

President Sumi Gunji *Professor Emeritus, Kunitachi College of Music, 7-19-42 Sunagawa-chō, Tachikawa-shi, Tokyo, Japan.*
Telephone and fax 81-425-36-6019.

Vice-President Arnold Myers *Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9 AG, Scotland. Telephone +44 131 447-4791. E-mail a.myers@ed.ac.uk. Fax +44 131 650-2425.*

Secretary-Treasurer Margaret Birley *Horniman Museum, Department of Musical Instruments, 100 London Road, London, SE23 3PQ, UK.*
Telephone +44 181 699-1872. E-mail birley@horniman.demon.co.uk. Fax +44 181 291-5506.

Bulletin No. 29

October - octobre 1996

Letter from the President

CIMCIM Meeting, 1996, the fruit of co-operation

I was delighted by the result of the CIMCIM meetings, particularly with respect to the membership. Several of CIMCIM's older and experienced members participated in the conference having been away for many years, and a number of new and younger members also took part, giving a sense of renewal to the work of our committee.

On behalf of CIMCIM I would like to extend my profound thanks to Eszter Fontana for all her work towards the overall organisation of the conference, and to Gerhard Stradner and Ivan Mačák for the local organisation of the meetings. The inspired planning of these three CIMCIM members ensured the success of our convention. I must also express the gratitude of CIMCIM to the Open Society Institute of Hungary and to the Austrian National Committee of ICOM. Both organisations provided much-needed sponsorship. We should not forget to thank Arnold Myers and Margaret Birley for their ceaseless efforts on behalf of CIMCIM, and equally thank all CIMCIM Board Members for their supportive and co-operative teamwork. I look forward to further meetings and the collaboration of all CIMCIM members on joint projects.

Sumi Gunji

Report of the 1996 CIMCIM Meetings

HAPPY CIMCIM was the legend inked onto the cotton carrier bags with which delegates were issued at the start of events, setting the mood for the next few days of stimulating meetings, papers, a varied programme of museum visits, music and hospitality in the museums of Vienna, Bratislava,

Nagycenk, and Budapest. This was believed to be the best-attended meeting CIMCIM has held so far. Four delegates to the conference from East European countries received the sponsorship of the Open Society Institute (Soros Foundation) in Hungary, and our coach and its driver, essential to a conference sited in three capital cities, were generously sponsored by the Austrian National Committee of ICOM. A fascinating programme of visits included the Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Vienna; the Austrian Ethnographic Museum; the Collegiate Church, Klosterneuburg; Haydn's Birthplace Museum, the Music Museum of the Slovak National Museum, Bratislava; the Musical Instrument Collection of the Institute for Musicology, Budapest; the Liszt Memorial Museum, Budapest, and other places of interest.

Arnold Myers, Margaret Birley

Minutes of the CIMCIM Business meeting, Széchenyi Emlékmúzeum, Nagycenk, 23 September 1996

Members attending the 1996 CIMCIM meeting

Present at CIMCIM sessions were

Ivan N. Alexeyev (Yakutsk), Brigitte Bachmann-Geiser (Bern), Kinga Bánsági (Budapest), Anna Baranyi (Budapest), Carmelle Bégin (Hull), Margaret Birley (London), Philippe Bruguière (Paris), Bohuslav Cizek (Prague), Sylvie Douce de la Salle (Montluçon), Heidrun Eichler (Markneukirchen), Martin Elste (Berlin), Zoltán Falvy (Budapest), Eszter Fontana (Leipzig), Jos Gansemans (Tervuren), Florence Gétreau (Paris), Sumi Gunji (Tokyo), J. Richard Haefer (Arizona), Birgit Heise (Leipzig), Cynthia Adams Hoover (Washington, D.C.), Rudolph Hopfner (Vienna),

*A committee of ICOM, the International Council of Museums
Un comité del ICOM, el Consejo Internacional de Museos
Un comité de l'ICOM, le Conseil International des Musées*

Alfons Hüber (Vienna), Peter Andreas Kjeldsberg (Trondheim), Birgit Kjellström (Stockholm), Sabine Klaus (Nürnberg), John Koster (Vermillion), Balázs Kovács (Budapest), Jeannine Lambrechts-Douillez ('s-Gravenwezel), Laurence Libin (New York), Ivan Mačák (Bratislava), János Mácsai (Budapest), Mette Müller (Copenhagen), Arnold Myers (Edinburgh), Kazue Nakamizo (Tokyo), Irina D. Nazina (Minsk), Catherine Megumi Ochi (Tokyo), Konstantin Restle (Berlin), Christiane Rieche (Halle), Hélène La Rue (Oxford), Marlowe A. Sigal (Newton Centre), Spiridon Shishigin (Yakutsk), Gerhard Stradner (Vienna), Zsolt Szábo (Budapest), Rob van Acht (Den Haag), Patrice Verrier (Paris), Corinna Weinheimer (Trondheim), and Elizabeth Wells (London).

1. Welcoming Address

Sumi Gunji, CIMCIM President, welcomed delegates to the meeting, and thanked Eszter Fontana for the organisation of the conference over all. Gerhard Stradner and Ivan Mačák were also thanked for their work regarding the meetings in Vienna and Bratislava, and for the hospitality of their museums.

2. Regrets for absence

Greetings and regrets for absence were received from Mia Awouters, Marie-France Calas, Geneviève Dournon, John Fesperman, Dagmar Droysen-Reber, Friedemann Hellwig, Göran Grahm, Cary Karp, Beryl Kenyon de Pascual, Daria Koter, Dieter Krickberg, Darcy Kuronen, André P. Larson, Elizabeth McCullough, Klaus Martius, Martha Novak Clinksale, Scott Odell, Frances Palmer, Richard Rephann, Susan E. Thompson, Gary Sturm, Ioana Ungureanu, John R. Watson.

3. Minutes of the last meeting

The Minutes of the last meeting which appeared in Bulletin No. 26, September 1995 were approved after Beryl Kenyon de Pascual's name was added to the names of those CIMCIM members who had attended the meetings of the Documentation Working Group.

4. Treasurer's report

A brief report was circulated showing the balance of CIMCIM's UK account on 17th September 1996 at £2,463.75. The Treasurer explained that

expenditure from the account had been less than usual since its resources had not been required for the purposes of funding publications other than the regular Bulletins and circulars regarding conferences. The meeting's adoption of the of the Treasurer's report was proposed by Elizabeth Wells and seconded by J. Richard Haefter.

5. Discussion of the resolution to the Czech Minister of Culture

A letter calling the attention of the Czech Minister of Culture to the problems of the National Czech Museum of Musical Instruments in Prague, whose collections have not been exhibited for the past six years, was drafted by CIMCIM and signed by all members attending the Business meeting. The letter requested that a new display of the instruments should be organised in the Museum.

6. Old business

It is the intention of the Officers of the Board to discuss the removal of the CIMCIM Archives to the ICOM Secretariat with Mme Marie-France Calas and with representatives of ICOM in November 1996. Jeannine Lambrechts-Douillez reminded the meeting that some archival material was also in her hands, in those of Friedemann Hellwig and of Felix van Lamsweerde.

7. Future meetings

1997 CIMCIM Meetings, May 11-14, 1997, Washington, D.C. Please see the separate 'Invitation to the 1997 CIMCIM Meetings' giving details of this conference. The Preliminary Booking Form should be returned by 1 December. The CIMCIM meetings will be preceded by a pre-conference trip to Virginia from May 7-10, and followed by the annual meetings of the American Musical Instrument Society at the CIMCIM conference hotel (Key Bridge Marriott) from 15-18 May. AMIS welcomes CIMCIM members to these events. CIMCIM may be able to obtain funding for some delegates to this conference from Eastern Europe, and if you are a national of any countries in this area (which for funding purposes includes Russia in Asia) and wish CIMCIM to look for sponsorship in order that you may attend the conference, please advise us.

It was decided that the papers sessions of the next meeting (in Washington D.C. in May 1997) should

be open to members and non-members of CIMCIM alike. The call for papers will be posted to CIMCIM-L and placed on the CIMCIM Web site.

The 1998 CIMCIM meetings, will be held in conjunction with the 18th General Conference of ICOM, from 9th-16th October in Melbourne, Australia. Thirteen members present at the CIMCIM business meeting in Nagycenk indicated to their intention to attend the 1998 meetings.

Venues for the 1999 and 2000 meetings still have to be fixed; it is hoped that these can be decided at our meeting next May. The Secretary would like to hear from any members interested in acting as the local host. Organising such an international meeting requires a lot of hard work and support from local museums and other organisations!

8. Reports of Working Groups

8.1 CIMCIM Communications

The CIMCIM Communications Working Group was formed following a decision of the CIMCIM Executive Board in Vienna on 19th September 1996. The Group held its first meeting on 23rd September 1996 at Nagycenk, Hungary. Present were Florence Gétreau, Sumi Gunji, J. Richard Haefer, Cynthia Adams Hoover, Hélène La Rue, Arnold Myers, Konstantin Restle, Christiane Rieche, Marlowe Sigal, Gerhard Stradner, Rob van Acht, and Patrice Verrier. The former CIMCIM Publications Working Group having been dissolved, this new Working Group had been charged by the Board with a remit to promote the dissemination of information produced by CIMCIM through publications and to advise on the exploitation of electronic communications media for CIMCIM's purposes. The Group chose Arnold Myers to be its Co-ordinator.

A major responsibility of the Working Group was to be the continuation and development of the two channels of communication introduced following decisions taken at the CIMCIM meetings in Norway in 1995: the e-mail announcement and discussion list CIMCIM-L and CIMCIM's World-Wide Web site. Members of the Group agreed to monitor the content of these and discuss these services at the Washington meeting in 1997. It was confirmed that the Web site could be used for discussion papers and draft documents by other working groups. The Group noted its gratitude to Mr E.A. Keane Ridley

for undertaking to prepare an index of CIMCIM publications.

Arnold Myers, Co-ordinator

8.2 Conservation

Delegates attending meetings: Philippe Bruguère, Eszter Fontana, Florence Gétreau, Alfons Huber, Peter Andreas Kjeldsberg, Hélène La Rue, Konstantin Restle, Marlowe Sigal, Corinna Weinheimer.

Meetings of the working group were held on 20th and 23rd September 1996. Peter Andreas Kjeldsberg acted as Co-ordinator of the Working Group in the absence of Bob Barclay. He summarised the working group's *Recommendations for the Application of Accession Numbers*, published in CIMCIM Bulletin No. 26), and gave an outlook on a forthcoming publication on the care of musical instruments resulting from a course held at the Horniman Museum, London, from 31 July - 6 August 1994, which was organised by the Conservation Unit of the Museums and Galleries Commission (London). This will be a joint publication of the MGC, CIMCIM and the CCI (Canadian Conservation Institute). (The provisional title of the book is *Handbook for the Care of Musical Instruments in Museums* [ed.]).

Alfons Huber reported on climate control in the collection of musical instruments in the Kunsthistorisches Museum, Vienna, with an emphasis on alternatives to air-conditioning and related matters. Accounts of the reinstallation are published in: *Restauratorenblätter Band 15: Schutz und Pflege von Kunst - und Baudenkmälern* (Preventive Conservation) under the title 'Konservatorische Erfahrungen bei der Generalsanierung der Sammlung alter Musikinstrumente' (Restorers' experiences from the reinstallation of the musical instrument collection at the Kunsthistorisches Museum in Vienna). The publication is available from Verlag Mayer & Co., Obachgasse 10, A-1220 Wien, (fax +43 1 259 71 21 22). He also reported on the EURO CARE project, which is part of EUREKA, where another kind of climate control using wall-heating is tested. For further information please contact Alfons Huber directly (+431 533 5513).

Several themes were suggested by the members of the Working Group:

1) A bibliography in conservation literature: the

members encouraged one another to further new information to the editor of the CIMCIM Bulletin in order to be published in the Bulletin.

2) Ethics in/and conservation of non-European instruments: this subject will be addressed in the afore-mentioned publication of the MGC, CIMCIM, and the CCI. Nevertheless the Working Group considered that there was a need for brief Guidelines on published information on the care of musical instruments, to be translated into different languages in order to provide nonspecialist museums with it. A first draft, mainly based on the MGC publication and the Technical Bulletin of the CCI (Care of Musical Instruments in the Canadian Collections, by R.L. Barclay) is to be prepared by Corinna Weinheimer. This draft will be discussed and completed at the CIMCIM meeting in Washington in May 1997. All members are encouraged to contribute their ideas.

3) Insect-control: new information on different methods will also be included in the Guidelines.

4) Mounting of instruments in exhibitions: this will be a topic for the next meeting in Washington in May 1997. The members will deliver recommendations and drawings at the meeting, Philippe Bruguère will co-ordinate this.

5) Corinna Weinheimer was elected as the new Co-ordinator for the Working Group.

Corinna Weinheimer, Co-ordinator

8.3 *International Directory of Musical Instrument Collections*

It was decided in September by the Executive Board that the material gathered by the International Directory Working Group should be published on the CIMCIM website. The text of the directory, compiled by Barbara Lambert (with contributions from many CIMCIM members) will be published through the World-Wide Web in stages as editing work proceeds.

The International Directory Working Group will meet in Washington during next year's CIMCIM meeting to review progress and to consider mechanisms for maintaining the Directory.

The first batch of material will be added to the website in the near future and will be found at

<http://www.icom.org/cimcim/>

Users anywhere will be able to download or print

out sections of the International Directory as and when they need the information. Future issues of this Bulletin will report in more detail on the material published.

Arnold Myers

8.4 *History of CIMCIM*

Members attending meetings: Cynthia Adams Hoover, Jeannine Lambrechts-Douille, Arnold Myers.

For several years Jeannine Lambrechts-Douille and Cynthia Adams Hoover have been collecting material in order to compile the history of CIMCIM, which became an International Committee of ICOM in 1960. With great energy Jeannine has gathered material, relating in particular to the early years, and has obtained contributions from the first officers and the biographies of founding members. Our gratitude to Jeannine for her invaluable perspective and contributions and to those who responded so promptly to her requests. These include Josianne Bran-Ricci, Dagmar Droysen-Reber, Friedemann Hellwig, Birgit Kjellström, Mette Müller, Maguy Pichonnet Andral, J.H. van der Meer, and Felix van Lamswerde.

Arnold Myers and Cynthia Hoover will complete and edit the manuscript and appendices, which if we are able to obtain a subvention from ICOM, will appear in English and French, the official languages of ICOM. We hope to publish the history as one of the *CIMCIM Publications* by the time of the 1997 meeting in Washington.

Because we intend to include photographs from the entire period, we again ask the help of members who have photographs from CIMCIM's earlier years to submit illustrations for possible publication in this history.

Cynthia Adams Hoover, Co-ordinator

8.5 *Traditional Music Instruments*

Two meetings of this group were held. The first was a plenary session devoted to a discussion of the paper and suggested actions presented by our host in Bratislava, Ivan Mačák. The results of this discussion were two resolutions:

1) A proposal to meet with other professional organisations also involved with the organology of traditional instruments, in order to develop documentation methodology and means of dissemination.

2) A request to these professional organizations to include at their next annual meeting a panel discussion devoted to these topics. The following people expressed an interest in participating in this working group: Carmelle Bégin, Margaret Birley, Philippe Bruguière, Jos Gansemans, Rob van Acht, Brigitte Bachmann-Geiser, Sumi Gunji, Birgit Kjellström, Hélène La Rue, Catherine Megumi Ochi, Inna Nazina, Marlowe Sigal.

The second meeting of the Working Group was devoted to specifying details of the earlier one. Distinctions were made between the obligations of our working group and that of Documentation (for registration purposes), and the need to encourage workers in countries requiring help with detailed cultural documentation.

The need for identifying contacts in other countries was expressed especially in Asia and Africa. There are several high-ranking persons in ICOM and UNESCO who can help our cause. Ivan Mačák will contact them at the November ICOM meeting, and Carmelle Bégin will forward other names. Letters of support for people working with instruments are required, as is a simplified guide for fieldworkers.

The following actions have been taken as a result of these meetings:

1) Two letters were prepared for the president of CIMCIM to send first to the presidents of professional organizations (ICTM, IMC, SEM, ESEM) requesting discussion panels, and second to UNESCO as a covering letter to accompany Ivan Mačák's statement of explanation for the documentation of traditional instruments.

The working group for traditional musical instruments of the International Committee for Museums and the Collections of Musical Instruments turns to you with the request that you support an effort to create a documentation centre which would obtain, process and present traditional musical instruments from your culture.

I) *Traditional musical instruments - like all*

artistic expressions - are one of the most valuable treasures of any culture. They were created at the dawn of history in ceremonies which secured the essential needs of man: preservation of the family, securing food and protection against danger. At first they were mainly a complementary component of ceremonies and they usually gave a reflection of the whole. It was as if people guessed that something addressed to the supernatural powers could not be formulated as ordinary information, and so from the earliest times offered the imagination of the gods the most important things, which they could reach spiritually: it transfers to them a reflection of the self, ideas about the world and its arrangement, in ceremonies and later also in works of art, an expression of recognised truth is formulated. Since every kind of work of art transforms the recognised truth about the world in a different way, every artistic phenomenon is irreplaceable in the context of culture. Traditional musical instruments have their expressive value widened. We could say figuratively, that apart from a 'soul', which expresses itself in the sphere of sound, there also have a 'Body' - related to artistic works. Perhaps precisely for this 'dual character', a musical instrument has a special ability to join the past with the future: by its material it reflects its place of origin, by its construction the ideal of the thoughts about the arrangement of the world, by its form a link with symbolic ideas, by its method of production the level of technical resources of the place and time of its origin, by its musical structures it reflects an indefinite multitude of cultural archetypes, which cannot be expressed, but for the understanding of cultures they may have a key importance.

II) *Rationalist decisions, expressions of consumerist style and extensive acculturation processes have caused great changes in the spiritual sphere of our life in recent years. As a result old traditions, and the archaic layers of culture especially, are being forgotten. Mechanisms which secure regeneration of the system of cultures are losing their effectiveness. The voices of many important personalities are calling for us to begin giving the same importance to the protection of culture as we devote to the protection of the environment. The present time is an appropriate opportunity*

for this. Interest in cultural identity is growing as a reaction to the globalization of the world in the sphere of economic growth. Many people are beginning to realise that the functioning of the systems of a plurality of cultures is an essential condition for progress into the future. However the situation is complicated. The practical world, the world in which we live, is directed by institutions on the basis of economic rules and 'rational' decisions. The historic world, the world in which man changes from a biological into a spiritual being is directed by systems of culture. Systems of culture are holistic systems: they join the rational perception of the world with psycho-physical characteristics, especially human intuition. The consumer style of life casts a shadow over the developmental horizons of cultures, and weakens the ability to produce a comprehensive reflection of the world. Just as in ecology, so also in culture, the need is arising to rationally strengthen the activity of the original mechanisms, to preserve verified forms of behaviour, but above all because of properties similar to the mysterious Tao, which creates reliable 'time-space' for the origin of the new and creative. We consider the need for documentation of traditional musical instruments in this context: we think that traditional musical instruments can help to effectively revive the weakened mechanisms of cultures.

- III) We propose the project of creating documentation centres for traditional musical instruments in spite of the fact that there are no reliably worked-out methods for their activity. We expect that a better way of co-operation between individuals and institutions will be found, and that collections of the documentation centres should become a bridge between the past and future, not on the basis of rational conceptions, but on the basis of the use of the traditional mechanisms of cultures. So, as it is clear, that the function and the revival of creativity is a basic condition for our survival, it is also clear that when seeking an image of the world and when deciding on practical steps in our life, we already cannot abandon the rational orientation. We cannot give up the specialised institutions oriented towards documentation of the past. We only expect that a desirable compromise be reached in the question of their

method of activity. With this hope we wish to remind you of the importance of traditional musical instruments, and ask you to support an effort to create a centre for their documentation.

Ivan Mačák

2) CIMCIM members are requested to suggest names of contacts in various countries.

3) Richard Haefer will draw up a simple, practical, documentation chart and description to be translated for use in documenting instruments.

4) The Working Group is to prepare letters for CIMCIM to send to various governments in support of persons in specific countries working on the documentation of traditional instruments. It is possible that the drafts of these letters will be finalised by January 1997.

J. Richard Haefer, Co-ordinator

Reports of other Working Groups (Documentation, Education and Exhibitions, Training) held over to Bulletin 30.

9. Members' Announcements

RIdIM Europe

A l'initiative du Professeur Tilman Seebass, du Dr. Monika Holl et du Dr. Florence Gétreau, une réunion de plusieurs représentants nationaux de centres d'iconographie musicale européens s'est tenue à Paris en avril 1996. Elle a permis de constater que les conditions étaient réunies pour proposer la création d'une section européenne du RIdIM. F. Gétreau a alors été élue Secrétaire général de cette association provisoire qui a présenté ce projet à Pérouse, lors de la conférence annuelle de l'IAML (International Association for Musical Libraries), le 6 septembre dernier. Grâce à l'intérêt bienveillant de la présidence de cette association professionnelle, cette section européenne du RIdIM a été officiellement reconnue. Tous les centres de catalogage européens et les chercheurs travaillant à réunir des documentations iconographiques sont donc conviés à rejoindre cette initiative en devenant membre de cette section du RIdIM. L'adhésion est gratuite. Si vous portez un intérêt aux activités de catalogage, contactez

Florence Gétreau, Secrétaire du RiDIM Europe,
Musée national des Arts et Traditions Populaires, 6,
avenue du Mahatma Gandhi, F-75116 Paris.
Tel. +33 (0)1.44 17.60.96.
Fax: +33 (0)1.44.17.60.60.
E-mail: getreau@atp.culture.fr

Antwerp

Jeannine Lambrechts-Douille reported on new plans for the substantial alteration of the historic building of the Vleeshuis museum. The plans also involve the construction of a podium into which some of the playing instruments in the collection would be built, and the removal of other instruments to a depot in the city. Dr Lambrechts-Douille will keep CIMCIM informed about these disturbing, and potentially damaging new developments to this important musical instrument collection, and the building that houses it.

Berlin

A major exhibition exploring the history of the electric guitar will open on the 14 December at the Musikinstrumenten Museum of the S.I.M.P.K. in Berlin. This will feature over eighty instruments from the 1920s until the present day. From the earliest period are an anonymous mandolin-guitar with a pick-up, Gibson, Dobro and Rickenbacker instruments, while contemporary material includes instruments by Fender, synthesiser guitars by Roland, and the work of a number of jazz guitar makers. The interpretative material supporting the exhibition will feature a catalogue, and the exhibition will continue until the end of February 1997.

The Hague

Twenty-five musical instrument collections are represented in the microfiche project for technical drawings. The list of drawings is now available from the CIMCIM's site on the World-Wide Web. Rob van Acht requests CIMCIM members whose material appears in the microfiche project to send him any new information, and price lists for technical drawings, so that he can incorporate this into the text. Please contact him at rvacht@worldonline.nl

Halle, Leipzig, Markneukirchen

A checklist of all the instruments in Mitteleuropa is being created. Heidrun Eichler, Eszter Fontana, Birgit Heise and Christianne Rieche are leading this project.

A symposium on the organology, acoustics and museological aspects of church bells is to be held in Michaelstein from November 8 to 10.

London

The Horniman Museum has received substantial grants from the UK's Heritage Lottery Fund and PRISM fund for the purchase of the collection of concertinas belonging to Neil Wayne. Precursors, prototypes and early working models are among the 700 concertinas in this collection, which also features many other related free reed instruments. The museum has in addition acquired the associated archive which includes the surviving daybooks of the Wheatstone factory, historical recordings, photographs and sheet music. A major concertina exhibition at the Horniman Museum is planned for 2002, the bicentenary of the birth of Charles Wheatstone, inventor of the concertina.

New York

From 3rd October 1996 to 30th March 1997 the Metropolitan Museum is presenting an exhibition of African musical instruments and their American counterparts: *Enduring Rhythms: African Musical Instruments and the Americas*. Over 80 instruments, from the 16th century until the present day, reflect the perennially resilient and enriching African-American heritage, from the ivory *Sapi-Portuguese horn* to the 21-stringed Senegalese *kora* (harp-lute), with its modern American offspring the *Gravikord*.

Vladimir Koshelev and Rudolph Hopfner have been awarded research Fellowships in the Department of Musical Instruments at the Metropolitan Museum of Art, starting in Spring 1997. Herbert Heyde will remain as the Department's Senior Research Associate for another year.

Trondheim

The Ringve Museum, Norway's national museum of musical instruments, is acquiring a collection of 50 instruments on a long-term loan from the Norwegian Folk Museum, including 17th, 18th and 19th century items. These will feature in a new exhibition which will enrich the Norwegian presentation.

Stuttgart

Brigitte Bachmann Geiser reported on an exhibition in the Württembergisches Landesmuseum focusing on the brass and piano manufacturing industries in Stuttgart.

Vienna

Sammlung alter Musikinstrumente Kunsthistorisches Museum. Gerhard Stradner is planning a symposium for autumn 1997 on the theme '600 Jahre österreichischer Cembalobau' (six hundred years of harpsichord making in Austria), together with the Arbeitsgemeinschaft der Restauratoren (Fachgruppe Musikinstrumente). In 1998 a symposium on the table organ by Hans Wesch of Nürnberg, 1628 will be held. A millennial exhibition on the theme 'Mit Pauken und Trompeten' is planned for 1999 - 2000.

Washington D.C.

In November 1996 the Jerome and Dorothy Lemelson Center for the Study of the Invention and Innovation at the Smithsonian Institution is presenting 'Electrified, Amplified and Deified: The Electric Guitar, Its Makers and its Players'. Events will include a national symposium, musical performances, and an exhibition. The programme will bring together historians, musicians, instrument makers, inventors and the public to explore the history and development of the electric guitar. From November 1996 until the end of the spring of 1997 there will be an exhibition of vintage instruments: 'From Frying Pan to Flying V: the Rise of the Electric Guitar'. An in-depth interview with the guitarist-innovator Les Paul on 13 November and evening concerts on November 15 and 16 featuring musicians such as Junior Brown, Joe Louis Walker, The Ventures, Jim Hall, Pat Metheny are also scheduled.

10. Any other business

For many members of CIMCIM, a museum career is a life's work. The collective wisdom and the long-term perspective of CIMCIM elders are essential resources for the committee. We urge CIMCIM members who have retired from their museum posts to allow the committee to continue to benefit from their presence at annual CIMCIM meetings and on the CIMCIM Board as elected officers (also to support the work of CIMCIM by maintaining their subscriptions to its publications).

Papers read at the 1996 CIMCIM conference

The Programme of Papers was on the theme 'Regional Traditions in Instrument Making: Challenges to the Museum Community'. During the sessions for papers at the Széchenyi Emlékmúzeum, Nagycenk, on 22nd September 1996, which were

chaired by Arnold Myers and Brigitte Bachmann-Geiser, presentations were given by Sumi Gunji, Hélène La Rue, Carmelle Bégin, Zoltán Falvy, Gerhard Stradner, Florence Gétreau, Martin Elste, Rudolph Hopfner, Inna Nazina, Richard Haefer, and Laurence Libin. The papers explored regional variations in instrument making, and the historical, geographical and environmental factors which have determined them. The papers also discussed the implications of these variations for museum acquisition policies and the interpretation of collections. It is intended that the papers will be published by (or for) CIMCIM.

Important notice: invitation to all CIMCIM members for the 13th January 1997

The Musée de la Musique in Paris will open to the public on 18th January 1997. On 13th January the Museum will be hosting a special open day for curators, to which all CIMCIM members are invited. We ask all members wishing to attend this event on 13 January to contact Miss Sylvie Vaudier of the Communication Department of the Musée de la Musique, **before 20th November 1996**. The museum's address, where Miss Vaudier may be contacted, is 221 avenue Jean-Jaurès, 75019 Paris
Tel: +33 (0)1 44 84 46 19
Fax: +33 (0)1 44 84 45 36.

We look forward to welcoming you.

Marie-France Calas, General Curator

Call for organological publications

At a meeting of the CIMCIM Board in Vienna this year it was recommended that a forthcoming CIMCIM Bulletin should contain an itemised list of members' museum's current publications on music and musical instruments. It is intended that CIMCIM Bulletin 30, which will be published at the end of December, should contain this list. Please send the Secretary the bibliographical references for your museum's publications and their current prices. Also to be circulated with the Bulletin will be this year's list of CIMCIM members; please send a note of any changes of address (either postal or e-mail), and fax numbers to the Secretary before the deadline for copy.

THE DEADLINE FOR COPY FOR CIMCIM BULLETIN No. 30 IS 12th DECEMBER 1996.

Margaret Birley, Editor