

CIMCIM Bulletin January 2019



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Cover Photo: The Dancing Lesson by Jan Havicksz Steen, oil on panel, Amsterdam 1660–1679
(Rijksmuseum, inv. SK-A-718).

DEADLINE FOR THE NEXT BULLETIN: 15/04/2019

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Gabriele Rossi Rognoni

CHAIR'S MESSAGE

Dear CIMCIM Members,

It gives me great pleasure to celebrate the beginning of a new year with the publication of a fresh issue of the Bulletin. It offers the chance to briefly look back at the many activities undertaken in 2018 and present some of the plans for the current year. In particular:

Annual conferences

Our 2018 annual conference (10-16 September) was splendidly hosted by our Chinese colleagues of the Wuhan Provincial Museum and the Shanghai Conservatoire and attracted 130 colleagues from 20 different countries. The programme was developed over several years under the leadership of our Board member Xiang Zhang, supported first by Anna Wang and then by Chloe Yu and included, in the best CIMCIM fashion, an excellent balance of papers, opportunities for personal and professional exchanges and enchanting glimpses into the cultural and musical history of the country.

The strong bridges that were built during and after the preparation of the conference resulted in the underwriting of a long-term memorandum of understanding between CIMCIM, the Wuhan Museum and the Chinese Association of Music Museums (CCMI). This agreement, which follows the one signed in 2017 with the Russian Association of Music Museums, will support training opportunities and cultural exchanges and open a permanent platform to facilitate collaboration between CIMCIM members and colleagues in Chinese institutions. This is part of a long term commitment taken by the Board to extend the scope of CIMCIM from a mostly European and North American focus to a global one, building on the pervasive presence of ICOM in 119 countries out of the 195 officially recognised by the United Nations.

The same goal was pursued through a strong commitment towards supporting participation from the African and other Asian countries, which were also identified as key areas to extend CIMCIM's reach and impact. This required a substantial increase in the resources allocated to travel grants triggered a revision of the selection process, which was led by Frank P. Bär, and aims at a transparent and equitable distribution of the resources available, in line with the values and priorities of ICOM.

Special thanks for the success of the conference should go to the Director of the Hubei Provincial Museum Mr. Fang Qin, the Vice-director Mr. Wan Quanwen, and the Director of the exhibition department Zeng Pan, to Shi Yin and Xing Yuan from the Oriental Musical Instrument Museum in Shanghai and to Ken Moore, Eric de Visscher, Christina Linsenmeyer and Frank P. Bär who represented the CIMCIM Board, together with me, in the organising committee.

The proceedings are now well on their way and will be published – as a joint collaboration between CIMCIM and the Chinese Association of Music Museums – in early 2019.

In the meanwhile, the preparations for the 2019 meeting in Kyoto have also advanced and a call for papers on 'Music Museums and Education' was issued at the beginning of January. It is available on the CIMCIM web-page with a deadline for submissions on the 10th February.

The 2019 meeting will be held within the ICOM General Meeting between the 1 and 7 September. It aims at attracting over 3,000 colleagues from all over the world discussing the broader topic of 'Museums and Cultural Hubs'. I attended a preliminary visit of the conference venue, an impressive building combining Japanese traditional architecture with modern



technology, and some more information and photos can also be found on the CIMCIM webpage.

The programme, which is being developed with Kazuhiko Shima of the Hamamatsu Museum, together with CIMCIM Board members Jen Jenkins, Christina Linsenmeyer and myself, will include joint sessions with CIDOC (the ICOM International Committee for Documentation) and ICME (ICOM International Committee of Ethnology Museums). Besides the many opportunities that are being made available by the ICOM organisation, CIMCIM members will have the opportunity to visit the Hamamatsu Museum as well as the National Museum of Ethnology with special behind-the-scenes tours of the storages and conservation workshops.

Registration will open in the next weeks and early bird rates will be available until April 2019.

Communication

A major effort was made in 2018 to improve the ways CIMCIM communicates with its membership. Although much space remains for improvement, the revision focussed on the webpage, the use of social media, the content and layout of the Bulletin, membership of the cimcim-list and on resuming the distribution of up-to-date member-lists.

The webpage (<http://www.cimcim.icom.museum>) was revised by Emanuele Marconi. It was released earlier this year and now includes all digital CIMCIM publications, the complete archive of past

bulletins, resources produced by Working Groups, a historical list of conference venues since the origins of CIMCIM and much more. Suggestions about contents and structure of the page, and proposals for contributions are strongly encouraged, particularly since a further revision of the platform is currently being planned and rolled-out by ICOM, providing further opportunities for improvement, while causing some temporary technical issues.

The CIMCIM Facebook page (which was created ten years ago by Katherine Menzel) has been changed from a closed group to a public page in order to increase the impact of CIMCIM beyond its membership. The new page, also managed by Katherine, is available at: <https://www.facebook.com/Cimcim-ICOM-International-Committee-for-Museums-and-Collections-of-Music-1936087026684555/> Please, help to make it grow into a major reference point for music museums by sharing news, events, projects and resources relevant to our field and to your institution, or anything that might relate to the display of music and musical instruments in museums.

The CIMCIM-list, maintained and moderated for almost 25 years by Arnold Myers, has reached a record number of over 350 subscribers. All CIMCIM members should now receive the messages that are sent to the list, unless they opt-out. At the same time, an up-to-date members' list is being distributed once a year to all members, in order to facilitate networking and direct contacts.

Special projects

Following a consultation exercise with all CIMCIM members and internal discussion, the Board agreed to focus on two research projects addressing key issues in our field and aggregating the expertise of CIMCIM members and other colleagues within ICOM.

A review of museum practices in the preservation of functionality of collections has been launched at the end of 2018 and is being coordinated by Frank P. Bär. This will include extensive consultation, several technical and public meetings and aims at publishing a new set of guidelines that reflects the reality of current practices and expertise developed within and beyond the field of music museums. A digital survey was distributed at the end of 2018 and gathered a first snapshot of the situation and close collaboration with CIMUSET (ICOM International Committee for Museums of Science and Technology) and with the Musée de la Musique in Paris will result in a public conference to be held in about one year from now. Please, express your interest if you would like to be involved in the early stages of this project.

Finally, a new publication on 'Displaying Music in the 21st Century', edited by Eric De Visscher and myself, is being developed as part of the ICOM/Routledge series on Advances in Museum Research. A call for papers was issued earlier this autumn and attracted over 60 proposals. The selection process has now started and we aim for publication in mid-2020.

This is only a selection of the main current activities, but I hope it represents effectively the energy and enthusiasm that is contributed by all Board members to the fulfilment of CIMCIM objectives. These, by the way, were revised through a process led by CIMCIM Vice President Frank P. Bär which resulted in a new Mission Statement available on the web-site.

Besides Frank, deep gratitude is due to Christina Linsenmeyer for her relentless work as CIMCIM Secretary, and to Patrice Verrier as Treasurer.

Finally, the 2019 conference will include the elections of the new Board. The process will be announced through the cimcim-list in due time, but in the meanwhile please start considering if you would like to be more closely involved in the activity of CIMCIM over the next triennium.



Carol Lynn Ward-Bamford, Lynn B. Brostoff, Dorie Klein, Nicholas Kivi, Ruhi Perez, Isabelle S. Muller, Andrew C. Buechele, Fenella France, and Murray Loew

A NEW, SIMPLIFIED APPROACH FOR ASSESSING GLASS MUSICAL INSTRUMENTS

Introduction

In 1941, Dayton C. Miller (DCM), a renowned physicist and amateur flutist, donated an extraordinary collection of nearly 1,700 flutes and other wind instruments, statuary, iconography, books, music, trade catalogs, tutors, patents, photographs, and glass plate negatives related to the flute to the Library of Congress (LC). Of particular note in the collection are 20 rare glass flutes manufactured in Paris by Claude Laurent during the first half of the 19th century or, after 1848, by his apprentice J. D. Breton. The collection also includes a seemingly related glass piccolo by Charly (ca. 1889). This collection is the largest holding of Laurent flutes in the world and covers a distinct range in dates (1807 to 1844) and styles by Laurent, from simple flute tubes with frosted exteriors to highly decorative flutes with jeweled keys and cut designs. Laurent patented these novel instruments in 1806 as “flûtes en cristal,” and received a medal for the invention at the Paris Exhibition of 1807. They were praised at the time for their perfection of manufacture, but notably also for the use of a material that rendered them far less susceptible than wood or ivory flutes to changes in tone from alteration in temperature.¹ The flutes were, by all accounts, expensive items, made for and sold to prominent flute players and collectors, or were presented to world leaders. The DCM collection



Fig. 1: DCM 378, the so-called “Madison Flute,” gifted to President James Madison in 1813.
Photo credit: Shawn Miller.

is highlighted by a particularly beautiful flute that Laurent gifted to President James Madison (Fig. 1).

On-going, collaborative work at LC has endeavored to bring to light the remarkable story behind Claude Laurent’s glass musical instruments, as well as to improve our understanding of condition issues that plague many of his glass instruments worldwide.^{2,3} The investigation was in fact spawned in 2014 by the curator’s concern over the condition of the glass flutes at LC, some of which appeared to have become “foggy.” This was a sign, unfortunately, that some flutes are in advanced stages of glass dete-

¹ Athénée de Paris (original). 1806. F.736, Notice about a crystal flute of the invention of Claude Laurent, native of Saint-Maurice-lès-Langres, clockmaker residing in Paris. Copy from source A.J. MARCHANT, printer, library for Agriculture, rue des Grands-Augustins, n.° 20.1806. Archives de la Haute Marne, archives.haute-marne.fr/img-viewer/FRAD052_F736/viewer.html.

² LCb (Library of Congress). “Laurent Glass Flutes.” <https://www.loc.gov/collections/dayton-c-miller-collection/articles-and-essays/laurent-glass-flutes/>.

³ LCc (Library of Congress). “List of Laurent Flutes.” <https://www.loc.gov/collections/static/dayton-c-miller-collection/images/list-of-flutes-miller-collection-for-database.pdf>.

rioration. Deterioration in unstable glass is most commonly caused by imbibing of moisture, which can lead to leaching of soluble material in the glass, most notably the alkali ions of sodium and potassium salts. Although glass hydration is not visible in itself, the ensuing chemical and physical reactions can cause visible manifestations, including: microscopic cracking, macroscopic “mudcracking” in the uppermost layers, flaking and spalling, formation of liquid droplets (aka “weeping”), and precipitation of alkali salts. These phenomena are well known; select references are provided.^{4,5,6,7}

This article focuses on the application of simple examination tools for glass musical instruments from the 19th century using a microscope and ultraviolet (UV) illumination. These tools are put into the context of analytical studies, including elemental analysis by X-ray fluorescence (XRF) and comparative model glass studies. Analytical results establish a strong relationship between physical condition and the elemental composition of the glass, which can then be extended to UV examination alone in Laurent’s flutes. The latter method can be employed by curators in a simple decision tree to help assess the preservation needs of 19th century glass musical instruments by Laurent and possibly other makers, although the latter has not been established.

Types of Glass

Compositional analysis of the Laurent glass flutes and piccolos in the DCM collection and elsewhere was conducted using non-invasive XRF (see methods) as well as destructive methods on two microsamples taken from damaged extra foot joints.⁸ Results immediately revealed some startling findings: of 45 instruments produced by Laurent or his workshop examined to date, only two complete flutes, one piccolo, and four partial glass

instruments, can be classified as high-leaded glass, or “crystal,” which is an old misnomer for clear glass that imitates natural rock crystal but has no crystalline structure. These results are surprising given Laurent’s 1806 patent, which specifies their composition as “en cristal,” a term which in 19th century France should have been used to indicate high-leaded glass.⁹ However, the term “crystal glass” was also used in the 19th century for non-leaded glass made in Bohemia. Three of the known instruments that are completely high-leaded glass, including the ornate Madison flute (DCM 378, Fig. 1) and DCM 1051, can be firmly dated to an early period: 1807 to 1815. Quantification of the XRF results (see methods) indicates that the compositions of the two LC high-leaded glass flutes are roughly 33 wt.% lead (Pb) and 4-6 wt.% potassium (K), with remaining components other than the silicon (Si) and oxygen that form the glass network at less than 1 wt.%. On the other hand, the majority of the DCM flutes may be characterized as potassium glass, commonly called potash glass, with a typical composition among Laurent’s oeuvre of 12-14 wt.% K, 2-3 wt.% calcium (Ca), and remaining elements other than Si/O less than about 0.2 wt.%.

In all cases, the potash glass objects have an unfavorably high K:Ca ratio, since Ca is known to be a stabilizer of glass, as is Pb, when properly formulated. However, the addition of Ca also causes opacity in glass, and thus would have been limited in potash formulations in order to achieve the brilliance (high refractive index) of leaded glass. This renders Laurent’s potash glass recipes inherently unstable. It should be noted that two fascinating glass flutes examined to date contain trace uranium (U) as a green colorant, but also K in relatively large amounts and Ca in low amounts, and so may also be categorized as potash glass. In addi-

⁴ Brill, R.H. 1972. “Incipient crizzling in some early glass.” *Bulletin of the American Group - IIC* 12 (2): 46–47.

⁵ Fearn, S. Autumn 2002. “Continued studies in the deterioration of glass.” *V&A Conservation Journal* 42. <http://www.vam.ac.uk/content/journals/conservation-journal/issue-42>.

⁶ Kunicki-Goldfinger, J. 2008. “Unstable historic glass: symptoms, causes, mechanisms and conservation.” *Reviews in Conservation* 9: 47–60.

⁷ Bunker, B.C., “Molecular mechanisms for corrosion of silica and silicate glasses,” *J. Non-Crystalline Solids* 179 (1994), 300-308.

⁸ Buechele, Andrew, Lynn Brostoff, Isabelle Muller, Carol Lynn Ward-Bamford, and Xiaogang Xie. 2015. “A Study of Glass Composition and Crizzling in Two Claude Laurent Glass Flutes from the Library of Congress.” *Microsc. Microanal.* 16 (Suppl 3): 1161–62.

⁹ Bontemps, Georges. 1868. *Guide du verrier: Traité Historique et Pratique de La Fabrication des Verres, Cristaux, Vitraux*. <http://gallica.bnf.fr/ark:/12148/bpt6k5663541p/f6.image.r=georges%20bontemps.langEN>.

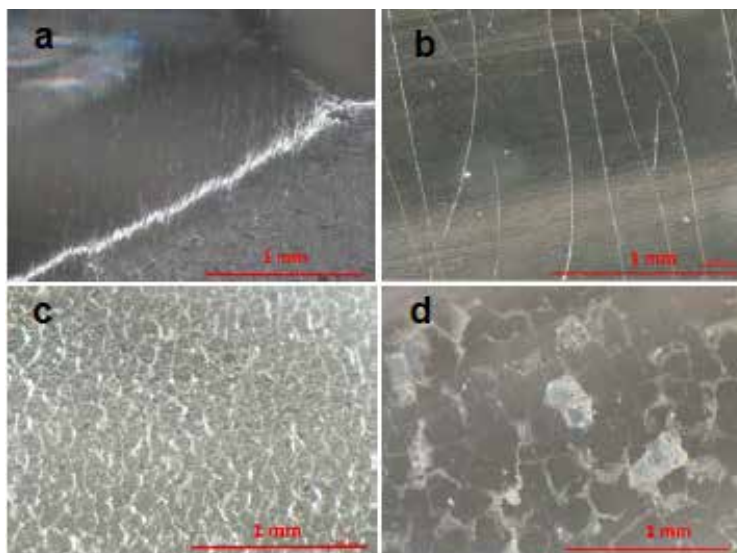


Fig. 2: Visual vocabulary of glass deterioration observed in Laurent's glass flutes: (a) little or no visible deterioration, but with glass hydration possible; (b) intermediate deterioration in the form of fine, microscopic cracking (with debris), sometimes in isolated patches; (c-d) advanced deterioration in the form of dense network cracking, usually polygonal, with separation and losses/spalling; visible to the naked eye as opaqueness on interior (c) or exterior (d) surfaces. Scale bars are 1 mm.

tion, Laurent's flutes usually show fairly consistent composition within the joints, although there may be small, batch-type differences. Occasionally, one or more joints stand out as distinctly different, as in the case of four flutes mentioned above which have a mixture of potash and high-leaded glass joints. It is possible that this occurrence signals a purposeful reduction in weight of the overall flute, since the denser leaded joints are noticeably heavier than potash glass. However, it also seems likely that the fragile instruments experienced breakage and the need to replace individual joints. This may have necessitated substitute joints, either from the maker or later taken from other instruments.

Visible Deterioration

Glass deterioration can be extremely difficult to assess by eye, even with good lighting and magnification. This can be due to the surface finishing, such as rough polishing or frosting, but also to the presence of debris. Previous cleaning methods may leave particulate matter that can be confused with deterioration products in the form of salts. Nevertheless, the human eye is an essential assessment tool, especially with the aid of magnification from simple tools such as low cost, USB-compatible microscopes, magnification adaptations to cameras, or

even a loupe, although the latter is difficult to use on a curved, reflective surface. Ideally, a good laboratory microscope with controlled lighting can assist condition assessment of glass instruments.

We have examined 21 glass flutes and piccolos in the DCM collection, as well as 25 glass instruments at other institutions with an array of these tools. Using a laboratory stereomicroscope with magnification up to about 60x, we have categorized deterioration according to a general visual vocabulary shown in Figure 2. Out of 21 DCM glass instruments, 16 currently exhibit visible signs of deterioration, which often varies among joints. With regard to the high-leaded Laurent flutes, as well as a high-leaded piccolo by Charly, there is visible debris on the interiors, but no other obvious signs of deterioration (Fig. 2a). Of the remaining potash glass instruments, the existence of alkaline droplets, often termed "weeping," is observed under the microscope on the interior of only two flutes. Microscopic examination reveals intermediate deterioration in the form of fine microcracking on at least one joint of most of the potash flutes; this can be seen as parallel lines or cracks with limited, rectilinear networking on the exterior (Fig. 2b). Advanced deterioration in the form of polygonal-shaped cracking in dense networks, often with visible separation and

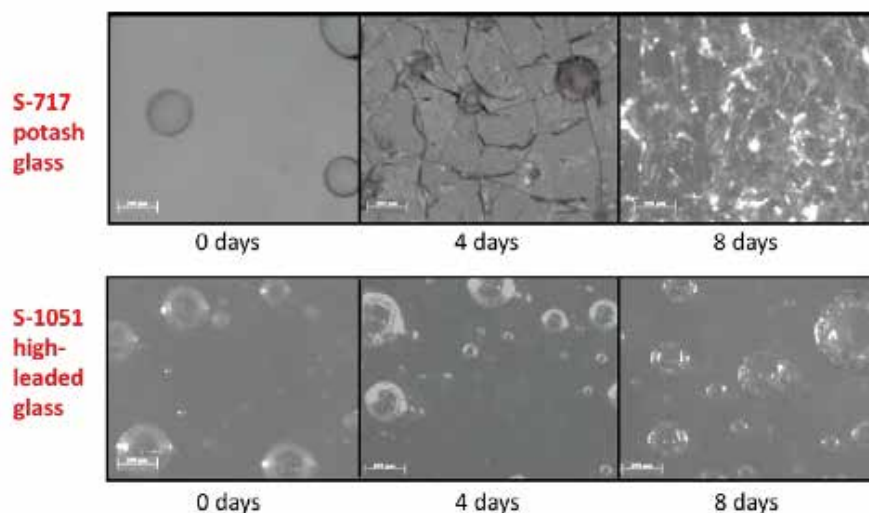


Fig. 3: Photomicrographs of model glasses subject to artificial aging: (above) S-717, a potash glass simulant based on the composition of DCM 717, artificially aged progressively for 0, 4, and 8 days; and (below) S-1051, a high-leaded glass simulant based on the composition of DCM 1051, artificially aged for 0, 4, and 8 days. Aging was conducted at 90 °C and 90 %RH. Scale bars are 200 microns.

interstitial losses, is observed on nine potash flutes, including on interior and exterior surfaces (Fig. 2c-d). Four flutes, including DCM 717, additionally show advanced deterioration in the form of spalling (loss of glass fragments from the uppermost alteration layer) (Fig. 2d). It is important to note that early signs of glass instability cannot be readily identified in the Laurent flutes. This is significant with regard to their preservation and care, since intervention in the life cycle of the glass can be most effective before the irreversible progression of cracking. Development of techniques to reveal non-visible deterioration are underway.

No obvious precipitated salts are visible among the flutes, as had been expected from the literature. However cleaning and polishing debris are abundant. Periodic cleaning or conservation intervention in the flutes is an important unknown factor that undoubtedly influences the characterization of glass deterioration. Small patches of pitting that are observed on a number of interior flute surfaces of both potash and leaded glass instrument could be the result of such interventions. In addition, visual assessment is complicated by ground and frosted glass surfaces on the flutes. In general, however, it can be stated unequivocally that opaqueness in polished glass instruments, as observed with the naked

eye, is caused by light scattering of extensive cracking and/or weeping, and thus is associated with quite advanced, irreversible deterioration.

Model Glass Studies and Impact of Environmental Exposure

Glass deterioration studies using model simulant glasses related to the flutes were conducted in collaboration with the Vitreous State Laboratory of Catholic University of America (VSL/CUA). The model glass samples were artificially aged at elevated temperature and humidity (90°C and 90%RH) for up to 13 days to accelerate deterioration. As shown in Figure 3 (top), results obtained for a potash glass simulant based on DCM 717 composition shows a relatively high rate of deterioration, where the resultant cracking patterns look similar to those observed on historic glass flutes. In sharp contrast, the leaded glass simulant (based on DCM 1051) does not show visible signs of deterioration through 13 days of aging (Fig. 3, bottom, shown through day 8). Results thus support the observed relationship between the condition of Laurent's flutes and their composition, where the high-leaded glass formulations show relative stability, and the typical potash glass formulations are subject to marked deterioration.



Fig. 4: Normal Light photograph of DCM 475 showing different levels of clarity or opaqueness in joints with similar potash glass compositions. Joints are (top to bottom) the head joint, short upper body joint, long upper body joint, and joined lower body and foot joints. Photo credit: Dana Hemmenway.

Nevertheless, the inherent instability of Laurent's historical potash glass flutes has a complex relationship to environmental exposure, which would include the players' breath in the head joint and spittle in all joints. In this regard, it is notable that above the corks on head joints, which in most cases stayed sealed to environmental changes, there is a relative lack of deterioration on interior surfaces. In addition, Laurent's normal inclusion of interchangeable joints (*corps de réchange*) for obtaining differences in pitch meant that some joints were played less often, and these often appear in much better condition. A case in point is DCM 475, shown in the normal light photograph in Figure 4. Here, the head joint is markedly more deteriorated than other joints, as shown by opaqueness below the cork. This could be due to greater exposure to the player's breath. On the other hand, one of the two upper body joints remains in excellent condition, presumably due to being stored in a case and rarely played. These findings have important implications for the preservation needs of similar objects, including use

of the historic instruments in performance, and the creation of very stable storage environments. Current conservation recommendations for storage include: (1) tightly controlled temperature and humidity, with ambient temperature and 40 %RH set points; (2) good internal airflow in storage box and cabinet; and (3) archival materials.

Decision Tree for Assessment of Glass Instruments based on UV Illumination

Examination of the glass flutes and piccolos at LC and outside institutions under UV illumination disclosed an important, yet exceedingly simple method of distinguishing between the high-leaded and potash glass types. Laurent's potash glasses consistently exhibit yellow-green visible fluorescence under longwave illumination (or UVA, ~365 nm), and weak, indistinct fluorescence under shortwave illumination (UVC, ~254 nm). This visible longwave UV fluorescence correlates mainly to the presence of Mn, which is consistently found in Laurent's potash formulations, its purpose being to decolorize trace Fe.¹⁰ On the other hand, longwave illumination of the high-leaded glass instruments induces a weak, purple-pink fluorescence, while shortwave light induces a distinctive light blue fluorescence.¹¹ One exception to this pattern is inclusion of trace Mn in the leaded glass, which complicates visual assessment of the fluorescence color in longwave; however, the shortwave emission remains unchanged. Therefore, examination of the glass instruments with both short- and longwave illumination is an easy tool for assessing the type of glass out of which the instrument is crafted, and, by extension, determining whether the object is made of inherently unstable potash glass. This effect is clearly illustrated in Figure 5, which shows normal light and UV illumination of DCM 611 and DCM 378 head joints: while these appear practically identical in normal light, UV emission colors clearly distinguish the flutes by composition.

For use by curators, results of this study have been combined into a basic decision tree (Fig. 6). Starting with UV examination of Laurent or similar glass instruments, the tree guides an examiner

¹⁰ Randall, T. 1939. "The fluorescence of compounds containing manganese." *Proc. R. Soc. Lond. A* 170: 272–293. <http://rspa.royalsocietypublishing.org>.

¹¹ Kunicki-Goldfinger, J. and J. Kierzek. 2002b. "Ultraviolet blue fluorescence of the 18th century Central European glass: an auxiliary indicator for curators and conservators." *Glass Technol.* 43C: 111–13.

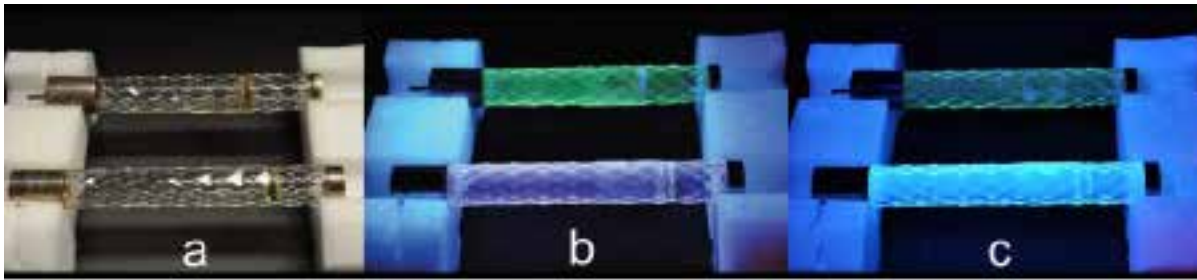


Fig. 5: Almost identical-looking head joints of two flutes, (top) DCM 611, a potash glass flute, and (bottom) DCM 378, a high-leaded glass flute, under three different types of illumination: (a) visible light; (b) longwave (UVA) light; and (c) short wave (UVC) light. Successive photographs show the characteristic fluorescence colors emitted under UV light; photographs were taken with a digital SLR camera and no filters.

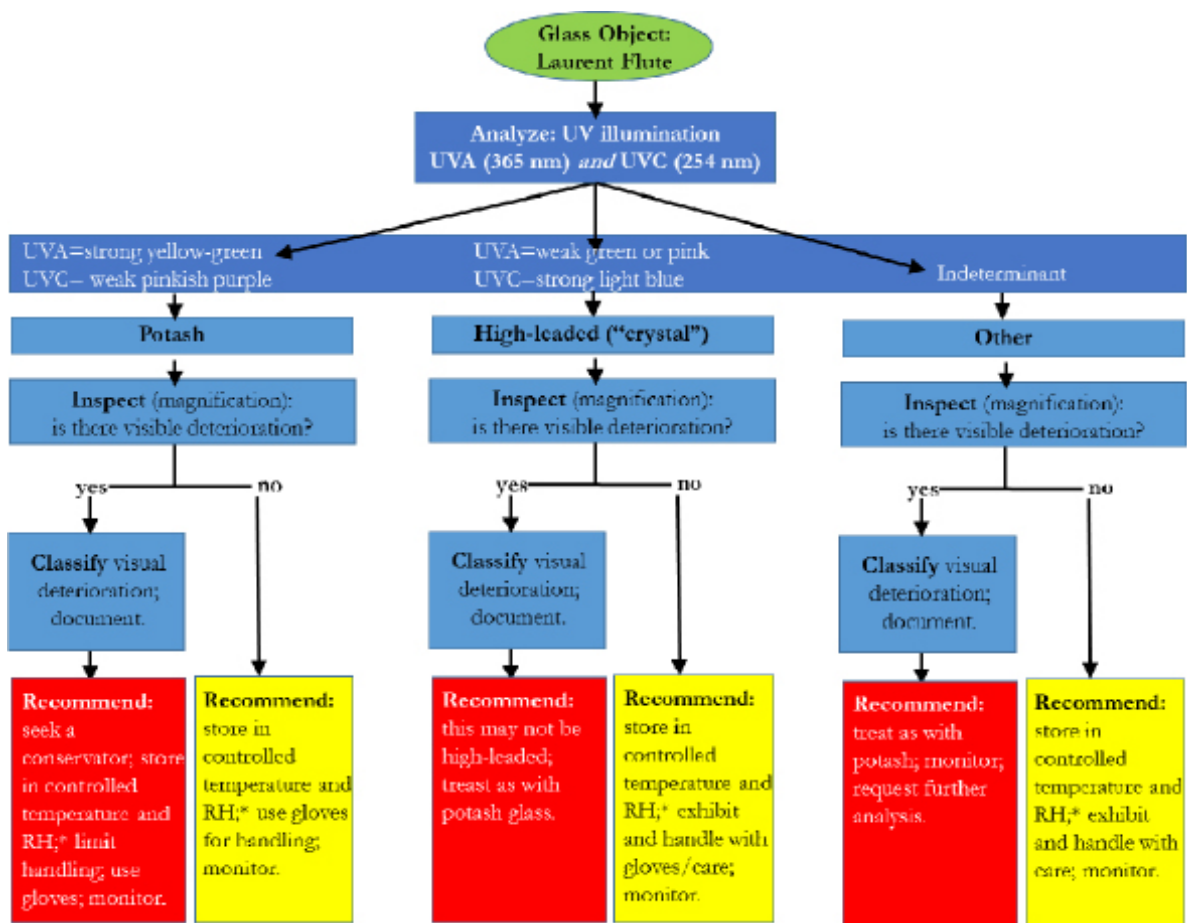


Fig. 6: Basic Decision tree for assessment of glass musical instruments made by Laurent based on UV illumination.

through results and further visual inspection (preferably with magnification) so that the object can be classified according to probable conservation recommendations (see above). This simplified tree, which in future publications will incorporate addi-

tional analytical tools, is sufficient for initial determination of whether an object should be subject to further inspection by conservators and scientists, and whether it is in danger of poor storage and handling.

Summary

Analytical study of Claude Laurent's glass flutes indicates that contrary to common assumptions, the majority of this flute-maker's output consists of wind instruments not of high-leaded glass, implied by the term "crystal," but of moisture-sensitive, high potassium, low calcium, low sodium formulations. Model glass studies confirm that the potash glass recipe typically used by Laurent is inherently unstable, especially compared to his relatively stable leaded glass recipe. The existence of potash glass in many Laurent flutes explains deterioration phenomena commonly observed. However, the relationship of condition to inherent glass instability, environment and treatment history, including exposure to the players' breath and saliva, remains complex and highlights the importance of the latter influences. While hydration of the glass is not discernible by visual inspection, advanced deterioration, characterized by irreversible deep cracking and spalling and sometimes alkaline droplet formation, is readily observable by the naked eye as opaqueness or "fog-giness." This highlights the importance of recognizing unstable glass formulations among Laurent's rare flutes, such as can be accomplished by the simple decision tree shown here, based on UV light and visual examination. While the tree may be useful for assessing other decorative glass objects from this period, this has yet to be tested. These considerations are paramount for curatorial decisions regarding exhibition, storage, periodic monitoring, and performance of the historic musical instruments.

Methods

XRF spectroscopy was conducted non-invasively at LC using a Bruker Tracer III-SD, a Bruker Tracer 5i, and/or a Bruker Artax 400 XRF spectrometer, all outfitted with a rhodium anode, silicon drift detector, and helium purging; instrumental settings varied in order to optimize for detection of both lighter and heavier elements. The non-invasive XRF techniques are surface sensitive and thus reflect the composition of the glass surface, including any alterations from deterioration. Taking this into account, semi-quantitative data was obtained for each set of instrumental parameters through least-squares cali-

bration using National Institute of Standards and Technology (NIST) standard reference materials and Brill A, B, C, and D, plus BGIRA 3 and BGIRA 4, standards obtained from the Smithsonian Freer-Sackler Gallery, and validated by comparison to fully quantitative results from two microsamples analyzed at VSL by directly coupled plasma spectroscopy, powdered XRF, and electron dispersive X-ray spectroscopy. UV fluorescence of the objects was assessed with various UV lamps/flashlights, including: a Reskolux UV 365 LED Flashlight, 120 mW; an Analytik Jena UVP UVG-4 254 nm Mini UV Lamp, 4 watt; an Analytik Jena UVLS-26 EL Series UV Lamp, 6 watt, 254/365 nm, attached to a lab-made viewing box with a Kodak Wratten 2E optical filter window; and an Entela UVP UVGL-25 Handheld UV Lamp, 6 watt, 254/365 nm. Model glass simulants based on representative flute compositions were prepared at VSL. The high-leaded oxide glass simulant, S-1051, has a composition of 26 wt.% Si, 29 wt.% Pb, 8.8 wt.% K, 0.66 wt.% Na, 0.15 wt.% Fe, and other trace elements (less than about 0.1 wt.%); and a potash simulant, S-717, has a composition of 35 wt.% Si, 17 wt.% K, 2.3 wt.% Ca, 0.66 wt.% Na, 0.07 wt.% Mn, and other trace elements (less than about 0.1 wt.%). Artificial aging of model glass simulants was conducted at LC with a Hotpack Corporation controlled temperature and humidity environmental chamber at LC using steady conditions of 90 °C and 90 %RH.

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Dominik Ukolov (Musical Instruments Museum, University of Leipzig)

DIGITIZING A CINEMA ORGAN BY WELTE & SÖHNE

The golden era of the theatre organ in Germany between 1921 and 1931 was induced and accompanied by a rapid technological progress, which enabled the remote control of a huge, but hidden pneumatic system solely through electrical signals. This construction animated a complex instrument consisting of various effects, percussive and tonal percussive sounds as well as numerous registers with partially new tonal colors, which can be addressed freely by every manual and the pedalboard due to its unit-system. As the organist is playing in front of the screen, none of his actions is connected to an immediate mechanical reaction in the organ, but with every key pressed or stop switch turned on and off, the player is sending electrical currents through underground cables to the relay station, which is conducting the corresponding actions. From another perspective, the musical actions are getting encoded and temporally represented as a sequence of electrical signals, whose are then getting decoded into the sounding world through their transformation into mechanical and pneumatic actions. As the work of a theatre organist mostly consisted of ongoing live improvisations throughout extensive opening hours, it was an exhausting activity with a less than advantageous remuneration, all in all leading to many dissatisfactions on behalf of the player.

Since the principle of saving musical actions on a medium like perforated paper had been around for years, some manufacturers like Welte-Mignon integrated those reproductive systems in their theatre organs, mostly to reduce the risk of an unexpectedly absent even unprofitable organist. Nevertheless, it had been expensive for cinema operators to replace



Fig. 1: The console of the theatre organ at the Musical Instruments Museum of the Leipzig University, built by Welte & Söhne in 1929–1931 and restored by Jehmlich in 2006.

or install those systems, and the rise of phonographs, loudspeakers and film music finally brought to an end the spread and preservation of automatic and conventional theatre organs. The same driving technological progress has eventually ended the era of this complex instrument, until it aroused enough public interest to receive proper restorations in the 1980s, with the first German monograph about theatre organs coming as recently as in 1995.¹ (Fig. 1)

¹ See Dettke, K. (1995). *Kinoorgeln und Kinomusik in Deutschland*. Stuttgart & Weimar: Metzler.

The instrument addressed hereafter had been built by Welte & Söhne in 1929–31 in Freiburg im Breisgau, originally for the Palast Theater in Erfurt, until it was disassembled in the 1960s and restored by the organ builders Jehmlich from Dresden in 2006 for the Musical Instruments Museum of the Leipzig University. On the occasion of restoring and installing the organ into the cinema hall of the museum, Jehmlich integrated a MIDI-Interface between the console and the relay station. This enables us to address this 88-year-old unified organ through the digital MIDI-Protocol, including two manuals, one pedalboard, 40 registers, 30 effects as well as the register- and a jalousie-swell, without any restrictions. The implementation of this technology opens up a non-invasive way to fully automatize an electro-pneumatic organ, next to many possible uses, i.e. for musicological and (electro-)acoustical researches, precise recordings or a playful inclusion of the audience. Unfortunately, the MIDI-Interface was little used and not evaluated after it's installation until early 2017, as the project TASTEN for digitalizing 36 historical keyboard instruments and about 3200 piano rolls was in sight.

The first step to address the theatre organ digitally was to create a detailed signal map, as the interface had only been used for the purpose of recording and playing back recorded material through floppy disks, which obviated the need for identifying and triggering particular signals. The existing MIDI-Interface was connected to a computer with a simple data monitoring software, which recorded every digital signal coming from the theatre organ after activating single keys, switches and pedals. This provided me with an overview of their behavior and detailed information through binary and hexadecimal codes, which are interpretable as MIDI-Signals. This is possible through the conversion of electrical signals diverted from the console to an analog-digital converter, which is interpreting the time-continuous voltage to time-discrete signals, more specifically to binary codes. This process can be inverted, resulting in a conversion of incoming binary signals to electrical signals, which are conducted to the relay station and therefore triggering the desired electro-pneumatic action. (Fig. 2 and Fig. 3)

The analysis and reconversion of the collected data led to a full signal map, and the insight that all registers and effects – including the register-swell



Fig.2: The MIDI-Interface of the theatre organ. Each colored cable is conducting signals from the input and output coming from the ports on the right side and the console. The connected analog-digital-converter is located on the top of the picture.

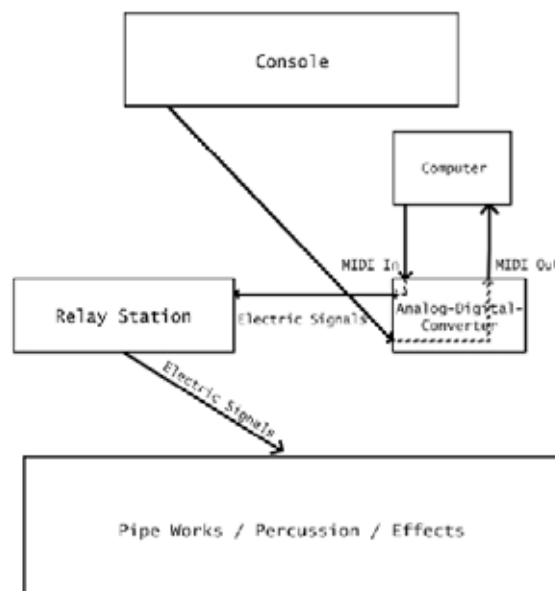


Fig. 3: The signal routing for addressing the theatre organ through the MIDI-Interface.

– can be addressed by sending so-called “Program Change”-Messages, whose are identifiable by the first four bits 1100 followed by four bits defining the MIDI-Channel between 1 and 16. As the registers and most of the effects act like on-off switches, every switch is associated to two different program change numbers. It became obvious that an even decimal number activates an effect or register, while the odd number below it deactivates the same. As the second byte, which contains the program change number itself, is limited to the binary coded decimal number 127, the register- and the effect-activation is

separated to two different MIDI-Channels to avoid any interference. As an example, the activation of a register would result in sending 11000000 (= Program Change, Ch. 1) as the first byte, while an effect can be activated with 11000001 (= Program Change, Ch. 2), both followed by the program change number to address the specific register or effect. The same principle was used to separate the two manuals and the pedalboard, as the Note-Messages get sent on the MIDI-Channels 1, 2 and 6. This separation also solved the problem of 'midifying' the jalousie – which is integrated into the screen for dynamic controls – by sending simple Note-Messages on the fourth channel, whereby ascending MIDI-Notes induce an incremental opening of the jalousie. However, if a register got activated through physically pressing down a switch, it's not possible to deactivate it digitally; the analog signals will always dominate in a signal conflict. (Fig. 4 and Fig. 5)

To establish a communication between a computer and the theatre organ, it is necessary to use a standard USB-MIDI-Interface and any software capable of sending messages through its ports. It is possible to play any encoded piece through a floppy drive or other playback devices with a MIDI-Output, but it is obligatory to edit every preprogrammed MIDI-Data before sending it to the organ, as the interpretation of signals differs from any standardized specification like General MIDI. If the organ is to be played digitally in real-time, it is helpful to create triggerable MIDI-Clips to get control of the registers and effects, which is i.e. possible in Ableton or Max/MSP. (Fig. 6)

The preparation of a piece for playing it back on the theatre organ is more difficult, as the program changes must be set at different times on the same instrument track, while this MIDI-Function was primarily intended to define one instrument per track only. To implement this, it is possible to either encode program changes with a common notation software, add specific changes directly to a file or to use an extended MIDI-Editor. Because of the behavior of the electropneumatic activation, it is furthermore inevitable to deactivate an effect after it has been activated, otherwise it can't be triggered again until it got deactivated. The use of a notation software is a preferable method to prepare musical pieces for the theatre organ, as the activation and deactivation of the registers and effects as well as the opening of the

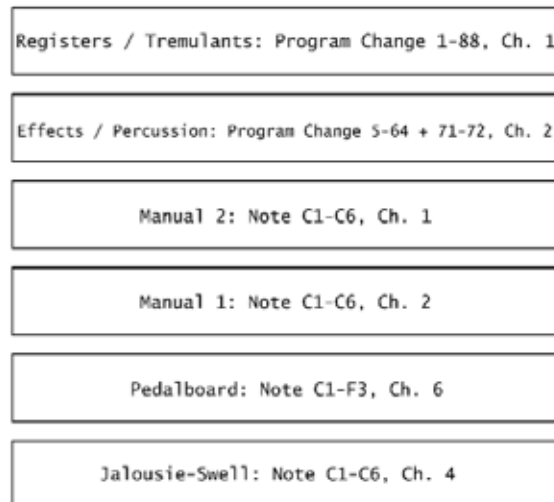


Fig. 4: Overview of the console's components and their corresponding MIDI-Status, including the Note- and Program-Change-Range.

Nr	Name	PC ON	PC OFF	Ch.	Pipes	Trigger	Range
10	Octav 4'	14	13	1	Flute	Pedals	C1-F3
11	Viol d orch. 8'	16	15	1	Strings	Manual 1	C1-C6
12	Vox coelest 8'	18	17	1	Strings	Manual 1	C1-C6
13	Traversflöte 8'	20	19	1	Flute	Manual 1	C1-C6
14	Tibia clausa 8'	22	21	1	Flute	Manual 1	C1-C6
15	Vox humana 8'	24	23	1	Reed	Manual 1	C1-C6

Fig. 5: Extract from the signal map for six registers. The colors are assigned as on the original switches and generally indicate the assigned manual (as well as the pipe work for the transparent registers). Knowing the trigger is inevitable, as i.e. the notes for the register Octav 4' should be sent on MIDI-Channel 6, because this one is assigned to the pedalboard, even if the activating program change number 14 should be sent on Channel 1.

jalousie can be timed intuitively yet precise. (Fig. 7) The main intention for using the digital interface is the automatized playing, as virtuoso theatre organists are either rare or barely available for certain events. To provide a user-friendly application of the MIDI-Interface on a daily basis, i.e. to accompany events or for museum educational purposes, it is possible to substitute the dependence on a computer with a complex software and a volatile reliability with simplified systems. Two not mutually exclusive approaches to accomplish this consist of an integration of a programmable microcontroller like an Arduino, or the use of a tablet or smartphone with a specific application, which is communicating wirelessly through Bluetooth-MIDI. The first approach



Fig. 6: Example for setting up a MIDI-Clip in Ableton to trigger the effect "Glocke" (= bell) in real-time, which is possible through the "Pgm Change"-Sub-menu. The triggered clip should be sent on a track with the correct MIDI-Channel 2, as every effect can be addressed on this channel.

enables an easy way to playback any prepared MIDI-File, while the second approach focuses on a wireless musical intervention in real-time, which can also be done by the audience without harming or wearing out the historic theatre organ. The wireless playing of the organ with a tablet is especially useful for educational purposes: Trained personnel could enter the pipe work behind the screen with a camera and stream it to the cinemas screen, while the focused pneumatic part can be activated through the tablet. Because of the narrow room behind the screen and difficulty of reaching components, it wouldn't be possible for the audience to see the tone generating systems of the theatre organ without this method.

As the preparation of encoded musical pieces might be laborious and generally difficult for non-experts, a converter is currently under development, which will automatically transfer the pre-determined material to specific registers and ranges, while a semantically reasoned addition of percussion and effects can be done (both depending on corresponding sound characters and spectral similarities). The converter can be used on any MIDI-File as well as on musical notations in the MusicXML-Format; furthermore, it will be capable of learning, whereupon it can be utilized for any other organ with a MIDI-Interface.



Fig. 7: Example for programming the trigger of an effect with the notation software Sibelius, which can be exported to a MIDI-File afterwards. The ~P is responsible for the program change command, while the 38 activates the specific effect "Glocke" (= bell). As the signal should be sent on the MIDI-Channel 2, it is necessary to assign an instrument to a specific channel, which can be done through the manual sound set configuration.

A different intention is the augmentation of possible interactions with the instrument by using additional MIDI-Controllers, for example to preset certain registers, to precisely automate the *jalousie* opening or to trigger more than ten effects at once. This might also be useful for theatre organists to save specific patterns or themes, which can be triggered afterwards, or to program an individualized register-swell with a simple rotary control.

The MIDI-Interface has already been helpful for the virtualization of the theatre organ, which is another intended part of the project TASTEN at the Museum of Musical Instruments in Leipzig. Every single tone can be played and recorded with an exact duration, which wouldn't be possible for a human. This is especially useful for the recording of single sounds from immediately consecutive pneumatic actions like the bell-ringing effect, whereas every single of the five bells can only be captured by sending a signal with approximately 250 milliseconds. The same principle was used on other continuous effects like the telephone, the snare drum, bird singing, sirens or the train sound, with the benefit that single sounds or cycles can be isolated and recorded individually.

Additionally, the sounds of the sampled theatre organ can be used to augment its sounding capabilities, i.e. by crossfading the real organ behind the screen into the speaker system of the cinema hall and transforming it live, which also opens up interesting applications for electroacoustic composition and spatial music.

Eric de Visscher, Andrew W. Mellon Visiting Professor

V&A Research Institute (VARI), Victoria & Albert Museum, London

MUSICAL INSTRUMENTS AT THE V&A: ON-GOING DEVELOPMENTS

The Victoria and Albert Museum, as the world's leading museum of art, design and performance, has a long-standing involvement with music. As CIMCIM members know, the V&A hosts one of the most beautiful, but insufficiently exhibited, collections of musical instruments. These were mostly acquired in the early days of the museum, as a result from a strong passion for music from the museum's founders Henry Cole (himself a great Handel fan) and Prince Albert. Carl Engel played a decisive role in the establishment of this collection, lending and later selling a large part of his collection to the museum, while establishing the museum's first catalogue of instruments. Concerts have always taken place in the museum's history, but it is in particular after 1950 that Benjamin Britten, Kathleen Ferrier, Wilhelm Kempff, The Bush Quartet and many other outstanding performers took part in regular concert series in the Raphael Cartoons Gallery. In the sixties, then young musicians such as Trevor Pinnock or John Eliot Gardiner held their first concerts at the V&A. The importance of these events was remembered by Gardiner himself when 50 years later, in December 2017, he gave a highly emotional Monteverdi concert in the same gallery, as part of the Opera exhibition. For some time, the museum became a vivid platform where performers, instrument makers, scholars and broadcasters could meet. This led to the opening, in 1968, of a new gallery for the musical instruments collection, which made use of innovative display techniques such as retractable drawers, up-to-date lighting systems and above all recordings of some of the instruments on a specially designed "juke-box". The closure of this gallery in 2010 sparked angry reactions from all over the country and abroad – including from CIMCIM! –, but – maybe as a consequence – led to a growing number of music-related events, in a larger variety of musical genres. Most notably, ground-breaking

music exhibitions, such as David Bowie is..., You Say You Want A Revolution, Pink Floyd: Their Mortal Remains, and Opera: Passion, Power, Politics, have attracted huge crowds and become international trademarks of the V&A's program and 'savoir-faire'. There nevertheless remains an apparent contradiction between the growing place taken by music in the museum (also through Friday Late events, educational activities and sound design in e.g. fashion exhibitions) and the relatively downsized place taken by the musical instruments collection. Today, the museum counts 300 instruments in the Furniture, Textiles and Fashion Department, 200 in the Asian Department and about 20 in Theatre and Performance, and about 40 of these are on display at the V&A, while 25 instruments are part of a long-term loan agreement with the Horniman Museum. But this contradiction reflects a continuous interrogation, which can be found in the museum's archive, about the place and role of this collection within the institution. Were these instruments there for their decorative aspect or for their musical interest? Already in 1910, the museum's director was mentioning that "...the time has come when a decision should be taken as regards the policy to be adopted in regard to Musical Instruments." A decision which, in fact, has never been clearly taken ...

In 2023, the V&A will open on the Olympic Park in Stratford (East London) a new museum on the Waterfront side. A short walk from there, there will be also a new Collections and Research Centre which will make a great deal of the museum's collections accessible to the general public, to researchers and to learning activities, including collaborations with Higher Education institutions. A special place should be given to sound in this new context, both to highlight so-called sonic collections (like the musical instruments), but also to provide access to other objects as well (for instance through sonic



Musical instruments case at the V&A's Asia Gallery, showing on top the Feonics speakers used for C. Devine's "Resonant Bodies".

tours, digital tools such as AR, etc.)

My Visiting Professorship within the V&A Research Institute (VARI), generously supported by the Andrew W. Mellon Foundation, is thus aimed at (i) enhancing knowledge about the museum's historical involvement with sound and music and (ii) proposing a set of recommendations that could develop further this sonic presence within the museum. Some of these, such as a better online access to the musical instruments collection and to the instruments' recordings, are currently being discussed. As part of VARI's commitment towards practice-based research and the need for public impact, my work also includes (iii) fostering artistic projects, such as Liam Byrne's commissioned work *Partials* for the opening of the Sainsbury Gallery in June 2017 and, more recently, Caroline Devine's installation for the London Design Festival in September 2018.

Whereas Byrne's *Partials* explored the possibilities of using sound as a mean to enhance spatial and architectural engagement, *Resonant Bodies* commissioned to sound artist and composer Caroline Devine was aimed at discovering new ways of letting musical instruments "speak" in the museum context. Devine creates unique site specific sound installations that provide playful and unexpected encounters with sound and music. She's interested in the way sound relates to memory, environment, time and place and her work focuses on exploring

voices and sounds that are obscured, silenced or are in some way absent.

For *Resonant Bodies*, Devine was asked to imagine a sonic display of the Indian musical instruments, which are exhibited in one large case within the South Asia Gallery at the V&A. Six instruments and two watercolours are being exhibited. One of these instruments, a historic bin-sitar, has been recorded in 2015 as part of the "Musical Wonders of India" project produced in collaboration with the Darbar Institute in London. This recording and others from instruments similar to those exhibited were weaved into a one-hour long 4-channel piece which included also field recordings from countryside and urban environments, as well as excerpts from Indian folk music (generously provided by the British Library, ethnomusicologist Rolf Kilius and the Asian Music Centre). Specific to this installation was the use of Feonic transducers which, stuck to the front panel of the case, transform the glass into a resonator, and the case into a giant speaker. This provided a strong impression that the instrumental sounds were literally emanating from the display. To our knowledge, this is the first time this system is being used in a public museum context and I must say the results were quite impressive. If the source of the instrumental sounds could be clearly situated within the case, the alternating ambient sounds were then heard, in contrast, from speakers hidden on top of the case, and oriented towards the (high) ceiling of the gallery. This, in turn, extended the spatial experience of the whole gallery. The combination of these two levels of sound presence had a visible impact on the visitors' behaviour. One could immediately notice an overall positive feeling of the visiting experience, and audiences stayed longer and paid more attention to the objects. The project, seen as a pilot project for further developments of visitor engagement with the musical instruments collection, has received enthusiastic responses from the public and from museum staff, and should be presented again (if not permanently) throughout 2019.

Links: <https://www.vam.ac.uk/blog/news/sound-in-museums-by-eric-de-visscher-vari-visiting-professor>
<https://www.vam.ac.uk/blog/projects/sound-in-museums-part-3-ten-golden-rules-by-prof-eric-de-visscher>
<https://www.vam.ac.uk/info/the-va-east-project>

Philipp Hosbach (Musical Instruments Museum, University of Leipzig)

PAUL DE WIT IN LEIPZIG: COLLECTOR'S GUEST BOOK ON DISPLAY

When Paul de Wit came to Leipzig in 1879, the citizens did not suspect which personality was settling in their city. Probably de Wit himself was not aware that he would play a decisive role in shaping Leipzig's musical life over the next few decades. The conditions on his part were ideal: early on he had shown a great interest in instrumental playing and also a commercial understanding had been laid by his parents' house¹ almost in the cradle. In a city as vibrant as Leipzig, this could be crucial if you wanted to survive.

Shortly after his arrival, Paul de Wit made his first important contacts in the musical world. These were certainly facilitated by an internship that he initially completed in the "Neue Zeitschrift für Musik" (New Journal of Music).² The young de Wit began to delve deeper and deeper into the cultural offers of Leipzig, but also into the economic activity. At the same time he became aware of a shortcoming in the city: The instrument making industry, which spread in many companies at this time over the city, was missing a special magazine. However, such was crucial for pooling economic interests. The founding of the „Zeitschrift für Instrumentenbau“ could certainly be understood in this context. Since 1880, it has been published regularly by Paul de Wit.³ Not least because of this, his name consolidated in Leipzig permanently and made him known internationally.

A key experience of an unknown date aroused a passion that pursued Paul de Wit into old age: the collecting of historic musical instruments. This experience, probably a service for an organ-builder friend left Paul de Wit with a harpsichord. With this keyboard instrument, his interest had been aroused to acquire further instruments, which were gradually added to the collection of de Wit. They came from everywhere: from France, Italy, and Russia.⁴ His passion for collecting did not stop at national borders.

Soon the collection of musical instruments was so large that Paul de Wit made part of it public. In 1886 a museum was opened in the Bosehaus at Thomaskirchhof 16 in Leipzig.⁵ The critic Paul Simon wrote about this exhibition: "The quite peculiar collection of ancient musical instruments of Mr. Paul de Wit is therefore without rival, because similar museums neither have such a rich number of instruments, nor are they so well preserved and consistently playable there."⁶ This effect was influenced by the visit of King Albert of Saxony to the exhibition, certainly a highlight in the work of the publisher.

As great as the passion was to own these valuable instruments, it was difficult to provide enough space for them. Only two years after the opening of the exhibition, Paul de Wit sold part of his collection.

¹ Paul de Wit's father owned a wine business.

² See: Eszter Fontana and Birgit Heise: Für Aug' und Ohren gleich erfreulich. Musikinstrumente aus fünf Jahrhunderten, Leipzig 1998, p. 6.

³ See: Eszter Fontana: "Zur Geschichte des Museums für Musikinstrumente der Universität Leipzig", in: Fontana et al. (Ed.): 600 Jahre Musik an der Universität Leipzig. Studien anlässlich des Jubiläums, Leipzig 2010, p. 285.

⁴ Fontana: Für Aug' und Ohren, S. 6.

⁵ Today, the Bach Archive and the Bach Museum in Leipzig can be found at this location.

⁶ Paul Simon: "Das Museum altertümlicher Musikinstrumente des Herrn Paul de Wit zu Leipzig", in: Neue Zeitschrift für Musik 45 (1887), Bd. 83, p 159f. and 172

⁷ Today this collection forms the basic stock of objects of the Musical Instruments Museum in Berlin.

⁸ See: Zeitschrift für Instrumentenbau 12 (1892), p. 51



Fig. 1: Zeitschrift für Instrumentenbau 12 (1892), p. 51

This was transferred to the collection of musical instruments at the Royal Academy of Music in Berlin.⁷ For the still considerable remainder, the year 1892 offered a major event with a worldwide reputation: the Vienna Music and Theater Exhibition. Here de Wit presented his collection with a gigan-

tic sculpture of instruments. The result was photographically documented (see fig. 1).⁸

Even after the Vienna Music and Theater Exhibition, different instruments were added to the inventory of Paul de Wit. The lack of space, however, was again a problem that soon seemed insoluble. Conse-

quently Paul de Wit offered the entire collection for sale. In 1905, a takeover of de Wit's collection by the city of Leipzig had been rejected. The paper manufacturer Wilhelm Heyer, however, showed interest. He acquired the stately collection and transferred it to Cologne.⁹ Heyer himself possessed a remarkable collection of musical instruments of different eras. Together with the inventory of de Wit, it gained a prominent importance. To visualize the dimensions, let me say that the treasures were housed in a three-storey house. After the unexpected death of Wilhelm Heyer in 1913, the instruments remained in Cologne for several years. The lack of interest in a continuation by the heirs resulted in a further sale.

It is thanks to the work of personalities such as Theodor Kroyer that the importance of this collection and its return to Leipzig was recognized. Kroyer himself was a professor of musicology at the University of Leipzig. The purchase of the individual objects turned out to be difficult. The enormous sum of several hundred thousand marks could not be available at first. A stroke of luck in this respect represented the extremely generous donation of Henri Hinrichsen, who owned the music publishing house C. F. Peters that still exists in Leipzig. With his financial commitment Hinrichsen made it possible to return the collection from Cologne back to Leipzig in 1926.

Unfortunately Paul de Wit did not experience the return of his instruments to Leipzig. He died at the end of 1925. However, the objects from his collection as well as the instruments from the Heyer collection came back to Leipzig for their original purpose. On May 30, 1929, the Musical Instrument Museum of the University of Leipzig was officially opened. Today it is important to understand how closely linked the museum is to the personality of Paul de Wit.

In order to experience the environment and the character of a historical person, it is indispensable to refer to original sources. This is difficult for Paul de Wit. Whether he had private records on instruments remains unclear. If they existed, they may have been destroyed in the bombings of WWII. Also other correspondence to public figures is not known. One document from the time has survived which is directly related to Paul de Wit: the scrapbook, a book for his visitors. The booklet, rather inconspicuous in terms of format and design, provides a fascinating insight into the relationships that Paul de Wit cultivated. It illustrates the variety of personalities who made pilgrimages to de Wit's collection of musical instruments in Leipzig. 3157 entries were recorded from 1893 until the closing of the guest book in 1905. It can be assumed that not every visitor is recorded in this book.

The guest book by Paul de Wit is a mirror of his time. If you arrange the illustrious names in it, it quickly becomes clear that they can be divided into two categories. On the one hand, there are those with clearly recognizable musical references such as instrument makers, composers, conductors or music educators. On the other hand, personalities with a non-artistic orientation also signed. These include scientists, collectors and museologists as well as politicians or lawyers.

Of course, with so many visitors, it's difficult to mention names here because each one is unique. Nevertheless, there are personalities such as Siegfried Wagner or Ferruccio Busoni, who surprise connoisseurs and create the aura that spreads throughout the entire guest book. Anyone wishing to visit this historical testimony of the instrument collector Paul de Wit can do so at present in the gallery of the Musical Instruments Museum in Leipzig along with numerous other objects from his possession.

⁹ See: Fontana: Zur Geschichte des Museums, p. 289

¹⁰ Georg Kinsky: Zur Eröffnung des Musikhistorischen Museums von Wilhelm Heyer, Cöln am 20. September 1913, Köln 1913

¹¹ Hinrichsen himself later experienced a sad fate. As a member of the Jewish faith, he was murdered in 1942 in the Auschwitz-Birkenau concentration camp.

¹² See: Fontana: Für Aug' und Ohren, p. 10

¹³ See: Paul Daehne: "Paul de Wit's Leben und Wirken", in: Zeitschrift für Instrumentenbau 46.7(1926), p. 321

¹⁴ See: Fontana: Für Aug' und Ohren, p. 11

¹⁵ Brigitte Matzke: Die Anfänge des Musikinstrumentenmuseums in Leipzig. Paul de Wits Gästebuch 1893 bis 1905, Markkleeberg 2016, p. 17

¹⁶ See: Brigitte Matzke: Die Anfänge des Musikinstrumentenmuseums, p. 5

Giovanni Paolo Di Stefano (Rijksmuseum, Amsterdam)
THE RIJKSMUSEUM TO ACQUIRE AND DISPLAY
THE HAN DE VRIES COLLECTION OF OBOES

In March 2018, the Rijksmuseum acquired the Han de Vries Collection, one of the greatest collections of early oboes. To celebrate this prestigious acquisition, the Rijksmuseum has recently organized an exhibition which displays highlights from this collection. The exhibition focuses on the history and development of the oboe and other related instruments such as the shawm, the oboe d'amore, the English horn, and the French musette. In addition to the instruments, the display includes rare prints and books, also from the Han de Vries Collection. The show is enriched by a painting by Jan Steen (1626-1679) belonging to the Rijksmuseum Collection of Dutch Paintings, representing a young girl playing the shawm. (Fig. 1)

The acquisition of the Han de Vries Collection, which includes 69 early oboes and 14 works on paper, has been the largest addition to the Rijksmuseum's collection of musical instruments since 1899, when the Museum bought the collection of the Dutch musicologist Johan Coenradus Boers (1812-1896). Han de Vries (*1941) - leading exponent of the Dutch School of oboe playing, principal oboist at the Royal Concertgebouw Orchestra and then internationally acclaimed soloist - started his collection in the 1970s. In 1988, a selection of oboes from his collection were displayed, for the first time, at the University of Victoria (Canada) for the Loan Exhibition of Historic Double Reed Instruments. Short descriptions of these instruments were included in the exhibition catalogue edited by Phillip T. Young.

Through this acquisition, the Rijksmuseum's collection further speaks to the relevance of the woodwind-instrument industry in the Netherlands in the late 17th century and early 18th century. Some of the earliest baroque oboes known



Fig. 1: The Dancing Lesson by Jan Havicksz Steen, oil on panel, Amsterdam 1660-1679 (Rijksmuseum, inv. SK-A-718).

today were in fact made in the Netherlands in the last two decades of the 17th century. Indeed, as is well known, the European oboe originated in France in that century. However, Dutch instrument makers soon started making copies of these first French specimens. In Amsterdam in particular, Richard Haka (1646-1705) began producing what he called the 'franse haubois' (French oboe) in around the 1680s (see fig.2). Considered the founder of the Dutch woodwind-making school, Haka's influence was long-lasting, and his many followers included his nephew, Coenraad Rijkel (1664-1726).



Fig. 2: Oboe by Richard Haka, Amsterdam c. 1690 (Rijksmuseum, inv. BK-2018-67).

The exhibition now on display at the Rijksmuseum shows some of the earliest oboes by the above-mentioned makers, as well as two finely decorated instruments by their fellow citizens — the brothers Hendrik and Frederik Richters (1683–1727 and 1694–1770, respectively). These exemplars have been selected among a number of Dutch baroque oboes, also part of the Han de Vries Collection. Indeed, the latter also comprises instruments by Thomas Boek-

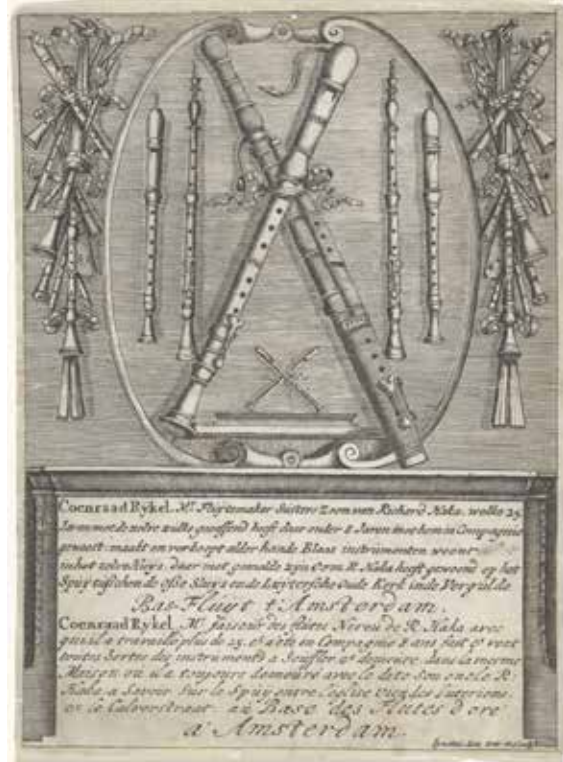


Fig. 3: Trade Card of the Woodwind Instrument Maker Coenraad Rijkkel, engraving and etching, Amsterdam c. 1700 (Rijksmuseum, inv. RP-P-2018-861).

hout (1666–1715), Willem Beukers senior (1666–1750), Abraham van Aardenberg (1672–1717), Jan Steenberg (1676–1752), Frederik de Jager (1685–?), and Philip Borkens (1693–c. 1765).

The German and French schools of oboe making are also widely represented in the Han de Vries Collection. Among the German oboes, there are exemplars by Johann Wilhelm Oberlender (1681–1763), Carl Augustin Grenser (1720–1807), Johann August Crone (1727–1804), Christian Gottlob Lederer (1764–1829), Carl Gottlob Bornmann (c. 1770–1839), Johann Samuel Stengel (1771–1826), Carl Theodor Golde (1803–1871), as well as by the Viennese Stephan Koch (1772–1828) and by many others.

The development of the oboe in the 19th century is shown through a selection of remarkable French exemplars, such as those by Henri Brod (1799–1839) as well as by Guillaume Triébert (1770–1848) and his successors, whose contribution to the design of the modern oboe is well-known. Brod, in particular, is a leading figure in the history of the French oboe. He introduced his own innova-



Fig. 4: Henri Brod's oboe, Paris, c. 1835
(Rijksmuseum, inv. BK-2018-28).

tions in both the design and the playing style of the oboe, and was one of the most famous performers, composers and makers of his time. The oboe Brod designed, built, and played at the end of his career, as well as his portrait, are on view in the exhibition gallery (fig. 4).

Furthermore, the display shows visitors how reeds were, and indeed still are made. To this end, a



Fig. 5: Reed Gouging Machine by Guillaume Triébert, Paris c. 1850 (Rijksmuseum, inv. BK-2018-6).

rare reed-gouging machine designed by Triébert in around 1850, is on display, too (fig. 5). Triébert's new machines and tools were a remarkable improvement which simplified the reed-making process because they allowed for the thickness and size of the reed to be adjusted as precisely as possible. This feature was also highlighted by Apollon-Marie-Rose Barret's Complete Method for the Oboe from 1862 (on display).

Moreover, in order to make the display more engaging, a playlist with oboe music performed by Han de Vries was put together and is played in a loop in the exhibition area. This music is also available on the Rijksmuseum's Spotify channel. The music chosen includes some of the most celebrated works for oboe solo, and among those published in Amsterdam for the first time (e.g., Alessandro Marcello's Concert in D and Tomaso Albinoni's Concert in D minor op. 9, n. 2).

Thanks to a partial donation by Han de Vries himself, and the generous support of the BankGiro Loterij, the acquisition of the Han de Vries Collection further enriches the museum's collection of woodwinds, which is the *pièce de résistance* of its musical instrument collection. Indeed, the Rijksmuseum now boasts one of the largest collections of early oboes, and the world's largest collection of Dutch oboes in particular. The highlights from this acquisition were on view at the Rijksmuseum (exhibition room 2.28) from 4 October 2018 to 22 January 2019.

Sabine K. Klaus

TRUMPETS, WEIRD AND WONDERFUL:
TREASURES FROM THE NATIONAL MUSIC MUSEUM CELEBRATE THE RICH
VARIETY OF LIP-VIBRATED MUSICAL INSTRUMENTS

This exhibition of instruments from the Utley Collection opened at the Morris Museum in Morristown, New Jersey, on October 7, 2018. It happened to coincide with the temporary closing of the National Music Museum itself, which is located on the campus of the University of South Dakota in Vermillion (see report by Patricia Bornhofen in the August 2018 CIMCIM Bulletin). Trumpets are defined in this exhibition in the broadest sense, as any instrument whose sound can be generated with the player's vibrating lips, regardless of the material it is made from. The idea is to explore how form and decoration inform us about an instrument's function and use, and ultimately its sound.

44 objects from five continents (Africa, America, Asia, Australia, and Europe) were chosen for their interesting shapes and beautiful decoration. Dating from the late 17th to the late 20th centuries, all objects come from the National Music Museum's Joe R. and Joella F. Utley Collection of Brass Instruments, and most of them have never been on public view.

The exhibition explores the symbolism of décor, which ranges from expressions of power, through to elements of religious belief. Flip labels mounted on display cases, easy to reach for children, invite visitors of all ages to have a closer look, discover hidden details and secrets, and engage with the objects on display. Three iPad stations allow visitors to see and hear many of the instruments in video recordings, and quite a number can be seen and heard in their original context and country of use. Colour-coding throughout the exhibition guides the visitor to iPad content.

Five highly decorative trumpets by Andy Taylor in Norwich, England, which were commissioned by the collector Joe R. Utley and especially created for

the Utley Collection, celebrate the trumpet as art and illustrate the symbiosis between collector and maker.

The exhibition is shown in two galleries at the Morris Museum and is organized in nine themes:

FOUND IN NATURE: HORNS AND TRUMPETS
MADE OF ORGANIC MATERIALS

THE MEANING OF DÉCOR: THE TRUMPET IN
CEREMONY AND RITUAL

FIT FOR A KING OR A QUEEN: TRUMPETS AND
HORNS FOR THE EUROPEAN ELITE

STRANGE CURVES AND CLEVER KEYS FOR MORE
NOTES

LIBERATIONS: BREAK-THROUGH TECHNOLOGY

WHERE DOES THE ECHO COME FROM?

TRUMPETS BIG AND SMALL

THE TRUMPET IN JAZZ

COOL LOOKS AND CRAZY SHAPES: THE TRUMPET
AS ART

While the NMM is closed until 2021 for expansion, renovations, and reinterpretation of its galleries, this exhibition begins a number of partnerships with other institutions to display some of the NMM's extraordinary collections. Trumpets, Weird and Wonderful is a travelling exhibition, and will be on show at the Morris Museum until March 17, 2019. Then it will move on to the brand-new Carolina Music Museum in Greenville, South Carolina, opening on 13 September, 2019, with a teaser preview ready for the American Musical Instrument Society's annual meeting on 15–19 May, 2019, at this location.

The Morris Museum is at 6 Normandy Heights Road, Morristown, NJ 07960. For more information visit <https://morrismuseum.org/current-exhibitions/>



Hedley Gallery at the Morris Museum is devoted to European and American brasswind craftsmanship and engineering and demonstrates how desired musical effects were achieved through novel designs, resulting in interesting and attractive forms.



The centre case of Tregenza Gallery showcases the trumpet as art and explores the relationship between patron collector and maker. Five highly decorated trumpets by British trumpet maker Andy Taylor, in Norwich, England, were commissioned by Joe Utley in the 1990s as uniquely decorative highlights for his collection. The square trumpet in the first row (left) is a creation of Florida maker Roy Lawler.



This case in Tregenza Gallery explores the meaning of décor in a variety of cultures, especially in India and Tibet.

HAPPY 90TH BIRTHDAY, JEANNINE LAMBRECHTS-DOUILLEZ!

After a long and rich career, museum curators sometimes become larger than life figures, their names connected inseparably to the collections they curated. Dr. Jeannine Lambrechts-Douillez, is no exception: for many she is the embodiment of the Museum Vleeshuis, for some, even of Antwerp itself. In 1953 she joined the museum as a clerk. She quickly rose through the ranks, becoming the museum's assistant curator (and de facto head) in 1960. At that time, the museum was dedicated to the applied arts in the most general sense, and the collection contained anything from archaeological shards, antique coins, medieval pottery and sixteenth-century ceramic tiles to seventeenth-century muskets, rococo tableware and nineteenth-century canopy beds. All these objects received Jeannine's research attention. But it was the museum's collection of musical instruments which would be at the heart of her career.

In 1956, a year before she received her doctorate, Jeannine helped publish the museum's first catalogue devoted to the instrument collection. Ten years later she successfully concluded negotiations with the Royal Conservatoire of Antwerp. The result was the permanent loan of the Conservatoire's sizeable collection of historic musical instruments. It was also the beginning of a strong relationship between the museum and the Conservatoire which continues to this day. A catalogue of this loan was published in 1967.

The Conservatoire's loan brought, among other instruments (a fortepiano by Graf!), harpsichords by Van den Elsche and Dulcken to the museum. These and the instruments by the Ruckers family already present in the collection, formed an important source for researchers and harpsichord makers.

In Antwerp, Jeannine was the first to recognize the importance of the Antwerp (or Flemish) School of harpsichord making, but she also recognized the lack of proper research into this School. She dived head-first into the archives, and the discoveries she made resulted in a series of books published between 1971 and 2009. In order to advance the research, to support the restoration and acquisition of keyboard instruments and to organize educational activities, she co-founded the Ruckers Society, which will celebrate its 50th anniversary in 2019. With the help of the Society Jeannine initiated a series of Summer Schools with international renown.

As a result of Jeannine's tireless work, the Museum Vleeshuis became an important destination, not just for international researchers and instrument makers, but also for musicians, both young and established, from around the globe. Kenneth Gilbert, Gordon Murray, Gustav Leonhardt, Barthold and Sigiswald Kuijken, Reinhard Goebel, René Jacobs, Jordi Savall, Alan Curtis, Ton Koopman, Scott Ross, Lambert Orkis, Andreas Staier and Jos van Immerseel all performed at the Vleeshuis. The museum was a forum for debate and the exchange of knowledge. Jeannine further advanced the cause of the museum and its instruments through her role in such organisations as ICOM-CIMCIM and the Galpin Society.

Throughout her career Jeannine published dozens of articles and contributed to many books and conferences. In 1988 she became curator of the historical museums of the City of Antwerp (including the Museum Vleeshuis), retiring two years later. But she did not let her retirement slow her down. In 1998 she was the driving force behind a book on Hans Ruckers to which, among others, John Koster,



Jeannine Lambrechts-Douillez showing the Andreas Ruckers harpsichord of 1615 to Queen Fabiola of Belgium, in the presence of Governor Andries Kinsbergen (second from left) and Mayor Lode Craeybeckx (middle).

Laurence Libin, Karel Moens and Martin Skowronek contributed.

On the occasion of the museum's first exhibition solely devoted to musical instruments, which took place in 1956, a newspaper article described Jeannine as 'aussi erudite, que musicienne' (as much a scholar, as a musician) – indeed, it is now all too often forgotten that Jeannine is also an accomplished musician.

In short, Jeannine is a true force of nature. She is sharp-minded, headstrong and never afraid to speak her mind, characteristics which, during her tenure as (assistant) curator, helped the Museum Vleeshuis to survive and thrive in a context which was not always supportive. In the end it gained her far more friends and supporters than opponents. Even today, a worldwide network of musical friends is only a phone call or an e-mail away.

When I recently visited Jeannine at her house in rural Schilde, near Antwerp, her sharp mind was on full display. She spoke passionately about the instruments in the Vleeshuis collection, recalling encounters and events from many decades ago as if they happened only yesterday and gladly answering all my research questions. It is clear that the love for the instruments has not diminished. May this passion be an inspiration to all of us.

On behalf of the entire staff of the Museum Vleeshuis, I wish Jeannine Lambrechts all the best and many productive years to come.

Dr. Timothy De Paepe
Museum Vleeshuis | Klank van de Stad

Earlier this year, on 13 February 2018, CIMCIM founding member Jeannine Lambrechts-Douillez celebrated her ninetieth birthday and is now nearing her ninety-first. It has been my privilege to have known Jeannine since 1977, when she kindly invited me to participate in the Ruckers Colloquium that she organized as part of Antwerp's celebration of Rubens's 400th birthday.

A native of Antwerp, Jeannine Douillez endured the war years in the absence of her father, who, overseas on business when Belgium was invaded, could not return home. She experienced not only the terror of the V1 and V2 flying bombs that rained down on Antwerp in 1944–45 but also the prospect of famine, relieved by the providential appearance of large schools of herring off the coast. Commuting daily from home, she studied at Ghent University from 1948 to 1952, and in 1953 started as an assistant working with the collection of musical instruments in Antwerp's Museum Vleeshuis, which she later led. Her first catalogue of the collection was published in 1956, to be followed in 1967 by a one of instruments that in the meantime had come to the Vleeshuis on long-term loan from the Royal Flemish Conservatory.

Fluent in four languages, Jeannine from the start of her career has fostered international cooperation among curators and scholars of musical instruments. During her early years at the Vleeshuis, she discussed questions of classification and cataloguing with John Henry van der Meer, then in charge of the music department of the Hague's Gemeentemuseum. She joined the Galpin Society, a meeting of which, organized jointly with the International Association of Music Libraries, held in Cambridge in 1959, provided the opportunity for her to meet numerous European and American colleagues. Many of these gathered the next year in Paris to found CIMCIM. Although Jeannine was the youngest of these founders, she doubtless already manifested to the august assembly the formidable presence that I later came to know. With impressive energy, tenacity, and ability to get things done, she has always demonstrated her passion for what she believes in. Jeannine served CIMCIM as Treasurer from its beginning to 1976 and as President from 1983 to 1989, and organized the annual meeting in Antwerp in 1994.

At the Vleeshuis, Jeannine recognized in particu-

lar the significance of the collection's long-neglected harpsichords by the Ruckers family and other Antwerp masters. With these instruments forming a vital focus of the Museum's mission, she organized Colloquia drawing wide international participation in 1970 and 1977 and saw to the timely publication of their proceedings. Jeannine's own fundamentally important Ruckers research was prompted by the American harpsichord maker and scholar Frank Hubbard, who came to the Vleeshuis to examine the instruments in the mid-1950s. Concentrating on the harpsichords themselves, Hubbard deplored the dearth of documentary information about the Ruckers. Jeannine, who had acquired the skills of primary archival research while working on her Ph.D. dissertation, *De muziek aan het Bourgondische-Habsburgse hof in de tweede helft der XVde eeuw* (Ghent University, 1957), soon began her life-long project of combing through the records preserved in Antwerp. This has resulted in a series of publications culminating in the eight volumes of *Mededelingen van het Ruckers-Genootschap* issued from 1982 to 2008.

Typical of Jeannine's adroitness in maneuvering among various administrative entities, including the city of Antwerp, the Conservatory, and other agencies each with its own priorities, was the formation of the Ruckers Genootschap. This privately funded non-profit society, organized in 1969 "to preserve, enlarge and study the collection of musical instruments hosted at the Museum Vleeshuis in Antwerp, promoting a better understanding of the craft of instrument making and enhance a better understanding of early music," gave Jeannine the means to accomplish inestimably more than was feasible within the administrative and funding confines of a municipal museum. The Genootschap sponsored, for example, the publication of a new Museum catalogue in 1981 and, from 1971 to 1995, summer courses centered around instruments in the collection. For these, led by harpsichordist and fortepianist Jos Van Immerseel, the repertoire extended well beyond Ruckers into the nineteenth century. One of the instruments in frequent use for concerts and courses was a piano by Conrad Graf, Vienna, 1823, on loan from the Conservatory and restored with funding by the Ruckers Genootschap. Later, better to conserve the original by retiring from frequent use, the Genootschap sponsored the building of a copy by Christopher Clarke.

In his essay for the *Liber Amicorum* prepared for Jeannine's eightieth birthday, this noted maker and restorer of historical pianos wrote that for him "the remarkable woman known to everyone in the harp-sichord world as 'Mrs. Ruckers' has always been 'Mrs. Graf.'" Always with a wide-ranging outlook, Jeannine, not just *Mevrouw Ruckers* or *Frau Graf*, oversaw, among countless other things, the conservative restoration of the *Vleeshuis's* imposing sixteenth-century contrabass recorder, the purchase of a wonderfully preserved cornerless cello by François Chanot, Paris, 1818, and the prominent display of the original console of the *Cavaillé-Coll* organ that César Franck played for decades in the church of Saint-Clotilde, Paris.

Jeannine Lambrechts-Douillez, as she became known after marrying her beloved and supportive husband, Georges Lambrechts, who died much too young, is a person of tremendous practicality. Throughout her life this admirable quality has contributed significantly to both her professional and her personal accomplishments. Before she embarked on a research trip to Italy, her father taught her to change the oil in her car. A lover of gadgets, Jeannine was the first person I saw texting on a mobile phone. Once, at a museum concert, she was utterly contemptuous of the museum director who sat in the front row, not in the back as she always did so that she could notice any problem and get up to take care of it without disturbing the audience. Although Jeannine herself was trained as a conventional musicologist, she has recognized from the beginning of her career that musical instruments are an integral part of music history and that their study necessarily should involve people from a variety of backgrounds. Thus, she welcomed to the *Vleeshuis* and its collection not only her fellow curators and scholars but also instrument makers and performers. The diversity of her approach is readily evident in the lists of presenters at the conferences she organized.

When in 1992 the city of Antwerp, to resolve a budget crisis, abruptly lowered the mandatory retirement age to sixty, Jeannine was relegated to *Emeritus* status as Curator of the Archaeological Museums of the City of Antwerp. Nevertheless, she remained active organizing conferences, researching and publishing, attending meetings internationally, and fostering a younger generation of curators, scholars, instrument makers, and performers. The lifelong efforts of

this pioneering woman have been recognized by such honors as the *Benediktpreis* of *Mönchengladbach* (1980) and the *Curt Sachs Award* of the *American Musical Instrument Society* (1993). To all this we can only add: Jeannine, we of *CIMCIM* salute you; hearty congratulations and thanks for all you have done.

John Koster

Happy birthday, dear Jeannine!

Celebrating one's ninetieth birthday should be a happy event, in the best possible health, in a cheerful mood. Should you lack any of this, the *CIMCIM* members are hastening to bring you all their best wishes. Imagine a big party with all your colleagues and friends from old and more recent days, joining in with their admiration, bringing flowers and sweets, no books (probably rightly assuming that your shelves are overfull), and wishing you many peaceful, restful days/years to come.

In 1960 you were a founding member of *CIMCIM*, and you are the only one left; that is one of the reasons why we need you. Over the years you must have come to know practically every single member who later joined. I am one of them. I remember two special occasions, two out of the many that I am keeping a memory of. The first is the 1970 symposium in Antwerp. At that time you were the curator of the *Vleehuis* Museum and you took a deep interest in the musical instruments in your care so that you rightly were given the honorific title of *Madame Ruckers*. Many followed your invitation to contribute and discuss the conservation/restoration of musical instruments, in particular those made by the *Ruckers* family. The conference went smoothly until *Martin Skowronek* pleaded that early instruments should be looked at not merely as tools for making music but perhaps more so as documents preserving a multitude of historical, technical, material and social facets that should preclude their hasty restoration. Instead they should be kept in their present state and serve as study objects allowing faithful copies to be made for practical use. I remember vociferous disputes dividing the crowd of participants into feisty supporters and equally fervent resisters. Even today we all know that the battle has not yet come to a peaceful end. Anyway, we owe you gratitude for having given a most pleasing frame to this truly important discussion.

The second event that I remember clearly took place in 1982, again in Antwerp, and again it was

you who organized the most favourable conditions imaginable. This time five CIMCIMists gathered in the Rockoxhuis, a noble 16th-century building formerly the residence of the city's Mayor. The house was made available for us because of your personal participation in a network between Antwerp's VIPs. Here we worked on a document which we gave the title Recommendations for Regulating the Access to Musical Instruments in Public Collections. By following the strict schedule you had proposed we managed

to complete this paper which was later submitted to CIMCIM as a whole and accepted.

Thus you and the city of Antwerp had formed a strong connection which you kept up until your retirement in 1990. Many of us know how much CIMCIM owes to your initiative, your restless activity and your sedulity. This makes us even more happily and more loudly call out

Happy birthday, dear Jeannine!

Friedemann Hellwig

Margaret Birley (Horniman Museum, London)

REPORT FROM THE CIMCIM WORKING GROUP FOR CLASSIFICATION

The CIMCIM working group for classification aims to create and maintain a bibliography of new sources which deal with issues relating to the classification of musical instruments. It is envisaged that such publications will cover areas ranging from research implicating amendments to the MIMO consortium's existing revision of the Hornbostel Sachs classification of acoustic instruments to the invention of new sonic and electronic technologies that are currently unaccounted for in the classification. The working group will make critical analyses, with the ultimate aim of producing another revision of the classification, at some future date. In the meantime, the bibliography will be maintained at the Horniman Museum in London. Bibliographical details of such new publications should be sent to Margaret Birley at that museum,

with a statement indicating the areas of the classification that would be implicated for revision.

Addenda and Corrigenda to the MIMO consortium's existing revision of the Hornbostel Sachs classification were published in the 'Resources' section of the CIMCIM website last year. The working group is now considering the classification of Thermo-phones, sound devices driven by a thermoacoustic effect, where thermal energy is transformed into pressure differences of a gas or liquid in a resonator. Their classification has been proposed in J.K. Schöpf's article 'The Wa kâpfung dyo of the Tangsa in North East India, and a Suggestion for the Classification of Thermoacoustic Instruments, Thermophones and Pyrophones' in this year's Galpin Society Journal lxxi (2018), pp. 221-234

Arnold Myers (Edinburgh)

REPORT ON RldIM

RldIM is the Répertoire International d'Iconographie Musicale, set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars. Association RldIM maintains partnerships with CIMCIM and other international organisations and bodies and these are represented on the Council of Association RldIM by liaison officers. The main task of RldIM is building and maintaining the public database of music iconography, a substantial undertaking involving international collaboration. Data from old repositories have to be migrated as well as new material catalogued. One major current project is incorporating the data from the German RldIM centre in Munich.

The RldIM database can be accessed via <http://www.rldim.org/> and contributions of catalogue entries are welcomed.

RldIM also holds a very successful series of international conferences on musical iconography. The most recent were in Athens, October 2017 and in Canterbury, U.K., July 2018. The next RldIM conference will be held in Hobart, Tasmania, 13-15 November 2019.

For a limited three-year period until September 2019 I have acted as CIMCIM Liaison Officer in addition to being RldIM Vice-President. Both positions will require new appointments next year.

CIMCIM BUSINESS MEETING MINUTES

Friday, 14 September 2018, 14:00–15:30

Rehearsal Hall ROM38, Admin Building,
the Shanghai Conservatory of Music, Shanghai, China

Board members present (8): Frank P. Bär, Giovanni Paolo Di Stefano, Nataliya Emelina, Christina Linsenmeyer, Arnold Myers, Gabriele Rossi Rognoni, Jennifer Schnitker, and Zhang Xiang. Board member regrets (5): Alla Bayramova, Eric de Visscher, Panagiotis Pouloupoulos, Patrice Verrier, and Kathleen Wiens.

Attended by (27): Rodolphe Bailly, Esther K. Banda, Tony Bingham, Mikhail Bryzgalov, David Day, Sarah Dieters, Manu Frederickx, Heike Fricke, Matthew W. Hill, Sara Kariman, Chae Hoon Lee, Wiebke Lüders, Wonder Maguraushe, Marie Martens, Darryl Martin, Marie-Pauline Martin, Perminus Matiure, Kathrin Melanie Menzel, Lester Monts, Ken Moore, Nino Razmadze, Jean Michel Renard, Kazuhiko Shima, Bradley Strauchen, Mimi S. Waitzman, Anna Wang, Chloe Yu. Membership regrets sent (13): Margaret Birley, Susana Caldeira, Ignace De Keyser, Friedemann Hellwig, Sabine Klaus, Tom Lerch, Laurence Libin, Madeleine Modin, Jeremy Montagu, Marisa Ruiz Magaldi, Isabelle Mayaud, Conny Sibylla Restle, and Elizabeth Wells.

President's Report

CIMCIM collaborates with 45 countries, so we must manage our IC in a way that it has clear guidelines and procedures that are efficient and recognizable. Our revised CIMCIM identity especially recognizes new and hot topics in our field. The way that we display music and musical instruments is changing. To reflect this, CIMCIM changed its name some years ago. Further, the way we manage our collections is changing. And our digital presence is changing. The revision of our identity also led to a new mission statement.

CIMCIM's strategy encompasses its activities, communication, networking, and governance. Regarding our activities, the annual conference is

the key event; it attracts the largest number of members and has the strongest impact. We used to give local organizers almost complete control of the planning, but in that handover, we lost continuity in the development of the conference ideas and topics that were chosen. So, the existing conference guidelines (drafted in 2008 by Martin Elste and myself [Gabriele Rossi Rognoni]) needed to be rewritten. Together with the local organizers in China, we wrote new guidelines this year and we hope that everyone has enjoyed the results of this new collaborative process, including this year's jointly chosen conference-topic that reflects a much closer relation between the local organizing committee and the CIMCIM Board. We hope that the experience has been more successful, enjoyable, and offered opportunities to interact with each other. Our process of allocating travel grants has also changed this year – we needed to revise the criteria for distributing the awards, developed by Frank Bär; especially important is that we are now reaching new continents and more countries than ever before. We hope that the effective results were also demonstrated in the quality of the papers presented this year.

Communication is still one of the greatest opportunities for CIMCIM's improvement. Last year has seen great advances, for example, the website revision, facilitated by Emanuele Marconi. It was time consuming and there were limitations (e.g. ICOM's turnkey platform), but the organization and content were greatly improved. Further, the website now works as an archive for the history of CIMCIM. We can now see on the website that CIMCIM has held conferences in 24 countries over 58 years. We went to some countries nine times, so it will be good, in the future, to look forward in a more balanced way. Our newsletter has also been redeveloped, revising both its design and structure, espe-

cially thanks to the work of the editor Heike Fricke. Last year we decided to invest more in the Bulletin and this shows in its development and growth. The Facebook page is run by Kathrin Menzel, who initiated it ten years ago! It has been so successful that it is transforming into something else as Kathrin will explain later (see below).

Regarding networking, last year we decided to strengthen our communications with other ICs. ICOM brings together over 40,000 professionals from all over world and there is a great appetite for other ICs to liaise. We have initiated two collaborations in the coming year, one with CIDOC (International Committee for Documentation) and one with ICME (International Committee for Museums and Collections of Ethnography). Other networking areas include establishing a strong partnership with national organisations with countries where there are difficulties with language, communication, and cultural barriers. Our first efforts in this regard were with Russia; we have been very successful networking with Russian museums. Last year (2017), CIMCIM signed a cooperation agreement with the Association of Russian Music Museums (AMMC). It is clear that such a national organisation is effective. The MoU is already delivering first results, for example the Bulletin will be translated into Russian, thanks to Nataliya Emelina, for more effective communication of our activities – opening the possibility to reach a multitude of institutions and colleagues that we could not reach otherwise will now be possible.

In terms of governance, the involvement of the Board has been amazing. We have had a great level of support from everyone on the Board for various tasks. Every decision is shared among all members of the Board and we have been effectively communicating digitally. Further, in response to a request at last year's business meeting, the CIMCIM Membership List from 2008 has been revised, and now will be updated regularly.

Financial report and budget 2017

Gabriele commended our Treasurer Patrice Verrier, who has been reliable and precise. Next year Patrice is one of the key Board members who is not eligible for re-election so it is important for us to find a new Treasurer. If anyone thinks of a replacement who is good with numbers, please come forward.

CIMCIM has 26,286,56 € in its bank account. This is more than we should have, and it has built up over the years. So, we will invest the reserve into trending projects and supporting ongoing activities. Please propose for consideration any relevant projects that would benefit the entire CIMCIM community. Our largest income is the annual contribution from ICOM. It increases in part based on our membership numbers, as well as how active the committee has been over the last year. In 2017, CIMCIM received 4,537€ from ICOM as subsidy (about a 400€ increase from last year). Plus, we have received 6,000 pounds for a proposed special project (discussed below). We had minor expenses for the Bulletin and a 1,500€ expense for the redevelopment of our website – the result of an open call to hire a redeveloper. The membership approved the 2017 budget in principle, with the condition that the budget document would be circulated via email following the meeting. Our budget for next year is more or less the same although we have agreed to allocate extra funds for travel grants and the revision of our International Directory.

Revision of CIMCIM Mission Statement

In 2016, we agreed that the mission statement should be revised. Frank Bär gave a presentation on CIMCIM's new mission statement, which now has been updated to reflect our changing professional framework and environment. A working group – of Frank Bär, Gabriele Rossi Rognoni, and Eric de Visscher, with Christina Linsenmeyer stepping in later – brought a draft to the entire Board. Following, it was presented to the entire membership for a vote. Gabriele Rossi Rognoni and Eric de Visscher conducted a member survey [see Frank Bär's 19-page report 'Membership consultation' in the Bulletin 2017/2 (September), Appendix, p. 38ff] and the working group did an SW analysis (strengths and weaknesses) (http://network.icom.museum/fileadmin/user_upload/minisites/cimcim/pdf/Bulletin_September_2017_small_version.pdf.) It was concluded that CIMCIM's former mission statement was not wrong, but we felt it was no longer enough. In November 2017, the working group reviewed all the current IC mission statements and a first draft was discussed during January – March 2018. In April 2018 the draft was intensively discussed and revised. In May 2018 the working group communicated the revised-statement draft to the

Board. The membership vote started 6 June 2018, using the emails contained in the official membership list recently revised by Christina Linsenmeyer. In the voting process (an online form), there was a possibility for members to comment. The vote was open for 3-4 weeks (closing 24 June at midnight) and three reminders were sent by the system, which bumped up voting participation. Voting results were 96,7% 'yes' (in favour of adopting the new statement) and 3,3% 'no'. A total of 46,7% of 195 members participated in the vote. This was very good for CIMCIM. Frank read the revised mission statement, which follows:

As an international committee, CIMCIM works within the framework of ICOM in fostering connections amongst, advocating for and advising museums and collections of musical instruments and music of all kinds.

As an organization that promotes high-professional standards, CIMCIM supports ICOM's Code of Ethics in providing a global platform to discuss state-of-the-art, best-practice solutions related to tangible and intangible musical heritage, particularly in the context of museums.

As a worldwide and inclusive committee, CIMCIM aims at a mutual understanding of different cultural practices and viewpoints with respect to musical instruments and music in supporting active dialogue and exchange between all stakeholders.

All of the voters were anonymous (but one who signed his comment). Frank Bär reviewed all the voters' comments given during the voting process, which provided valuable information for the Board. Five (5) comments said the statement was great and thanked us. Six (6) comments criticized the statement, asked questions, or made proposals. Only three (3) voted no. The criticism included comments, for example, that research is not mentioned (the SW analysis showed that the Galpin Society and AMIS do publish research, and CIMCIM focuses on museum issues where research is just one part). Others criticized that the statement was not sufficiently concrete. Frank Bär noted that he thinks we found a good balance between being too vague and being too concrete, which is restrictive. Other criticism included that the statement: was repetitive; used difficult language for non-native speakers; should have mentioned private musical-instruments collections (FB noted that of course we keep contact

with private musical instrument collections, but that these cannot be included in the mission statement because it is in conflict with ICOM guidelines); and that including music and collections of archives was too broad. Regarding the last point, Frank noted that the statement is broader, but it is a misunderstanding that CIMCIM takes on all music libraries; he noted some museums do have archives, and these museum collections should be considered as well. The 'music museums' comes in particular from feedback from our Russian colleagues. Another criticism stated that the statement was poorly written but gave no suggestions. Frank recapped that the statement's threefold structure: 1) says what CIMCIM is, and that it is inclusive; 2) states what CIMCIM does, working within ICOM framework; and 3) communicates what CIMCIM actually wants to do in the future to achieve its goal(s).

In the discussion that followed, Bradley Strauchen expressed concern over use of the term 'state-of-the-art'. Her concern was addressed in that the term is considered more inclusive and relevant as appropriate to each situation.

New travel-grant guidelines and grading system

Christina Linsenmeyer presented the eligibility criteria for the travel grants. To be eligible, applicants are required: to be an ICOM-CIMCIM member; to be a museum professional or aspiring museum professional active in a field related to museums and collections of instruments and music; to have submitted a paper to the program committee (acceptance not required); and to provide their own partial funding. Further, CIMCIM will not overfund or double fund. The grants were particularly competitive this year because the conference venue was relatively far for many members, and the venue was very attractive. We received fourteen (14) requests total and were able to fund nine (9) with generous support from the local organisers – many thanks. Our funds this year also included not only the CIMCIM travel-grant allocation and funds from the local organisers, but also the supplementary SAREC fund from ICOM for 'young members', and the Global Challenges Research Fund in cooperation with ODA (Official Development Assistance) of the OECD (Organization for Economic Cooperation and Development) administered by the RCM. The travel-grant

selection process was much more complicated this year and asked for a new evaluation process. Frank overruled our new evaluation process, based on a point system with the aim to be transparent, fair and as objective as possible in our evaluation. In developing the point system, we took into consideration that some countries might not have the same experience as other countries. Frank Bär recruited an outside consultant to review the system's fairness. He presented two showcases to demonstrate the application evaluation system using hypothetical case-study examples to test fairness (these case studies demonstrated the extremes of the system and possible scenarios). We acknowledged that in the future, more weight should be given to the quality of applications and that this was the next issue to review.

In the discussion, Mimi Waitzman asked if the Board would communicate with members about the rest of process. Gabriele Rossi Rognoni explained that this was a budget allocation process that the Board was responsible for and it will be published in the newsletter for the whole membership. We are excited that by next year we will have really a much improved and standardized system for travel-grant allocations. Further, Gabriele Rossi Rognoni noted that the amount of funding changes every year. For example, the funding managed by the RCM will be for a period of three years. This year, grants prioritized applicants from ICOM Countries 3&4; next year we have approved that an additional 1000€ will be allocated to cover scholars and colleagues from Categories 1 & 2 that are also worthy of assistance.

ICOM – Routledge publication

Displaying Music in the 21st Century

Gabriele Rossi Rognoni explained that Routledge and ICOM have successfully collaborated in partnership publications. ICOM-NATHIST (Natural History Museums), has done an ICOM–Routledge publication on The Future of Natural History Museums (<https://www.routledge.com/The-Future-of-Natural-History-Museums-1st-Edition/Dorfman/p/book/9781138692633>) that overviews trends. Our idea is to do the same with CIMCIM. ICOM is looking for new volumes to continue the series. In December, Eric de Visscher and Gabriele Rossi Rognoni submitted a special-project application to ICOM and ICOM chose CIMCIM to produce the next volume. The title will be Displaying Music in the

21st Century. CIMCIM does not yet have a recent publication on the various elements and sound issues of displaying music. The volume will include theoretical and case studies of exhibits and exhibitions since 2000. One of requested stipulations from ICOM and Routledge is that we send out an open call among CIMCIM members first but then also among all ICs (as well as generally to music collections) hoping to obtain proposals active in other committees. The call should go out by mid-October (about one month after the meeting) and the process will be rather fast. Gabriele Rossi Rognoni asked everyone to reach out as much as possible to spread CIMCIM's open call: <https://icom.museum/en/news/displaying-music-in-the-21st-century-call-for-contributions/>.

CIMCIM project on functionality

Frank Bär presented a statement on CIMCIM's functionality project as documented in the current action plan: If one looks at what has been published in books and in the CIMCIM Bulletin in the last few decades, one gets the impression that CIMCIM advocates – with good reasons – against playing museum instruments. But reality is different: In many museums where CIMCIM members are working, collections instruments are played, sometimes on a regular basis.

We want to set up a project where we look at what actually happens and compare this to other types of collections of functional objects, e.g. clocks and machines. We hope to overcome the sometimes harshly advocated contrary positions of playing vs. not playing that have, as we all know, not led to any tangible result.

The first step will be to gather as much information as possible with an invited working group, which Gabriele has asked me to lead. The next step will be an interdisciplinary conference about functional objects where we can exchange with other types of collections and hopefully learn from them.

At the end we hope to devise new guidelines that will best serve the instruments and the public. The overall aim is to go towards projects of exhibition and interpretation to make musical instrument collection more attractive. What we need for this is an open-minded approach, and we are optimistic to find the right minds within the CIMCIM membership. Take for example, Mimi Waitzman's model of ecosystems, in which she includes sound and per-

ception of the (sounding) instruments by the public.

Kathrin Menzel started the discussion by commenting that it is great to connect collections and musicians. She deals with this issue every day and wants unity, not to be divided on the topic. She is looking forward to the conference. Manu Frederickx commented that this is so relevant to many conservators; can we get more people to be more active in CIMCIM? Jennifer Schnitker added that the Board agrees on this and in the coming year we want to get more involvement by requesting more contact and communications, focusing the Conservation Working Group to work toward projects, including adding more information on the CIMCIM website about conservation. Additionally, the American Institute of Conservation has a list of Institutes of Conservation with contacts who could be approached to be involved, especially if an institution does not have a conservator. Bradley Strauch suggested collaborating with the ICOM-CC, perhaps in the functionality conference. Mimi Waitzman iterated that the Conservation Working Group proposed a conservation webpage, with a register where people put basic details of current objects and a brief statement of what treatments are being done to the instrument, for example, so that people can network on similar concurrent projects, offering input and shared opportunity. Wiebke Lüders asked if curators could encourage conservators to participate more because conservators do not seem to attend the conferences as much as she would hope. Matthew Hill asked if we could reach out more to musical-instrument conservators. Gabriele confirmed that CIMCIM will be revising the Conservation Working Group webpage, and that Jennifer is the Board's agent for reaching out to conservators and conservation groups. Sarah Deters noted that sometimes it is about institutional funding (that prioritizes curators over conservators), in part, because of conference topics that focus more on curatorial issues. Jennifer Schnitker agreed about the institutions and pointed out that the brasswind meeting at the CIMCIM annual meeting in Switzerland (2017), which dedicated a full-day to programming conservation-focused topics, is a good model to continue.

CIMCIM Communication platforms

Gabriele stressed that communication is a shared activity. We need visibility in order to reach out to potential members – it is a healthy and easy thing for us to do. Currently, we reach out with CIM-

CIM-L, the newsletter, etc. We should remember that these platforms exist. And we should remember that CIMCIM itself is a good platform to reach out to global colleagues.

7a. Newsletter report

Heike Fricke, our newsletter editor, recalled that one year ago we changed not only the layout of the CIMCIM Bulletin but also developed its content. We are encouraging longer essays contributed by colleagues as well as announcements, and news of exhibitions and acquisitions, conference reports, questions, discussions, etc. The Bulletin should not only be a medium for discussions but also the face of CIMCIM. And it is not only about musical instruments; there are a lot of museums that only deal with music – in Germany alone are 120 of them – and often they employ musicologists who do not know how to handle musical instruments. We can reach out to them with our Bulletin. She thanked the contributors and encouraged further contributions.

Mimi Waitzman expressed thanks to Heike for all the work she has done towards the Bulletin. Kathrin Menzel asked: Is the newsletter connected to some database, e.g. JSTOR or a free database? She uses the database EBSCO to promote the journal *Glareana* towards greater dissemination, and advises to go full open access with, for example, [DOAJ](https://doaj.org/about) (Directory of Open Access Journals <https://doaj.org/about>).

7b. CIMCIM-L report

Arnold Myers reminded us that the CIMCIM-L (email list group) is open to members and all those interested. The University of Edinburgh provides the platform. Everyone should be receiving postings and should be able to contribute. If anyone is not receiving the list and wants to, please contact him; instructions to join CIMCIM-L can also be found here: <http://network.icom.museum/cimcim/resources/cimcim-l/>. We currently have 355 subscribers. Gabriele Rossi Rognoni noted that CIMCIM-L includes many people outside of our membership, so it reaches out greatly. And, after setting it up, Arnold has moderated the CIMCIM-list for 23 years. We are very grateful to Arnold for his long-standing commitment and contribution.

7c. Website report

Giovanni Paolo Di Stefano reviewed that we made a call last year for a website redeveloper. We received five applications and Emanuele Marconi was selected. In 2017, the new website launched and, until last month (August 2018) we have continued to

update it. Within the framework of the ICOM-turnkey possibilities, we improved it as much as possible, including revising and streamlining the structure for clarity and easier navigation, adding more content, and presenting the information more consistently. It now includes programs and abstracts from previous meetings since 2011. All CIMCIM publications and (available) past meeting minutes are now accessible in PDF format and are searchable, including the Bulletin. We have also included a widget on the homepage that connects visitors to the current issue of the Bulletin. We still aim to improve the Resources and Working Groups pages. We will develop these in the coming year. If you have any comments, questions or advice about the website, please send it to Giovanni Paolo Di Stefano (contact information is on the CIMCIM website).

7d. Facebook report

Kathrin Menzel announced that the CIMCIM Facebook birthday was the following day (15 September) – the 9th birthday of our ‘secret’ group, i.e. the closed ‘group’. She instigated it to connect people and we have moved on so we decided to have a public ‘page’ for CIMCIM now where anyone can contribute. The switch-over will happen in the months following the meeting. We will overlap the existing ‘group’ and the new ‘page’ for six months before the complete migration.

Gabriele Rossi Rognoni asked if everyone was comfortable with this given that we discuss or advertise will be public moving forward. The membership agreed this was OK. We are very grateful that Kathrin has volunteered to continue to be the Facebook manager.

Annual meetings

8a. 2018 China

Chloe Yu presented a short report of the meeting’s preparations and organization. She expressed how pleased she was that China was hosting CIMCIM. In total there were 70 attendees, and 36 papers, including 18 full papers, 16 short ones, and 2 posters. The local organizers were able to assist in funding three members to attend with conference fees and travel expenses. They were pleased that the meeting attracted music museum professionals, including from China and abroad. The organizing committee recruited 13 volunteers in Wuhan and 10 in Shanghai to ensure CIMCIM members could communi-

cate freely at the meeting, which we greatly appreciated. Further, the conference website and events attracted great attention from the Chinese media. Zhang Xiang thanked everyone for their support and opportunity to expand the impact of CIMCIM in China.

8b. 2019 Japan

Kazuhiko Shima said he will be visiting the conference venue and will send out more information soon. He explained that Kyoto is the very old capital of Japan and near Osaka. The meeting will be held at the Kyoto International Conference Centre. The theme for the ICOM General Meeting is: ‘Museums as Cultural Hubs: The Future of Tradition’. The schedule will start on Sunday, 1 September 2019 with an Advisory Council Meeting and an IC Chair meeting. The main part of the meeting will take place 2 September – 5 September. An off-site CIMCIM meeting will be scheduled on 6 September. Hamamatsu is quite far (1.5-2 hours on a high-speed train), so perhaps it will be better to have our offsite meeting closer to Kyoto. The General Assembly Advisory Council Meeting and closing ceremony and party will be held on the 7 September. If it is possible, we could schedule a post-conference excursion. Please note it will be very, very hot in September. The fees are set: for ICOM members the early-bird registration fee will be 43,000 Japanese Yen. The CIMCIM call for papers should go out before the end of 2018, and the excursion program should also be known by the end of the year as well. For information updates, please visit <http://network.icom.museum/cimcim/what-we-do/meeting-2019/> and <http://icom-kyoto-2019.org/>. We will see many cultural attractions on our visit, including museums, shrines, temples, and gardens – and everything will be easily accessible.

8c. 2020 location to be confirmed

Christina Linsenmeyer presented that the Board has received an invitation from two institutions – the Royal College of Music and the Horniman Museum and Gardens – for CIMCIM to hold its 2020 annual meeting in London, UK. Both institutions will have seen major redevelopments. The RCM is currently undergoing a complete reconstruction of its premises, conservation and digitisation of the collections as part of a £40M redevelopment of the College estates. The museum will include new galleries, educational spaces, a climate-controlled performance

space and a research centre. Concurrently, the Horniman Museum and Gardens will see the culmination of a four-year project enabling the restoration and integration into its Music Gallery of three keyboard instruments that were acquired from the Finchcocks Musical Instrument Museum. The last time CIMCIM met in London was in 2003 (15 years ago). Both institutions have confirmed available space and offered some financial support. It may be possible to collaborate with the Galpin Society, <http://www.galpinsociety.org/>, and the Musical Instruments Resource Network, <https://mirn.org.uk/>, and potentially organize a post-conference excursion to the renovated St. Cecilia's Hall – Concert Room and Music Museum <https://www.eca.ed.ac.uk/facility/st-ceciliass-hall-concert-room-and-music-museum> at The University of Edinburgh. For 2021, Gabriele Rossi Rognoni noted that the location is completely open, so please send invitations to him and the Board.

8d. 2022 location

Gabriele Rossi Rognoni announced that Alexandria, Egypt has been selected as the venue for the 2022 ICOM General Conference and CIMCIM annual meeting.

Reports from connected organisations

9a. RIdIM

Arnold Myers gave a report on [RIdIM](https://ridim.org/) (Association Répertoire International d'Iconographie Musicale <https://ridim.org/>), the association for music iconography. They will hold their next annual meeting in Tasmania in November 2019. Arnold Myers has been Vice President of RIdIM, as well as CIMCIM's representative to RIdIM, and both of these positions will come to an end next year. Gabriele Rossi Rognoni thanked Arnold Myers for attending and participating in RIdIM on behalf of CIMCIM (see p. 32).

9b. AMMC

Nataliya Emelina spoke on behalf of the Russian Association for Music Museums (AMMC). The Association's President, Mikhail Bryzgalov was present at the meeting. She explained that their members need help with translations for greater communications. They organize a meeting every year and hold professional events, including taking part in planning their biggest annual event: the St. Petersburg International Cultural Forum. Last year (2017), Gabriele Rossi Rognoni and Christina Lin-

senmeyer presented during the different sessions that were held, including on sections on music and museums. She would be pleased to be able to share further information about these activities.

Gabriele Rossi Rognoni thanked Mikhail Bryzgalov and Nataliya Emelina for their generosity and energy in promoting collaboration and many initiatives taking place, which are worthy of an article in the next CIMCIM newsletter.

9c. Proposal of MoU with CCMI-China

Gabriele Rossi Rognoni announced that we have a similar agreement being signed with the Chinese Music Museum Association (CCMI). We will be ready to sign the MoU at the closing ceremony of the meeting, thanks to Zhang Xiang, Anna Wang and their colleagues.

Zhang Xiang thanked CIMCIM colleagues for their contribution. He explained that they set the aim that Chinese Music Museums will further develop, and he is grateful that together with all of CIMCIM this prospect will be advanced.

Gabriele Rossi Rognoni explained that Zhang Xiang, in his role as Secretary General, will sign the MoU on behalf of the President of CCMI, Dr. Fang Qin, and that CCMI has appointed Anna as liaison officer.

Working groups

10a. Conservation Working Group

No news to report.

10b. Classification Working Group

Margaret Birley submitted a report from the CIMCIM Working Group for Classification that will be included separately in the Bulletin (see p. 32).

Other business

Manu Frederickx asked if there was any update on the fire at the Brazil museum and outreach (referring to the devastating fire at the Rio de Janeiro's National Museum, 2 September 2018).

Gabriele Rossi Rognoni stated that ICOM sent out a call for expression of support, including expertise assistance. CIMCIM replied and sent a message to CIMCIM-L. We received several messages from members who had been involved with the Brazil collections and we will communicate these members' availability to ICOM by end of month.

Mawaddatul Khusna Rizqika (Museum Nasional Indonesia)

TRAVEL GRANT REPORT – CELEBRATING DIVERSITY



The Musical Instruments on Silk Road exhibition.

ICOM CIMCIM conference held in 10–16 September 2018 in Wuhan and Shanghai, China, opened new perspectives for me. It was the first ICOM CIMCIM conference I attended. Meeting museum professionals, musicians and academicians from all parts of the world was an unforgettable experience. It was even more unforgettable because my attendance was made possible by a grant for young member. Learning to understand diversity is the most impressive thing during the conference. We came from different cultural backgrounds, countries, continents and academic backgrounds, but we were united by something to appreciate those diversities: our love to music.

The theme of this year's conference is Theory, Technology, and Methods: Museums' Interpretation of Musical Tradition. Most of its features were presentations of papers about appealing topics. The papers represented the latest issues on music in various parts of the world. One of them was Should a National Museum be International? Presentation of this paper was intriguing particularly in relation to my job as a curator at Museum

Nasional Indonesia, a national museum which represents the nationalness of the country, Indonesia. Each country displays its national identity through its museum. However, the national museum is part of a larger community, i.e. international community, and becoming a member of international community does not necessarily mean that national museum has to be uniform with other museums.

One of the best examples of cultural diversity is The Musical Instruments on Silk Road exhibition held in Exhibition Hall of The Museum of Oriental Musical Instruments (MOMI), located in No. 20, Lane 18, Gao'an Road, Xuhui District, Shanghai. The exhibition displayed a variety of traditional musical instruments originating from regions along the Silk Road. The ever-changing attribute of culture can be observed here. There were about 100 musical instruments from MOMI, which are classified into bowed strings, plucked strings, winds, and mouth harps. They originate from more than 20 countries along the Silk Road, including countries in Southeast and South Asia. The presence of Silk Road greatly influenced Chinese cultural evolution, including music,



Mouth Harps.

which took place thousands of years ago. Cultural contact between diverse parties along the Silk Road was manifested in musical instruments as a material culture. Such contact enriched the variety of musical instruments.

Among the musical instruments exhibited, it was mouth harp that grabbed my attention the most. In a vitrine, 23 mouth harps from 13 countries were exhibited. Its simple design and easy-to-be-played character allows mouth harp to be easily accepted by any culture. People from various places – from Siberia to Madagascar, Scandinavia to Indonesia – play mouth harp and assign their own names to it. It is called *dan moi* in Vietnam, *genggong* in Indonesia, *kubing* in Philippine, *mukkuri* in Japan, and *morchang* in both India and Afghanistan. The materials are also different: some are made from metal, plant, and part of animal body. Some mouth harps are adorned with tassels, beads, and textiles. In traditional communities, it is played in both ceremony and daily life to spend their free time. Meanwhile, in contemporary life, it is played to enrich movie art. We can see such diversity of mouth harp in a single vitrine.

Meaning contained in the collection of musical instruments was unveiled in the exhibition. From historical perspective, we can see that cultural heritage is related to regional matter. From sociological perspective, it can be understood that events occurred along Silk Road left traces of material culture. From communication perspective, the exhib-



Wind instruments from different countries.

ited collections are related to the contexts of time and space. The meaning delivered by the exhibitor can be understood by the visitors as the same meaning, i.e. diversity.

The exhibition taught me that diversity needs to be respected. Museum is a strategic institution to instill understanding to the community that diversity is not open to debate, but to be appreciated. Cultural diversity is something we cannot avoid. A culture has equal status to another culture. Museum is a place to present and interpret cultural diversity, as well as to build values of tolerance and disseminate it to the community. We can live harmoniously within diversity. Let's celebrate it!

About the author

Mawaddatul Khusna Rizqika is a curator at the Museum Nasional Indonesia since 2009. She graduated as a Cultural Anthropology Bachelor, from Faculty of Cultural Sciences, Gadjah Mada University (2007) and as a Master of Humanities from Department of Archaeology, Faculty of Humanities, University of Indonesia (2017) with special interest in Museum Studies. Some of her published works are *Jewelry* (2012), *The Regional Characteristics of the Indonesian Metal Craft* (2014), *100 Everyday Objects from Southeast Asia and Korea* (2015), *Beyond the Collections: Identity Construction at the National Museum of Indonesia* (2016), and *Implementation of Curatorial Management Aspect Based on New Museology Theory* (2017).

Nusi Lisabilla Estudiantin (Museum Nasional Indonesia)

ICOM CIMCIM ANNUAL CONFERENCE 2018: EXPERIENCE AND EXPECTATION

In 2004 when we were preparing for The Sounds of Archipelago Exhibition at the Museum Nasional Indonesia, it was a milestone in the beginning of my introduction to a collection of musical instruments. A collection of musical instruments at this museum in various types and shapes, so it is very interesting to study further and finally present it to the public or visitors, so that the visitors will understand the cultural richness through an exhibition.

In addition to conducting in-depth research on the collection of musical instruments, it is also necessary to introduce these collections to the world and find out the latest information on what other countries have done in dealing with collections, musicology and ethnomusicology. We need to participate in conferences attended by experts to exchange some ideas.

At the 24th general conference of ICOM in Milan in 2016, I ventured to join the discussion class of the CIMCIM committee even though at the beginning I was hesitant. Am I accepted in this group? This group finally turned out to accept me! It was welcome, considering my colleague's experience was a rejection when she wanted to attend a presentation at one of the ICOM committee classes. An amazing experience when I listened to presentations from speakers with different backgrounds, such as museum practitioners (curators/conservators), lecturers, historians, researchers and so on. At that time, I was only a passive participant. It was a challenge for me to be able to play an active role in CIMCIM even though I would present a paper at a future CIMCIM meeting.

The opportunity finally came. At CIMCIM's 2018 annual conference, my colleague and I enrolled to take part in this event. Besides representing Indonesia, we also represented ASEAN countries (Association of Southeast Asian Nations). We were not just present at this event, but we also presented our paper, "Musical Instrument Collections of Museum Nasional Indonesia: Interpretation and Presentation" (Nusi Lisabilla E.) and "Gamelan: Journey, Experience and Identity" (Mawaddatul Khusna R.). We gained many new experiences that certainly have added to our insight.

I have the following several significant points from this conference I would like to discuss:

Issues

At the CIMCIM 2018 annual conference many interesting issues were raised. One of them was repatriation, presented by Isaac Machafa in his paper: 'Connecting user and communities through repatriation of recorded musical traditions and cultural material'. The issue of repatriation is very important and has become a hot conversation in our country and will always be a hot issue for countries that have been colonized. From 1511 until 1945 Indonesia has been controlled by several countries such as Portugal, Spain, Great Britain, the Netherlands, and Japan. Colonialism not only resulted in casualties but also looting a number of the nation's inheritance.

The story of how Thomas Stamford Raffles brought a number of heirlooms from Indonesia – some later exhibited at the British Museum – now has become an important discussion, especially among the young generation, including how these objects can be brought back to Indonesia. The Netherlands is the country that colonized Indonesia for the longest time (more than 300 years), carrying thousands or even hundred thousand of cultural objects from Indonesia. Some important items have been returned, but that is not enough.

The issue of repatriation is increasingly interesting because currently the Museum Nasional Indonesia is looking for Jaap Kunst's legacy in other countries. During the period 1922 to 1934 Jaap Kunst (a Dutch ethnomusicologist) recorded music and traditional songs along the Indonesian archipelago. The recordings were made in the form of wax cylinder and LPs. Kunst also documented information by taking photos and making films that depicted life of some ethnic groups in the past with their customs and performing arts from the point of view of Western people. Recordings, documentary photos and films are currently spread in several places, such as Indonesia (Museum Nasional Indonesia), Amsterdam (University of Amsterdam and Tropen Museum), and Berlin (The Berliner Phonogramm-Archiv). Based on the information from Dr.

Barbara Titus, the lecturer at University of Amsterdam, there is a possibility that Jaap Kunst's recordings are also in Vienna. The distribution of Jaap Kunst's legacy in various places has triggered the Directorate General of Culture, Ministry of Education & Culture of Indonesia to initiate a rescue and utilization program of Jaap Kunst work.

Another significant issue is the paper of Sarah Deters, who introduced the latest conditions of St. Cecilia's Hall at Edinburgh University after its redevelopment, which looks very inspiring. This presentation is a kind of clue for us, because the Museum Nasional Indonesia has been changing its appearance for three years, during which we still offer limited interpretation for its visitors. Sarah's presentations discussed planning, reliable research, interesting designs, and connecting visitors with collections; it was very attentive to details and can serve as a reflection for us as we are currently struggling to establish an enhanced and improved exhibition space.

Preservation

This is my second visit to China. In 2014 I represented Indonesia, participating in the "Glamor to Wear" exhibition and dialogue in Beijing. I really appreciate the efforts of the China government in preserving their heritage, both tangible and intangible. The Palace Museums, Summer Palace, National Museums of China, Zhoukoudian Peking Man Site, various classical performing arts and so on are a real picture of a serious conservation effort.

In 2018, again I was amazed how China protects and preserves their culture very well. In the museum they displayed wooden Buddha statues from the Tang Dynasty! It's amazing that such ancient wooden statues can survive until now. Such ancient objects have definitely required extra hard work to conserve them and keep them safe.

When I watched the "Han Opera: The Mother of Chinese Quintessence Peking Opera" at Hubei Province Museum, I was very impressed with the music and songs. Because I am a fan of Chinese classical martial arts movies, the performance of the opera goes back to my memories of these films. Classical Chinese performing arts are always interesting to study. The music is so dynamic, the dance is very beautiful, the voice of the singer is distinctive and equipped with costumes and makeup that is very classic, very typical of China. For some people who are not accustomed to the songs, they may consider

them strange. Just like in Java (one of the islands in Indonesia), a "pesinden", i.e. a singer who is accompanied by gamelan (the Javanese traditional ensemble music), sometimes makes a high pitch sound like what we saw in China.

The Jiangnan Traditional Music show in the Zhujiajiao ancient town was also stunning because it was performed at a house with classical Chinese architecture, in the open space of the building's central courtyard. The performances by local farmers impressed us as very honest and innocent. We did enjoy the concert even though we didn't understand the meaning of the words that they sang; and it rained, but we still didn't budge. It was as if we were hypnotized.

Museums

Another unforgettable experience was during visit to the Hubei Provincial Museum. The collections are amazing and the displays too. Among their collections is a set of ancient musical instruments, consists of 65 bells (bianzhong) as a result of an excavation in 1978 at the site of Marquis Yi's tomb. This instrument has many features; it was a gift from King Hui of Chu state in 443 BC, and these chime bells are also the heaviest musical instrument in the world, weighing more than 2500 kg! There are 3755 inscriptions on the bells, many of them inlaid in gold. What an extraordinary masterpiece!

The Hubei museum has a very informative exhibition, displaying a miniature model (maquette) of the site where the bianzhong was found. The narrative is also very complete and easy to understand. Besides displaying amazing collections, the Hubei Provincial Museum also has a very modern exhibition facility, both in terms of the vitrines (showcases), lighting, and interactive media. In my humble opinion, Hubei Provincial Museum is more interesting than the Shanghai Museum. Surprising for me, that a provincial museum looks as good as that. Because in Indonesia, some of the provincial museums are in very poor condition. My hope is someday the provincial museums in Indonesia could be like the Hubei Provincial Museum.

Closing

Participating in this conference became a very valuable experience. There are many positive things that we can gain, including adding experience and knowledge, and also building our networks. Hopefully we can meet again at the general conference of ICOM in Kyoto later this year.

Esther Kabalanyana Banda (Lusaka National Museum, Zambia)

ICOM CIMCIM ANNUAL CONFERENCE 2018: TRAVEL GRANT REPORT

This report is based on the ICOM International Committee for Museums and Collections of Music (CIMCIM) 2018 Annual Conference that was held in Wuhan and Shanghai, China on the 10th to 16th September 2018. The theme of the conference was “Theory, Technology and Methods: Museums’ Interpretation of Musical Traditions”.

The first 3 days, the programme was held in Wuhan at the Hubei Provincial Museum, and it was most unfortunate that I did not manage to attend the meeting due to flight problems from my country of origin. This was the most disappointing and frustrating part of the trip. However, with the fast and efficient way the local organizers worked, I was able to be connected on another flight 3 days later and was able to travel direct to Shanghai and met up with the team that had moved from Wuhan to Shanghai. Chloe Yu and the team, I thank you. Despite my late arrival, I was able to fit in with the rest of the participants and it was a pleasure to meet them face to face and to know them personally and by name.

I may not have much to say due to my late arrival, but as the sessions continued in Shanghai at the Shanghai Conservatory of Music, I was able to catch up, and was impressed with the visit to the Oriental Musical Instrument Museum. One interesting thing was that there were so many musical instruments discussed in the presentations, particularly the visit revealed so much about the “Gamelan” musical ensemble. I had the opportunity to see and play, though not professionally, one of the sets of instruments – the “Kenong”. It was my first time to see and hear this kind of music. It was fun and exciting as we settled at our own instrument, with different tuning in the gamelan ensemble, and finally the music became rhythmic in a way. To me, this was a good way of keeping one’s heritage alive for the future generation. This fragile and irreplaceable cultural resource which lives in the minds and bodies of human beings has been viewed as relatively less important than tangible heritage. The Gamelan ensemble was quite appealing and I am sure it is to

visitors, especially youngsters and urbanites who have never experienced it.

The second visit to the new Oriental Musical Instrument Museum also challenged me on how to present and deliver information on musical instruments to the public in exhibits. The displays of musical instruments in the museum gallery was splendid and educative, making it a good reference point for different scholars for research in the local cultures and arts. The display technique was different from what has been done at my museum. It gave me an idea on how to rearrange certain aspects of the ethnographical exhibition at my local museum to be able to include the musical instruments within the activities of societies. Understanding and appreciating our intangible cultural heritage requires museum professionals who will display them to the public so as to build awareness and celebrate its role in shaping people’s identities. This helps communities to connect with their ancestral roots.

All in all, the beneficiaries of the conference were Museum professionals and other stakeholders who were invited to participate in this international conference by presenting papers on various themes discussing music and museums. I was also able to make a presentation on “Function of Music and Musical Instruments of Zambia”. I am very grateful to CIMCIM and the local organizing team of Hubei Province Museum in particular for supporting my travel to the conference, and for being able to see other museums and different places – and concerts – related to music.

In conclusion, due to the complexity of the topics of discussion during the conference, it is clear that museums around the world need an adequate operational framework as well as better cooperation at the international level to enhance the protection and safeguarding of our cultural heritage both tangible and intangible. Moreover, conferences, workshops and training for museum professionals and all the key actors involved in the preservation and documentation of our heritage are essential in order to raise awareness of their roles in our everyday lives,

in our societies, and for posterity. Listening to the different presentations and visiting different music museums and having conversations with other experts was very useful for me and has given me several ideas that I will share with my co-workers and implement in my museum were applicable. The overall organization of the conference was great! Keep it up CIMCIM.

For the future, I wish to recommend the following to CIMCIM:

- Consider having parallel sessions of 2 or 3 working groups per day on different topics, led by special guests, apart from the presentation of the conference papers.
- Address pest infestation and conservation of ethnographic/historical collections with specific reference to wooden musical instruments.

- Discuss care and maintenance of musical collections. What type of conditions?
- Network with experts who are competent and skilled enough in the handling and management of fumigants. Most of our collections are in store-rooms.
- Purchase air tickets in advance for vulnerable participating museum professionals. It is extremely difficult to find resources in good time for attending meetings.
- Offer some assistance with the group luncheons are great, the food was great, but we had no other option.
- On a lighter note, have a specified photographer to keep the memories of the conference.

Chae Hoon Lee (Korea National University)

ICOM CIMCIM ANNUAL CONFERENCE 2018: TRAVEL GRANT REPORT

After participating CIMCIM conference, I thought it was a very good opportunity for me, as it was my first time of participating in CIMCIM. I was so happy to meet various experts from all over the world. I gratefully thank all of members at the CIMCIM conference.

By talking with them, I recognized there were groups of experts: those who work for exhibition instrument display (how to organize and name, etc.), those who introduce history of new discoveries by excavation works, those who explain the method to use the instruments and archive materials by using multimedia, dealers of musical instruments, and conservation scientists. The display experts mostly majored in history and curating. They seemed to be very creative and knowledgeable. They seemed to make museums more active. There were also experts who presented about audio guides and some practical things for using multimedia. As in the exhibition room the most important thing is delivering information to visitors, utilizing multimedia seemed to be very important thing and the use of audio guides seemed to be changing. It was not the way that I am used to encountering. Also there was digitization work of historical harpsichords and pian-

ofortes; it was interesting to hear them because I thought in conservation science part it could be very useful. The expert who did excavation work seemed to major in archaeology. It was very astonishing to hearing about their process of excavation, preservation treatment, restoration. The most amazing work was the restoring process of oriental music sound. This was not a simple thing to do just by majoring in archaeology because creating music is very hard thing to do. Also I met dealers of musical instruments. This was not common thing to me, I didn't know there was a person who really deals musical instruments. But after I talked with them, I found it was very interesting thing to me because the subjects I talked with them were so wide. Hearing their experiences were very enjoyable and I learnt many things from them. Although, there were a few conservation science experts this year, for me it was very good opportunity to know about the conservation scientists. This was the first time I met conservation scientists who work with musical instruments. In some sense I felt they were my family because I want to do the same work in the future.

To meet some experts in musical instruments and let them know our country's situation was very

important to me because in my country we have many musical instrument museums but most of CIMCIM members didn't know there were musical instrument museums. I thought the field of musical instrument in my country is not so connected to the CIMCIM conference. So I thought about the reason and made some organization file of what I learnt and experienced at CIMCIM conference. I met researchers of museums and some of my friends majoring in Korea traditional music. Their reaction was very positive. They want to join in CIMCIM if they have time and chance to participate in the conference.

It was very pleasant time for me to participate in the conference. In my university, I can't meet anyone who is talking about musical instruments as a subject. My university is Korea National University of Cultural Heritage. I usually learn about cultural properties and assets. So our talking subject is usually cultural heritage management, archaeology, landscape, architecture, art crafts and conservation science. As my interest is to study in the field of musical instruments, everytime in the conference was a very splendid moment to me.

Also as I am a student, I regret that I felt powerless. I was sad whenever the members in CIMCIM conference were surprised when I said there are Korean musical instrument museums. They said they never heard of Korean musical instrument museums. But for now, I hope that some of my words helped to make them aware that they exist. Also one interesting thing was the European countries were very closely networked with to each other. So I thought it could be very good to interact with other countries. Although it is hard to start now, maybe someday our country could start the connection meeting in the near future among Asian countries such as China and Japan. I think this would revitalize the field of musical instruments.

To sum up, I felt music exists all over the world and it is connected to each other. Also the professionals working in the field of musical instruments are connected and combined into one group, and I hope they will be more closely connected in the future. And I hope someday more Asian countries can be connected to the world group.

Sara Kariman (Saad Abad Cultural & Historical Complex, Teheran, Iran)

REPORT ON THE ICOM CIMCIM ANNUAL CONFERENCE 2018

It was a great opportunity for me to attend this conference, which gave me a lot of valuable experiences and I have the possibility to share these achievements with museum colleagues in Iran. At first I was very excited to be in an international forum that all the participants had many common points despite the distinctions. I was the only member of the Middle East region and Iran, so I felt that I was a representative of a part of the world's museums.

This was my first trip to China, According to readings and hearings I was very eager to see this ancient land and I was impatient to look at the opportunity to see historical and artistic objects, especially the Chinese dishes and their paintings. It is true that every country has its own charm, but China is considered as one of the few ancient civilizations of the world so for lovers of culture and history would be a great destination.

A series of events and lectures that were planned

during the 6 days of the conference was very interesting. In particular, the idea of presence and companionship of volunteers was very helpful and effective because they explained a lot of local issues, such as rituals, customs, food, and so on. The hospitality of the Chinese hosts was greatly appreciated.

It was very useful for me to hear all the lectures, because I encountered museological approaches that differ from those that apply in my country. Among these differences are the approaches that are generally seen among other countries, the amount of contemplation and research of other countries around museum's objects and especially musical instruments. Because in Iran mostly the introduction of museum objects is provided to the visitors only in the form of information subtitles, with less consideration to the context and peripheral issues. Hence, the approaches to introducing the museum's objects as well as their protection and maintenance were

very useful to me. Also familiarity with the research activities that museums have done regarding the classification of the instruments, and the methods of this action were excellent achievements of the conference.

Of the other things that were interesting to me, this was the issue that most museums, including the Metropolitan or the Hamamatsu music collection, hold a number of Iranian musical instruments. During the conversations that took place, I realized that they needed to consult and collaborate with Iranian interlocutors to complete the information. There were opportunities on the sidelines of the conference to talk leading the exchange of information and more visibility with members from around the world; this space arose more than ever during the conference due to the incredible side events.

Another highlight of the conference was the series of music performances. The quality and multiplicity of these performances both in Wuhan and Shanghai during the programs, in addition to being enjoyable, personally had a lot of educational and learning aspects, principally that the volunteers told me that most of these performances were performed by the highest-ranking Chinese artists. A visit to the Chinese instrument collections in these two cities, and the opportunity to touch and accurately view these instruments made it possible for me to become familiar with the physics and the rules of their playing. A very inspirational point was the great impact on me was the simulation and influences that the Chinese had taken from their paintings – in their musical performances. Due to common cultural and artistic roots, this approach is less applicable in Iran and this capacity is also very high for Iranian music

because in Iranian paintings, as in China, much has been devoted to music. The visual representation of these painting scenes and the attempt to perform similar musical performances is an exciting event both in terms of museums and tourism as well as in science.

The lack of this issue and familiarity with this method helped me to persuade my colleagues to apply this approach to domestic museums.

Museum visits, such as the Wuhan provincial Museum and the Museum of Shanghai, were awesome. The unique collection of bronze objects at the Wuhan Museum and also the ceramic collection were so extraordinary for me. The method of this museum was arranged based on historic priority which helps the visitor to understand and get the best of the concepts. The Shanghai Museum is also one of the best museums in China and Asia. It was one of the best parts of the conference. Of the several different exhibitions, which I considered the Buddha Exhibition the most attractive part of the museum; it displayed the evolution of the Buddha statues and their various species. The museum also has a treasure trove of Chinese paintings and artistic masterpieces. The visit to old Shanghai was also one of the best educational entertainment programs of this conference program.

Overall, during this program, I had a lot of communication with my colleagues around the world which will definitely have a very positive impact on my career, because dialogue and communication helped improve my museum view. I am trying to translate all this information and experience into Persian for my museum's friends and my colleagues and I hope I can do it perfectly.

Isaac Machafa (Midlands State University, Gweru, Zimbabwe)

CIMCIM 2018 CONFERENCE REPORT

Introduction

I would like to express my sincere gratitude to CIMCIM for assisting me with a travel grant which greatly made it possible to travel to Wuhan/Shanghai China for the CIMCIM Annual Meeting on 'Theory, Technology and Methods: Museums' Interpretation of Musical Traditions' in during the period 10th -16th September 2018. At the conference I was also a presenter and my presentation was entitled: "Connecting users and communities through repatriation of recorded musical traditions and cultural materials."

Before Travelling to China

Overall I was greatly impressed by the level of preparedness by the organising committee. Their promptness in communication had always been amazing. Before travelling to China, a country I learnt its history in high school, the organising committee facilitated with letters of invitation which were also of great use in the Visa application. I was furnished with all the necessary information which made visa application and process efficient whilst in Zimbabwe. On the contrary though while Zimbabwe and China have very warm relations at government level the visa regime does not speak to the same. The Chinese visa fees is charged in hard US dollars which are only available on the black market in Zimbabwe at a huge premium. I hope this will improve in the long run. Despite these set backs, in no time my travel itinerary was ready and the organising committee had arranged for a volunteer.

The volunteer was very helpful as she helped me with all the information that I would need to know upon arrival in China. I then initiated communication with the volunteer and it started with me submitting my PPT presentation so that the interpreters could familiarise themselves with my presentation well in advance for the benefit of other conference attendees who would have preferred following my presentation in another language in addition to the English language. This was a first for me to attend



an international conference outside Africa which meant the conference was to attract delegates from different countries of the world, a development that surely broadened my understanding and appreciation of the world I live in.

Various speakers made presentation on various issues that really addressed the real issues that confront the preservation of our traditional music. To a greater extent the presentations invoked a sense of urgency needed in my continent particularly my country as I feel a huge pool of our indigenous music and related musical instruments are facing the risk of general decline and possible extinction if no immediate action is made to save them. I learnt of the great initiatives that are being made largely in the global north, a feat I feel needs to be adopted too in the global south, though not withstanding the various challenges that confront efforts to reciprocate that are common mainly in Africa.

Travelling to China

The trip to China was my first trip to a destination outside Africa. Also given the level of cooperation between my country Zimbabwe and China, commonly well-known back home here as the Sino-Zim Cooperation, travelling to China consolidated my understanding of our cultural, economic, social, and political relations which I have always been reading about and had become familiar to me. Zim-

babwe and China have strong relations that stretch way back in the 1960s, the years of liberation struggle in Zimbabwe when my country was still fighting for political independence from its colonial master then, as an African country. In addition, travelling to China also gave me an opportunity to gain an idea about the Chinese people and the nature of their communities in the few days I was to be in China. It was surely a trip I had been looking up to since the time I got information about the call for presentations from a colleague in the department at the University.

I am very passionate about archival studies as these play a significant role in ethnomusicological studies I have been pursuing in the past decade. My participation at the CIMCIM 2018 Conference provided me with great insights into my ethnomusicological studies. I feel I now have a world panoramic view on some of the issues I present and discuss in my thesis. I am currently pursuing a degree at the doctoral level at the University of South Africa, Republic of South Africa.

Upon arrival at the airport I found the volunteer, Dora, eagerly waiting for my arrival. I could easily identify her as she had a clearly marked CIMCIM 2018 board. I really felt at home as we were received and we quickly found our way to the hotel.

The trip to our hotel from the airport was very refreshing and assuring now that I knew I had arrived home. It was great sightseeing as we drove to the hotel. Upon arriving at the hotel, our check-in was very swift and in no time we were in the comfort of our magnificent rooms.

Right on the first day upon arriving in China the volunteer was kind to show us the Hubei Provincial Museum (Founded in 1953) which was a stone throw away from our hotel. I felt at home visiting the vast museum with a huge collection of artefacts I had not seen before. I could not believe the amount of work that has been put in assembling the vast collections at Hubei Provincial Museum. I felt referring to the museum as a Provincial Museum was an understatement as I felt it should be a National Museum given the amount of artefacts it houses as well as the size of the facility. Back home I haven't heard of such a massive structure and collections in the areas of music, traditional music for that matter. I felt the need to have similar structures and also learn from how it is done in China.



Wonder, Isaac and Richard arriving at the Wuhan International Airport with colleagues from Zimbabwe.



Isaac and Dora, the Volunteer.

There is so much importance put on the various collections in the museum. I hope the museum is also accessible to local communities as I could not find its position in the few days I interacted with the facility in Hubei. I say so because this is one challenge we have here in Zimbabwe. We have a few museums, for example in the Midlands Province in Zimbabwe we have a Military Museum and a Mining Museum. I have visited these in the past but the institutions charge access fees that are too high to be afforded by locals from the communities around. The facilities are accessible to international visitors and researchers but this is the case at the expense of local communities. This largely creates an impression that the facilities were constructed for the rich and international visitors and yet its not so. There is a need for authorities to promote domestic tourism

so that local people also have access to museums, hence making museums local in orientation.

My presentation was a day away so I settled on and tried to relate mental pictures I had before arrival with the reality I was now experiencing.

On the first day of the conference I went through registration formalities and I attended the opening ceremony, which simply set the tone for the whole conference which was coming but to me had already started. I enjoyed an assortment of Chinese traditional music which characterized the conference and it was educative. The dances and music were well explained, and I could easily follow the proceedings as well as the context in which the music was performed in the contemporary era. I started to relate to some Chinese films I had watched back home and the dance themes started to add up. Also not to be missed was amazing food and drinks throughout the conference.

I enjoyed the variety of topics represented in the panel sessions. All presentations had clear translations and it was amazing as the translators were always on top of the game. The various presenters from the different continents of the world shared information that left me challenged by the amount of work we have to do back home.

I was inspired by the amount of work going on in some parts of the world as it relates to museums and collections of instruments and music from the information shared by fellow conference delegates. I felt the need to continue exchanging notes so that we build strong networks that will yield results that point to improved musical collections of indigenous communities. I emphasize the urgency of what needs to be done back home and I felt like I really have to contribute towards museums and collections of instruments and music back home where very little, I think, has been done despite having attained political independence nearly four decades ago. I felt something needs to be done back home so that we improve the image of our museums as well as the collections that are then to be deposited in them. These according to my understanding should always have the mandate of the communities for which they are designed to serve.

The CIMCIM conference was very unique from other conferences I had attended back home mainly in the sense that there were no parallel sessions. This gave me the opportunity not to miss any one pres-



Exploring Chinese traditional musical instruments.

entation on the programme. The diversity of sub-themes that were under discussion were also very interesting notably 'Museum and Collections'; 'The production and use of Media', where my presentation belonged; 'The Interpretation of Technology'; and 'The Method of Presentation'. I could easily relate to each of the themes and by the end of the conference I had drawn different possible papers I am already working on.

As a presenter I felt my presentation went on well according to what I had planned. I was amazed by the amount of discussion it excited and it greatly helped me expand and improve my paper which I am preparing for publication, a feat that fits well with my study requirements at the University of South Africa as a postgraduate student. Day 2 was uniquely capped by the Night of Museum where I participated in a guided visit to the Maquis Yi Treasure as well as the Hubel Provincial Museum musical storage.

Day 3 was characterised by presentations around the subthemes: 'The Interpretation of Technology' and 'The method of Presentation'. The presentations kept the already high levels of the conference as various topics were brought under discussion in a very engaging and professional manner. In addition to the various presentations, the day was also characterized by the CIMCIM concert and dinner (dine together in Hankou). It was mouth-watering as we were taken on a journey of various Chinese tradi-



tional dances something that I will always treasure as I enjoy traditional music so much. The same day was also marked by a Boat cruises of Yangtze River. It was magnificent and something I had not experienced before. The cruise was characterised by networking as well as jazz music performance that was very interesting. I am grateful I was invited by the performers to come on stage and share the excitement of music making, something that defines my everyday work. I would appreciate also being given an opportunity in the future to share my performances in African Mbira Music with fellow delegates as I feel at times, I express myself better in musical performances than alternative means. I too had an opportunity to share with colleagues some traditional and traditional township jazz music from Zimbabwe which was well received by the house.

The second leg of the conference started by taking a coach to the magnificent Wuhan train station. I liked the experience of the fast train to Shanghai, a new experience as Zimbabwe still does not have fast trains. The day ended with very informative and educative lectures on the Exploration of Chinese ancient musical instruments at the Shanghai Conservatory of Music an institution I had previously read about as a place of great music making in China. Day 5 was characterised by various pres-

entations on the theme: The Collections of musical objects. The presentations were quite exciting as they covered issues to do with 'Applied Organology', for example, Lee's poster presented 'A Study on Restoration and Material Analysis'. The day was capped by a visit to the magnificent Shanghai Museum, a museum that hosts vast collections about the people of China. In addition there was a concert on 'Giving New Voice to Ancient Musical Notations – A Concert of Dunhuang Musical Notations as Interpreted by Professor Chen Yingshi' held at the He Luting Concert Hall. I was inspired by Yingshi's presentation and I really wanted a one-on-one with him but I was unlucky I could not get to talk to him. I really like the notion of Giving a New Voice to Ancient Musical Notations. I feel this is what we need to do in Zimbabwe in an effort to connect the younger generations with ancient musical traditions. In my community the young generations identify with Western music and very little is known about our music from the past. Our literature and mass media speaks highly about music from mainly the West and this has created an unfortunate development where anything local is looked at from the a Western perspective.

Day 6 was also characterised by various interesting and educative presentations starting on the theme: Cases of Technology and Method followed by presentations on Practice of Music Museums. I enjoyed the presentations as they addressed issues that we in the global south can also consider in trying to build museums that are appealing to the majority of youth in the 21st century where technological advancement dictates the pace. To cap the day was an interesting visit to the Zhu-jia-jiao, an

ancient town located in Qingpu District of Shanghai where delegates were treated to the intangible cultural heritage performances of traditional musicians from Southern China. I was impressed to see the elderly members of the community taking part in the music making that was on show.

My CIMCIM 2018 attendance has greatly broadened my understanding of experiences of musical instruments. A significant number of traditional indigenous musical instruments face the risk of extinction if no intervention is done to save them. Future generations are likely not to know about these endangered indigenous musical instruments if no interventions are done. This therefore makes a clarion call on the current generation, myself included, to do something that will ensure traditional indigenous musical instruments and sounds are saved. Our governments need to fund research activities that will result in musical cultural relics and related collections of intangible cultural heritage finding their way to museums for appropriate preservation and custody.

The various discussions that ensued from the 2018 CIMCIM meetings left me greatly encouraged and energized to take part in collaborative research, exhibition and exchange, academic conferences and professional publications and preferably create online platforms to help in the promotion and development of the protection and collection of indigenous musical collections in my community and beyond. I look forward to broadening some of my modules I teach to also consider some of the issues I learnt about at the conference as a way of cascading the information to colleagues

and students in an effort to broaden the discussion which has the potential to bring about change in the way and manner traditional musical traditions are understood, preserved, developed and promoted into the future.

Conclusions

I look forward to continued CIMCIM membership and actively participating in the various activities meant to develop our museums and the various musical collections that find their way into these great facilities, which will go a long way in ensuring that future generations get an interface with musical traditions of the past. I wish CIMCIM would help those of us from Africa have regional meetings here in Africa as a build up to the international conference that would then be held, say, in Europe. These would be closer home and would increase the chances that many of us from the African continent could participate. This I think will greatly help build African museums and the respective collections because currently I feel that the level where we are here in Zimbabwe is way back; hence, regional efforts would greatly help to bridge the gap as far as archiving is concerned. I am hoping that the general economic outlook of Zimbabwe and other similar communities improves. I would like to continue attending CIMCIM conferences and take part actively in CIMCIM meetings and also hope that in the future Africa and Zimbabwe in particular will be stable enough to also attract and host CIMCIM meetings, a development that will go a long way in stimulating museums works and collections in the global south.



Museo de Arte Hispanoamericano Isaac Fernández Blanco in Buenos Aires

Fernández Blanco was an intellectual, a patron of the arts, a music lover belonging to the cultural elite of Argentine society at the beginning of the twentieth century. During long stays in Paris, he acquired important stringed instruments and bows, giving birth to an interesting collection that he later increased in Buenos Aires and complemented with the exquisite American colonial art pieces, silverware, furniture, paintings, sculpture, textiles and jewelry.

On his return to Argentina, he opened the doors of his own house to the public, creating in this way the first private museum of Argentina. There, visitors could enjoy the beautiful art pieces as well as the violins and violas usually performed in fine chamber music concerts.

In 1923 he decided to donate his house and the whole collection to the city. Since we recovered the collection (2010), which was lent to the Colon Theatre for over 50 years, many interesting and important steps were done.

Books and a catalogue were printed, two CDs were recorded. Seventeen instruments were restored or tuned up already by Maestro Horacio Piñeiro. Since 2015, four special concerts are organized yearly with Argentine and international musicians. Luthiers from abroad come and visit the collection, to see especially the Guarneri del Gesù 1732, but also other members of our instrument "family" such as the Cappa, Santo Serafin, Guadagnini, Storioni, Mantegasa, etc.

Young Argentine luthiers visit the museum to study these fantastic instruments without need to travel abroad and also learn from Maestro Piñeiro when he is at work, and who, in this way, passes his knowledge to the next generations.

Violinists visiting Argentina, who hear from the collection come, see and play them (Ilya Kaler, Marcus Piacci, Francesca DeGo, Alan Kovacs, etc).

In the case of Francesca DeGo, she asked us a year later to return and play a concert on them: "Playing precious violins filled with history and almost magical possibilities in tone production is for me one of the most inspiring and rewarding aspects of what I do. What other works of art produce yet more art after hundreds of years? The wonderful collection of the Museo Fernández Blanco in Buenos Aires is one of the most special and «hidden» treasures in the city. Getting to know the instruments and performing on them in their magnificent treasure box which is the museum is an experience I will never forget and hope to have the honor to repeat soon!"

The young Spanish violinist who visited us this year, Lina Tur Bonet, wishes to record a cd on them!

Our "sleeping beauties" woke up and give all of us their beautiful sounds, an amazing and exiting work we hope to be able to continue. Some years ago all this was only a dream.

Jorge Cometti, Leila Makarius

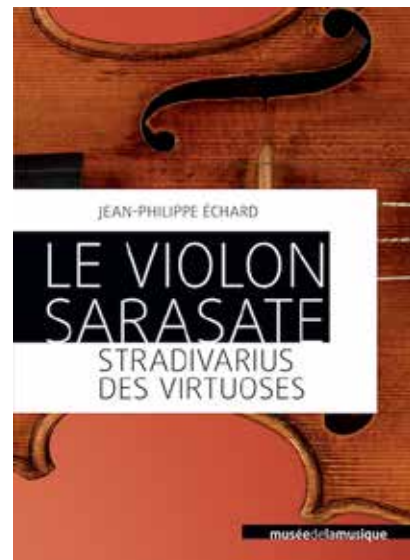


Art in Tune Returns to the MFA

Last year, to note the centennial for the founding of an instrument collection at the Museum of Fine Arts, Boston, an exciting new musical event was presented, called “Art in Tune.” For two hours on a Thursday evening, more than twenty musicians showcased instruments from the Museum’s collection in over eleven different galleries that were related to the era and culture of the instruments being played. Based on the overwhelming response and enthusiasm by MFA visitors for this program, the Museum is presenting it again on November 29, and it seems destined to become an annual affair. We’re back this year with a whole new array of musicians to again celebrate the MFA’s beloved musical instrument collection with an evening of special drop-in musical performances, many of which once again utilize actual instruments from the Museum’s holdings. Among the presentations this year are duets played on French orchestral horns from the 1830s, selected instruments from an 1840 Javanese gamelan, an 1895 Erard pedal harp, and a very recently commissioned modern string quintet of electric instruments, comprised of two violins, viola, cello, and bass. More details, including a list of all of the musicians and instruments featured, can be found at:

<https://www.mfa.org/programs/music/art-in-tune>.

Darcy Kuronen



Jean-Philippe Échard: *Le Violon Sarasate*
From Cremona in 1724 where it was built, in Paris today where it is preserved, through all of Europe from the nineteenth century to Russia and the Americas, the Sarasate violin passed into the hands of the greatest luthiers (Stradivari), virtuosos (Paganini, Sarasate), experts and collectors, who have continued to enrich their biographical and legendary part – all the historical significance of the Stradivarius myth.

Conducted in the manner of a real investigation, this story allows us to trace its history, reconstructed from sources, testimonies and observation of the instrument. Stradivarius of virtuosos, the Sarasate violin concentrates a sound, musical and luminous memory (in French language).

Jean-Philippe Échard is curator in charge of the collection of bowed instruments of the Musée de la Musique. Engineer and doctor in chemistry, author of many scientific contributions, his works on the materials and techniques of varnishing of the luthiers of the sixteenth to seventeenth centuries are internationally recognized. His current research in organology (history of musical instruments and luthiers) is part of cultural, social, economic, material and technical history.



Plundered bells, Hamburg Harbor, 1947.

Photo credit: Bundesarchiv, Bild 183-H26751/Anonymous/CC-BY-SA 3.0

Carla Shapreau: Bells in the Cultural Soundscape: Nazi-Era Plunder, Repatriation, and Campanology

The Oxford Handbook of Musical Repatriation
Edited by Frank Gunderson, Robert C. Lancefield,
and Bret Woods

Over 175,000 of Europe's bells were confiscated by the Nazis during World War II. A communal musical instrument, bells have permeated secular and religious life for centuries. Artistic, musical, and historical works, bells are bound up in the fabric of their nations, regions, and cities as cultural property and heritage, reflecting civic, social, and religious traditions as well as customs of bell founding and performance. Unlike the aesthetic motives that fueled Nazi-era looting of other musical material culture, bells were taken for their metal content for use in the Reich war machine, even though international law prohibited such seizures and destruction. By the war's end, an estimated 150,000 bells were destroyed, leaving a sonic gap in the European landscape. Bells that remained were repatriated to their countries of origin. Bell losses were remembered at the International Military Tribunal at Nuremberg and remain symbols of community and culture, war and peace.

The book including this article is available at Oxford Handbooks online:
<http://www.oxfordhandbooks.com/abstract/10.1093/oxfordhb/9780190659806.001.0001/oxfordhb-9780190659806-e-41?rskey=w5Qna1&result=1>



The Organs of Belarus

The publication "The Organs of Belarus" is part of series "The Encyclopedia of Rarities". The writing team worked jointly with chairman of the Belarusian Fund of Culture Tadeush Struzhetsky and head of the Belarusian State Academy of Music Ekaterina Dulova. The book is peer-reviewed by known researchers and practitioners from Latvia, Lithuania, Poland, Russian and Ukraine.

The study took almost a year, including 39 days of the expedition. The mathematician-organist, compiler of the book Alexander Burdelev, along with the photographer Anatoly Dribas, drove 13 thousand kilometers in search of the surviving copies of the "king of musical instruments". As a result, 123 organs were found, mostly in the western part of the country. Now the authors plans to put information on the Internet and make the list up-to-date. Probably, someday new facts will open, because archival research can be conducted for decades.

The book was commissioned and financially supported by the Ministry of Information of the Republic of Belarus. The idea of the preparation and release belongs to the publishing house "Belarusian Encyclopedia named after Petrus Brovka".

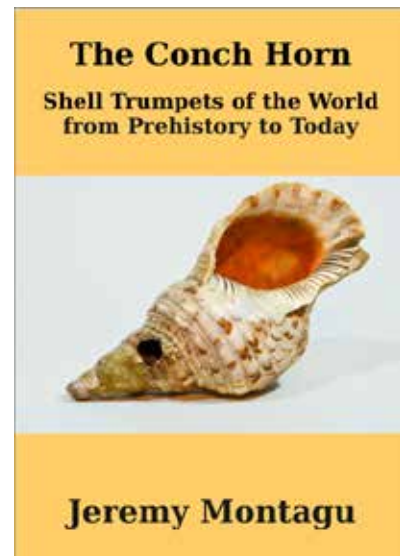
Similar studies have been conducted in Poland, Lithuania and Russia, and similar books have been written. The Belarusian part of the organ history has so far remained the missing part of the puzzle.



Andreas Myer (Hrsg.): Musikausstellungen:
Intention, Realisierungen, Interpretation

This volume brings together the papers from an interdisciplinary symposium on music exhibitions which was held as part of a major project at the Folkwang University of the Arts in Essen.

Museums are places of education and memory, but also places for leisure, communication and wonder. Curatorial intentions and types of reception are dependent on a wide range of conditions. The spectrum of possible areas of study is similarly broad. The authors focus on the presentation of musical themes in museums from the perspectives of music history, ethnomusicology, music pedagogy and museum pedagogy. Their insights and analyses are based on both practical museum experience and academic study. The picture that emerges is one of varying but in many ways related aspects.



Jeremy Montagu: The Conch Horn

The Conch can claim to be one of humanity's first trumpets or horns, perhaps indeed the first, for one has been found in one of France's caves from the Upper Palaeolithic period, dating back some 20,000 years. Blowing shells are found all around the world, roughly between the 35th parallels north and south of the equator, with some exceptions both south and north. In this book, we have surveyed that belt from one continent to the next, beginning with Europe simply because that is where we have the oldest examples, and proceeding eastwards until finally we reach the Americas, ending with the waters of the Caribbean seas.

There is now (and increasingly) a lot of articles on instruments of all kinds in various parts of Jeremy Montagu's website (jeremymontagu.co.uk) including his latest book, *The Conch Horn* (a worldwide survey from prehistory onwards), all as free downloads. Many may be too simple for most CIM-CIM members, but useful for students if you are also at teaching institutions.