

# CIMCIM

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

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## MESSAGE FROM THE PRESIDENT

The Board and I would like to thank all who participated in the superb CIMCIM Conference this past August. Our themes, Instruments Owned by Famous Musicians and Celebrities: What can they tell us? and Documenting Musical Instrument Collections proved to be fascinating and at times provocative.

CIMCIM is grateful to Rudolf Hopfner and Beatrix Darmstaedter of the Kunsthistorisches Museum for their work in organizing this meeting and to Peter Donhauser for co-hosting the meeting at the Technisches Museum. The interesting papers, discussions, demonstrations, tours and concerts made an interesting and exciting program, while the excursions to Rohrau and Eisenstadt enhanced our knowledge and understanding of the environment, life, and times of Haydn. Members always gain fresh insights and ideas meeting with colleagues to discuss mutual concerns and possible solutions to managing, interpreting, and safeguarding our collections.

Vienna, as always, proved to be a wonderful venue in which to do this. As we disperse to our daily routines I hope that we will consider the ideas expressed concerning terminology, display, and electronic and traditional publication methods.

*Ken Moore*

## REFORM OF THE CIMCIM - L

Since several years thanks to the efforts of Dr. Arnold Myers CIMCIM has maintained CIMCIM - L, a mailing list dedicated to the discussion of professional issues related to the care and activity of musical instrument museums and collections.

Starting in January 2008 CIMCIM - L will be accessible to CIMCIM members only and all

members will be automatically included in the list upon subscription. This will serve to improve and facilitate the communication among members and encourage the use of the list to keep in touch with colleagues sharing activities, projects, issues and raising discussion.

The wide number of CIMCIM members, over 150 professionals active in institutions and collections all over the world gives a high potential to this tool that will hopefully be exploited by many members.

## NEW MEMBER LIST ON LINE

Thanks to a grant obtained from ICOM in the year 2005 a new on-line Member List has been developed and is now accessible on line through the CIMCIM home page. This on-line data base will substitute the periodical printed member lists and includes the name of all present members together with details about institutional address, telephone and fax numbers and e-mail.

E-mail addresses have been "disguised" in order to avoid their theft by spam robots.

All members are invited to check the accuracy of their own data and to communicate eventual changes and corrections to the Secretary ([secretary@cimcim.icom.museum](mailto:secretary@cimcim.icom.museum)). Members can also require the removal of their data from the on line database for privacy reason sending a message to the Secretary.

## NEW INTERNATIONAL DIRECTORY OF MUSICAL INSTRUMENT MUSEUMS AND COLLECTIONS ON LINE

Thanks to a grant from ICOM the International Directory of Musical Instrument Museums

and Collections is now available through the CIM-CIM home page in a new searchable data base that substitutes the previous text format.

Data from several hundred collections in 109 countries, taken from the previous version, have been revised and updated with information about Internet pages, new telephone and fax numbers and bibliography.

However such a database can remain up to date and effective only through the active collaboration of all CIMCIM members. Everybody is invited to check that the entry related to his/her own collection is accurate and send updates to the Secretary.

Moreover it is strongly hoped to create a net of collaborators, at least one in each country or group of countries, who will help to keep the data up to date and to enrich the data base.

Please get in touch with Ken Moore, chair of the International Directory Working Group, if you are interested in collaborating with this project.

Further details can be found in the International Directory page under the heading "How to collaborate"

## REPORT ON THE CIMCIM CONFERENCE IN VIENNA

The 2007 Annual conference of CIMCIM has been held in Vienna, within the ICOM General Conference, between August 19th and 25th. Fiftyfour CIMCIM members came for all over the world and presented 21 papers about the two topics of this year's conference: Instruments owned by famous musicians and celebrities: what can they tell us? and Documenting musical instrument collections in seven sessions.

The meeting was very efficiently and pleasantly organised by Rudolf Hopfner with the collaboration of Beatrix Darmstaedter of the Kunsthistorisches Museum and combined a tight schedule of papers and meetings with enjoyable concerts on historic instruments, free time for the participants to meet and socialize and a lovely post conference tour blessed by good weather.

The sessions of the first two days were hosted by the Sammlung alter Musikinstrumente of the Kunsthistorisches Museum, while the closing day was organized at the Technisches Museum where Peter Donhauser and Ingrid Prucha also offered and enchanting demonstration of many of the mechanical instruments of the collections to the members.

The conference programme also included several concerts: the first day was concluded by the performance by Natasha Korsakova and Eugenie Russo in the Marble Hall of the Kunsthistorisches Museum on a violin previously owned and played by Sir Y. Menuhin, L. Mozart and now on loan from Herbert R.

Axelrod and a Conrad Graf piano owned and played by Clara Schumann and Emperor Franz Joseph.

A very unusual concert was that offered on the third night at the auditorium of the Technisches Museum featuring a wide repertoire of classics and contemporary music on piano rolls performed on two models of phonola and pianola by Wolfgang Heisig and Rex Lawson, and by Jaekel Volker on a neo-Bechstein piano.

The second evening was dedicated to a visit to the Third Man Museum, entirely dedicated to the homonymous film, while the fourth and last day was spent in a post conference tour visiting Haydn's birthplace and his later house in Eisenstadt, where participants had the chance to enjoy two concerts on historic pianos by Richard Fuller. The conference was attended by the following members:

### CIMCIM members and subscribers:

<i>Nasser Al Hammadi</i>	<i>Martin Kirnbauer</i>
<i>Faisel Al Naimi</i>	<i>Peter Andreas Kjeldsberg</i>
<i>Brigitte Bachmann-Geiser</i>	<i>Alicia Knast</i>
<i>Alla Bayramova</i>	<i>Mats Krouthén</i>
<i>Silke Berdux</i>	<i>Darcy Kuronen</i>
<i>Annalisa Bini</i>	<i>Sonja Leggewie</i>
<i>Laura Bognetti</i>	<i>Darryl Martin</i>
<i>Stephan Bohman Falk</i>	<i>Jesmael Mataga</i>
<i>Brigitte Brandmair</i>	<i>Jeremy Montagu</i>
<i>Beatrix Darmstaedter</i>	<i>Ken Moore</i>
<i>Eric De Visscher</i>	<i>Arnold Myers</i>
<i>Bill Dewalt</i>	<i>Frances Palmer</i>
<i>Peter Donhauser</i>	<i>Ingrid Prucha</i>
<i>Martin Elste</i>	<i>Gabriele Rossi-Rognoni</i>
<i>Heike Fricke</i>	<i>Marlowe Sigal</i>
<i>Golnaz Golsabahi</i>	<i>Gerhard Stradner</i>
<i>Vera Giuliani Fernanda</i>	<i>Y. Munir Taha</i>
<i>Göran Grahn</i>	<i>Lisbet Torp</i>
<i>Robert Holmin</i>	<i>Caroline Turner</i>
<i>Rudolf Hopfner</i>	<i>Patrice Verrier</i>
<i>Anne Houssay</i>	<i>William Waterhouse</i>
<i>Alfons Huber</i>	<i>Corinna Weinheimer</i>
<i>Eleftheria Kamilali</i>	<i>Elizabeth Wells</i>
<i>Ulla Keding Olofsson</i>	<i>Yagut Sarad</i>
<i>Sylvia Keller</i>	<i>Yamakawa Izumi</i>
<i>Beryl Kenyon de Pascual</i>	<i>Miguel Zenker</i>
<i>Jayson Kerr Dobney</i>	



Photo: Eleftheria Kamila



Photo: Alina Mazur



Photo: Alina Mazur



Photo: Alina Mazur



Photo: Alina Mazur



Photo: Goran Grahn



Photo: Elizabeth Wells



Photo: Alina Mazur



Photo: Alina Mazur



Photo: Alina Mazur



Photo: Eleftheria Kamila



Photo: Alina Mazur

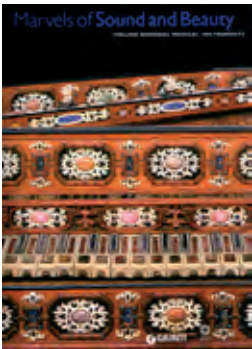


Photo: Alina Mazur

Florence, Galleria dell'Accademia, Dept. of Musical Instruments.

**Marvels of Sound and Beauty**

June 12th – December 9th 2007



The Musical Instrument Department of the Galleria dell'Accademia in Florence has organized a new exhibition about Marvels of Sound and Beauty: Italian Baroque Musical Instruments ([www.meravigliesonore2007.it](http://www.meravigliesonore2007.it)).

The closing date has been extended to December 9th.

The exhibition includes 50 instruments and 6 paintings chosen among the most precious and spectacular ones presently kept in public and private collections though Europe and the USA. The exhibition is articulated in four sections: the first features instruments which present particularly lavish decorations, such as the Annibale de' Rossi spinet lent by the Victoria and Albert Museum, encrusted with almost 2000 gems and semiprecious stones; the second is centred on animal or fantastically-shaped instruments, such as the dragon-shaped contrabassoon by Giovanni Maria Anciuti from the Museum Carolino Augusteum in Salzburg; the third includes all the surviving marble instruments made during the late 17th century - mainly for the Este court - including a harpsichord entirely made out of marble; and the fourth showcases instruments made of unusual and rare materials such as ivory, mother-of-pearl and tortoiseshell. This section also includes all the surviving ivory instruments by Giovanni Maria Anciuti.

The project and realization of the exhibition are by Franca Falletti, Renato Meucci and Gabriele Rossi Rognoni, with the assistance of Laura Bognetti, and its contents are illustrated in a catalogue, in Italian and English, with essays by Franca Falletti, Renato Meucci, Gabriele Rossi-Rognoni, Claudio Paolini, Herbert Heyde, Friedemann Hellwig and Florence Gètreau, followed by descriptions and colour photos of all the instruments on display. It can be ordered from Giunti Editore ([gm.monte@giunti.it](mailto:gm.monte@giunti.it)).  
*Gabriele Rossi Rognoni*

Paris, Musée de la Musique

**Richard Wagner, visions of artists : From Auguste Renoir to Anselm Kiefer**

October 25th, 2007 – January 20th 2008

Observing artists from all disciplines, Richard Wagner appears as the most influent composer of the 19th century. This exhibition shows the effects of Richard

Wagner's work in arts, from paintings of the 1850's to Modern art. Several extracts of operas will be available on audioguides. A video room will gather extracts of movies including Richard Wagner's music.

*Patrice Verrier*

Berlin, Musikinstrumenten-Museum

**Carl Czerny (1791–1857). Pianist, Composer, Pedagogue**

19 October 2007 – 26 January 2008

Exhibition in collaboration with the Gesellschaft der Musikfreunde in Wien. „An affright for students“ – that is perhaps all that comes to your mind mentioning the name of Carl Czerny. On the occasion of the 150th anniversary of his death, we want to honour and at the same time re-evaluate this controversial and often vilified character of our musical history: Carl Czerny, author of numerous etudes for the pianoforte, student of Beethoven and teacher of Franz Liszt, writer of texts concerning the performance of Beethoven's music, representative of the “brilliant style” as well as editor of Bach's and Scarlatti's masterpieces and – last but not least – serious composer.

Firstly, the prevalent comments on Czerny have to be revised. Secondly, Czerny's relevance for the historic performance practice beyond Beethoven has to be considered. Thirdly, Czerny should be appreciated as a composer of serious music. He did not only compose pedagogic music or so called “brilliant style” music, but also sonatas, string quartets, symphonies, oratorios etc. in a “serious” style as he himself called it.

These works are obviously much better than one would expect from Carl Czerny. Our main aim is to honour and historically locate Czerny as a serious composer not so much between Beethoven and Liszt but rather somewhere between Mozart, Schubert, Mendelssohn and Brahms.

In addition to an international scientific congress (19 to 21 October 2007) and several concerts culminating in a “studies' marathon” on 26 January the Museum of Musical Instruments presents an exhibition by the Gesellschaft der Musikfreunde in Vienna. On display will be many letters and autographs, pictures and paintings, among them original documents by Beethoven, Schubert, Liszt and Brahms. At the same time the exhibition gives an impression of the heyday of pianoforte playing, composing and building during the days of Biedermeier in Vienna. Besides the Bösendorfer Grand of 1834 owned by Carl Czerny which will be also played in concert, further contemporary keyboard instruments are shown, including further fortepianos, square pianos, as well as the so called giraffe piano, and the harmonium.

*Heike Fricke*

## CONFERENCES

Oxford, **The Historical Metallurgy Society  
Metals in musical instruments**  
12th – 14th September 2008

The conference will be based in the Holywell Music Rooms in Oxford, the oldest surviving purpose built concert hall in Europe. As well as a full lecture programme there will be a talk and concert on the Friday evening with Steven Devine (harpichord), and on the Saturday evening with Crispian Steele-Perkins (trumpet). There will also be an opportunity to see “behind the scenes” at the Bate Collection of Historical Musical Instruments.

Papers should reflect the theme of the conference on the technology of metals with particular relation to musical instruments. There will also be display boards available for posters. Please send a 150 word abstract for either option by 31 January 2008 c/o Dr Louise Bacon, Head Collections Conservation & Care, The Horniman Museum, 100 London Road, Forest Hill London SE 23 3PQ UK, or by email [lbacon@horniman.ac.uk](mailto:lbacon@horniman.ac.uk)

Conference accommodation has been reserved at Wadham College. If you have any queries, or would like to know more about the conference, please contact Eddie Birch on 01226 370331 or email [mejbirch@aol.com](mailto:mejbirch@aol.com) Further information about the Historical Metallurgy Society can be found at [www.hist-met.org](http://www.hist-met.org).

*Louise Bacon*

Michaelstein, Stiftung Kloster Michaelstein  
**Music Institute for Performance Practice**  
5-7 October 2007

The Stiftung Kloster Michaelstein has organized, between October 5th and 7th, the international conference *Instrumenta, welche geschlagen oder geklopft werden* – Percussion instruments in the music of the 16th to the mid-18th century.

The conference included the following speakers: Christian Ahrens (Bochum, Germany), Cornelius Altmann (Dresden, Germany), Kurt Birsak (Salzburg, Austria), Harald Buchta (Mannheim, Germany), Helmut Fleischer (München, Germany), Martin Geck (Dortmund, Germany), Dagmar Glüxam (Wien, Austria), Ben Harms (New York, USA), Birgit Heise (Leipzig, Germany), Dagmar Hoffmann-Axthelm (Basel, Switzerland), Christopher Hogwood (Great Britain), Ralf Martin Jäger (Münster, Germany), Klaus-Peter Koch (Bergisch Gladbach, Germany), Michael Metzler (Berlin, Germany), Jeremy Montagu (Great Britain), Alexander Peter (Dresden/Weimar, Germany), Harrison Powley (Utah, USA), Ralph-Jürgen Reipsch (Magdeburg, Germany), Hans Riben (Stockholm, Sweden),

Herbert Schneider (Saarbrücken, Germany), Philip Tarr (Lausanne, Switzerland). The programme also included two concerts by the Orchestermusik mit allerlei Schlagwerk with Percussion-Solisten: Alexander Peter and Ben Harms and by Die Kölner Akademie – Orchester Damals und Heute, conducted by Michael Alexander Willens  
*Monika Lustig*

## NEW PUBLICATIONS

**Jeremy Montagu, *Origins and Development of Musical Instruments***

Jeremy Montagu's new book, *Origins and Development of Musical Instruments*, will be published by Scarecrow in November; they usually offer discounts for online orders at [www.scarecrowpress.com](http://www.scarecrowpress.com)

**Mozart Mechanisch/Mechanical Mozart, ed. by Marieke Lefeber-Morsman,**

with among others contributions from Ton Koopman and Leo Samama

Date of appearance: 13 December 2007

128 pages fullcolour, 24x30 cm, in Dutch, English and German

Price: € 19,95

Publication about the restoration of the museum's cylinder organ 'The Douairière' and the creation of a new cylinder for this instrument containing a piece that Mozart composed specially for a mechanical organ ('Ein Andante für eine Walze in eine kleine Orgel', KV 616). Besides Mozart's score, articles by among others Ton Koopman, Leo Samama and curator Bob van Wely are included.



**Elizabeth Wells – Christopher Nobbs *European Stringed Instruments***

Royal College of Music Museum of Instruments Catalogue Part III: *European Stringed Instruments* by Elizabeth Wells and Christopher Nobbs was published by The Royal College of Music, London, in June 2007 (ISBN 0 946119 08 2).

It covers 129 instruments, 84 of them from the Donaldson Collection. [Many fine makers are represented, including Dias, Campi, Tieffenbrucker, Catenar, Gran-cino, Norman, Voboam, Tielke, Cousineau and Erard.] In addition to detailed entries, an introduction on the history of the collection and a section on catalogue conventions and terminology, there are indices of instruments, makers, previous owners and places

of manufacture, as well as bibliographical references.

[Many of the entries include information on makers and references to relevant instruments in other collections; some have illustrations of related documents, tutors or portraits.] [The Catalogue gained from earlier documentation by specialists including Dietrich Kessler, Ian Harwood and Stephen Barber, consultation with Charles Beare and collaboration with other museums; it was prepared for publication with the assistance of other members of the Centre for Performance History staff.] 236 A4 pages (294 x 210mm), with 366 black & white photographs, 16 pages of colour plates and a semi-stiff cover. Price: £35.

An order form, and details including the Contents list, can be found at [www.cph.rcm.ac.uk](http://www.cph.rcm.ac.uk), or by contacting the Museum (tel 0044 (0)20 7591 4346; fax 0044 (0)20 7589 7740). The online Catalogue Part IV: Bows for European Stringed Instruments, by Alicja Knast edited by Jenny Nex, was also launched in June and can be found at [www.cph.rcm.ac.uk](http://www.cph.rcm.ac.uk), as well as online versions of Catalogue Part I: European Wind Instruments and Part II: Keyboard Instruments.

## RESEARCH PROJECTS

### Laboratoire du Musée de la musique : research activities

1- **P**hysico-chemical study of the varnishes of European musical instruments made before the 18th century.

The characterization of the varnishes of instruments kept in the Musée de la musique collection has two main goals : a) the optimization of the conservation conditions of the varnished instruments; b) more generally, to add objective knowledge to the varnishing practices of musical instruments.

For this purpose, a wide range of analytical techniques are evaluated, focussing on non destructive in situ techniques and techniques reserving the micro-samples. An analytical methodology is then developed to maximize the quantity of data to be obtained from each instrument's varnish.

This methodology is then applied to a corpus of instruments still coated with an original varnish.

In parallel, historical written sources dealing with varnishing techniques are gathered.

This project is expected to shed new lights on the ancient varnishes, especially on the layers structures and the organic matter (oils, resins,...), on which very few analytical results have been published until now.

More info, publication list :

[jpechard@cite-musique.fr](mailto:jpechard@cite-musique.fr)

[http://www.cite-musique.fr/francais/musee/actu\\_recherche/index.html](http://www.cite-musique.fr/francais/musee/actu_recherche/index.html)

### 2- About a harpsichord by Ioannes Couchet

**T**he Musée de la musique laboratory aims to improve the mechanical phenomenon knowledge's related to restoration of the soundboard musical instruments or of the entire musical instruments.

Particularly, it's interesting to understand the mechanical effects due to string charge and/or to hygrometric variations and/or the "playing effect" on this type of musical instrument. For that, we develop 2 approaches: the first one is an experimental understanding of the wood viscoelasticity, which can explain the wood ageing.

The second one is the application of the mechanical engineering tools to the musical instruments conservation. An example can be shown. It consists on the study of the harpsichord made by Ionnes Couchet in 1652 in Anvers. This instrument is a masterpiece and hence, considered and protected as a "National Treasure" in France. A challenging problematic has risen when its restoration has been decided since it was for this instrument to be played again in concert.

To evaluate the restoration and the climate effect, a modelization had been realized and validated with ND measurements.

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### THE INSTRUMUSE PORTAL - SHARING INFORMATION ABOUT MUSICAL INSTRUMENT COLLECTIONS

*By Sonja Leggewie*

At the September 2007 CIMCIM meeting in Vienna I introduced the idea of sharing information between musical instrument collections by connecting their databases online through a search engine. While session participants offered valuable feedback for the project, many questions were brought up later, in person, about the feasibility and technological requirements to implement the project. In order to continue building on the momentum and support from my colleagues to make this project a reality, I address these issues below in more detail.

#### The Idea

The InstruMuse Portal (a working title) is a project to create an (inter-) national Internet search engine for musical instrument collections. It will connect already existing databases of different museums. It does not aim to create a whole new database in which museums would have to enter their data, but rather it will function like the well-known Google search engine.

The idea for the Portal developed during the writing of my MA thesis in collection management at the Reinwardt Academy in Amsterdam, while studying the documentation systems in German musical instrument collections.

## The purpose

*A truly interoperable organisation is able to maximise the value and reuse potential of information under its control. It is also able to exchange this information effectively with other equally interoperable bodies, allowing new knowledge to be generated from the identification of relationships between previously unrelated sets of data.* Eric Miller<sup>1</sup>

The statement above powerfully summarises the advantages of interoperability. Making information about musical instruments even more available for general research will enable the increase of knowledge about the history of musical instruments, historical performance practice and musical culture in general.

It can also help smaller, non-specialized museums with their need of guidance in identifying instruments. These museums would be able to research other collections that might have similar instruments to their own. It would then be possible for them to contact the museum in question for assistance and vice versa. Larger museums would be able to learn about instruments they might not know about, hiding in smaller museums. Possible problems and their solutions

### Curators don't want to lose control of their data

The accessible fields for searching could be limited to the bare necessities, like maker, type of instrument, period and place of production. Researchers using the search engine would still need to contact the museum to obtain more in-depth information such as measurements, drawings, and photos.

This of data fields ensures that individual museums do not lose control of their collection's information. The data itself remains distributed and under the control of those with the knowledge and expertise to most effectively maintain, update, and add to the resources already present.

### The information regarding musical instruments is too complex

Another reason for limiting the searchable fields is the complexity of musical instrument documentation.

In other words, in order to include all the fields covered by each museum's collection, the project would take additional time to be realized. It is therefore advisable to limit the fields also for the sake of efficiency. Other fields could always be added at a later date. Through this new way of exchanging and comparing information perhaps a standard for more consistent documentation could be created.

#### *Disagreements on the terminology*

There are almost always several ways to spell a name; for example the name of Hofmann could also be Hoffmann or Hofman. There is also the problem of terminol-

ogy of the instruments themselves, sometimes one country has different names for the one type of instrument.

But even something as complex as different spellings and naming is technically solvable. A thesaurus would need to be made. This thesaurus would connect all the different terminologies, spellings and naming in use in various collections. The search engine would use this knowledge to find all relevant information to fulfil the research request. While searching for one term the search engine would also display all the other entries with different spellings or naming, but connected through the thesaurus. Through this work on a thesaurus perhaps a list of preferred terminology could be made and distributed over time.

## Conclusion

Beyond the above mentioned obstacles, the idea is feasible. With an eye towards the future of musical instrument collections and the needs of researchers, curators, and instrument lovers, an interoperable database will have lasting benefits. It will save research and communication time, foster collaboration between museums and provide new information on historical and valued instruments.

### The next steps

The knowledge in the IT-business and the systems to make diverse databases interoperable do exist, they just have to be adapted to the needs of the musical instrument information.

As a first step, each museum will need to organize their collections information and verify the required information fields about their collections. This information should then be provided in computerised format. Combined with that, existing databases have to reach a bare minimum of technical standards to be interoperable. The biggest task will be the creation of the thesaurus of the existing terminology used in the different collections. A group of researchers will need to be employed to do this. Setting up a search engine and enabling museums to reach a common level of standards necessitates cooperation of all participating museums. However, as Instru-Muse Portal would be a collaboration between diverse institutions, it would be advisable to start with a small number of collections, three or four, for example. Later, other collections can join and profit from the initial project's work.

There is also the possibility to cooperate with universities to do or help with the research, software development and the compilation of the thesaurus. Things to be looked into once there is a core group of people carrying out this project.

<sup>1</sup> MILLER, ERIC: *Interoperability, What is it and Why should I want it?*, in: *Ariadne Issue 24*, <[www.ariadne.ac.uk/issue24/interoperability](http://www.ariadne.ac.uk/issue24/interoperability)> (01.05.03)



An immediate next step will be to identify those three or four museums that would be willing to cooperate and initiate this project. I look forward to suggestions from the musical instrument collection community. Please feel free to contact me about any questions or ideas for implementation.  
Sonja Leggewie, [sleggewie@gmx.de](mailto:sleggewie@gmx.de).

## ANNOUNCEMENTS

Dear CIMCIM members,

As I prepare for retirement from the Canadian Conservation Institute, I would like to take this opportunity to thank all my CIMCIM colleagues over the years for their support, encouragement and friendship.

I joined CIMCIM in 1977 after a three-month internship at the Germanisches Nationalmuseum in Nürnberg. The first activity I attended was a colloquium in Burgdorf, Switzerland in 1978, and from that time onwards involvement with CIMCIM was an excellent combination of business with pleasure. There was always a great deal of travel, and I feel privileged to have seen collections and met colleagues in many countries of the world.

Activity in CIMCIM helped me to gauge the conservation problems of many collections, and allowed me to develop practical solutions, which I hope have had some influence on our profession. In these last 30 years there have been too many colleagues and friends to mention individually, so let this be a general thank you to all of you, and a wish for a productive and enjoyable future for the Committee.

*Bob Barclay*

Dear colleagues, The Secretariat General of ICOM is currently undertaking an important work on the archives of the Organisation and consequently wishes to collect and bring together the archives of ICOM. Presently, some ICOM archives are in the possession of individuals who were chairs or members of boards or are located in institutions of which past chairs, secretaries or members of the board were members of the personnel. Should this be confirmed, the archives held at ICOM headquarters could be completed by the return of original archives.

We would be grateful if you could send to ICOM Headquarters all the documents in relation with ICOM that you possess for a future physical and intellectual treatment and for digitalization.

We would also like to collect the posters (if possible three copies of each) related to ICOM.

Whenever there is a change in the composition of the boards of your committee or your working group, please send the archives to ICOM Headquarters, and,

as far as possible, with an inventory.  
Thank you for your collaboration.  
Asghar Hassanzadeh, Archivist  
and Elisabeth Jani, Documentalist  
ICOM Secretariat

## OBITUARIES

### **Hélène La Rue, Oxford**

I owed Hélène much, for it was she who encouraged me to apply for the curatorship of the Bate. I had said that I thought I was too old, in my fifties, but she replied that I was just the right age for her to be old enough to succeed me! So I did, and she did. She continued, and expanded on, much that I had done, maintaining the Bate, as Philip had intended with his gift to the University, as a playing collection. I valued greatly the continued contact we maintained—I had endeavoured to follow Tony Baine's example, when I succeeded him, of keeping out of my way while appreciating what I did, but she nevertheless kept me in touch with all that she was doing and, later, was happy when I offered to replace Charles Mould as your chairman.

When she was struck down so suddenly with the cancer, she was greatly sustained with her strong religious faith (something that we had in common), and I greatly admired her quiet acceptance of what had happened and what might happen. I was happy, in the last very few weeks, to be able to encourage her long-held ambition to learn Hebrew and to be able to send her something with which to learn and copies of her favourite psalms in that language. We shall all miss her and will retain our memories of her with great fondness.

Best wishes to you all,

*Jeremy Montagu*, former

Curator and former Chairman of the Friends of the Bate Collection

### **William R. Waterhouse, London**

While this issue of the Bulletin was going to print William R. Waterhouse has died quite unexpectedly during a trip to Florence.

His enterprises as a bassoonist, scholar, collector and as the editor of *The New Langwill Index* of wind instrument makers are well known to all, but a proper obituary will be included in the next issue of this publication.

*Gabriele Rossi Rognoni*

#### **Bulletin 64:**

Please send your contributions by January 15th 2008, preferably by e-mail, to the editor:

Gabriele Rossi-Rognoni

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**CIMCIM MEETING 2008**  
**CIAMIM**  
**INTERNATIONAL CONFERENCE ON INTERACTIVE MUSICAL INSTRUMENTS MUSEUMS**  
**CONFERENCIA INTERNACIONAL SOBRE COLECCIONES Y MUSEOS INTERACTIVOS DE INSTRUMENTOS**  
**MUSICALES**

Mexico City  
August 24-29, 2008  
Escuela Nacional de Música  
UNAM

Call for abstracts

**Joint Meeting of:**

- Annual meeting of the **International Committee of Musical Instrument Museums and Collections** (Comité International des Musées et Collections d'Instruments de Musique, CIMCIM) of the International Council of Museums (ICOM)
- **International Symposium on Musical Acoustics**

**Objectives:**

- To have specialists in different fields related to music and the musical instrument meet.
- To have these specialists interrelate in interdisciplinary work.
- To discuss the possibilities and the convenience of explaining musical instruments and music in museums and, thereby:
  - To bring the public nearer to musical instruments and music.
  - To convey and explain the benefits which musical exercise and experience bring to children and to adults.
  - To spread scientific knowledge related to musical instruments.

**Theme of the event: Explaining Musical Instruments in a Museum**

- Musical acoustics
- Musical informatics
- Electronic music
- Musical cognition
- Musicology
- Museology
- Musical education
- Materials science
- Musical metrology
- Conservation of musical instruments

**Venue:**

The venue of the Symposium will be the National School of Music of the National Autonomous University of Mexico. Participants will be housed in two first class hotels near the School of Music, and there will be continuous bus transportation between the lodgings and the venue. The National School of Music is located in the borough of Coyoacán, an old quarter of Mexico City where Cortés resided after the conquest of Mexico. The temperature in August in Mexico City lies between 15° and 22° Celsius, and the weather is intermittently rainy and sunny.

## Program:

The meeting will include theme sessions, with interspersed keynote speeches and presentations. The latter will allow participants to speak about topics they would like to discuss within the general framework of the meeting.

Sessions devoted to aspects specific to each of the disciplines of the Symposium may be organized, such as traditional discussions on musical acoustics, and on museology and museography.

Throughout the event, poster sessions will be open to participants, which may deal with musical acoustics, museology or organology.

Additionally, there will be visits to different musical instrument collections and to organs in Colonial churches. Proposals for different workshops are also welcome.

## Submission of abstracts:

Authors are invited to submit abstracts in any field, acoustical, cognitive, musicological, museographical, etc., relating to the theme of the Symposium, in either text (word) or electronic (pdf) format. The length of abstracts should not exceed 250 words. The abstracts should include title, authors and affiliations, and form of presentation (platform or poster). The form and style should follow as closely as possible the guidelines for publication given in the Journal of the Acoustical Society of America available online at: <http://asa.aip.org/jasa.html>.

Abstracts should be sent in either word or pdf format to:  
ciamim08@yahoo.com

Abstracts may also be sent by surface mail to:  
Eduardo Castro/Miguel Zenker  
Escuela Nacional de Música  
Universidad Nacional Autónoma de México  
Xicoténcatl 126  
04100 Del Carmen, Coyoacán, México, D.F.  
México

Notification of acceptance will be sent to authors by June 15, 2008.

For accepted abstracts, the Internet page (will be published): Call for Abstracts, Presentation Format, provides details on extended manuscript and presentation formats.

Please indicate whether you will require a special letter of invitation.

*Organizing Committee:*

Eduardo Castro-Sierra  
Miguel Zenker  
Ruy Guerrero

*Technical Committee:*

Sergio Beristáin  
Daniel Miranda

*Administrative Committee:*

Teresa Vázquez

*Symposium address:*

ISMA 2008 Mexico City  
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Web-page: will be announced soon

Call for abstracts:

Abstracts in any of the following formats may be accepted:

- **Theme sessions:** Theoretical knowledge derived from practical experience in the theme of the meeting, **Explaining Musical Instruments in a Museum:** 20 min, plus 10 min discussion.
- **Platform presentations:** 15 min, plus 10 min discussion.
- **Poster presentations:** 100 cm (horizontal) x 120 cm (vertical).
- **Workshops:** Proposals for developing a workshop.

Final date for remittance of abstracts: March 15, 2008

Final date for proposal of workshops: February 15, 2008