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## Bulletin No. 13

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### Letter from the President

As we welcome the year 1993 we look forward to what the year might mean to CIMCIM. First, we look forward to several publications: *Newsletter XIV*, the last in that series, is now edited, printed, and on its way to CIMCIM members. Thanks to Arnold Myers and Hélène LaRue for seeing this to completion. *Recommendations for Conservation of Musical Instruments*, compiled by the Conservation Working Group, is now in the final editing and will be the first publication in our new series of simple reports. We know how many more of the reports will be in our hands by the end of 1993?

We also look forward to the results of surveys like that included with this *Bulletin* from the Education and Presentation Working Group, and to frequent notices about new exhibitions and suggestions for reaching our publics. We look forward to the publication of the results of the training for musical instrument conservators survey conducted by the Training Working Group. The European members of the Documentation Working Group will soon report to us of their response to the classification system for sound devices for the Getty Foundation's *Art and Architecture Thesaurus*.

And we look forward to our proposed meetings, the sessions from July 9-15 in Antwerp where the papers will focus upon the topic of Copies and Reproductions of Musical Instruments, and much time will be scheduled for working groups; and the proposed special meeting in September in Bratislava, Slovakia, where the creation of a CIMCIM Working Group on Traditional Music will be discussed.

May we have a productive and happy New Year!

Cynthia Adams Hoover

### Notes from the Secretary/Treasurer

A happy New Year to all CIMCIM subscribers! I am now compiling the mailing list for 1993 so please fill out and return the enclosed 1993 Subscription Form as soon as possible. Please be assured that if you are not an ICOM member or if you did not pay \$10.00 to be a CIMCIM subscriber in 1992, this may be the last time you hear from us. If your name does not appear on the enclosed Subscription List for 1992, or if the information is wrong, use the renewal form to make corrections. When renewing subscription please quote both your ICOM and CIMCIM numbers.

When I got the last batch of material back from the printers I was astonished at the colour of pink they had chosen for the *Intention to Attend* form. I apologise for the shock most of you must have had when you opened the envelope, and I apologise especially to Jeannine Lambrechts-Douilleux who has to receive them from you *en masse*. Next time something a little gentler and easier on the eyes, I think, although it *did* get the message across!

### Important Notice to American CIMCIM/ICOM Members

GOOD NEWS. We have just received word that the American Association of Museums (AAM) has declared the American Musical Instrument Society (AMIS) a "related resource organization". This status means that American AMIS members (who are not members of AAM) are eligible to join ICOM by paying a \$10.00 service fee plus the current ICOM membership dues of \$55.00. The \$10.00 service fee is in lieu of joining AAM whose annual fees range from \$55.00 to \$105.00. We have been working for years to find a way to make membership of ICOM more affordable by avoiding the extra AAM membership

fee. We hope that many of you who are AMIS members will find it possible to join ICOM for full ICOM privileges and, for CIMCIM, a larger subvention from ICOM headquarters. For more details about becoming an ICOM member please contact: AAM/ICOM, P.O. Box 40, Washington, D.C. 20042 (Tel: (202) 289-1818, Fax: (202) 289-6578).

### IMPORTANT REMINDER

CIMCIM Antwerp, July 9-15, 1993

Jeannine Lambrechts-Douillez, who has invited CIMCIM for the 1993 meetings, has planned the dates to coincide with the third biannual Antwerpiano (July 15-10) and other events related to the celebration of Antwerp as the 1993 cultural capital of Europe. The sessions also immediately precede the meetings of the International Council of World Traditions, scheduled for Berlin July 16-22.

#### Information on Antwerp Meeting

Date: July 9-15, 1993

Proposed Theme for Papers:

The topic of Copies or Reproductions of musical instruments. The requirements for building good copies of historical musical instruments.

#### Location:

The Ethnographic Museum in Antwerp, which excellent meeting rooms and all the necessary equipment. (All equipment required must be requested in advance).

#### Accommodation:

Arcade Hotel. Prices per night and per person for a single room are: 2650.-bfr, and in twin rooms 1550.-bfr. Since hotels will be completely booked in 1993, Jeannine Lambrechts-Douillez needs to know *as soon as possible* and at the latest by **January 1993**, the number of participants. Later bookings will have to pay higher rates.

#### Other costs:

Programme and other costs are not yet known but will be included in the next *Bulletin*.

If you are interested in attending the CIMCIM Meeting in Antwerp please fill in and return the *Intention to Attend* form in *Bulletin* #12 as soon as possible.

### Conservation Working Group Report

I am pleased to announce that the document entitled *Recommendations for the Conservation of Musical*

*Instruments, with an Annotated Bibliography* is now complete. It needs ratification by all members of the Conservation Working Group and then it can be prepared for the printers. This has been a long road, due in part to my changing ideas on the content of the document, but finally it will be published. I would like to thank all participants in the Working Group, especially those who stayed in regular contact, for seeing this project through to completion.

Bob Barclay

### Berlin Museum of Musical Instruments Centenary

On February 14, 1993 the Berlin Museum of Musical Instruments will celebrate the centenary of its opening to the public. The 14th of February 1893 is the only known date in the Museum's history. A special concert at 11am with music composed in 1893, by Brahms, Mahler, Reger, Schönberg, Ravel, and Dvorak, and of course, a short lecture concerning this event, will be the opening of an exhibition showing those surviving instruments which were part of the collection in 1893. Beethoven's String Quartet, normally on loan to Beethoven-Haus in Bonn, will be presented in our Museum as well as some very precious instruments once belonging to the Prussian Kunstkammer.

Exhibition: 14 February - 12 April 1993

Opening Hours: Tues to Fri 9am - 5pm

Sat to Sun 10am - 5pm

Easter Monday 10am - 5pm

Anybody wishing to join us at the opening is heartily invited. For a special guided tour, please let us know in advance.

Dagmar Droysen-Reber

### Reminder

Please do not hesitate to send us small articles for the *Bulletin* in either typescript or on computer disk. Articles in French and Spanish, the other official languages of ICOM, are always welcome. Articles for the Source of Ideas should go directly to Birgit Kjellström (see following article).

## SOURCE OF IDEAS - SOURCE D'IDÉES

### A New Column from the Working Group on Education and Exhibitions

CIMCIM's Working Group on Education and Exhibitions is happy to provide you with a new space in the *Bulletin*. It is dedicated to short articles concerning educational activities, exhibition concepts or any other subjects related to presentation. We would like this column to be a forum for sharing ideas and experiences. Good or bad, all experiences are informative. Creativity nourishes from the sharing of it.

Please, let us know about your successful experiences and your problematic exhibits, of your serious thoughts or your crazy ideas! We are looking forward to reading all about it.

Articles can be in English or French and should be of about 30 lines. Please send your contributions to:

Ms. Birgit Kjellström,  
Musikmuseet, Box 16326,  
S-103 26 Stockholm, Sweden  
Fax: +46 8 663 91 81

#### 1. Ethnic musical instruments - more information requested

The sound of musical instruments occurs through the particular movement of the player, such as percussion, friction, plucking, etc. The movement acts as a source of a vibrating body, for instance a string, a membrane etc. The basic character of the sound of musical instruments depends on the application of vibration which is categorized in three ways:

- 1) Direct application: a part of the player's body touches directly the vibrating body.
- 2) Indirect application: the performer and the vibrating body do not touch directly; an object such as a plectrum, a bow or a stick acting as a part of the performer's body comes in as a link between them.
- 3) Mechanical application: the movement of the performer is transmuted into other action by means of mechanical equipment.

The direct application of vibration enables to give most expression to the player's feeling, whereas the sound which occurs through indirect application of vibration is rather monotonous in point of the timbre. The sound which occurs through the mechanical application of vibration is much more unchangeable.

Unfortunately, we see many musical instruments, especially ethnic ones which are put on exhibition without any presentation or description of their accessories such as plectrums, sticks, bows etc.

It is to be wished that we can have more information about the accessories of musical instruments not only in the exhibitions but also in catalogues of museums.

Sumi Gunji  
Kunitachi College of Music  
Gakkigaku Siryoukan  
(Collection for Organology)  
Tokyo

#### 2. Portable Reed Organs - Presented on the Base of Sailor Songs

The idea of this presentation is to give the explanation of musical instruments an additional interest by showing their function. Sailor songs have been chosen because in this way a broad public could be attracted, and because there was a collaboration with a museum owning paintings with sailing-ships.

The media of this presentation were the following: an organologist who was also singing. Two players of accordions. A private collector and his instruments. A tape recorder. The history of the sailor song, up to the time of the invention of the portable reed organ, was the subject of the first part of the lecture/performance, illustrated by old recordings of songs. Then the different types of the portable reed organ were explained and played by the private collector. The connection between the instrument and the seamen was discussed in the light of the features of the reed organs: the first accordions were very small - ideal instruments for the extremely restricted space on sailing-ships. In the same time the instruments could be played with full chords, also by sailors without any knowledge of musical theory. This feature of the accordion was explained and simultaneously gave the opportunity to understand the other type of portable reed organ - the one without fixed chords, suited for sophisticated music. The situation of the modern accordion between "folk" and "art" music was illustrated by a composition for two accordions based on a sailor song. On the other hand the big modern accordion were used for the accompaniment of songs on seafaring as sung by and for landlubbers: these instruments are hardly suited for the cabin of the seamen.

Dieter Krickeberg  
Germanisches Nationalmuseum, Nürnberg