

CIMCIM

Comité International des Musées et Collections d'Instruments de Musique
International Committee of Musical Instrument Museums and Collections

President Cynthia Adams Hoover *Division of Musical History, Smithsonian Institution, Washington, D.C. 20560 U. S. A.*
Telephone: 202 357-1707. Fax: 202 786-2883.

Secretary-Treasurer Robert Barclay *Canadian Conservation Institute, 1030 Innes, Ottawa, Ontario K1A 0C8 Canada*
Telephone: 613 998-3721. Fax: 613 998-4721.

Editor Hélène La Rue *Pitt Rivers Museum, South Parks Road, Oxford OX1 3PP U. K.*
Telephone: 865 270937. Fax: La Rue, Pitt Rivers 865 270708.

Bulletin No. 2

May - mai 1990

CIMCIM Interim Meeting, St. Paul, Minnesota and Vermillion, South Dakota, May 1990

The CIMCIM sessions were held at the Schubert Club in St. Paul on May 9th and 10th, and the Shrine to Music Museum in Vermillion on May 14th. The following reports are not necessarily in the order in which they were presented.

Opening Session - May 9th, 1990

The President of CIMCIM, Cynthia Adams Hoover, opened the sessions with a welcome to the participants and discussion of the proposed schedule. She thanked Jeannine Lambrechts-Douillez, the previous President, for passing over the affairs of CIMCIM to the new administration in good condition, and also for her continuing assistance during the transition period.

Cynthia made the following remarks: "According to our by-laws, 'CIMCIM is constituted within the framework of ICOM to encourage, promote and organize all professional activities relating to collections and museums of musical instruments of all kinds from all countries, and to individuals working with them.' We feel it is time to think carefully about what we mean by that statement. We should move ahead on our current projects of training, computer documentation, international directory and conservation, but we should also think about how we should expand our horizons to other parts of the world. The most successful CIMCIM meetings to me are the ones with a focus and a purpose; I found the evaluation of Scandinavian exhibitions especially good. Bob Barclay and I have talked about how we can help other

museums and colleagues. For instance, what publications and training sessions might be helpful to them? When we go to Japan in 1991, we should think about how we can help our Asian colleagues as well as what we can learn about the traditions of that area of the world. Bob has recently returned from teaching a four-week section of a training course in Ghana as part of the ICCROM programme, and he reports a real need for publications and other information among museum staff there. We might also think about how we can join existing programmes dealing with objects conservation, or courses on performance and instruments. We want to reach areas in Latin America, Africa and Asia, as well as Europe and North America. We especially want to be ready to help countries in the Eastern bloc in this exciting time."

Attendance

The following members sent regrets for their absence: Brigitte Bachmann-Geiser, Laurence Libin, Birgit Kjellstrom, Peter Andreas Kjeldsberg, Jeremy Montagu, Scott Odell, Elizabeth Wells, Carlos Rausa and Ezster Fontana.

Those attending were: Cynthia Adams Hoover (Washington), Bob Barclay (Ottawa), Hélène La Rue (Oxford), Sumi Gunji (Tokyo), Veronika Gutmann (Basel), Jeannine Lambrechts-Douillez (Antwerp), Barbara Lambert (Concord), Albert Rice (Claremont), Michael Latcham (Den Haag), Samuel Quigley and Darcy Kuronen (Boston), Cary Karp (Stockholm), James Borders (Ann Arbor), Simon Levin (San Jose), Alexander Pilipczuk (Hamburg), Gunter Joppig (Munich),

Arnold Myers (Edinburgh), Martha Novak Clinkscale (Riverside), John Fesperman, Gary Sturm, Elizabeth McCullough and Stacey Kluck (Washington), Andre Larson, Allison Alcorn, Margaret Downie Banks, Gary Stewart, Joseph Johnson, Roger Kelly and Brian Cole (Vermillion), Susan Thompson (New Haven), Jean-Sebastian Laurenty (Tervuren), John Watson (Williamsburg), Harrison Powley (Provo), Eugene Enrico (Norman) and Martin Elste (Berlin).

Secretary/Treasurer's Report

Bob Barclay briefly welcomed the participants and noted that eleven members from overseas had been able to attend, which was an excellent turnout on such short notice. He discussed the *CIMCIM Bulletin*, which is intended to appear twice or three times per year, and solicited brief paragraphs of news or items of general interest for inclusion. He also mentioned the *Information Form and Membership Renewal* which is intended to update CIMCIM's records and solicit dues. A review of the membership figures showed that these forms and copies of the *Bulletin* had been posted to 219 addresses, and that so far 61 members had responded to the call for information and membership dues. He said that forms would be included in the next posting and that hopefully CIMCIM would be able to boast a fully paid-up membership of better than a mere 25% of the mailing list. Recent figures from ICOM show that 107 CIMCIM members are also members of ICOM. Once again, members were urged to take up ICOM membership.

A short financial report was distributed to participants. It showed \$1,698.38 (FFr 4,855.75) in the Paris account (which CIMCIM is maintaining), £257.22 in the account in Oxford, and \$751.20 in the Ottawa account, which is newly opened. A donation of \$3,550.90 has enabled the Secretary/Treasurer to purchase a computer and printer for CIMCIM. This is extremely useful in the mundane chores of the office and also allows speedy composition of *Bulletins* and other information for members.

Discussion arose on the subject of ICOM membership and voting privileges in CIMCIM elections. The information form sent to all members was intended to clarify this. Basically, voting rights are given to paid-up members of ICOM who *do not* vote on another committee.

The confusion probably arose from members who had not seen the new form. The continuing problem of US members, who are required to be members of AAM before becoming members of ICOM, was raised again but no consensus was reached.

CIMCIM Business Meeting - May 14th, 1990

A motion of thanks was made to Bruce Carlson and his staff at the Schubert Club, and to AMIS for hosting the St. Paul CIMCIM meeting and accommodating the sessions.

J. Lambrechts-Douilleux gave a brief report of last year's meeting in The Hague, September 1989, and the visits to Brussels and Antwerp. She acknowledged the generous assistance of Rob van Acht and Onno Mensink in the organization of the conference.

The Secretary/Treasurer gave a short financial report which paraphrased the information distributed to members in St. Paul. There was mention of the incompleteness of the files due to poor response to the Information Form.

Reports were given by the following CIMCIM Working Groups:

Computers - a project to create names of attributes for easy communication of information between systems was tackled by the members of this group. A report will be submitted to the Secretariat of CIMCIM on November 15th, 1990.

Conservation - the new direction of this group will be the production of a document tentatively entitled "Guidelines for the Conservation of Musical Instruments in Public Collections". A draft will be ready for circulation to members of the working group by the Fall of 1990.

Training - a questionnaire has been produced and posted. So far, there is about 25% response. (See report on page 3.) A full report will be produced once the information is compiled.

International Directory - mailings are being made to museums listed in the original publication and further lists of addresses are being compiled with the assistance of members of the working group.

Publications - A Publications Working Group

has been formed to oversee all CIMCIM publication matters. A central clearing house for all publications will be explored. It was moved (Barclay) that the present *Newsletter*, Vol.14, be the last publication of this kind and that a new, occasional publication would emerge. This motion was seconded (La Rue) and carried. Other ideas for publications will be considered. Albert Rice will assess the possibility of publishing lists of museum publications. There was much discussion on what would qualify for inclusion in this publication.

ICOM bylaw review was discussed in light of the advisory committee meeting in July which the President of CIMCIM will attend. It will probably be necessary to review and revise CIMCIM's bylaws in the near future.

Future meetings were discussed (see announcements elsewhere).

A project for making field recordings and recordings of historic instruments will be pursued in the next year, with a provisional report slated for the meeting in 1991.

The future of the Royal College of Music collection was discussed and membership agreed that a letter of encouragement to preserve and maintain the collection should be sent to the College by the President of CIMCIM.

Other business included an official vote of thanks to Roland Hoover, the printer of CIMCIM's stationery, discussion of a CIMCIM information brochure, and a promise by the Secretary/ Treasurer to produce, in some form, a membership list.

Before closing the meeting, a final motion of thanks to André Larson and the staff of the Shrine to Music Museum for their hospitality was adopted.

Report of the Training Working Group

The proposal for surveying training centres worldwide for their participation in training of conservators in restoration/conservation of musical instruments was proposed formally at the Berlin meeting, April 14th, 1988. An application for support to carry out the project was made to UNESCO's Programme for Training of Personnel. A total financial support from UNESCO of \$5,500.00 was granted in October of 1988. A questionnaire in English and French was prepared by Bob Barclay with assistance from CIMCIM

members who had expressed an interest at the Berlin meeting. A mailing list has been provided by the ICOM International Committee for Conservation and to enhance this, the assistance of the International Centre for Conservation in Rome (ICCROM) was enlisted. This unfortunately entailed a delay until the beginning of 1990. 305 questionnaires were distributed during the last week of January and at this point 68 have been returned. Reminders are being sent out. It is a little early to report any trends from the answers so far received, but it is obvious that many institutions are interested in the problem. It is apparent that this survey will give a good picture of the situation and make a starting point for discussions on how special training may be developed. The results of the survey will be published by CIMCIM.

Peter Andreas Kjeldsberg

Informal discussion on the above report centred on ethical practices and phenomenon of the object-less collection. Cooperation with other ICOM committees, particularly Training, and the possibility of conservation training sessions, were mooted.

Publications Report

Newsletter - Camera-ready copy of the latest *Newsletter* was brought to the meeting by Hélène La Rue. A decision is to be made on where and how this will be printed as CIMCIM's financial base is not at the moment sufficiently broad to support the estimated £ 1200.00 that it will cost.

During discussions on publications policy, Cynthia Adams Hoover gave a brief introduction on the history of the CIMCIM *Newsletter*. To give the publication "museum content" it should encompass research, collection management, exhibition and public service. While agreeing with this, Jeannine Lambrechts felt that "museum content" fell into two broad categories - obligation to the object and obligation to the public. Arnold Myers stated that this publication was no longer a newsletter and had become a journal. This should be reflected in its contents but rigorous guidelines for inclusions should not be laid down. It would serve well as a medium for papers given at meetings. Members cautioned that, while a CIMCIM journal is an excellent idea, it entails a great deal of extra work in

editing, reviewing and producing and it risks competing with already established publications. Jeannine Lambrechts-Douillez also pointed out the financial constraints. General discussion on the content of a proposed journal resulted. A formal vote was taken to end the current *Newsletter* with Vol.XIV.

New Working Group - A review of editorial policy and publications was suggested by the Chair and a small Working Group was formed to discuss this further. The group included: Hélène La Rue, Arnold Myers, James Borders, Gunter Joppig, Veronika Gutmann, Albert Rice, Bob Barclay and Cynthia Adams Hoover.

Report of the Working Group for the International Directory of Musical Instrument Collections, 2nd Edition

Formation of the Group was discussed in New York in 1985, and the Group formalised in Berlin in 1988. Its purpose is to produce a second edition of the *International Directory of Musical Instrument Collections*.

Questionnaires were produced in May 1988, and mailed by a potential publisher in July 1989 to all collections in the first edition. By May 1990 about half of the collections were accounted for in responses received. Various members of the Committee were very helpful as well in providing corrected addresses for already-known collections and identifying some collections new to the Directory. Particular help came from Sumi Gunji and her staff at the Kunitachi College of Music's Collection of Organology; the United Kingdom sub-group of Arnold Myers, Frances Palmer and Jerney Montagu; Veronika Gutmann; and Clemens von Gleich. At joint meetings of CIMCIM and AMIS in St. Paul and Vermillion remaining tasks necessary to complete the volume were outlined, assignments made and deadlines drawn up.

The first edition contained information on collections throughout the world, with the exception of the United States and Canada. The first edition of the North American Directory was prepared and published by the Music Library Association of the United States in 1974. The MLA turned over to the AMIS the project of preparing the second edition. AMIS appointed William Hettrick as committee chairman to

produce the North American volume. B. Lambert, C. Hoover, K. Moore and A. Rice of CIMCIM are on the AMIS committee. Both the AMIS and CIMCIM committees are working closely together. Discussions ensued between AMIS and CIMCIM about the possibility of pulling both efforts together in a joint project which would result in a truly international directory, consisting of multivolumes. The first step will be to draw up a prospectus with which to approach publishers with the joint project. This will be done by in concert by AMIS and CIMCIM.

Committee members are: Barbara Lambert (General Editor), Martin Elste, Sumi Gunji, Veronika Gutmann, Gunter Joppig, Michael Latham, Jean-Sebastien Laurenty, Simon Levin, Arnold Myers, Alexander Pilipczuk, Samuel Quigley and Carlos Rausa.

Barbara Lambert

Report of the Working Group for Computerization

A vast majority of the members of the CIMCIM working group for computerization issues was present at the recent conference in St. Paul. The group was therefore able to dedicate a good deal of time to working meetings. Its current project is the definition of a concise and easily learnable set of rules which can be used to provide names for the descriptive attributes of the objects which are cataloged in our databases. (Examples of attributes are the catalog number of an object, its designation, and its country of origin.) These attribute names are derived from a small number of keywords which are abbreviated by three letters each (for example, NAM for the name of a person or association connected with the object, GEO for its geographic origin). The abbreviations may be combined according to fixed rules. As far as the group has thus far been able to determine, any desired attribute can be named by joining no more than three abbreviations.

It is not intended that attribute names derived in this manner be used as primary designations in any database system. If nothing else, the numbers of musical instrument database systems already in use preclude the adopting of retroactive standards. Instead, it is hoped that systems defined entirely according to local considerations will include uniform abbreviated attribute names as alternative designations to whatever the primary names may be. If this is done, a major step will have been

taken towards providing an easy means for someone used to operating one "CIMCIM system" to be able to operate any other. Communication between the databases maintained at the various CIMCIM member museums and collections may thus be greatly enhanced. Full details of the system for naming attributes will be distributed to all CIMCIM members later this year.

Cary Karp

Report of the Working Group for Conservation

Before the present meeting this Working Group comprised Bob Barclay (Chair), Elizabeth Wells, Scott Odell and Peter Andreas Kjeldsberg. Discussion of the need for a code of ethics specifically for musical instruments resolved that, while codes already exist these are not accessible (for whatever reason) to musical instrument museum curators or to private owners. Jeannine Lambrechts-Douillez pointed out the need for a reference document for those engaged in the care and preservation of historic organs. It was decided that a document which dealt with "Guidelines for the Conservation of Musical Instruments in Public Collections" would serve better than a re-working of existing codes of ethics. Arnold Myers (Edinburgh) spoke of the usefulness of such a document. New members to the Working Group are H  l  ne La Rue (Oxford), Michael Latcham (Den Haag) and Jeannine Lambrechts-Douillez (Antwerp).

Bob Barclay

Presentations from the Floor

Only one member had come to the meeting with the intention of reading a paper. This promoted discussion of the duration of sessions for papers, short communications versus full papers, and the possibility of parallel sessions. Of especial interest was discussion of printing pre-prints of the conference papers. Nothing was resolved from the above except that pre-prints would be dealt with during the sessions of the group on publications.

Alexander Pilipczuk of the Museum f  r Kunst und Gewerbe, Hamburg, gave a brief talk on the philosophies of presentation in his collection. A lively discussion resulted (H. La Rue, S. Quigley, A. Pilipczuk) on the use of sacred and secret objects, and the difficulties of repatriation and the misconceptions fostered by the press.

Future Meetings

CIMCIM Meetings in Japan, May 7-20 1991

CIMCIM members are cordially invited to attend the meetings in Japan scheduled for May 7-20, 1990. Although final details are still to be confirmed, preliminary plans propose that we gather at Osaka from May 7-9 to study collections there and to allow time for Working Group meetings, go to Nara for one day (perhaps May 10), then to Kyoto (nights of May 10-12) and a visit to the Yamaha piano factory at Hamamatsu. The CIMCIM official sessions will be on May 14-16 at a place yet to be determined, possibly the Yamaha Resort Centre at Hamamatsu. From there we would move on to see the collections at Kunitachi and the Drum Museum and other important sites and events in the Tokyo area May 17-20. Sumi Gunji, our Japanese CIMCIM representative, has given much thought to the planning. She and several others on the conference committee are attempting to locate inexpensive accommodation in each of these cities. Details about accommodation, travel arrangements and other information will be sent to you with the next issue of the *Bulletin* in the fall.

We are seeking to identify and invite colleagues in Asia and the Pacific. Current and new members are urged to consider giving presentations related to the following theme: Musical Instrument Collections in the Changing Museum World. We hope to have papers on different aspects of museum work: 1) philosophy, methods and histories of collecting; 2) documentation of collections; 3) conservation; and 4) presentation (exhibitions, performances, audio-visual work, publications).

All CIMCIM members are invited to submit proposals for papers, panel discussions, performances, and other presentations. Typed abstracts, in English or French (the official languages of ICOM), not to exceed 250 words in length, should be received by OCTOBER 15, 1990. Individual presentations should generally be limited to 15-20 minutes.

Please send programme proposals to Cynthia Adams Hoover, Division of Musical History, NMAH 4123, Smithsonian Institution, Washington, D.C. 20560, U.S.A. We urge you all to join us. Begin now in seeking support for

attending these meetings in Japan.

ICOM XVIth General Conference, Quebec City, Sept. 19-27, 1992

CIMCIM will probably have a pre-ICOM Conference meeting from September 15-19, 1992. The meetings will start in Toronto where collections and other places of interest can be visited, then continue to Ottawa where the facilities of the Canadian Conservation Institute will be made available to delegates, and visits to the National Gallery of Canada and the Canadian Museum of Civilization will be arranged. The tour would then continue east, possibly pausing in Montreal, and arriving in Quebec City at the opening of the ICOM Conference. Although more than two years away, plans will begin soon and members can expect announcements in future *Bulletins*.

Projected CIMCIM Meeting, Antwerp, 1993

Antwerp has been declared the Cultural Capital of Europe for 1993. An invitation has been extended by Jeannine Lambrechts-Douillez for CIMCIM to meet there in conjunction with this occasion. Members at the recent Interim CIMCIM Meeting thought positively of this and agreed that the Board should pursue it. Suggestions from members not present are welcomed. Gunter Joppig extended a welcome to Munich following this meeting, if arrangements could be made.

Report on "Symposium Naturtrompete - Naturhorn", Schola Cantorum Basiliensis

The Symposium which the Schola presented between January 28 and February 2 came off very successfully in a most amicable and fruitful atmosphere. Over 50 participants attended from Switzerland, Germany (East and West), Italy, Denmark, Czechoslovakia, France, Belgium, Holland, England, Northern Ireland, the United States and Canada. The opening concert was given by host Edward Tarr, the Natural Trumpet Ensemble of the Schola, and the Freiburg Baroque Orchestra. A chamber music concert was given by host Thomas Müller with guest artists Lowell Greer (Ann Arbor), Claude Maury (Brussels), and Jürg Allemann (Basel), natural horns, and Rolf Junghanns (fortepiano). The final

concert was the recital of the trumpet and horn classes. Lectures, most of which will be published in a future issue of the *Basler Jahrbuch für historische Musikpraxis*, were given by Don Smithers, Reine Dahlqvist, Pavel Bakovsky, Lowell Greer, Edward H. Tarr, Crispian Steele-Perkins, Thomas Müller, Daniel Lienhard, Friedemann Immer, Robert Barclay, Rainer Egger, Karl Hachenberg, Werner Gosch, Erich Penzel, Gregor Widholm, Peter Downey, and Renato Meucci. In addition, there were visits to the Bernoulli collection of the Basel Historical Museum and an excursion to the Bad Säckingen Trumpet Museum.

Edward H. Tarr.

The Haags Gemeentemuseum - Announcement

Contrary to reports which had appeared elsewhere, the Haags Gemeentemuseum is open as usual and visitors and enquiries are welcomed. Work will soon begin on ensuring humidity control and good lighting in galleries and storage. Existing checklists of the museum will be suspended for the time being and their contents reviewed.

Michael Latcham, Curator

Art and Archaeology Technical Abstracts

CIMCIM members have often expressed an interest in printed material relevant to conservation. Although the professional conservators in our organization have readily provided information about the literature of their discipline, their curator and organologist colleagues have often found it difficult to find the time necessary to locate and study this material.

The primary bibliographic tool used by conservators both to locate material and to keep abreast of new publications has long been, Art and Archaeology Technical Abstracts (AATA). For the past two years, AATA has also been available as a part of the publically accessible online bibliographic database of the Conservation Information Network, which contains a substantial amount of additional material relating to the literature, materials and techniques of conservation.

A supplemental bibliography dealing with the conservation and technology of musical instruments will be published together with the

first number of AATA to appear in 1991, Vol.28, No.1. The following subjects are covered: musical instrument conservation, including treatment, examination, analysis and documentation; musical instrument technology, including relevant aspects of materials science and the general history of technology; musical performance practice as it relates to the conservation of musical instruments; and ethical issues arising from the conservation of musical instruments.

Please note that AATA regularly contains a good deal of material about musical instruments. It may be warmly recommended that any CIMCIM member even peripherally interested in conservation utilize the appearance of the musical instrument supplement as the opportunity to start subscribing to and reading AATA on a regular basis.

For information on subscription to AATA and the Conservation Information Network write to:

User Services,
Conservation Information Network,
or AATA,
Getty Conservation Institute,
4503 Glencoe Avenue,
Marina del Rey,
California 90292,
U.S.A.
Phone (213) 301-1067

Cary Karp

Kenneth G. Fisk Museum - Special Exhibit

The Museum is currently showing a special exhibit to last until the end of September 1990, entitled: *Musical Instruments Made During Thomas Jefferson's Lifetime: 1743-1826*. There are six instruments in this exhibit: a square piano by Thomas Haxby, York, 1774 (formerly Colt Collection); a square piano by Erard Freres et Cie, Paris, 1799; a Neopolitan mandolin by Joannies Vinnacia, Naples, 1763; a viola d'amore of the Prague school, c.1730-50; a natural trumpet of English origin, late 18th century, converted into a slide trumpet by Ulyate, London, c.1820; and a 6-key bassoon made in Lyon, c.1810.

IMPORTANT NOTICE

If you wish to continue your CIMCIM membership and wish to continue receiving

mailings about our activities, please complete and return the enclosed Information Form and Membership Renewal. We in this office are not clairvoyant. If you want to stay with us and keep hearing from us, *let us know*. And please send \$10.00 US as a sign of your seriousness. To those of you who have already taken care of this, thank you!

About This Bulletin

CIMCIM members are welcomed to contribute small paragraphs on their activities (see, for example, Edward Tarr's article above). We will publish articles in English or French. Either send clear typed copy or text on a 3½" computer disk, preferably in WordPerfect. Some editing may be done, but articles will not be returned to authors for approval prior to printing.

CIMCIM Board Members

Birgit Kjellström, Musikmuseet, Box 16326, S-103 26 Stockholm, SWEDEN	Carlos Eduardo Rausa, Larrea 941, 5°G, Buenos Aires 1117, ARGENTINA
---	--

Sumi Gunji,
Gakkigaku Shiryokan,
Kunitachi College of Music,
5-5-1, Kashwa-cho,
Tachikawa-shi,
Tokyo 190,
JAPAN

Obituary - Frank Holland MBE

We were sorry to hear of the death late last year of Frank Holland, founder of the British Piano Museum in Brentford, Middlesex. Frank combined charm and eccentricity with a single-minded devotion to his museum which was a lesson to us all. He was a veritable encyclopedia on his subject. Frank was a member of CIMCIM for quite a few years, and a dear friend to all of us. Those who knew him well will miss his wit, his ready smile and his graceful contribution to our meetings. Goodbye, Frank, from all of us.

