

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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Bulletin No. 24

January - janvier 1995

Message from the President

There is much to comment upon in this message to you. First, our congratulations and thanks to Arnold Myers and Jeannine Lambrechts-Douillez for the completion of CIMCIM Publications No.3, *Copies of Historic Musical Instruments*. More details about this publication are found elsewhere in this *Bulletin*. We are especially grateful to Arnold for his superb editing and his effective dealings with the printer. We are also grateful to the ICOM Executive Committee for providing us with the funds for publication.

Second, the CIMCIM elections. After much hard work the Nominating Committee (Frances Palmer, Chairman; Birgit Kjellström and Laurence Libin) has submitted an impressive list of candidates for the new officers and board who will serve from 1995 to 1998. The nominees for officers are found on the enclosed ballot sheet. The nominations reflect the mandate from ICOM to seek as wide a geographical representation as possible on our Board.

In order to qualify to vote, you must be a member in good standing in ICOM (that means your ICOM dues are paid for the year of the election) and have indicated to ICOM that you wish to be a *voting* member of CIMCIM. (Remember that you can vote as a designated representative of an Institutional Member.) Since this is our first election by mail, we need some way to validate your vote. Please indicate your ICOM membership number on the enclosed ballot and mail or fax it to Frances Palmer, who will check your number off against the ICOM membership list. If you have just paid your ICOM dues you might want to forward verification of payment to Frances Palmer so that the records will be as current as possible, and that everyone eligible can and will vote. (Any US subscribers wanting to join ICOM, who are already members of AMIS, may call AAM or me for the special AAM/ICOM membership

form.) *Completed ballots are due by March 15.* We regret that this process may seem complicated, for we are eager that as many of you as possible will participate in this election. The new officers, who will take office at the close of the meetings in Norway, will be included unofficially in all CIMCIM Board meetings and will be introduced to the deliberations and staff of ICOM.

And speaking of the ICOM meetings in Norway, we hope to see you all in Stavanger, July 2-7 and at the post-Conference tour to Trondheim and Stockholm, July 8-13!

Notes from the Secretary/Treasurer

This is a big mailing. Enclosed among all the others is the membership list for 1994. Please check that your name is on this list and that all details are correct. If you find errors, please inform me and I will make the necessary changes. If your name does not appear on the list please check that you are either a paid-up ICOM member, or a subscriber by direct payment to CIMCIM. If you did not pay dues to either ICOM or CIMCIM in 1994, you may find that your name has been omitted. If you have trouble making payments due to difficulty of international exchange, please contact me. There is no reason why such difficulties should stand in the way of increasing and maintaining our membership.

CIMCIM Publications No.3

CIMCIM has just published a collection of papers as a contribution to good museum practice, not only in members' museums, but also in other museums where there may be only one or two musical instruments and no specialist curator. The collection is entitled *Copies of Historic Musical Instruments*, (CIMCIM Publications No.3: 1994). Synopsis:

The most vexed question in collections of historic musical instruments is the extent to which the instruments should actually be used for their original purpose, making music. If they are not played at all, much of the benefit of preserving them remains unrealised; if they are played, the necessary prior restoration and the very act of use imposes loads and risks that are generally not compatible with proper standards of conservation. A playing regime for an instrument is not sustainable. The policy of most specialist museums of instruments has been to encourage the copying by appropriately skilled makers of instruments in their collections, in the hope that the copies will give a useful representation of the acoustical and performance characteristics of the original instrument, with the advantage that it can be subjected to the demands of practice and public performance. Yet there is widespread doubt about the success, and even the museological validity, of the copying process.

In July 1993, the CIMCIM committee meeting in Antwerp included papers invited from members on the theme 'Copies of instruments with museum value'. The aim was to bring together members' experiences with copies of museum instruments and to explore the philosophical and technical problems of copying. The meeting was organised by Jeannine Lambrechts-Douillez, past-President of CIMCIM. *CIMCIM Publication No. 3* includes eight of the papers presented, together with the organiser's introduction.

Contents

- Introduction: Jeannine Lambrechts-Douillez, Antwerp.
- Reflections on the 'Authenticity' of Musical Instruments: Martin Elste, Musikinstrumenten Museum, Staatliches Institut für Musikforschung Preussischer Kulturbesitz, Berlin.
- The 'Exact Copy' as a Legitimate Goal: John Koster, The Shrine to Music Museum, Vermillion, South Dakota.
- Measure for Measurement: Eszter Fontana, National Museum of Hungary, Budapest.
- Radiographing Musical Instruments: a Useful Method in Organological Research: Mia Awouters, Brussels.
- The Provision of Plans: Jeremy Montagu, The Bate Collection of Musical Instruments, Faculty of Music, University of Oxford.

- Materials from Endangered Species in Musical Instruments: Laurence Libin, The Metropolitan Museum of Art, New York.
- The Clavicytherium (c. 1480) and its 'copy' in the Royal College of Music Museum, London: Elizabeth Wells, The Royal College of Music Museum, London.
- Building Biblical Instruments: Nina Benzoor, the Haifa Music and Ethnology Museum, Israel.

The CIMCIM Publication Series (ISSN 1019-9977) is available from the address below.

The price of *Publication No. 3* is \$5.00 US including surface postage. For further information or to order, contact:

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Copies of this publication are in the post to all CIMCIM members who paid dues last year.

Technical Drawings of Musical Instruments

Also enclosed in this mailing is information on the *Checklist of Technical Drawings of Musical Instruments in Public Collections of the World*, compiled by Rob van Acht. We hope this information will be of use to members.

Edinburgh University Collection of Historic Musical Instruments, Progress Report 1994

In the year, the Collection has been given instruments by Frank Dodman, B.D. Mackenzie, Timothy Tozer, Fettes College, the University of St Andrews and the Janissary Band Museum, Istanbul. Further items have been lent to the Collection, including a Joachim Tielke viola da gamba and other important instruments from the Glen Collection, lent by the National Museums of Scotland. An endowment fund has been established, the income from which will be

used solely for additions to the Collection.

The cataloguing programme has continued to advance: two further fascicles of descriptive text have been published. These cover oboes, and cornets & tubas respectively. In addition to the printed editions, they have also been published electronically.

Three further technical drawings have been published, of the Schnitzer tenor trombone and the Huschauer tenor trombone and trumpet, prepared for the Collection by Raymond Parks. These bring the total number of workshop drawings on sale to 33.

The University, jointly with the National Museums of Scotland, hosted the 1994 meeting of CIMCIM (The International Council of Museums Committee on Musical Instrument Museums), the Honorary Curator being responsible for the local arrangements. The Collection, with the Russell Collection, also contributed the Centenary celebrations of the Faculty of Music by hosting a 4-day Symposium on Musical Instrument History under the auspices of the Galpin Society and the Historic Brass Society.

Concurrently with the Symposium, the Collection organised a masterclass in historical performance practice given by Crispian Steele-Perkins (trumpet) and Susan Addison (trombone), and one of the Faculty's series of Historical Concerts celebrated the multi-centenaries of three of the instruments in the Collection dated by their makers: the tenor trombone (Anton Schnitzer, Nuremberg, 1594), the tenor trombone in B flat and the natural trumpet in D (both Joseph Huschauer, Vienna, 1794).

The Reid Concert Hall was open to the public as part of Doors Open Day on 10th September, when many visited the Collection. The Collection has been used for teaching purposes by 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

International Erard Society

The Society cordially invites membership. Its main task is to conduct research into the life and work of Sebastian Erard (1752-1831), his family, his epoch, and the effects of his work up to the present day. Members of the Society receive copies of the trilingual (E,F,G) quarterly magazine *Harpa* which

includes the *Bulletin Erard*. A Symposium will be held on November 13th and 14th 1995 to celebrate the 200th anniversary of Erard's important patents.

For more information contact:

International Erard Society,
Dorneckstrasse 105,
CH-4143 Dornach,
Switzerland

MICAT-L: Musical Instrument Conservation and Technology

The musical instrument conservation and technology distribution list, MICAT-L, is intended to provide a forum for the discussion of matters of joint interest to the fields of objects conservation and musical instrument technology. Materials concerning the theory and techniques of conservation, scientific examination, restoration, documentation, etc., which can be applied to musical instruments, is suitable for posting to this list. Similarly appropriate is material concerning the history and technology of musical instruments, including their manufacture, which is of potential use in conservation and restoration. Contributions intended to establish contact within the professional community are also welcome.

The list is open to public subscription but its contents will be moderated. Materials describing procedures which would imperil the safety of an object as judged in terms of museum practice will be rejected, as will contributions of potential interest to makers and musicians but which lack applicability to conservation and restoration. The degree of latitude applied to the latter consideration will depend upon the volume of traffic otherwise produced by the list.

The MICAT archives will be maintained as part of Conservation OnLine (CoOL). Amongst a variety of useful features, this service permits searching for individual messages and is available at:

either: gopher://palimpsest.stanford.edu
or: http://palimpsest.stanford.edu/

To subscribe to MICAT-L send a message to: mailserv@nrm.se with the *first* line in the body of the message *unindented* containing nothing except the command SUBSCRIBE MICAT-L Yourfirstname Yourlastname.

Your subscription will be acknowledged with a more detailed text. If you experience any difficulty in accessing this service please contact the listowner at micat-l-request@nrm.se. This service is provided by the Swedish Museum of Natural History (NRM).

ICOM XVII General Conference, 2-7 July 1995

Enclosed are all the forms necessary for the CIMCIM Conference and the post-Conference tour. Please read these carefully and send them back to Peter Andreas Kjeldsberg *as soon as possible*.

Programme for CIMCIM Meetings

Sunday 2 July

0900 - 1200 ICOM 95 Opening Ceremony, keynote speeches
1400 - 1900 CIMCIM business, papers and working groups
2000 ICOM Reception and concert

Monday 3 July

0900 - 1200 ICOM Plenary Session
1400 - 1700 Joint session with International Committees CECA, ICME and Natural History - "The Artifact's Role in the Museum's Educational Programme"
1700 - 1900 CIMCIM excursion
2000 CIMCIM dinner at Stavanger Canning Museum

Tuesday 4 July

0900 - 1200 CIMCIM session
1300 approx. CIMCIM by boat to Bergen
1730 approx. Arrival in Bergen
Evening Visit and concert at Trolldhaugen, Edvard Grieg's home

Wednesday 5 July

0900 - 1100 CIMCIM visit, collection of musical instruments at Bergen Museum
1100 - 1400 CIMCIM bus to Hardanger Folkemuseum, Utne
1500 - 1800 CIMCIM session at Hardanger Folkemuseum
1900 Visit to collection and concert. Presentation of Norwegian folk musical instruments. Dinner

Thursday 6 July

0900 - 1200 CIMCIM bus to Stavanger
1300 - 1900 CIMCIM sessions

Friday 7 July

0900 - 1200 ICOM Plenary Session
1400 - 1600 ICOM Closing Session
2000 Farewell Reception

The day before the Conference, Saturday 1 July, will be a museum day in Oslo for those who wish. Visits to the collections of musical instruments there will be arranged.

Immediately after the Conference, from Saturday 8 July, a special post-Conference tour for CIMCIM visitors is planned from Stavanger to Trondheim by air for a visit to the Ringve Museum, and then by train to Stockholm for visits to the Musikmuseet and Stiftelsen Musikkulturens Främjande, and finally to the Drottningholm Slottsteater.

Please see enclosed forms for details.