committee. On our part, we have made an effort to inform our colleagues from other continents about the cultural and geographic diversity of our musical instrument collections. Some of these colleagues were visited by CIMCIM members during the '86 ICOM General Conference in Argentina.

Greatly honoured to be elected to the CIMCIM Board, I have continued to carry on its work in Latin America. I am now translating and distributing Spanish versions of the *Bulletin*. My hope is to work with others to build a strong organization. Nothing can be compared to the satisfaction of giving and receiving.

Carlos E. Rausa

Reminder

Please keep in touch by sending brief paragraphs on your activities. Typescript is fine, but computer disks are also welcome for the longer texts.