

# CIMCIM BULLETIN

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

October 2011/2



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Deadline for the next  
CIMCIM Newsletter: 01.03.2012

## President's Message

In my first message to you appearing in the revived CIMCIM Bulletin #1 in April, I expressed the hope that we were all going to meet at the CIMCIM conference in Paris and Brussels this year. Looking back at the conference I am happy to say that a large number of you succeeded in attending the conference hence contributing to its value, success – and good spirit.

Those of you who could not make it to the conference for one reason or the other were truly missed, and we certainly hope to see you at the joint meeting between AMIS and CIMCIM the MET in New York in May 2012. Preparations for this meeting are already in the making, and based on Ken Moore's presentation at the General Assembly we can expect an exciting conference in NY next May.

This brings me back to our recent conference in Paris-Brussels including visits to Tervuren and Antwerp. Thanks to the joint forces of our colleagues at Cité de la musique, Musée du Quai Branly, MIM, the Royal Museum for Central Africa in Tervuren, and the Vleeshuis Museum in Antwerp as well as the program committee and the local organizing committees we had a successful, exciting, professionally giving, and joyful conference with excellent papers, generous receptions – and great opportunities for social gatherings and exchange of ideas.

The Paris-Brussels conference received substantial financial support from not only ICOM, but from a number of funds and sponsors in France and Belgium, thus contributing to making the conference not only happen, but become a delightful and memorable event.



Photo: Lisbet Torp

*The Vleeshuis Music Museum  
in Antwerp.*

On behalf of the CIMCIM membership and the CIMCIM Board I want to express my sincere gratitude to all those involved in the preparations and the running of the 2011 CIMCIM conference.

## President's Annual Report as given at the General Assembly in Brussels on September 1, 2011

According to the ICOM Rules and the CIMCIM by-laws we should ideally have met at the triennial ICOM conference in Shanghai in 2010. However, realizing that only very few CIMCIM members would be attending the Shanghai-conference, CIMCIM's official participation in the conference as well as the special program organized by our Chinese colleagues regret-

fully had to be cancelled. Consequently, elections to the CIMCIM Board – which usually follow the triennial rhythm of ICOM's world conferences – was carried out but ballot-voting as no General Assembly (GA) could be held.

The elections resulted in the following make-up of the CIMCIM Board:

#### Executive Board

Lisbet Torp, President (Denmark)  
 Gabriele Rossi Rognoni, Vice President (Italy)  
 Bradley Strauchen, Secretary (UK)  
 Christiane Barth, Treasurer (Germany)

#### Advisory members

Golnaz Golzabahi (Iran)  
 Eric de Visscher (France)  
 Darryl Martin (UK)  
 Darcy Kuronen (USA)  
 Martin Elste (Germany)

#### Co-opted members

Arnold Myers, CIMCIM-List (UK)  
 Heike Fricke, CIMCIM Bulletin (Germany)

The Board and the CIMCIM membership want to express our gratitude to the outgoing board members:

Ken Moore (president), Jesmael Mataga, and Kazue Nakamizo for their contribution to the smooth running of CIMCIM over the past years. The members of the Board and the Advisory Board also thank you all for trusting us to look after the interests and welfare of CIMCIM and its members for the 3 year period of 2010-2013.

#### Business following the CIMCIM GA 2009

The last CIMCIM GA was held during the conference in Florence and Rome in 2009 – a conference and event that those of us who had the luck to be there and take part still remember with great pleasure both for its professional and its social outcome. Since 2009, no official board meetings have been taken place until the meetings held in Paris earlier this week. However, during the 2009 GA in Florence a point was raised about the importance of providing for an overlap between officers of an outgoing CIMCIM Board and those of a newly appointed Board. It was pointed out how the present CIMCIM By-Laws offer no solution



Photo: Kurt Larsen

*Enjoying lunch at Cité de la musique in Paris.*

to this need and how a revision would be required. After having discussed several possible solutions to this problem within the Board, it seems reasonable to suggest that, in case all three executive officers (i.e. President, Vice-President and Secretary) step down at the same time, the Board shall appoint a liaison officer without voting rights for one further year choosing between the President, the Vice-President, and the Secretary.

The Board has decided to submit this suggestion for an amendment of the CIMCIM By-Laws in writing to the membership in due time before the meeting in NY in 2012 in order to discuss and decide upon this at the forthcoming GA. You may also expect minor technical amendments having to do with updating references in the current 1992 CIMCIM By-Laws to the ICOM rules as approved in 2010. Our secretary, Bradley Strauchen, will look into this and shall prepare the amendments needed in this respect.

#### Forthcoming CIMCIM meetings

As you already know, the CIMCIM meeting in Scandinavia originally planned to take place in 2012 visiting Trondheim, Stockholm, Turku, and Copenhagen has had to be postponed from 2012 to 2014 due to some major exhibition and building projects at several of the museums involved. To our great pleasure the Met and AMIS learning of this situation immediately offered to take over the responsibility of organizing the 2012 meeting in NY next May.

In 2013, the CIMCIM meeting will again be part of the triennial ICOM conference this time to take place in Rio – 2013 is also the year for the next elections to the CIMCIM Board.

In 2014, the CIMCIM meeting will be held as a travelling conference, visiting the Scandinavian music museums.

#### Bulletin

Thanks to the dedicated work of Heike Fricke, we again have a CIMCIM Bulletin. The first issue of the revived Bulletin was sent out in April of this year after a break of 5 years. It is now up to all of us to keep the Bulletin alive through providing Heike with interesting articles, announcements of new exhibitions, recent acquisitions, and other interesting information to be published. Deadline for the next issue is March 1, 2012.

#### Membership Directory

With the new procedure to update the CIMCIM international directory that was announced in Florence in 2009, each CIMCIM member can now revise and update his or her collection's details currently after requesting a personal ID and password from the secretary. In our own best interest, we should all keep this in mind. Minutes of the 2011 General Assembly can be found on p. 3 of this bulletin.

Best wishes,

*Lisbet Torp*

## Minutes of the CIMCIM General Assembly

1 September 2011, Musical Instruments Museum, Brussels

Attended by:

Rodolphe Bailly, Frank P. Bär, Margaret Birley, Mikhail Bryzgalov, Jurn A.W. Buisman, Claire Chantrenne, Ignace de Keyser, Sylvie de La Salle, Peter Donhauser, Eszter Fontana, Matthew Hill, Remy Jadinon, Jean-Gilbert-Jules Kouloufoua, Bruno Kampmann, Beryl Kenyon de Pascaul, Martin Kirnbauer, Olaf Kirsch, Sabine Klaus, Alexander Kosov, Alicja Knast, Christina Linsenmeyer, Marieke Lefeber-Morsman, Magali Maiza, Leila Makarius, Thierry Maniguet, Steven Miller, Karel Moens, Lubov Molchanova, Jeremy Montagu, Ken Moore, Arnold Myers, Eva Olandersson, Christina Orr-Cahall, Frances Palmer, Daniel Papuga, Panagiotis Pouloupoulos, Ingrid Prucha, Conny Restle, Hans Riben, Jo Santy, Marie-Hélène Serra, Marlowe Sigal, Kurt Torp, Tsan Huang Tsai, Stanislav Usachev, Pascale Vandervellen, Jelle Verhoeks, Patrice Verrier, Mimi Waitzman, Elizabeth Wells, Saskia Willaert

Board members in attendance: Golnaz Golzahabi (Advisory), Darcy Kuronen (Advisory) Bradley Strauchen-Scherer (Secretary) Lisbet Torp (President)

Apologies: Louise Bacon, Martin Elste, Christiane Barth, Gabriele Rossi-Rognoni, Corinna Weinheimer

### 1. The possible role of CIMCIM in sustaining the MIMO project

The CIMCIM Board, John Scally, and Norman Rodger met prior to the GA to discuss MIMO partnership with CIMCIM. A five-year sustainability period is part of the agreement between the MIMO project and Europeana which allows time for developing a partnership between MIMO and CIMCIM. JS to submit a Memorandum of Understanding to CIMCIM board for review and further discussion.

The President asked if the General Assembly was in support of giving the Board responsibility to move forward in development of partnership with MIMO. No objections were raised and general approval was expressed. The five-year handover

period provides an opportunity to consider terms of partnership and evaluate how the MIMO project is growing.

Members already working to upload their collections to the MIMO database include MIM Berlin. MIMO had adopted the ICOM LIDO standard. Members reported that mapping data with LIDO was straightforward.

### 2. President's Report

No CIMCIM meeting has been held since 2009. The 2010 meeting in Shanghai was cancelled due to lack of members able to attend.

The President introduced the new board and expressed gratitude to outgoing board members for their contributions to CIMCIM.

The General Assembly joined the President in sending Gabriele Rossi-Rognoni congratulations on the birth of his son.

The President proposed a change of CIMCIM by-laws to ensure stability when all of the officers of the Board stand down at one time and suggested that an outgoing officer could be appointed as liaison officer to serve the new Board for one year. This proposal will be circulated to all CIMCIM members for review in advance of the General Assembly at the 2012 CIMCIM meeting, where a vote on the proposal will be taken. It may also be necessary to make minor adjustments to the CIMCIM by-laws to bring them in line with the new ICOM Rules. The secretary will inform all members of proposed changes in time for consideration at the 2012 meeting.

Forthcoming CIMCIM meetings are as follows: 2012: New York in conjunction with the AMIS meeting; 2013: ICOM is meeting in Rio, the President invited expressions of interest from members in organizing a CIMCIM meeting in Rio; 2014: Scandinavia.

The CIMCIM Bulletin has been reinstated as an electronic publication after a five-year pause. The President thanked Heike Fricke for her work as the new Bulletin editor. All members were invited to submit news and

articles to Heike for inclusion in the Bulletin. Publication of the CIMCIM Bulletin will be announced on CIMCIM-L. Members who require a printed copy of the Bulletin should contact the Secretary.

### 3. Financial Report 2010/2011

Copies of the CIMCIM Statement of Income and Expenditure were circulated to the General Assembly for review. Darcy Kuronen presented the accounts in the absence of the Treasurer. CIMCIM holds an account in Euros (current balance Euro 19,789.72) and an account in US Dollars (current balance \$4,288.98). Euro 5,000 was received from ICOM for the 2011 CIMCIM meeting in addition to the 2011 subvention of Euro 2,530 from ICOM. The ICOM subvention, which is in part based on membership numbers, varies from year to year and was Euro 850 in 2010.

### 4. Budget 2011/2012

Money in the inactive US account could be used in part to fund CIMCIM's contribution to the organization of the 2012 New York meeting. The possibility of using this money to design a new CIMCIM website was raised by the President. There are no bank fees attached to this account.

### 5. CIMCIM meeting New York 2012

Ken Moore officially extended an invitation to CIMCIM to join the 2012 New York meeting. The meeting is being held by AMIS in conjunction with the Metropolitan Museum and the Manhattan School of Music, which will provide rooms in its new dormitory at approximately \$400/week. CIMCIM will have a designated day at the conference for papers and the General Assembly meeting on 16 May. CIMCIM papers may also be programmed in AMIS sessions. The general topic of the meeting will be 'The Arts and Artists of Musical Instruments' and the specific CIMCIM topic is 'Do displayed instruments become works of art?'

### 6. CIMCIM: New aims and goals

Extended use of CIMCIM-L, Lawrence Libin (by correspondence): Members should be encouraged to use the list for broader topics of interest, such as more publication and exhibition announcements, acquisition and deaccession news, queries about instruments and makers, discus-

sion of conservation and labelling issues, and similar collection-related postings. He suggested that CIMCIM-L could be very useful in developing content for the Grove Dictionary of Musical Instruments and soliciting contributors, and for sharing new information in advance of publication.

## 7. Repertoire International d'Iconographie Musicale

Arnold Myers, who attended the RldIM Commission Mixte meeting in Salvador, Brazil on behalf of CIMCIM, reported that the secretariat has moved from Paris to London, and appointed Debra Pring as Executive Director. RldIM has set up a legally constituted body, Association RldIM. It is directed by a Council whose membership is largely drawn from the Commission Mixte, so the interests of CIMCIM and other sponsors are represented. A grant of approximately Euro 75,000 has been secured from the Stavros Niarchos Foundation. This has enabled RldIM to award a contract for development of a database to be launched in July 2012.

## 8. Brief reports from the current working groups

*International directory:* Ken Moore reported that the work of this group was complete and resulted in the new directory of collections on the CIMCIM website. Members wishing to update or create entries for their collections should contact the Secretary for a password to do so.

*Communications:* Arnold Myers reported that this group achieved its goals of setting up the original CIMCIM website and establishing CIMCIM-L.

*Conservation:* Corinna Weinheimer reported (by correspondence) that the aim of the group was completed with the writing of the 'Guidelines for the Care of Musical Instruments in Non-Specialist Museums'. The text will be reviewed by the new Board with a view to mounting it on the CIMCIM website and disseminating it through ICOM.

*Training:* Elizabeth Wells has gathered information about training opportunities relevant to the museum profession but asked if anyone more active in the field

would like to take it forward. It was suggested that training was a good topic for CIMCIM-L and could be addressed on the CIMCIM website.

## 9. Suggestions for new working groups

**Classification,** suggested by Margaret Birley. This group would create and maintain a bibliography of new sources that address issues relevant to the classification of musical instruments. It would review this information with the aim of incorporating it into further development of the classification system being used by the MIMO project.

**Conservation,** suggested by Susana Caldeira. The group would aim to raise the profile of musical instrument conservation and facilitate communication on this topic by establishing a group open to makers, restorers and conservators with an interest in musical instruments throughout the ICOM community. The group could maintain a contact list and respond to enquirers seeking specialist conservation advice and skills. It could also establish a presence on Facebook.

## 10. CIMCIM publications

The CIMCIM Bulletin has been reinstated as an electronic publication. The Board is exploring the possibility of publishing a scientific journal.

## 11. Any other business

A request was made to place papers given at the meeting on the CIMCIM website.

The Secretary noted that ICOM records show a slight drop in CIMCIM membership in 2011, but that ICOM membership records may not be up to date. She urged members to renew their ICOM memberships and to contact ICOM to confirm that their membership status is correct.

*Bradley Strauchen*

## HOW TO ACCESS MIMO

The MIMO Project finished on August 31st, leaving the partners in charge of maintaining the service for the next five years (minimum). The provision of online digital content for 45,000 instruments in European museums is a valuable resource for CIMCIM members as well as for organologists and for the public in general.

There are two ways of accessing the content (data, images, sound recordings, videos). For professional use, MIMO's own portal

<http://www.mimo-db.eu>

provides access to the authority files (multilingual dictionary, makers' names etc) in addition to the content. It also has the capacity to provide content from museums outside Europe. The revised version of the Hornbostel-Sachs classification can be accessed from the CIMCIM website

<http://cimcim.icom.museum>

For the general public, the Europeana portal

<http://www.europeana.eu>

has the advantage that one can also retrieve material on some musical instruments in European museums other than those of the MIMO partnership. Both portals have basic and advanced search options.

The MIMO partners welcome further museums to join and add to the available online resources. For information on how to add content to MIMO, see

<http://www.mimo-toolkit.com/>

*Arnold Myers*

## Panagiotis Pouloupoulos

### DISPLAYING MUSICAL INSTRUMENTS AND MUSIC AT THE NMS

This article presents a brief overview of the latest developments regarding the musical instrument collection and the new music gallery at the National Museums Scotland (NMS).<sup>1</sup> NMS, which is now an evolving national institution attracting a large and diverse audience, began in 1781 when the Society of Antiquaries of Scotland formed a museum to collect archaeological and other material. Although from its early days a large number of musical instruments were included among the museum artefacts, NMS never had a comprehensive music collection until the acquisition of the Jean Jenkins collection after her death in 1990. Jenkins (1922-1990) was a renowned ethnomusicologist, broadcaster and museum curator whose interest in world music motivated her to travel to several countries in Southern Europe, Africa and Asia during the 1960s and 1970s in order to document local music traditions which by that time were already beginning to disappear (Figure 1). The music collection at NMS currently constitutes a rich and varied research resource, comprising approximately 3.600 mainly non-Western instruments, as well as sound-reproducing devices and sound, photograph and paper archives, which date from the antiquity to the 21st century.<sup>2</sup>

<sup>1</sup> These developments have been discussed in the paper 'Looking into the past, present and future of two music collections in Edinburgh', presented by the author at the Annual Meeting of the International Committee of Musical Instrument Museums and Collections (CIMCIM), Paris & Brussels, 29 August-2 September 2011. I am grateful to Susan Lewandowski and Kylie Moloney, Assistant Curators for the Musical Instrument Collection at NMS, who supervised my work as a volunteer for the J. Jenkins Collection between 2007 and 2011, and to Chantal Knowles, Curator of Oceania, Americas and Africa in the Department of World Cultures, for providing me with information and photographs of the new music gallery.



*Figure 1: Jean Jenkins recording local musicians in Rajasthan, c.1979 (photo by kind permission of NMS).*

Since 2007 NMS has undergone radical changes; a large part of the NMS galleries had been under reconstruction and reopened in July 2011.<sup>3</sup> This major state-funded project involved the redesign of the NMS music-related galleries in an original and engaging way, by appointing an assistant curator for the musical instrument collection and by working closely with a broad network of consultants and specialists. Moreover, this redevelopment provided the chance for an entirely new

<sup>2</sup> Some of these instruments have been presented in Jenkins, Jean (1983) *Man & Music. A survey of traditional non-European musical instruments.* (Edinburgh: Royal Scottish Museum). This catalogue was published after an exhibition of musical instruments at NMS, curated in 1983 by J. Jenkins.

<sup>3</sup> More details of the recent changes at NMS be found at <[www.nms.ac.uk](http://www.nms.ac.uk)> (accessed 27 September 2011).

approach regarding the exhibition of musical instruments and music, and therefore, the design of the new galleries has been a quite challenging task.

The intention of NMS was to create a music gallery that would attract more people apart from musicians. The main concept was to illustrate musical instruments and music as part of everyday life, and following this idea, the musical instruments are now displayed within a large gallery titled 'Performance and Lives', which is divided into four sections. The first three sections, titled 'Masking traditions', 'Sacred performance', and 'People and performance', respectively, contain mostly masks, costumes and dancing accessories, while the last section, titled 'Resounding world' (Figure 2), contains over 100 musical instruments, including many items previously not on display.



Figure 2: View of 'Resounding World', the new music gallery at NMS (all photos by kind permission of NMS).

'Resounding world' is divided into four topics titled 'Sacred sounds', 'Sounds that Travel', 'Rhythmic life', and 'Music making' (Figures 3-6).

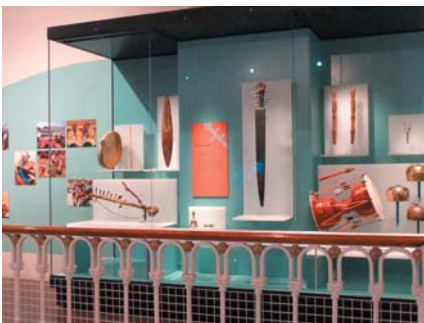


Figure 3: 'Sacred Sounds'.



Figure 4: 'Sounds that Travel'.

In the words of Chantal Knowles, Curator of Oceania, Americas and Africa in the Department of World Cultures, NMS wanted 'to captivate the energy of music and sound', adding that 'an instrument is not a sounding object by itself, but requires the movement of the musician's body as well as the participation of the listener'.

The role of the artist is, thus, represented in the 'Resounding world' with several panels showing musicians in action; it is also interesting that the human voice is included

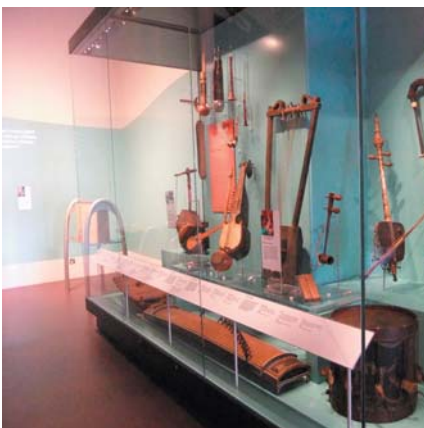


Figure 5: 'Music making'.



Figure 6: 'Rhythmic life' (photo by kind permission of NMS).

as an 'exhibit' among musical instruments, with 'Kulning', a singing technique used in Sweden. In addition, the role of music and sound in technical processes (for example in beating, rowing, etc.) and communication (i.e. using drumming to communicate in remote areas), and the use of the natural environment as a producer and amplifier of sound, are also present, with time-marking objects, percussive instruments, whistles, and animal bells. In order to maximize the visitors' perception, the instruments are typically displayed in playing position, while the descriptions of many artefacts focus on local customs and legends. In terms of context, special attention has been given in 'Sacred sounds', where the instruments are displayed separately from one another, as it was considered inappropriate to mix sacred objects used in different religions and cultures.

Also worth mentioning are the motives behind three new acquisitions that are on display in 'Resounding world', and which include a harmonica from Brazil, a harmonium from India, and a violin from Scotland. Each instrument is of particular interest for different reasons. The harmonica was hand-made in Brazil by Bends, a small company which used high-quality materials from renewable sources and environmentally-friendly manufacturing methods, and whose entire workforce notably played the harmonica! Unfortunately, Bends recently ceased manufacturing and,

therefore, although new, this harmonica can be already considered a historic instrument. On the other hand, the folding harmonium was a French invention which was imported to India from Britain in the 19th century. In India the harmonium gradually adopted a new role, before it was re-introduced to Western audiences as a typically Indian instrument, illustrating the mobility and transcultural essence of music. Finally, the Shetland fiddle by Ewen Thomson is an instrument which was never to be played; according to Susan Lewandowski, Assistant Curator for the Musical Instrument Collection, the violin was commissioned by NMS as a reference item, and it had been decided from the beginning that, shortly after some recordings of its sound would have been produced, the violin would remain permanently behind glass as a document of the contemporary musical instrument-making craft in Scotland.

The new music gallery also contains four new instruments created for NMS by Victor Gama, a Portuguese-Angolan artist. The 'Instrumentos 4 Da Museum' were designed to be 'visually arresting while inviting curiosity, encouraging the public to experiment and play.'<sup>4</sup> More importantly, the four instruments were inspired by artefacts in the museum's collections, as well as by local traditions from around the world, linking them to exhibits from other departments, such as Natural History, World Cultures, or Art and Design. One example is 'Tipaw', inspired by the imaginary story of a tiger which, having escaped from the Edinburgh Zoo, spent a night in the museum, leaving the traces of its paws in the galleries. The instrument's design and shape are reminiscent of a tiger's paw, while the instrument's brass singing bowls come from Bengal, home of the Bengal tiger (Figure 7).



Figure 7: The 'Tipaw', designed for NMS by V. Gama.

According to the NMS Interpretation Plan<sup>5</sup> 'Interactive approaches encourage visitors to engage actively with a display or particular story, and encourage closer investigation of objects; this is in contrast with other, more passive forms of interpretation.' Under this concept NMS has installed two interactives in its music galleries, titled 'J. Jenkins' Musical Journey' and 'World Music Composer', respectively, aiming to draw hard-to-reach audiences, such as teenagers and young adults. Using these two interactives visitors can learn more about Jenkins' travels, listen to recordings, and even mix their own music track in the 'World Music Composer', using sampling as a compositional tool (Figure 8).<sup>6</sup> Therefore, as with masks and costumes, which restrict one's vision, hearing and movement, thus changing the way one experiences the world, using the new musical instruments and interactives visitors at NMS can explore music not as passive spectators and listeners, but as active participants.

Regarding future actions, NMS intends to use the new music gallery as the main space for various future events, including concerts on V. Gama's new instruments, as well as a 'platform' for several Learning and Education activities, starting with the 2012 Cultural Olympiad, which will take place in the UK. In terms of preventive conservation, since the museum's redevelopment most musical instruments and archives have been moved and stored in up-to-date facilities in the new NMS Collection Centre in Granton, while a project for the digitisation of the J. Jenkins sound archives to allow their easier classification and accessibility is already in operation. Although after the reopening of the music galleries NMS does not employ any specialised staff for its music collection, it is expected that the new gallery will provide a 'soundboard' for future research projects, the focus of which will be on, but not limited to, the J. Jenkins biography and the further cataloguing of instruments and archives from her collection.

<sup>4</sup> For more details of the four instruments see <[www.victorgama.org](http://www.victorgama.org)> (accessed 27 September 2011). It is important to mention that, apart from the four new instruments by V. Gama, which can be played by the public, NMS has a strict non-playing policy, and therefore no instruments are played or kept in playing condition, thus reducing both the maintenance costs and the danger of human intervention.

<sup>5</sup> See Royal Museum Project Interpretation Plan, Stage 2, Section 9.1.4. I am thankful to C. Knowles for allowing me access to this document.

<sup>6</sup> This interactive is also available online at <[www.nms.ac.uk/kids/world\\_music\\_composer.aspx](http://www.nms.ac.uk/kids/world_music_composer.aspx)> (accessed 27 September 2011).

To sum up, with a radical redesign of its music-related galleries NMS attempts to expand and deepen the knowledge on music and musical instruments, encouraging researchers to study its music collection, while, at the same time, attracting

a younger, non-specialised audience through innovative displays and interactives. It is certain that the recent changes and new initiatives will provide NMS with a unique opportunity for future collaborations with other music collections from around the world.

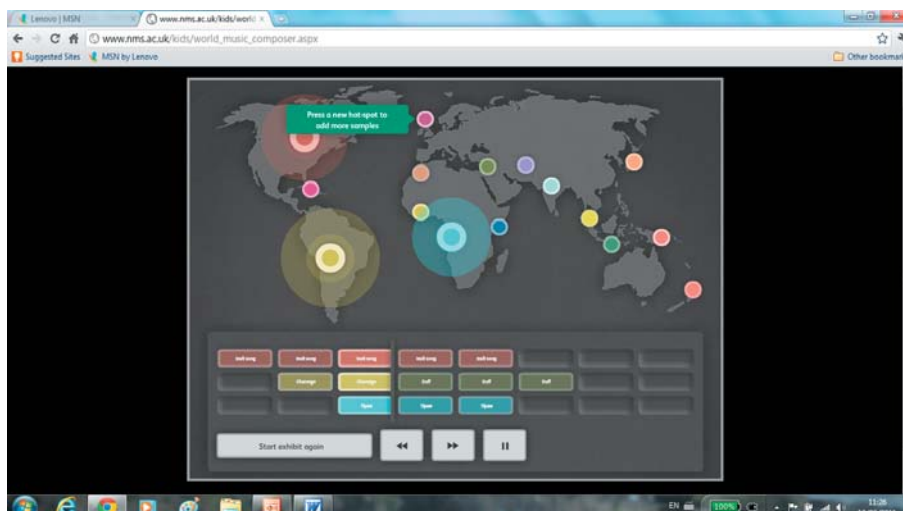


Figure 8: The 'World Music Composer' in action.

## Report on Rldim

Rldim is the Repertoire International d'Iconographie Musicale, set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars, not least organologists. Rldim has three sister organisations, RISM, RILM and RIPM. CIMCIM is one of three international organisations sponsoring Rldim, the other two being IMS and IAML. These three organisations each appoint three members to the Commission Mixte of Rldim, the body which controls the policy of Rldim. The three members appointed by CIMCIM represent the interests of CIMCIM and organology in general in Rldim; I am one of the three CIMCIM appointees, the other two being Martin Elste and Renato Meucci. The President of Rldim has since 2005 been Antonio Baldassarre, one of the IMS representatives.

Since the last report to a CIMCIM business meeting there have been several positive developments. The Rldim secretariat has moved from Paris to London, where the Institute of Musical Research provides accommodation; Debra Pring has been appointed as Executive Director and is already proving to be very effective. Rldim as controlled by the Commission Mixte is rather limited in its powers since it is not a legal entity, and can do little more than coordinate the voluntary efforts of the various national Rldim centres and

other donated contributions of time and effort. The CM cannot apply for grants. In order to move forwards, Rldim has set up a legally constituted body, Association Rldim, incorporated under Swiss law in 2011. Association Rldim is directed by a Council whose membership is largely drawn from the Commission Mixte, so the interests of CIMCIM, IAML and IMS continue to be represented. As a legal entity, Association Rldim can apply for funding from a range of grant-giving bodies and can be responsible for using funds to further the aims of Rldim. A grant of approximately Euro 75,000 has already been secured from the Stavros Niarchos Foundation. This has enabled Rldim to award a contract for database development to Richard Brown of New York.

Sporadic progress with the Rldim database had been made in recent years, but had not reached a state in which a service could be offered. The SNF funding, and effective project management by a Database Working Group of Association Rldim, will enable solid progress to be made in completing the work already started. There is a project timetable detailing milestones for the various phases:

- Project start - July 2011
  - Database redesign and migration of data - September 2011
  - Display and edit functions for authority files - November 2011
  - Graphic design and input and editing functions - January 2012
  - Administrative functions: access levels, passwords - March 2012
  - Work flow and batch operation design - April 2012
  - Image repository and display - May 2012
  - Refinements and Documentation - July 2012
  - Launch at IAML Montreal - July 2012
- Thus by the time of the next CIMCIM meeting in 2012 we should be very close to the launch of a public service.
- Rldim also holds international conferences on musical iconography. The most recent was in Salvador, Brazil, in July. The next Rldim conference will (provisionally) be held in Istanbul 4-7 June 2013 and organology will be a principal focus.

Arnold Myers



## Bradley Strauchen and Mimi Waitzman INSTRUMENTS FROM THE VICTORIA & ALBERT ON DISPLAY AT THE HORNIMAN MUSEUM

Instruments from the collection of the Victoria & Albert Museum can now be seen on display at the Horniman Museum. Following the much-publicized closure of the music gallery at the V&A in February 2010, the Horniman won a Designation Development Grant of £65,000 to keep some of the V&A's most important and iconic instruments on public display by mounting 'The Art of Harmony exhibition'. The two institutions agreed a long-term memorandum of understanding to facilitate both this exhibition and future loans.

*The Art of Harmony* occupies its own space on the balcony of the Horniman's original museum building and features thirty-eight instruments from the V&A, which will be on show for three years in the first instance. Choosing a limited number of instruments from this exceptional collection, ensuring that they could be accommodated in the pre-existing showcases available for the exhibition and working within tight time and budget constraints were among the many challenges for the Horniman and exhibition co-curators Bradley Strauchen and Mimi Waitzman. Creative and economical use of space has enabled the inclusion of five keyboard instruments, more than doubling the number previously on view at the Horniman.

Contrasting the different approaches to collecting and curating instruments at the V&A and the Horniman and interpreting them in a broader musical and social context has been one of the most interesting aspects of the project. Rather than emphasising the visual design and artistic elements of the instruments as was the focus of the V&A display, instruments in *The Art of Harmony* have been grouped



*Instruments on display in the Art of Harmony exhibition.*

into six themes according to their musical function or shared constructional or acoustical features.

Instruments on display include a harpsichord by Jerome of Bologna, the beautifully painted Italian octave spinet c.1600, viols by Voigt, Tielke, Hintz and Jaye, theorbos by Choco and Rauche, an ivory oboe and recorder by Giovanni Anciuti, a guitar by Matteo Sellas, a bass recorder by Bressan, the intricately carved oboe stamped Beukers, a baryton by Tielke, a 1699 violin by Antonio Stradivari and the Marcel Auguste Raoux cor-solo made for horn virtuoso Giovanni Puzzi. Several important instruments from the Horniman's collections have also been included in the exhibition and links between instruments on display in *The Art of Harmony* and the Horniman's Music Gallery have been highlighted.

Shared histories joining makers, performers and collectors are only some of the connections that can be made between many of the V&A instruments and those in the Horniman's collections. Bringing instruments from these two museums together opens up the exciting prospect of creating and exploring new harmonies where, as in music itself, the sum indeed is greater than its component parts.

Further information about *The Art of Harmony* exhibition and the instruments on display can be found on the web at [www.horniman.ac.uk](http://www.horniman.ac.uk)

## SIGLA FOR INSTRUMENT COLLECTIONS

Scholars writing about musical instruments in collections have for long had a need for a system of abbreviations for the names of instrument collections to save time and paper. Many have constructed their own codes. For the forthcoming New Grove Dictionary of Musical Instruments a systematic formulation of sigla for instrument collections has been commissioned.

Many CIMCIM members will be familiar with the RISM sigla for musical resources in libraries and archives, established in 1964. The three-part RISM sigla couple widely-used country codes with city codes and with specific codes for the library or archive. The New Grove codes copy this three-part structure, but to be readily distinguishable from RISM codes use a different punctuation. As a general rule, the country and city codes used by RISM are being taken over. Where an institution has a short, commonly accepted acronym, this is being used to aid recognition. Typical New Grove sigla are:

*US.B.mfa* = U.S.A., Boston (MA), Museum of Fine Arts

*GB.L.hm* = United Kingdom, London, Horniman Museum

For private collections, the country and city codes are followed by the name in full of the collector.

A provisional list can be viewed at this temporary URL:

<http://www.homepages.ed.ac.uk/am/iws.html>

It is envisaged that following the publication of New Grove Dictionary of Musical Instruments the list of sigla would be maintained on the CIMCIM website as a general resource for scholars.

*Arnold Myers*

## FORTHCOMING MEETINGS

2012 May 15-22  
New York City  
Arts and Artists of Musical Instruments: annual meetings of AMIS and CIMCIM  
American Musical Instrument Society (abstracts deadline 1.11.11)  
<http://www.amis.org>

2013 June 4-7  
Istanbul, Turkey  
14th International RIdIM Conference on Music Iconography (with a focus on organology)  
Repertoire International d'Iconographie Musicale (abstracts to be called for)  
<http://www.ridim.org>

2013 July  
Oxford  
Conference on musical instruments  
The Galpin Society (abstracts to be called for)  
<http://www.galpinsociety.org>

## HARPSICHORD, JEAN-MARIE DEDEBAN (PARIS, C. 1738-1750), ON LOAN FROM A PRIVATE COLLECTION.

The Living Keyboard  
("Le Clavier vivant")  
Musée du Palais Lascaris, Nice  
30 March - 29 October 2012

In this exhibition, visitors will be able to see and hear many extraordinary pianos, harpsichords, clavichords and organs recently acquired by the Musée du Palais Lascaris, originating from the Gaveau-Erard-Pleyel archives, the collection of pianist Alain Rouquier (on permanent loan to the museum), and several recent donations. Other instruments from the museum's permanent collection and on loan from private collections will complete the presentation. Among the highlights of the exhibition will be harpsichords by Jean-Marie Dedeбан (Paris, c. 1738-1750, formerly of the Smithsonian Museum) and Claude Labrèche (Carpentras,

1699); the latter will be presented for the first time in concert following its restoration (a restoration that will also be examined in detail during a pre-concert round table discussion). Pianos by Walter, Schätzler, Pleyel, Boisselot and Bechstein will be featured in a series of concerts, as will the rare piano en forme de clavecin by Erard (Paris, c. 1795), the oldest known instrument of this kind in playable state.

The Musée du Palais Lascaris houses France's second most important collection of historical musical instruments. Exhibitions are currently underway in the magnificent baroque Palais Lascaris in the old town as well as the modern Conservatoire de Nice in the Cimiez district. The museum presents monthly concerts on instruments from the collection. For more information, please visit: <http://www.palais-lascaris-nice.org/>, or write to [robert.adelson@ville-nice.fr](mailto:robert.adelson@ville-nice.fr).

