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Bulletin No. 37

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Letter from the President

Dear CIMCIM friends

For many years I have had the pleasure of being a member of CIMCIM. From the first - in the seventies - I was proud to be a member of this organisation. I read the CIMCIM Newsletters with great interest and I gathered a lot of important information about other collections, about new publications and other projects. Over the years I met members and I made friends. It was a wonderful experience for me to find so much professional contact through a professional organisation. After many years I had the honour to serve this organisation as an Executive Board member.

Since I became a member, CIMCIM has changed a lot. We have many more members and we have had personalities on the Board who have shaped the organisation as it is now.

How is CIMCIM now? This organisation has great traditions and at the same time it is able to make changes. This ability keeps it young and this is necessary so as not to become old-fashioned. One very important goal for us is to broaden the international collaboration, and to encourage colleagues from countries not so far having members to join ICOM and CIMCIM. We will try to make contact with as many people as possible and for that we rely on members' help, support, and ideas. As the former president, and now Vice-President, Sumi Gunji expressed earlier, we would also

like the younger generation to become active members of CIMCIM, contributing with ideas and papers, starting new working groups with new projects. New technology offers us new possibilities: several of our members enjoy its benefits already. The new Board wishes to continue this work: we are very glad that Arnold Myers, the former Vice-President of CIMCIM, is willing to continue editing the electronic publications.

I would like to express my gratitude to the previous Board, to Sumi Gunji, Margaret Birley and Arnold Myers for their invaluable work. Margaret Birley (she was a perfect secretary-treasurer!) is going to continue as a treasurer. I can only imagine how much work was put in to make things happen, and I am very grateful for it. I hope the new Board and I will be just as good as the old one. We will try our best. And we definitely want to continue the plans that have been established in the past and take them further, if possible.

Please help the Board with ideas: do not hesitate to write a letter, fax or e-mail. Please help with a contribution to the publications series (which is becoming a useful manual), through sending us news about your collection for the Bulletin, that we can offer information, use our e-mail list for consultation and come to our meetings whenever you can to enjoy personal contacts and gather new inspirations.

Eszter Fontana

Report on the 1998 CIMCIM Meetings

The CIMCIM pre-conference tour began with a visit to the Powerhouse Museum, Sydney, where delegates were shown the fascinating permanent exhibition of musical instruments and the collection in store. The title of a temporary exhibition *Ngaramang Bayumi*, is made up of the words 'music' and 'dance' in the language of the Ero people, the original inhabitants of the Sydney area, and it brings current trends in Aboriginal performance arts to the fore, with museum objects shown in conjunction with commercial and archival film footage. There is an emphasis on the languages of indigenous Australians throughout the exhibition, and in the unit devoted to the instrument often called the 'didjeridu' its different names are discussed.

Recent results of the Powerhouse's innovative work, described in a series of presentations, included the development, in collaboration with the Australian Broadcasting Corporation, of a CD-Rom based on the *Real Wild Child* exhibition on the theme of Australian rock music from the 1950s, and of special keyboard instruments empowering disabled visitors to make music in the museum's Soundhouse.

Delegates also visited temporary exhibitions in the Australian Museum, one of which was mounted in a community-dedicated space and focused on the music of different communities in the Sydney of today, while the other, *Indigenous Australians*, concerned Aboriginal spirituality, cultural heritage, the indigenous family and social justice. Tours of the Mastertouch Piano Roll Company, the Dennis Condon collection of player pianos, and the Sydney Opera House were also among the diverse and interesting music-related activities arranged for CIMCIM delegates in Sydney.

After a series of thought-provoking presentations at the plenary session of the ICOM conference in Melbourne, those CIMCIM members from Australia, Germany, Italy, Japan, Norway and the United Kingdom, who had attended the pre-conference tour joined with colleagues from Sweden, Azerbaijan and Estonia for the CIMCIM papers session. Delegates' papers

addressed the significance and classification of musical instruments in different cultures, with variations on the theme of the ICOM General Conference, 'Cultural Diversity'. Topics ranged from an account of the collaborative processes involving Aboriginal and Torres Straits Islands communities in which the *Ngaramang Bayumi* exhibition at the Powerhouse Museum in Sydney is rooted, the history of the Gamelan Digul now at the Monash University that was made by Indonesian freedom fighters imprisoned on Irian Jaya, copies of historic instruments in museums in Azerbaijan, plans for the development of the Percy Grainger Museum, and the problems of polysemy - or how to name a tuba. The papers session was enriched by the contributions of musicologists from universities in Australia and New Zealand, in addition to those of CIMCIM delegates.

The day of site visits for CIMCIM in Melbourne began at Monash University, where delegates were invited to examine the Gamelan Digul and a number of instruments developed from traditional North Indian examples, and sent for exhibition to Melbourne in the 1880s by Raja Sir Sourindo Mohun Tagore. The Percy Grainger Museum, established by the composer to elucidate the creative processes of composition, was also on the CIMCIM itinerary. Grainger's genius for adapting conventional instruments to the requirements of his music was demonstrated by Alessandro Servadei, as was the massive Reed Box Tone Tool with its 'kangaroo pouch' method of playing 8 oscillators, one of the composer's experimental 'free music machines' through which he sought to escape the limitations of fixed pitches.

At lunchtime, delegates enjoyed the hospitality of the University of Melbourne before moving to the Museum of Performance Arts at the Victoria Arts Centre and an absorbing tour of its reserve collections, where they saw the results of the dedicated work of the museum's fifteen volunteers, who over the course of many years had succeeded in transferring the collections of 30,000 photographs, sheet music and ephemera to archival storage. Costumes of Melba and Joan Sutherland were among the attractions which the delegates could inspect. Delegates also had an

opportunity to view the museum's current exhibition, *Kindred Spirits* which explores Australian families of performance artists, using oral histories as a primary source.

In addition to ICOM Australia and our other hosts at the Melbourne Conference Centre, the special thanks of the Committee are due to the Powerhouse Museum in Sydney, to Melbourne University and to the Museum of Performance Arts for their hospitality to CIMCIM. Michael Lea, the principal organiser of the pre-conference tour in Sydney and some of the CIMCIM visits in Melbourne, together with Bronwen Griffin, both of the Powerhouse Museum, must be thanked for a fascinating programme of events. The Committee also thanks Professor Dr Margaret Kartomi (Monash University), programme co-ordinator in Melbourne, for her invaluable contribution to the meeting. Arnold Myers's work of co-convening the papers session is also gratefully acknowledged by CIMCIM.

Margaret Birley

**Minutes of the CIMCIM Business meeting,
Melbourne Convention Centre, 13 October 1998**

Present: Jillian Belbin (Australia), Margaret Birley (London), Robert Bracegirdle (United Kingdom), Tony Donaldson (New Zealand), Martin Elste (Berlin), Eszter Fontana (Leipzig), Bronwen Griffin (Sydney), Sumi Gunji (Tokyo), Margaret Kartomi (Melbourne), Michael Lea (Sydney), Arnold Myers (Edinburgh), Catherine Megumi Ochi (Tokyo), Anne-Marie Österberg (Stockholm), Noriko Takano (Tokyo), Ioana Ungureanu (Roma), Corinna Weinheimer (Trondheim)

1. Welcoming Address

Sumi Gunji, CIMCIM President, welcomed the delegates to the meeting and thanked Margaret Kartomi for the organisation of the conference in Melbourne.

2. Regrets for absence

Greetings and regrets for absence were received from Cynthia Adams Hoover, Carmelle Bégin, Philippe Bruguière, Dagmar Droysen-Reber, Heidrun Eichler, Jos Gansemanns, Friedemann Hellwig, Rudy Hopfner, Laleh Joshani, Peter Andreas Kjeldsberg, Birgit Kjellstrøm,

John Koster, Jeannine Lambrechts-Douille, Ivan Macák, Kazoe Nakamizo, Frances Palmer, Carlos Rausa, Konstantin Restle, Rob van Acht and Elizabeth Wells.

**3. Minutes of the CIMCIM Business meeting,
14 May 1997, Arlington, Virginia**

The Minutes, published in the CIMCIM Bulletin No. 32 were approved by the meeting.

4. Treasurer's Report

The treasurer reported that the current balance of the CIMCIM UK account on 25 September 1998 stood at £5,356.01 sterling and the balance of the US dollar account stood at \$1,210.56 on 28 August 1998. The 1998 subvention from ICOM did not appear in the total, since it would not be paid until later in the year. (*The treasurer has since reported that the 1998 subvention from ICOM, FF 2,964.00 (£305.80) was paid into the UK account on 5 October*). The Committee is grateful for the generosity of an anonymous donor who has contributed a sum amounting to £1,076.47 to the CIMCIM account.

The treasurer has been asked to make arrangements to open a Euro account for CIMCIM Members. The US dollar subscription rate is to be increased so that it is commensurate with the £10.00 sterling rate.

The publication of the 1996 CIMCIM conference papers is being sponsored by a grant from the Open Society Institute (Budapest); *The Care of Historic Musical Instruments*, co-published with the Museums and Galleries Commission (London) and the Canadian Conservation Institute, was supported by a grant from the John S. Cohen Foundation. Expenses incurred include the publication of five CIMCIM Bulletins (No. 32-36), printing notices of the 1998 and 1999 CIMCIM conferences, the elections notice and the *Index to CIMCIM Publications*, plus postage from Edinburgh. The US dollar account has incurred no expenses. The Committee thanked the Horniman Museum, London, for absorbing the costs of CIMCIM postage, and the University of Edinburgh for providing the platforms for CIMCIM-L and the CIMCIM Website.

Margaret Birley

5. Old Business

Eszter Fontana reported that the editorial work on the papers held at the meeting in Nagycenk in 1996 had been finished. The Committee thanked

Martin Elste and John Koster for their invaluable editorial work. It is hoped that the publication can be sent to the members with one of the next Bulletins.

6. Future meetings

1999. From June 10 to 14 CIMCIM will be meeting in Paris with sessions at the Musée de la Musique, the Musée National des Arts et Traditions Populaires, and the Musée de l'Homme. The themes for the meeting will be *Musical Instruments or Music* and *What is the role of a museum in a changing society?* The meeting is being organized by a committee including the above museums and the Musée de Montluçon. A post-conference tour is planned to Montluçon and there will also be the possibility of a visit to Mirecourt. For further information please see the enclosed **Call for papers**, the preliminary details sent with Bulletin No. 36 or the CIMCIM website

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

Further details and a booking form will be made available early in 1999.

2000. Two CIMCIM meetings are being planned for 2000. The first, in February will be a joint meeting with ICOFOM in Burkina Faso. The second will be the annual CIMCIM meeting in Markneukirchen at the kind invitation of the Director of the Musikinstrumenten-Museum, Heidrun Eichler. There will be excursions amongst others to Prague. A preliminary program will be sent out in 1999.

2001. From July 2 to 7 CIMCIM will meet in conjunction with the 19th General Conference and 20th General Assembly of ICOM in Barcelona. A theme for the general meeting is not yet decided. Beryl Kenyon de Pascual has offered to organize the CIMCIM meeting during the General Conference.

7. Reports of Working Groups

7.1 CIMCIM Communications

The CIMCIM Communications Working Group met in Melbourne, Australia, on October 13th 1998. Present were Eszter Fontana, Sumi Gunji, Arnold Myers (co-ordinator) and Anne-Marie Österberg. The Working Group was formed in 1996 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 reviewed recent electronic and paper publications (*The Care of Historic Musical Instruments*, *History of CIMCIM*, *Index to CIMCIM Publications*, and *Voices for the Silenced: Guidelines for Interpreting Musical Instruments in Museum Collections* and in preparation (*Regional Traditions in Instrument Making: Challenges to the Museum Community*, *Guidelines for the Care of Musical Instruments in Non-specialist Museums*).

CIMCIM's electronic communications operate at three levels: The website gives general information about the Committee, the full text of many CIMCIM publications, and announcements of meetings which are open to all to attend. **CIMCIM-L** is a moderated e-mail list for announcements and discussion, and is open to anyone to join. The CIMCIM Bulletin is distributed by e-mail to all members whose e-mail address is known. As with the paper version, the Bulletin is not a priced publication but a communication medium for members. It is not sent to CIMCIM-L or put on the website, though some of the announcements may be. Members of the Group agreed to monitor the content of the website and CIMCIM-L. It was decided that the website should be kept simple and with unencumbered files that would deliver the information as quickly as possible and to users whose computer equipment may be basic.

Arnold Myers

7.2 Conservation

Bronwen Griffin, conservator at the Powerhouse Museum and Corinna Weinheimer, co-ordinator of the working group met for a brainstorm on the draft to the *Guidelines for the Care of Musical Instruments in Non-specialist Museums*. We expect the final draft to be ready for discussion at the Paris conference in June 1999 and hope that many of the working group members will be able to attend the meeting.

Corinna Weinheimer

7.3 Education and Exhibitions

Present at the meeting: Jillian Belbin, Margaret Birley, Eszter Fontana, Sumi Gunji, Margaret Kartomi, Michael Lea, Arnold Myers, Anne-Marie Österberg, Noriko Takano. Margaret Birley co-ordinated the meeting in absence

of Jos Gansemanns. All participants read the Working Group's guidelines for non-specialist museum educators: *Interpreting Musical Instruments in Museum Collections*, and many constructive suggestions for revisions were made. The guidelines are currently available on the CIMCIM Website. Once all new material has been incorporated it is suggested that CECA should be advised that these Guidelines are on the Website, and the comments of members of that Committee should be sought.

It was agreed that the section entitled 'Demonstrating the Science of Sounds' should be expanded. Contributions to this section of the guidelines are invited. Please send them to Margaret Birley before 30 December 1998, together with suggestions for additions to the section now entitled 'Further Reading' (formerly 'Bibliography') which itemises general publications that would be suitable for non-specialists on the history of musical instruments, acoustics and construction, including guides to building simple instruments. Publications in French and Spanish in particular are sought. Full bibliographical references are requested - i.e. author, title, publisher, place and date of publication, and ISBN (if known). The 'Further Reading' list will be divided into subject-specific sub-sections, and it would be helpful if the general subject area of each additional publication were indicated, if it is not obvious from the title.
Margaret Birley.

7.4 History of CIMCIM

CIMCIM thanks Jeannine Lambrechts-Douillez and Cynthia Hoover for their invaluable work in the History of CIMCIM Working Group, and congratulates them on the text now published on the CIMCIM website. The Working Group was formally dissolved, although the history is by its nature incomplete.

7.5 Traditional Instruments

Ivan Macák expressed the wish to step down from his post as co-ordinator of the Working Group. Because of the low number of participants at the Melbourne meeting it was decided during the Business Meeting that questions concerning this and other working groups will be discussed in Paris in June 1999.

7.6 Training

This group was set up in 1994 to consider the training of curators of musical instruments, the training of conservators having already been

covered (see CIMCIM Publication No. 2). It met in Stavanger (1995), Nagycenk (1996) and Washington (1997). The group is seeking to survey current options for training, to promote the development of further opportunities in different countries and to produce a short publication for the benefit of those seeking guidance (see Reports in CIMCIM Bulletins Nos. 26, 27 and 30). It was agreed in Stavanger that I should assemble information. I drafted a paper for discussion in Nagycenk, and in Washington reported on approaches that I had made to certain universities and training bodies in the UK; several would welcome closer links with musical instrument museums. The group agreed that CIMCIM should aim to make work experience in a museum, or in several, an accredited part of relevant university courses and that it would be desirable for members in other countries to seek to establish further co-operative links with appropriate courses. I also suggested that funding might be sought to produce training videos on specific topics to supplement *The Care of Historic Musical Instruments* (published by CIMCIM, CCI and the Museums and Galleries Commission). Short 'top-up' courses, focused conferences and exchanges of experienced staff were also discussed. It was agreed that I would continue to expand the draft paper; I will circulate it to members for their comments before the 1999 meeting in Paris.

Elizabeth Wells

8. Any other business

Thanks were given for their work to Arnold Myers (who leaves the Executive Board) as Vice-President, to Sumi Gunji as President and to Margaret Birley as Secretary-Treasurer (both continue on the Board in different roles).

Margaret Kartomi suggested that some of the papers read at the meeting in Melbourne could be published in the JAASA (Journal of the Asian Arts Society of Australia).

Corinna Weinheimer reported about a new permanent exhibition to be opened in June 1999 at the Ringve Museum in Trondheim, Norway.

9. Welcome to the New Board

Sumi Gunji, former President, now Vice-President, expressed her thanks for the collaboration of Arnold Myers and Margaret Birley. She pointed out the enormous amount of work both of them have done for CIMCIM, with emphasis on the website that Arnold Myers has built up and maintains.

Sumi Gunji also expresses her gratitude towards Martin Elste and John Koster, not only as Executive Board members but also as editors of the papers of the CIMCIM conference in Nagycenk in 1996, soon to be published. In welcoming the new Board she expressed her wish to continue working with what has been started, the recruiting to CIMCIM of young members and to make contact with as many museums and collections throughout the world as possible.

10. Closing remarks

Eszter Fontana as the new President of CIMCIM thanked the local hosts for their work and hospitality and for organising a fascinating meeting. It was a great opportunity for those attending to meet our colleagues from that continent and hear about their work. Eszter Fontana thanked the 'old Board' for their work and expressed her hope that the 'new Board' will be able to continue in that manner.

Recent Publications

JEANNINE LAMBRECHTS-DOUILLEZ (ed.) *'Hans Ruckers 1598': Stichter van een klavecimbelatelier van wereldformaat in Antwerpen* Essays by John Henry van der Meer, John Koster, Florence Gétreau, Laurence Libin, Geert Karman, Martin Skowronek, Karel Moens, Jos van Immersel, and the editor. Peer and Antwerp: Alamire/Ruckers Genootschap, 1998. 144pp illus. ISBN 90 6853 136. Price 1400 BF

FRANK BÄR (ed.) *Musica Instrumentalis*

A new german periodical for organology edited by the Germanisches National Museum in Nürnberg with essays by Brigitte Bachmann-Geiser, Frank P. Bär, Veronika Gutman, Wulf Hein, Ellen Hickman, Sabina Klaus, John Henry van der Meer, Konstantin Restle, Christiane Rieche, Rainer Weber, and Enrico Weller. Nürnberg: Germanisches Nationalmuseum, 1998. 172 pp, illus. Price: 54 DM.

Announcements

i) *Historic Organs Reconsidered: Restoration and Conservation for a New Century.*

This colloquium, to be held January 15-16 1999, focuses on the goals and ethics of organ restoration. It will attempt to give balanced attention to both the

long and unbroken tradition of organ restoration, and to current methods and standards of conservation. The colloquium, consisting of scholarly papers and panel discussions, immediately precedes a separate meeting of four specialists who are consulting on treatment of the important 1630 English chamber organ at Historic St Luke's (HSL) near Smithfield, Virginia. The HSL organ is under consideration for conservation or restoration and forms a backdrop for dialogue about the broader issues of organ restoration among specialists in the musical and cultural history of organs, the traditional restoration of organs, and the conservation of organs. These related, but separate and sometimes fractious sectors, stand to gain much from a future partnership. The two-day colloquium will take place at Historic St Luke's in Smithfield, Virginia. Sessions will be in and near the original brick Gothic, early seventeenth-century St Luke's Church with its contemporaneous 1630 chamber organ. Appropriately, this re-consideration of the diverse musical and historical issues of organ restoration takes place at a site that itself bridges the disparate identities of church and museum. A post-session visit to the extensive new conservation laboratories of Colonial Williamsburg Foundation will follow the colloquium on January 17. Participants will tour the labs, examine four eighteenth-century organs, and dine at the King's Arms Tavern. Speakers: nineteen specialists from seven countries will give presentations at the colloquium. Among the speakers are Robert Barclay, David Blanchfield, Raymond Brunner, Dale Carr, Göran Grahn, Dominic Gwynn, Christopher Kent, Darcy Kuronen, Laurence Libin, Darryl Martin, Grant O'Brien, Barbara Owen, Bruce Shull, George Taylor, Nicholaas Waanders, and John Watson. Participation is limited to 40-50 and is by invitation or by application. Participants are selected to include a balanced variety of professionals in organ history, organ restoration, restoration consulting, conservation, and material and musical instrument history. A 'Resource notebook' containing abstracts and handouts for the colloquium will be provided to all participants. The notebook will also include a generous collection of reference documents, treatment reports, restoration guidelines, codes of conservation ethics, relevant articles, and other resources recommended by the invited participants. A publication on the broad issues of organ conservation and restoration will be prepared and will include contributions from colloquium presenters and others. FOR MORE

INFORMATION, contact Program Chair John Watson, Colonial Williamsburg Foundation, PO Box 1776, Williamsburg, VA 23187 Tel: 757-565-8594; fax: 757-565-8907 or e-mail jwatson@cwfb.org or Registrar Richard L. Austin, Curator, Historic St Luke's Church, 14477 Benn's Church Blvd., Smithfield, VA 23430, tel: 757-357-3367 or e-mail: olsen@infi.net
John Watson

ii) The Musikinstrumenten Museum in Leipzig can now be visited virtually, and all CIMCIM members are invited to do so at the following address:

<http://www.uni-leipzig.de/museum/musik>

iii) As many know, the CIMCIM Bulletin is distributed by e-mail to all members whose e-mail address is known. At the meeting in Melbourne it was suggested that some members might prefer to receive only the electronic form and not the printed version. We all experience having a lot of paper in general; not only does printing and postage cost CIMCIM money but it also is not really environmentally friendly. Please advise the Secretary (address below) by e-mail if you would like to receive the Bulletin by e-mail instead of paper. It would then be up to you to notify the Secretary if your e-mail address changes.

iv) Concerning the CIMCIM Mailing List (most recently distributed with Bulletin No. 36), we would be very grateful if members could send the Secretary (address below) information on changes of address and maybe complete the incomplete. E-mail addresses in particular seem to be missing.

Addenda and Corrigenda to the 1998 CIMCIM Mailing List

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