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Letter from the President

On behalf of the new Board, I extend greetings and thanks for your vote of confidence. Even though I have known of CIMCIM since 1961, I realize that I have a lot to learn about what its directions and purpose should be in the musical instrument world and within the inter-national museum world of ICOM. Bob Barclay and I recently spent four days sorting out questions of membership, working group projects, and publications past and present. I told Bob then that I agreed to serve as President because I thought it was time to repay CIMCIM members for all the invaluable help they have given me. There is no question that the kind advice, offered to a very novice curator by CIMCIM visitors attending the 1961 International Musicological Society meetings in New York and Washington, provided the direction for the Smithsonian's musical instrument collection for years to come.

It is my hope that we will continue to share our expertise not only with our colleagues in Europe and the Americas, but also with museums and collections in Asia, Africa and other parts of the world. We are moving forward with plans for our next major meeting to be held in Japan in April of 1991, a gathering that we hope will introduce us to more traditions and colleagues from Asia. Because it is important to discuss plans for that trip and progress on various working group projects, we have scheduled an interim CIMCIM meeting to coincide with the annual meeting of the American Musical Instrument

Society hosted by the Schubert Club Museum in St. Paul, Minnesota, May 10-13, 1990 (with special CIMCIM sessions scheduled for Thursday, May 10, from 9-3 and possibly Wednesday, May 9). More details will be sent as soon as the AMIS program and local arrangements committees have worked them out. The AMIS program promises some excellent papers and will include a concert by Malcolm Bilson and a special session with Christopher Hogwood, in addition to tours of the Schubert Club collections and a post-conference visit May 13-15 to the outstanding collections at the Shrine to Music Museum in Vermillion, South Dakota. We look forward to seeing many of you in May in Minnesota.

Letter from the Secretary/Treasurer

As I have never done this kind of job before I must ask all members of our Committee to be patient until I have got things sorted out. The job is made immeasurably easier by the fact that the CIMCIM mailing list had already been entered on a computer database by Jeannine Lambrechts-Douillez. This makes it possible to see at a glance who has paid their subscriptions, what type of membership they have and, of course, where they live and work. However, I am particularly interested in also getting telephone and FAX numbers, and other electronic communication codes. So, in order to check and upgrade our records I would like to ask *all* members to take the time to fill in and return the form enclosed with this *Bulletin*, whether they have paid their

1990 subscription or not. (You may also reply by FAX or phone, as you wish.) You will notice that we have two bank accounts; for those of you in Europe who find transfer of funds to North America too costly, you can make a direct transfer to the bank in Paris. I would urge members who have trouble making payments (for justifiable reasons!) to contact me, as I know that in the past there have been problems with excessive bank charges. Members elsewhere may pay their dues by sending a US dollar cheque, payable to CIMCIM, to the Secretary.

Also included in this *Bulletin* is a list of ICOM National Committees. Although one can be a member of CIMCIM without ICOM membership, I would urge CIMCIM people to become members of the parent body for three reasons: firstly, full ICOM membership is obviously advantageous in providing interchange of ideas and information with other museum professionals throughout the world; secondly, and of more immediate concern to CIMCIM, the financial contribution ICOM makes to our Committee is based on membership in the parent organization; and, finally, only ICOM members may vote for candidates for office in our Committee. For these three reasons, please contact your National Committee for details of membership.

This brief *Bulletin* in no way replaces or encroaches on the *CIMCIM Newsletter* which will continue to provide a forum for the longer published papers and articles. *Bulletins* will appear at more frequent intervals, and short contributions on items of news and general interest would be welcomed.

Bob Barclay

1989 CIMCIM Meetings at the ICOM Triennial Conference in The Hague

Cynthia Adams Hoover, curator of musical instruments at the Smithsonian Institution since 1961 and a founding member of AMIS, was elected President of CIMCIM at the 15th Triennial Meeting of the International Council of Museums (ICOM) held at The Hague August 27 to September 5, 1989. Also elected to serve for the three year term from 1989 to 1992 are: Robert Barclay of the Canadian Conservation Institute, Ottawa as Secretary/Treasurer; Hélène La Rue of

the Pitt Rivers Museum, Oxford, as *Newsletter* Editor; and Board Members Sumi Gunji of Tokyo, Birgit Kjellström of Stockholm and Carlos Eduardo Rausa of Buenos Aires. Retiring after six years in office are President Jeannine Lambrechts-Douillez of Antwerp and Secretary Josianne Bran-Ricci of Paris. The new Board extended their sincere thanks to the retiring officers for all their work and wished them well for the future. The new President also thanked Hélène La Rue for agreeing to continue as *Newsletter* Editor.

The staff of the Music Department of The Hague's Gemeentemuseum served as hosts for the 1989 meetings, with Curator Rob van Acht as principal organizer, assisted by Onno Mensink (Chair of the Department) and Curator Clemens von Gleich. In addition to the several ICOM tours of Dutch museums and historic buildings, CIMCIM members visited the collections at the Gemeentemuseum, the Brussels Conservatoire, the Museum Vleeshuis in Antwerp, the bell collections at the Nationaal Beraardmuseum in Asten, and the automatic instruments at the Nationaal Museum van Speeldoos tot Pierement in Utrecht, where they also attended a concert of the Utrecht Early Music Festival.

Presentations, many relating in some way to ICOM 89's general theme "Museums: Generators of Culture," were made during the CIMCIM sessions of August 29, 30 and 31. Those making presentations included: Allison Alcorn (Vermillion), Dagmar Droysen-Reber (Berlin), Clemens von Gleich (The Hague), Cathérine Homo-Lechner (Paris), Joseph Johnson (Vermillion), Günther Joppig (Munich), Dieter Krickeberg (Nürnberg), Hélène La Rue (Oxford), Laurence Libin (New York), Klaus Martius (Nürnberg), Onno Mensink (The Hague), Jeremy Montagu (Oxford), Carlos Eduardo Rausa (Buenos Aires), Gary Stewart (Vermillion), and Rob van Acht (The Hague).

During the Working Group sessions Cary Karp (Stockholm) chaired the Computerization discussions with further considerations and drafts of a musical instrument database to be carried on by a working committee of himself (chair), Arnold Myers (Edinburgh), Hélène La Rue (Oxford) and Gary Sturm (Smithsonian Institution). In the absence of Robert Barclay of the Canadian Conservation Institute, Scott Odell (Smithsonian Institution) chaired the Conservation Guidelines discussions, centering upon whether there is a

need for a code of ethics relating specifically to the conservation of musical instruments, and whether such a code can be made to serve both public and private collections. A committee made up of Robert Barclay (Ottawa, chair), Elizabeth Wells (London), Scott Odell (Washington) and Peter Andreas Kjeldsberg (Trondheim) will work on the current document. It was also announced that *CIMCIM Newsletter* XIV 1989 was almost ready to be mailed to members. During the next three years CIMCIM will also work towards the publication of a second edition of *The International Directory of Musical Instrument Collections* with Barbara Lambert (Concord) as General Editor.

Call for Presentations for May 1990 CIMCIM Meeting

As mentioned elsewhere in this Bulletin, we have decided to schedule an interim CIMCIM meeting in St. Paul, Minnesota (and an optional trip to Vermillion, South Dakota) May 9-15, 1990. We regret the short notice, but hope that many of you can find the support to come. It would be especially helpful if members of the Board and Working Groups could attend. Precise plans for the CIMCIM sessions for this interim meeting have yet to be determined. Presently we have scheduled time from 9-3 on Thursday, May 10 for CIMCIM (if necessary, we may try to begin our work on Wednesday, May 9). Because time is limited, we will need to concentrate mostly on working group discussions and plans for the 1991 meeting in Japan. However, we will try to set aside at least one hour for presentations of about 5-7 minutes for short reports about current work, exhibitions, accessions, or other topics that you want to bring before the membership. Please send a short description of the proposed presentation to Cynthia Adams Hoover, Division of Musical History NMAH 4123, Smithsonian Institution, Washington D.C. 20560 by February 1, 1990. Also please let Cynthia know if you think you might attend (even if you still have to secure permission and funds).

Announcements

Symposium "Naturtrompete - Naturhorn," Schola Cantorum Basiliensis, Basel, Switzerland. The Schola Cantorum is holding a Symposium from

28 January to February 2 1990 on natural trumpet and natural horn. The programme will include concerts, presentations, workshops and roundtable discussions and will be attended by instrument makers, players and scholars. The languages of the Symposium will be German and English. For information write to: Sekretariat der Schola Cantorum Basiliensis, Leonhardsstrasse 4, CH-4051 Basel, Switzerland.

Historic Brass Society. A new international society has been formed to serve the entire field - players, makers, historians - of early brass instruments. The formation of the Historic Brass Society was the result of discussions held at the 4th Early Brass Festival in August, at Amherst College, Amherst, Mass., U.S.A. The Society published its first *Newsletter* in the summer and a more comprehensive *Journal* will appear shortly. The *Newsletter* contains short articles of practical interest and news of the field, and the *Journal* will contain scholarly articles, discussion of issues, and notices and reviews of new recordings and books. The HBS seeks to serve everyone involved in the field of early brass and will encompass cornetti, natural trumpets, natural horns, sackbuts, serpens, keyed brass, and 19th century brass-band instruments. Membership dues are \$10.00 annually for members in the U.S. and Canada and \$15.00 for those overseas. For further information contact: Jeffrey Nussbaum, 148 West 23rd Street, No.2a, New York, NY 10011, U.S.A. Tel. (212) 627-3820.

Reminder

Please take the time to return the Information Form sent with this package, whether your subscription is up-to-date or not. Check the mailing label on your envelope for accuracy of name, address and postal code and make the necessary changes on the form. Your cooperation will ensure that our membership list is accurate and current. Phone me or FAX me if you like; it'll be a pleasure to hear from you!

And Finally: Season's Greetings

We close this brief *Bulletin* with best wishes for the festive season to all members, wherever they may be in world, and hope that the New Year will be full and rewarding for them.