

# CIMCIM

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

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### Letter from the President

We urge you to start making arrangements for your trip to attend the 1994 CIMCIM meetings. As you can see from the special *Bulletin* included in this package, our colleagues from Great Britain have organized a superb program with visits to many collections. In addition there are special meals, performances and even a visit to a distillery!

We have set aside time on June 3,5 (on the train to Newcastle/Morpeth) 6,7,8 and 9 for Working Groups. As we mention often, we urge you to join the work of one or more groups, and if you are a member, to respond to inquiries and assignments from your Working Group Coordinator. You will find reports of our various projects in *Bulletin* #16, and in this issue. We are very pleased to welcome the newest group on Traditional Musical Instruments formed in Slovakia in September 1993. Thanks to Ivan Macák and his fellow members for their excellent work.

CIMCIM Publications No.2, *Training in Musical Instrument Conservation* is in its final stages of editing and should be published by or before the June meetings. This will be published with funds from UNESCO granted to Peter Andreas Kjeldsberg. (To provide training, some members of our Conservation Working Group, under the leadership of Bob Barclay, are organizing a workshop for August in Great Britain, and have been requested to consider a similar request from Israel.) We have just learned that the ICOM Executive Council has granted CIMCIM 5,000FF to publish the proceedings of the papers given on the theme of "Reproductions of Musical Instruments" at the 1993 Antwerp meetings. Arnold Myers and Jeannine-Lambrechts Douillez will edit this publication.

All of these activities and the present mailing and membership list will leave our bank account with a very low balance. Be sure to return your subscription

renewals promptly (remember that it was voted in Antwerp to raise the fee to \$15.00) and even add a little extra if you can. And, again, start making plans to attend the meetings in June!

Cynthia Adams Hoover

### Notes from the Secretary/Treasurer

Very best wishes for 1994 to all ICOM members, CIMCIM subscribers, and all others on our mailing list.

Enclosed are subscription renewal forms for the year 1994. (Yes, it's that time again.) Please note that the annual rate is now \$15.00. Please don't delay too long in renewing your subscription - I was still getting returns for 1993 in December, which is absurd. It made the book-keeping unnecessarily complicated, especially for one of little brain.

I must remind members at this point that I upgrade the mailing list database *every year* and remove names which have *all* these three features:

1. Are not current members of ICOM.
2. Have not paid CIMCIM fees for the year.
3. Have not contacted the Secretary/Treasurer if they are unable, for whatever reason, to send subscription money to CIMCIM.

Check the enclosed Mailing List for 1993 and make sure that you are on it, and that the information is correct. If your name does not appear on the list it means that you will not receive further material from CIMCIM *unless* you contact us. I am especially concerned about colleagues in the countries of the ex-Soviet Union. Please write me a brief note to the above address, just so that I know you are there and that you are receiving the things we send to you.

Bob Barclay

**Report on the Working Group of the *International Directory of Musical Instrument Collections*, 1993**

Attending: Barbara Lambert (Chair), Rob van Acht, Josiane Bran-Ricci, Dagmar Droysen-Reber, Martin Elste, Eszter Fontana, Göran Grahn, Clemens von Gleich, Sumi Gunji, Dieter Krickeberg, Darcy Kuronen, Laurence Libin, Jeremy Montagu, Arnold Myers, Alexander Pilipczuk.

Work done since the last meeting includes: several mailings of questionnaires, the last in March thanks to the Division of Musical History, Smithsonian Institution; maintaining the database of collection names and addresses, and noting responses received; correspondence with collections and committee members; and writing (with some research) the manuscript in sections country by country. As each section is completed, it is sent to committee members from that country. They are asked to review it and edit it for accuracy and content. When they see problems they are asked to research answers. If important collections are missing, they are asked to contact those collections, extract information, and add it to the manuscript.

Important functions of the meeting in Antwerp were: to review several manuscript sections in draft form (for UK, Germany, Austria and the Netherlands) to help determine the audience and hence style and level of content; to identify potential problems (such as the change of German postal codes, and the forthcoming change of UK telephone numbers); and to finalize the level of detail for content, collection history and bibliography. As a result of the discussions Lambert will draw up a list of items to be considered and researched if necessary by committee members as they review and edit the mss. sections for their respective countries.

The American Musical Instrument Society recently appointed Albert Rice the new editor of the North American section. It will be remembered that the first edition of the *International Directory* (1977) included all but North America; a North American directory had been published in 1974 by the Music Library Association. As we began the second edition of the *International Directory* in 1989, AMIS at the same time took over the second edition of the North American directory. Lambert and Hoover are both members of the AMIS North American Directory committee and have been urging and shepherding a joint publication, intending the second edition of the directory to be truly international. Lambert and Rice are working towards that end.

Barbara Lambert

(Editor's note to B. Lambert's report: The report resulted from the meetings in Antwerp. The AMIS Executive Council has now approved the production of the joint publication.)

**CIMCIM Meeting on Traditional Music and Instrument Collections, Dolná Krupá, Slovakia, September 1993**

1. The purpose of the Working Group for Traditional Musical Instruments is to stimulate discussion of their documentation and to promote new collection, especially in those countries where no such documentation exists. This activity will be based primarily on preparing qualified information and methodological contributions for beginners in the field.
2. There will be two types of members in the Group, those of CIMCIM and guest members. The CIMCIM members are:

Rob van Acht, Holland  
Sumi Gunji, Japan  
Friedemann Hellwig, Germany  
Jana Kalinayová, Slovakia  
Birgit Kjellström, Sweden  
Barbara Lambert, U.S.A.

Guest members are:

Ewa Dahlig, Poland  
Rajsa Husak, Ukraine  
Teresa Lewinska, Poland  
Irén Lovász, Hungary  
Ina D. Nazina, Bielorrussia  
Milan Rusko, Slovakia  
Helmuth Schaffrat, Germany

Other members of CIMCIM are welcome to join us and we shall also accept as guests specialists from the countries of the ex-Soviet Union and other areas.

3. Due to the fact that cultural phenomena are closely connected to the traditional musical instruments, and because we would like to work more efficiently, it was proposed that eight cultural areas be created:
  - a. Southern Europe and the countries of the ex-Soviet Union
  - b. Far East Asia
  - c. India
  - d. Australia and Oceania
  - e. Arabic countries
  - f. Africa
  - g. North America
  - h. South America

4. At the beginning the Working Group will concentrate its activity on the countries in the first area. The following steps are proposed:

- to create a network of specialists - names and addresses from all countries and cultural areas of the ex-Soviet Union and Southern Europe;
- to publish twice-yearly news on the organization in Russian;
- to publish Russian translations of the following documents:

- a. G.Dournon, *Guide to the Documentation of Traditional Instruments*.
- b. F. Hellwig, *Notes on Preservation and Conservation*
- c. B. Kjellström, *Questions Dealing with Several Forms of Presentation*
- d. G. Dournon, *Terminology and Description of Traditional Musical Instruments*
- e. I. Mačák, *Ethno-organological Questionnaires*

Printing of these publications will be supported by the Slovak Committee of ICOM, with contribution from CIMCIM if finances permit.

5. If good contacts emerge with colleagues from the ex-Soviet Union, assistance will be given to them in organizing courses where specialists from the Working Group will participate as needed.
6. The Coordinator of the Working Group is Ivan Mačák of the Music Museum of the Slovak National Museum in Bratislava.

Ivan Mačák

#### Update on Progress of CIMCIM Publication No.2

The second publication, in the same format as *Recommendations for Conservation*, is in the final editing stages. It comprises three sections: the results of the world-wide survey of musical instrument conservation training carried out by Peter Andreas Kjeldsberg, followed by two articles: "The Conservator of Musical Instruments: A Critical Analysis of the Position and Tasks in the Museum," by Friedemann Hellwig, and "The Role of the Musical Instrument Conservator," by John Koster. As yet, a definitive title has not been agreed upon. We hope to be printing this publication early in the Spring.

Bob Barclay

#### 1993 Progress Report on the Collection of Historic Musical Instruments, Edinburgh University

In the year, the Collection has purchased a rare early 17th century 9-course lute by Matheus Buchenberg of Rome. The body is constructed of 41 strips of yew, the neck and pegbox are ebony veneered with ivory stringing. The purchase was made with assistance from the National Fund for Acquisitions (administered with Government funds by the National Museums of Scotland), the National Art Collection Fund, and a trust which wishes to remain anonymous.

In the year, the Collection has also been given a small guitar (Guiot, London, 1838) by Anne Macaulay, a clarinet in C (Bilton, London, c.1840) by Pamela Weston, and a number of percussion items by James Blades. Several further items have been sent to the Collection, including brass and percussion instruments from the National Museum of Scotland.

The cataloguing programme has advanced considerably: the first three fascicles of descriptive text have been published. These cover transverse flutes, horns & bugles, and lutes, citterns & guitars respectively. In addition to the printed editions, they have also been published on computer diskette and via electronic mail.

Two further technical drawings, of the guitars by Lacôte (2521) and Fabricatore (770) have been published. They were prepared for the collection by Darryl Martin, and bring the total number of workshop drawings on sale up to 27.

A programme of relabelling all items on display in the Collection's galleries has been commenced.

The Honorary Curator represented the University at the CIMCIM meeting in Québec. He was elected Vice-president of CIMCIM at the meeting and also chairs the publications working group.

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

Arnold Myers,  
Honorary Curator

## News from Staatliches Institut für Musikforschung

Four important instruments arrived in the Berlin collection in 1993:

- a one-manual harpischord of French provenance, about 1720 in good playing condition. The inner lid is sculptured with a beautiful scenery of Chinoiserie.
- a clavichord, unfretted, with signature: No.482 by Johann Gottlob Horn, Nickern, near Dresden, 1793.
- a clavichord, unfretted, attributed to Gottfried Joseph Horn, Nickern, near Dresden, 2nd half of 18th century.
- viola d'amore by Joannes Udalricus Eberle, Prag, 1751, with seven bowed strings and seven sympathetic strings, in excellent order.

Both the clavichords are in excellent condition. Johann Gottlob and Gottfried Joseph Horn were brothers working together in the same atelier.

Dagmar Droysen-Reber

## *Anatomy of an Exhibition: The Look of Music*

This publication, produced by Bob Barclay ten years ago, is still in demand. It contains everything you needed to know about staging a temporary musical instrument exhibition, and lots of things you didn't know you needed to know but did, and some things you didn't need to know, although you thought you did. Nina Ben-Zoor of the Music and Ethnology Museum in Haifa, Israel, reported recently that it is a "wonderful book... a treasure to every curator of a musical instrument museum." So there!

*Anatomy of an Exhibition: The Look of Music* is available for \$12.00 Can. from IIC-CG, Box 9195, Ottawa, Ontario K1G 3T9, Canada. Please make sure that payment is in Canadian funds drawn on a Canadian or US account.

Bob Barclay

## *Museums of Music: A Survey of UK Collections*

A national strategy to encourage museums to represent all aspects of musical history is presented in *Museums of Music*, the first report of its kind produced in the UK. It was written by Hélène La Rue, Curator of Music Collections at the Pitt Rivers Museum, and Kate Arnold-Forster, formerly Curator of the Pharmaceutical Society Collection and author of several studies on museum collections. The report notes that museums in the UK contain some of the world's finest collections of western historical classical instruments, but that specialist collections have suffered because of chronic lack of resources, and are often directed at too narrow an audience. There are also gaps in collections, with non-western and regional folk traditions often neglected.

The report says that "although music is probably the most thriving and universally enjoyed of the live arts, our museums have almost entirely failed to make efforts to collect or record evidence of its twentieth century manifestation." Increased interest in historic instruments from the early music movement has created further pressures. The restoration of instruments to playable condition often has the effect of destroying irreplaceable historic evidence. The report estimates that of 4,000 early keyboard instruments in the UK, only one percent are in near original condition.

The report recommends the formulation of a national collecting strategy and special measures to identify and protect historic instruments of national importance. It also makes detailed proposals on the appointment of specialist staff within national museums, on the conservation and care of collections and their interpretation and documentation.

*Museums of Music*, ISBN 011 290 5161, is available from Her Majesty's Stationery Office for £9.95.

Bob Barclay  
(from publicity material supplied)