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Report of the CIMCIM Meeting 2002 in St Petersburg, Russia

The annual meeting of CIMCIM members for 2002 was held in St Petersburg, Russia. It was attended by 58 delegates from 29 nations covering the continents of Africa, Asia, Europe, the Americas and Australia. The conference was held in the Sheremetev Palace which has its own outstanding collection of musical instruments. Delegates were given a detailed tour of the palace and later had the opportunity to arrange inspections of specific areas of interest in the collection. The Russian organisers thoughtfully provided a translator for all the sessions and the tours to other museums.

The Sheremetev palace collection includes a diverse range of instruments covering historically significant items of European art music, Russian objects, such as an impressive collection of Russian horns, and a range of traditional instruments from non-Russian cultures. Delegates were shown the collection of keyboard instruments played or owned by some of Europe's leading composers and musicians and were treated to a sneak preview of a new exhibition that was being developed at the time featuring other strengths from the collection. The Sheremetev Palace was the family home of the Sheremetevs and the museum acknowledges this historic background with portraits and room settings.

After an official welcome from the Head of the St. Petersburg City Administration Committee for Culture, Mrs Olga Ivanova and the Director of the State Museum of Theatre and Music, Mrs Irina Evstigneeva, paper sessions began.

The theme of the conference this year was "*Musical Instruments-Do They Have To Sound?*" Papers by 28 of the delegates were given in the palatial reception hall at the Sheremetev Palace. The topic underlies a perennial issue for museums and collections that hold musical instruments and reflects the increasing pressures that museum professionals are under from visitors, performers, and administrators to have instruments restored and played. However, museum professionals also have a responsibility to preserve objects in their care so current and future generations can benefit from the information these provide. ICOM and CIMCIM as well as other museological authorities have published guidelines regarding these basic issues.

Many of the papers gave examples of what specific institutions had experienced in terms of bringing sound to their displays of musical instruments. Innovative programs from Canada, Sweden, Azerbaijan and Holland were just some of the various ideas presented. Several also identified how public expectations and museum responsibilities could be reconciled to achieve outcomes consistent with ethics of musical instrument collections. Others addressed issues concerning the redefining of what musical instrument collections were and a call for holistic rather than isolated approaches to the interpretation of musical instruments whilst others raised the question of museum responsibilities relative to changing circumstances beyond the control of museums.

The theme of the conference prompted many broad and differing interpretations. However, a major issue at the heart of the topic is one of

conservation and the damage that can occur to musical instruments that are subjected to varying degrees of performance and environmental change. It was felt by the Board that this important area was not dealt with sufficiently and conservators were unfortunately under represented for a topic such as this. Errors of judgement have and are made by all of us. Some of these can only be identified with the benefit of hindsight. However, others can be minimised from the outset and this is what all museum professionals responsible for museum collections must be aware of. Only a few papers addressed this issue in depth and gave examples from specific museums in Norway, Portugal and the USA of damage that can occur to musical instruments over time even within a museum context when they are subjected to performance and even varying exhibition environments.

Several members also gave brief reports about their institutions and the projects they were currently involved with. Bohuslav Cizek of the Narodni Muzeum Collection of Musical Instruments reported on the recent disastrous floods in Prague which were a very sobering reminder of the rapid destruction that can be caused to irreplaceable collections and the fragile nature of these things we are trying to preserve.

Tours in St. Petersburg to other institutions gave both a valuable insight into the focus of these museums and how their musical instrument collections have developed. Delegates were able to view the rich collections of the Russian Museum of Ethnography which gave an informative background of the many communities and cultures that have contributed to the diversity of the Russian peoples. Specific house museums were also visited which focussed on particular artists such as the apartment where composer Rimsky-Korsakov lived, singer Chaliapin's former home and the ballet collection at the Samoilov Family museum. The Kunstkamera collection emphasised different cultures around the world and offered another aspect of the way musical instruments have been collected and interpreted. As with other museums several curators specialising in particular aspects of the collections gave delegates informative talks and tours. Finally the magnificent Hermitage museum gave delegates the opportunity to view this grand palace and look and discuss several of the unique and priceless artworks including some mechanical musical instruments held in this extensive museum.

Two tours outside of St. Petersburg were also arranged by the conference organisers. A visit to

the city of Novgorod included a tour of the Povetkin Cultural Centre of Musical Antiquities. An optional post conference tour to Moscow was arranged for some delegates and included a tour of the city and inspections of the Kremlin and the Glinka Museum.

CIMCIM thanks the conference organisers for their extensive and detailed program which gave some insight into Russian heritage and culture.

Michael Lea

***Statement from the Board
Saturday, September 14, 2002***

Museums are institutions that collect objects to preserve them for future generations. The question of playability of historic instruments housed in these institutions has been a perennial topic at CIMCIM meetings. The issue, particular to our field, is once again revisited as forces inside and outside our institutions pressure us to demonstrate the objects in our charge. Faced with the interests of donors, development officers, musicians, scholarly researchers, makers, and our own desires to promote our collections, we grapple with this issue; an issue that puts us in control of the future of the object.

This conference aims, through frank and open discussion, to benefit from the experience of our colleagues and clarify the dangers and appropriateness of use. We hope to put the topic in perspective to reveal who we serve: the player; the institution; or the object.

We are pleased that the local organisers embraced and developed this theme and provided the laboratory to examine whether an instrument should sound or not sound.

We acknowledge that the papers presented express the philosophies and opinions of their authors who are predominately collectors and curators. The following statement from the Board offers five concerns and observations that may further expand our discussion.

I. Articles failed to address the knowledge gained from past mistakes. What have we learned during the past fifty years from the misguided restorations and performance projects of our well-intended predecessors? How many instruments have been irreversibly ruined? How may we avoid future disasters that are well our control?

II. As stated, the conservator's role was under represented. Findings by trained conservators represented but two of the twenty-eight papers. Recent advances in research and laboratory techniques have heightened our knowledge of the

processes of deterioration. Clearly, a more equitable debate would produce a more balanced discussion and conclusion.

III. The musician's role in performance is to draw out the most appropriate and expressive abilities of an instrument and showcase their own talents. It is common sense to assume that musicians will play to the instrument's limit with full force and will be more concerned with musical presentation than with the instrument's welfare. They are musicians whose task is to consume instruments. The curator's task is to preserve.

IV. Is sounding an instrument so important that we should jeopardise or eliminate the opportunities for future study by those following us? Is it more important to satisfy our self-serving desire to reap short-term pleasure?

V. ICOM's clear position and CIMCIM's own guidelines for handling objects were missing from the discussions. Many CIMCIM members did not adhere to these guidelines during visits to collections where objects were handled, played or displayed. Dramatic temperature and humidity changes caused strings to break and members were allowed unrestricted access to rare instruments.

These observations and questions are not easily addressed since each institution, each country, has its own parameters for handling objects and even differing views concerning conservation and restoration.

We suggest the CIMCIM members use the following publications for guidance: "The Care of Historical Musical Instruments", "Recommendations for the Conservation of Musical Instruments", and "Recommendations for Regulating the Access to Musical Instruments in Public Collections". These publications, already provided and still available to CIMCIM members, may be accessed on the CIMCIM website or by contacting Arnold Myers. Interpreting the rule is difficult as circumstances, traditions, and languages differ from place to place. For help with the interpretations, please contact Corinna Weinheimer, co-ordinator of the conservation working group.
CIMCIM Board 2002

Minutes of the CIMCIM Business Meeting, Sheremtev Palace, St. Petersburg, 15. September 2002

Present: Carmelle Bégin (Canada), Stefan Bohmann (Sweden), Nancy Hao-Ming Chao (Taiwan), Peter Donhauser (Austria), Patrick Effiboley (Benin), Heidrun Eichler (Germany),

Martin Elste (Germany), Tatjana Fomina (Usbekistan), Eszter Fontana (Germany), Florence Gétreau (France), Herbert Heyde (USA), Alicja Knast (Poland), Vladimir Koshelev (Russia), Darja Koter (Slovenia), Laurence Libin (USA), Jesmael Mataga (Zimbabwe), Antonius Moone (The Netherlands), Ken Moore (USA), Arnold Myers UK), Inna Nazina (Belarus), Kees Nederveen (The Netherlands), Anne-Marie Österberg (Sweden), Ingrid Prucha (Austria), Zami Ravid (Israel), Elizabeth Strauchen-Schere (UK), Lisbet Torp (Denmark), Ioanna Ungureanu (Italy), Patrice Verrier (France), Daniela Voiculescu (Romania), Corinna Weinheimer (Norway), Elisabeth Wells (UK), Miguel Zenker (Mexico).

2. *Regrets of absence:* Brigitte Bachmann-Geiser (Switzerland), Robert Barclay (Canada), Frank Bär (Germany), Margaret Birley (UK), Silke Berdux (Germany), Sylvie Douce de la Salle (France), Göran Grahn (Sweden), Bronwen Griffin (Australia), Sumi Gunji (Japan), Friedemann Hellwig (Germany), Cynthia Adams Hoover (USA), Roland Hoover (USA), Robert Holmin (Sweden), Rudolf Hopfner (Austria), Alfons Huber (Austria), Birgit Kjellström (Sweden), Peter Andreas Kjeldsberg (Norway), John Koster (USA), Mats Krouthén (Norway), Darcy Kuronen (USA), Klaus Martius (Germany), Jeremy Montagu (UK), Mette Müller (Denmark), Catherine Megumi Ochi (Japan), Klara Radnoti (Hungary), Hans Riben (Sweden), Christiane Rieche (Germany), Gerhard Stradner (Austria).

3. *Minutes of the CIMCIM Business Meeting in Barcelona, 4. July 2001*

The minutes, published in the CIMCIM Bulletin No. 46 were approved by the meeting.

4. *Treasurer's Report*

The committee's thanks are due to ICOM Norway and Ringve Museum, Norway for postage of the CIMCIM Bulletin. The treasurer thanks specially the Board member Alicja Knast for making the printing of the Bulletin possible in Poland. The treasurer also reminds the assembly of the changes in member fees decided upon at the General Conference in Barcelona. If in doubt about your membership please get in touch with the treasurer.

The current balance of the CIMCIM US dollar account is \$2650 and the Euro account is 18.527,44 Euro.

5. *Report from working groups*

International Directory

The Working Group for the Musical Instrument Collection Directory has established a database

and Arnold Myers, our Webmaster, has incorporated citations assembled by Barbara Lambert into the CIMCIM website. This completes a listing of known collections throughout the world. The working group's goal is to make the database updateable and easily transferable to on-line formats, establish an international network of regional representatives who provide information to maintain the database, and to provide information to on-line visitors with links to collection sites.

Ken Moore

6. Proposals and reports from the CIMCIM board

6.1) Musikhistorisk Museum, Copenhagen

Lisbet Torp from the Musikhistorisk Museum in Copenhagen reports on the threatening current financial situation of the museum and asks CIMCIM to write a letter of support to be sent to the Danish Ministry of Culture. Ken Moore reads out a draft for this letter, that is approved by the assembly. All present members signed the letter.

6.2) RiDIM

Florence Gétreau reports on RiDIM and Jamel. The co-operation between CIMCIM and RiDIM will be that CIMCIM appointed three members as advisory members of the RiDIM Board. The list of these persons will be published in the CIMCIM Bulletin.

6.3) Guidelines for travel support of CIMCIM members

This year CIMCIM was able to support members attending the conference. However, the application procedure showed that guidelines are needed. These will be formulated by the Board and published in the Bulletin and on the CIMCIM website.

6.4) Guidelines for CIMCIM annual-meeting organisers

These already existing guidelines will be published in the Bulletin and on the CIMCIM website.

6.5) Report from the Advisory Committee Meeting in June 2002 in Paris

Eszter Fontana reports on the meeting where the main topic was the new ICOM Code of Ethics that has recently been published. Every ICOM member will receive a copy by mail. Those who do not get a copy are asked to get in touch with the CIMCIM secretary.

7. Future meetings

7.1 CIMCIM has a verbal invitation to Seattle. The Board is waiting for further information, but is also aware of that time is very short to organise a meeting.

7.2 Miguel Zenker from the Mexico School of Music invites CIMCIM to gather for their annual meeting in 2005 in Mexico City. The title of the suggested theme is: "The responsibility of Musical Instrument Museums and Collections towards society". Mr. Zenker points out that the theme can be addressed from many different points and thus provides grounds for fruitful discussions.

8. Any other business

8.1 Flood damages in Europe

Eszter Fontana reports on the damages due to the floods this summer in north/eastern parts of Europe. The situation is dramatic and the consequences for cultural institutions are still incalculable. However it is clear that cultural budgets will be cut heavily in order to built up for losses. Contacts with afflicted museums make obvious that financial help is the most needed. It was also indicated that most help might be needed once the public attention has worn off. The assembly decided therefore to stay in close contact with these institutions and collect money for helping them.

8.2 Piano Symposium in Vienna, Austria

On behalf of Alfons Huber from the Sammlung Alter Musikinstrumente, Corinna Weinheimer reports about a Symposium on the Viennese Fortepiano that will be held from 16.-18th September 2003.

8.3 Conference in the UK

Arnold Myers from Edinburgh reports on the joint meeting of AMIS and The Galpin Society in August 2003. For further information see below in the Bulletin.

8.4 Recovered stolen instrument

Lisbet Torp from Copenhagen reports on the recovery of an instrument stolen from the collection in 2002.

9. Closing remarks

The president, Dr. Eszter Fontana expressed her thanks on behalf of the assembly to the staff of the Sheremetov Palace and to the translators, who all exercised a tremendous effort to make this conference happen. She also thanked the attendants for their contributions to a successful meeting. As expected the topic resulted in lively discussion, yet with no answer. The papers will be together with others from the previous year's meeting and published in proceedings.

Mr. Arnold Myers was specially thanked for his work with the CIMCIM-Website and has been appointed co-opted Board member.

Corinna Weinheimer

Announcements

CIMCIM News

Our CIMCIM member from the Technisches Museum in Vienna, Peter Donhauser has put together a marvellous CD-Rom with pictures and short films from this year's conference and excursions in St. Petersburg. The material is very detailed and contains a lot of valuable information for those who want to study further some of the instruments we have seen during the meeting. The CD can be ordered from: Peter Donhauser, Director, Technisches Museum Wien, Mariahilferstrasse 212, 1140 Wien, Austria; Fax no. +43 1 899 998 1111, E-mail: pdonh@tmw.ac.at

RIdIM

The representatives for CIMCIM in RIdIM will be Arnold Myers (Edinburgh), Renato Meucci (Florence) and Martin Elste (Berlin). Congratulations to you all.

Pro Musica Antiqua, New York, USA

American Musicological Society, The Noah Greenberg Award 2003

The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The Award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historical performing practices. Both scholars and performers may apply, since the Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects.

The Award will be given annually (provided at least one of the entries is judged by the committee to be of sufficient distinction and appropriate to the intention of the Award). The Award will consist of a cash award; normally, there will be a single award but it may, at the committee's discretion, be divided.

The Noah Greenberg Award Committee invites applications for the Award, to be submitted by 1 March 2003. Applicants need not be members of the Society. The applicant must submit, in triplicate, a description of the project, a detailed budget, and supporting materials such as articles or recordings of performances which are relevant to the project. Applications must be sent to the Chair of the Noah Greenberg Award Committee, Laurence Libin, The Metropolitan Museum of Art, Department of Musical Instruments, 1000 Fifth Avenue, New York, NY 10028.

For further information and guidance on eligibility, contact the chair of the committee or the AMS office, 201 S. 34th Street, Philadelphia, PA 19104-6313.

Canadian Conservation Institute, Canada

I was delighted to find in my mailbox a postcard from St. Petersburg from many good friends at CIMCIM and some I haven't yet had the pleasure of meeting. Of all the recent CIMCIM adventures I have missed, I would have loved to visit St. Petersburg. I have heard so many good things. Perhaps, one of these days when the financial situation is better, and I can devote myself more to matter instrumental, I will suddenly show up at a CIMCIM meeting, thank all my old friends, and meet some new ones. In the meantime, it's nice to know that people think I'm still here. Best wishes everybody.

Bob Barclay

Canadian Conservation Institute

Help Requested

Dear CIMCIM Member,

I am a student at the University of Applied Science in Cologne, Germany. My special subject is Restoration and Conservation of Musical Instruments.

At the moment, I am writing my graduation project entitled „*Material Combinations used in Organbuilding-Likely Damage and Restoration*“. Within the project, I am restricting the combinations to those between wood, metal and leather. Organs are normally built using mainly organic materials (wood, leather etc). These materials react with each other and can age quite rapidly and very quickly wear out. The reactions are accelerated by a warm and damp climate. To limit the reactions between these materials, it would be necessary in the real life situation to regulate the climate in the church, but that is often not very easy or even possible. On the other hand it might be possible to play the organ after restoration (if that is the wish of the owner) and to accept deterioration. To do this may require many components to be renewed, and thereby discard the original. But I am looking for materials and methods with which the old materials could be preserved. One method may be to isolate adjacent surfaces to stop the inter-reactions.

I have some questions:

- Do you know of any surface treatments which isolate adjacent surfaces of material combinations (like: metal-leather, metal-wood, wood-leather), that eliminate damage and deterioration? Do you

have any thoughts about micro-crystalline wax and acid free paper?

-Do you have any practical experience of such isolation methods?

-Do you know of any treatments which will stabilise the corrosive surfaces between metal-wood and metal-leather or to stop the emission of alum, chrome and other salts from the leather?

-Do you have experience in regenerating leather surfaces that have been damaged? How can you make old leather flexible again?

I believe that problems like these do not exist only within organ restoration. That is why I hope, you can help me with some solutions or information from your experience.

Please send your opinions preferably by e-mail to: Susanne Paul, Grüngürtelstr. 118, Zi. 220, D- 50 996 KÖLN, e-mail: su.paul@gmx.de

Thank you very much,
Susanne Paul

Recent Publications

RUDOLF HOPFNER: *Masterpieces of Violin-making; The Collection of Bowed Stringed Instruments of the Oesterreichische Nationalbank*

In 1989 the Oesterreichische Nationalbank (Austrian National Bank) founded a collection of valuable antique stringed instruments which at the moment comprises 29 items. The emphasis lies on extraordinary instruments from Amati, Stradivari, Guarneri del Gesù or Stainer with outstanding playing qualities. All the instruments are on loan to Austrian musicians and therefore are permanently present on the concert stages in Austria and world-wide. With this collection the Austrian National Bank makes a considerable contribution to our cultural tradition and fosters Austria's musical heritage. The collection has been presented to the public through exhibitions, concerts, radio- and TV-productions. In addition a scholarly publication has recently been released in co-operation with Vienna's Kunsthistorisches Museum. The catalogue comprises descriptions of all the instruments, gives information about details of construction and measurements. Each instrument is presented with large-scale photos. Information on the history of the instruments, their former owners, a discography and a glossary are included. The text of the catalogue is in German and English, the volume is 183 pages. Orders can be placed at the Kunsthistorisches Museum's shops (<http://www.khm.at>), the price is EUR 29,-.

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Bulltin 51:

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