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Bulletin No. 60

December 2005

Message from the President

Dear Colleagues,

CIMCIM meets in the “heartland” of the United States from May 17-23, 2006. For those of you who have never been to the middle of America, it will prove to be an enriching and interesting experience. On the 17th the membership has been invited to visit The Schubert Club <http://www.schubert.org/Museum-Permanent.html> located on the Mississippi river in St. Paul, Minnesota. The Schubert Club has over 100 keyboard instruments, a collection of non-Western instruments, automatic musical instruments, acoustic phonographs and early radios. It also features letters and autographs of composers and performers.

Leaving for Vermillion, South Dakota the morning of the 18th, the group will make a short excursion (about 2 hours by bus) to visit The Music Man Square in Mason City, Iowa. This attraction, developed with the aid of the National Music Museum, features the work of Meredith Wilson, American musical and marching band composer, musician and teacher. Meredith’s most notable musical is “The Music Man”, a romantic story about a traveling musical instrument salesman of questionable character and a small town librarian. After lunch we will continue to Vermillion (about 3-1/2 hours) and arrive in the early evening.

The joint meeting of the Galpin Society, the American Musical Instrument Society and CIMCIM will begin at the National Music Museum (formerly the Shrine to Music Museum) on May 19th. CIMCIM member John Koster is the program chair for the

conference and details are included in this Newsletter. The main portion of the meeting will occur at the National Music Museum between May 19 – 23 where we will be joined by friends and colleagues from the Galpin Society and the American Musical Instrument Collection. CIMCIM’s paper sessions and business meeting will be held on May 23rd.

The conference offers CIMCIM members opportunities to present papers dealing with two related topics. For the AMIS/Galpin portion of the meeting the topic is “Presenting to a Non-musical Public” and the specific topic for CIMCIM is “Patrons, Politics, and Prosperity.” (see the “Conference” section of this bulletin for details about call for papers, deadlines, etc.)

Please note: CIMCIM members who wish to visit the Schubert Club should arrive in St. Paul on May 16th and *book their return flights from Rapid City, Iowa or Sioux Falls, South Dakota*, as the National Music Museum will provide transportation to and from these airports. CIMCIM members should also book reservations on their own for the hotels in St. Paul. I hope to see you in St. Paul,

Ken Moore,
CIMCIM President

Lodging information for St. Paul:

In the downtown area, the Holiday Inn RiverCentre is a couple blocks away and is less expensive than the others within walking distance.

Holiday Inn RiverCentre,
175 W. 7th Street, St. Paul, MN 55102
Phone: (651) 225-1515; Fax: (651) 225-1616
Toll Free: 1-800-HOLIDAY

Reports

Commission Mixte of RIdIM, meeting in Warsaw, July 2005

The Commission mixte of the Répertoire International d'Iconographie Musicale met at the IAML Annual Conference in Warsaw in July to discuss current business. The Chairman of the Commission mixte, Antonio Baldassarre, reported that a questionnaire has been sent to approximately one-hundred people and organizations who showed interest in the activities of RIdIM. The International RIdIM Center intends to produce a newsletter with information about national centres, current iconographical research, news about conferences, exhibitions, and publications as soon as financial support will be found. Since the first meeting of the newly formed Commission mixte in December 2004, the Thesaurus Committee met in Munich and completed the authority files for object types, media, and iconography. The files for techniques and musical instruments will be worked on during the next months. Meanwhile, some 1,000 entries taken from the old file cards have been transferred to the RIdIM database. Further work to complete the transfer will take approximately another year.

In addition to the business meeting, RIdIM was responsible for an open session in which the RIdIM database was presented to the delegates by Stephen Westman of the University of North Carolina at Charlotte as Chief Technical Officer and Alan Green of Ohio University, Columbus as Project Coordinator. This session presented a good overview of the possibilities the RIdIM project offers to researchers world-wide and of the challenging problems for the developers of this database in order to cope with such a wide range of material.

Martin Elste,

CIMCIM representative at RIdIM

Collection News

Paris (F), Médiathèque de la Cité de la musique. <http://mediatheque.cite-musique.fr>

La Cité de la musique a ouvert sa nouvelle Médiathèque dans un espace conçu par

l'architecte Christian de Portzamparc le 26 septembre 2005. Le Centre d'informations musicales, la médiathèque pédagogique et le Centre de documentation du Musée sont réunis pour offrir l'ensemble de leurs ressources et de nouveaux services.

Les facteurs et organologues y retrouveront la documentation du Musée: dossiers des instruments de la collection, plans, revues et livres spécialisés en organologie, acoustique, iconographie musicale et ethnomusicologie. Ils pourront aussi découvrir tout un patrimoine sonore : 300 concerts donnés dans la grande salle de la Cité de la musique. Des extraits sont consultables sur notre site Web.

Le catalogue du Musée est toujours en ligne avec 15000 photos, bibliographies, descriptions et mesures des 5000 œuvres de la collection. Nouveautés: des dossiers sur les instruments de musique présentés par familles (le clavecin, le synthétiseur, le saxophone, le luth etc...) ou par régions (l'Inde du Nord), ainsi que sur toutes les expositions qui ont été présentées depuis l'ouverture du Musée en 1997.

Patrice Verrier,

responsable de la documentation du Musée de la musique

New Orleans, Louisiana (USA), Louisiana State Museum

The Louisiana State Museum staff has worked diligently to preserve Louisiana's heritage housed in a number of historic properties. Sadly the roof of the Old U.S. Mint building was damaged in Hurricane Katrina. Approximately two-thirds of the copper cladding on the U.S. Mint roof was blown off by the high winds produced by the storm. The copper cladding that was torn from the roof was installed during renovations of the building in 1978.

Water made its way into the building and a number of jazz-related artifacts were affected. Fortunately the artifacts affected constitute only a small fraction of the overall jazz collection. These artifacts were moved to Baton Rouge and are in the process of being stabilized and conserved with the gracious

help of staff from LSU's Hill Memorial Library, the Louisiana State Archives and the University of Louisiana at Lafayette.

The roof has been sealed and preparations for permanent repairs are in progress. Restoration of the interior spaces affected by the water will begin shortly.

Despite the damage at the Old U.S. Mint the Louisiana State Museum has been able to maintain branches in Natchitoches, Patterson, and Thibodaux. The Louisiana State Museum-Cabildo became one of the first cultural institutions in New Orleans to reopen to the public on October 28, 2005 and work continues on a new branch in Baton Rouge and a new location in Patterson.

The importance of preserving our cultural resources is a key piece of the strategic plan called Louisiana Rebirth: The Soul of America set forth by Lt. Governor Mitch Landrieu. The Lt. Governor oversees the Department of Culture, Recreation and Tourism which consists of the Office of State Museums, The State Library of Louisiana, The Office of State Parks, The Office of Cultural Development and The Office of Tourism.

Greg Lambousy, *Director of Collections*

Berlin (D), Musikinstrumenten-Museum, Staatliches Institut für Musikforschung.

The Berlin Musikinstrumenten-Museum has just issued a new CD on its label "Klingendes Museum": Peter Thalheimer, *Flötentöne mit 19 Querflöten vom 16. bis zum 20. Jahrhundert* (KM 2010-2, EUR 14 + p&p). The CD can be purchased through the internet shop of www.mim-berlin.de.

The accomplished flutist and collector of historic flutes performs nineteen compositions from Giovanni Bassano to Helmut Bornefeld on nineteen different instruments from both, the museum's and his own collections and instructively portrays the evolution of the flute from the ancient transverse to the modern Boehm model. The CD is accompanied by a 32-page booklet in German and English with colour illustrations of all instruments played and detailed notes by Thalheimer.

Martin Elste, *Curator*

Special Exhibitions

Copenhagen (DK), Musikhistorisk Museum, September 30, 2005 – April 17, 2006

The Danish Piano - from piano to forte

Musikhistorisk Museum & Carl Claudius' Samling, Åbenrå 30, 1124 København, Denmark.

On September 30th 2005 the Musikhistorisk Museum opened the temporary exhibition *The Danish Piano - from piano to forte* a comprehensive exhibition dealing with the Danish piano industry from about 1800 to the end of the 20th century, the instruments and their makers, the inventions, the craftsmanship, and the working processes.

The exhibition is based on the Musikhistorisk Museum's extensive collection of Danish pianos as well as its abundant archives. Besides, an interactive presentation of Danish piano history is part of the exhibition.

In connection with the temporary exhibition, a 4-coloured, richly illustrated catalogue (87 p.) has been issued as well as a CD with well-known Danish pianists playing historic Danish made instruments. Also, a number of concerts, lectures, workshops etc. have been arranged.

Vibeke Hørsted Jensen, *Secretary*

Florence (I), Galleria dell'Accademia e Museo degli Strumenti Musicali, December 19, 2005 – February 20, 2006

Celebrations for the 350th anniversary of Bartolomeo Cristofori's birth

Galleria dell'Accademia e Museo degli Strumenti Musicali, via Ricasoli 60, 50122 Firenze, Italy.

The Musical Instrument Museum of the Galleria dell'Accademia in Florence (Italy) will open an exhibition on December 19th 2005 to celebrate the 350th anniversary of the birth of Bartolomeo Cristofori. On this occasion the 1722 Cristofori piano (Rome, Museo Nazionale degli Strumenti Musicali) will be displayed for the first time together with the Cristofori ebony harpsichord (end of 17th century) and his 1690 oval virginal recently rediscovered.

The celebrations will close on February 20th with a concert by Enrico Baiano on facsimile of Cristofori instruments.

The complete program includes a series of concerts and lectures connected to Cristofori, his work and his surviving instruments and will be published at:

www.polomuseale.firenze.it/cherubini

Gabriele Rossi-Rognoni, *Curator*

**Basel (CH), Historisches Museum,
Musikmuseum, January 13 – July 9, 2006**

*Kind und Kagel: Mauricio Kagel and his
'Children's Instruments'*

Musikmuseum, Im Lohnhof 9, CH-4051
Basel, Switzerland

The composer Mauricio Kagel (b. 1931, in Argentina) became involved with the subject of 'Children's Instruments' in 1971 in connection with the "Kölner Kurse für Neue Musik" (Cologne Courses in New Music), that he directed. Working with psychologists, educators, and not least children themselves, the concept was to develop fantastical sound-emitters for children of pre-school age. The resulting children's instruments – such as the acoustic mechanic-box, the flop-stick, the plunger-roll, the sandal-castanets and the radio-play-house – are not only an exciting alternative to the usual Orff percussion instruments and recorders used to make children more sensitive to music. They are also intimately related to the musical output of perhaps one of the most distinctive composers of contemporary music.

The exhibition "Kids and Kagel – Mauricio Kagel and his 'Children's Instruments'" in the Musikmuseum in Basle documents the course in Cologne and its context. Alongside the original objects – which, together with the remainder of Kagel's collection of instruments – have been on loan since 2004 from the Paul Sacher Foundation to the Basle Historical Museum. Reconstructions of several other of Kagel's 'Children's instruments' offer an audible experience of this captivating chapter in New Music and of the attempts to reform music education.

Martin Kirnbauer, *Curator*

Conferences

CIMCIM, GALPIN, & AMIS joint meeting Vermillion (SD), May 19-23, 2006

The National Music Museum (NMM) on the campus of The University of South Dakota (USD) in Vermillion, South Dakota (USA), will host the 35th annual meeting of the American Musical Instrument Society, held in collaboration with The Galpin Society and CIMCIM, Friday-Tuesday, May 19th-23rd, 2006. The AMIS/Galpin component of the meeting will conclude on May 22nd, with May 23rd reserved for CIMCIM paper sessions (open to AMIS/Galpin members who wish to stay) and business meeting.

The program committee is chaired by John Koster, Conservator & Professor of Music at the NMM/USD. For the AMIS/Galpin sessions, proposals on any subject related to the history and use of musical instruments will be considered. Abstracts for 20-minute papers, as well as other program proposals, should be sent to him by November 30, 2005, at the National Music Museum, The University of South Dakota, 414 E. Clark Street, Vermillion, SD 57069 USA, or by e-mail at jkoster@usd.edu or by fax at 1-605-677-6995. Please include a brief biography suitable for inclusion in the program booklet.

For the CIMCIM sessions proposals are invited from CIMCIM members on the themes "Presenting Musical Instruments to a Non-Musical Public" and "Patrons, Politics, and Prosperity." The first of these concerns issues confronting musical-instrument collections that may be in institutions primarily concerned with other fields, such as history, art, technology, and ethnology. How are instruments presented in these contexts, what interpretive constraints or problems might arise, and how are these challenges met are some of the subjects to address.

The related topic, "Patrons, Politics, and Prosperity," will address the interface of fundraising with a philosophy of display and the impact this has on serving institutional missions, whether they be of music-related institutions or non-music museums. Areas of consideration include use of new

technologies, working with donors and politicians, educational programs, and collection management.

Please send abstracts by February 20th 2006 to Gabriele Rossi-Rognoni, CIMCIM Secretary, preferably via e-mail at secretary@cimcim.icom.museum or c/o Galleria dell'Accademia e Museo degli Strumenti Musicali, via Ricasoli 60, I-50122 Firenze (Italy)

For local arrangements, contact André P. Larson, Director & Professor of Music at the NMM/USD, by email at aplaron@usd.edu or by fax at 1- 605-677-6995.

For up-to-date information about the NMM, its collections, and the May 2006 meeting, go to <http://www.usd.edu/smm> and use the home-page links, including the Site Index and the Index of Makers.

Vintage Band Festival and International Wind Music History Conference (HBS-IGEB, Northfield (Minnesota, USA), July 27-31, 2006

The International Wind Music History Conference will be a joint conference of music attracting musicologists, pedagogues, students, early music specialists and performers from all over the world. Taking place in the historic river town of Northfield, Minnesota from Thursday, July 27, through Monday July 31, 2006, this conference combines the research interests of two organizations (Historic Brass Society and the International Society for the Investigation and Preservation of Wind Music), many of whose goals are mutual; all will be enhanced by the interaction this event will provide. The addition of the Vintage Band Festival, and of informal playing sessions, will connect this event to a wider audience, serving as an introductory forum for students and other musicians into the sphere of historically informed period-instrument performance.

The general timetable for the conference will include the presentation of research papers, lectures, demonstrations, informal playing sessions, public performances of

historical wind music groups from all over the world -such as American Civil War saxhorn bands, 18th Century European harmoniemusik ensembles, and ethnic bands. There will also be a marketplace for sheet music, instrument, books, and recordings.

Deadline for submission of paper proposals in January 1. The general theme for the conference is "Away from Home: Cultural and musical travels are seldom conducted in a straight line. Cross-relations are developed when musicians and musical traditions travel from one land to another. These travels have had an impact on repertory, performance practice, development of instruments, pedagogical trends and other social, economic, and cultural developments. Scholars are invited to submit proposals for papers addressing these and related themes." Detailed information about both festival and conference are on the website:

<http://www.stolaf.edu/events/vintageband>

For further information contact the Festival/Conference Co-ordinator: Paul Niemisto at niemisto@stolaf.edu

Paul Niemisto,

PhD at Music Department, St. Olaf College

History, construction and playing technique of the transverse flute, «27th Symposium on Musical Instrument Building», Stiftung Kloster Michaelstein – Music Institute for Performance Practice, Michaelstein (D), October 6-8, 2006

Clear terms for the transverse flute did not exist until the early 18th century. Germany seems to have played a role for the early development of the instrument because of additions which were used since the 1750s to distinguish the transverse flute from other flute types. There appeared for example terms like *flûte allemande*, *flûte d'Allemagne*, *fleustes d'Alleman* or *flutes allemands*. Besides that important and partly very early music theoretical sources about the transverse flute were published in Germany. Later, Germany again emerged with the development of the today usual flute, invented by Theobald Boehm.

The 27th symposium will deal with the history, the construction and the playing technique of the transverse flute. The importance of the Mitteldeutschland region has not yet been worked out extensively for the development of the transverse flute and its repertoire. Therefore special emphasis needs to be put on this topic. Besides this, flute making in other countries (for example France, Italy or England) shall be examined, regions outside the main research interest (e.g. Eastern Europe) shall be included in the considerations. Special attention shall be put on the different members of the transverse flute family, for example the use of the piccolo in the repertoire of the 18th century. In addition to that the special acoustical features as well as questions about copying and restoring of these instruments will be discussed.

Please send offers for papers and musical demonstrations to the described conference with title and an abstract to the following address:

Stiftung Kloster Michaelstein
Monika Lustig
Postfach 24
D-38881 Blankenburg
Tel.: +49/(0)3944/9030-12
Fax: +49/(0)3944/9030-30
e-mail: m.lustig@kloster-michaelstein.de
web-site: <http://www.kloster-michaelstein.de>

Research projects

A new web-site and photo gallery on the glass-harmonica

I would like to draw the attention of the bulletin's readers on a new website:

<http://www.armonica.de/>

It aims to present the glass harmonica to the interested public by showing photos and giving related information. Currently it is under construction and the only photos shown until now are two amateur ones (Barockhaus Goerlitz, loan of Staedtische Museen Zittau and Haendelhaus Halle) which I took myself. For the future I hope to find professional input to develop the site. The musical instrument

museums and collections are invited to participate.

The rules will be the following. Each armonica will be presented in picture and description, provided by the museums or collections ("sponsor") and will have a link to the "sponsor" (no further contribution is expected). The location of the instrument and the coordinates of the "sponsor" will be clearly stated. All rights will stay with the "sponsor". The "sponsor" may withdraw the picture at any reasonable time.

The aim of the site is to promote the knowledge about the glass harmonica. To a certain extent it will also ease the access of the public to museums and collections which include the instrument (via the link).

All CIMCIM members are invited to participate. Any comments on the project are welcome.

Werner Warmbier

New and planned publications

Arnold Myers, Raymond Parks,

Small Mouthpieces for Brass Instruments,

(Historic Musical Instruments in the Edinburgh University Collection, Part H Fascicle iv), 2nd edition, 2005. 119 pages. ISBN 0-907635-51-2. Price: Lstg 8,00 (incl. postage to any country).

The exact shape of the mouthpiece is considered by most players of brass instruments to be critically important in performance: more important in fact than the design of some of the features of the instrument.

For each of 364 mouthpieces for cornet, trumpet, french horn etc some 20 measurements have been taken and either published directly or used to compute the cup volume and shape.

Orders must be accompanied by remittance. Please remit by cheque payable to the University of Edinburgh, made out in pounds sterling, drawn on a U.K. bank. A form for VISA or MASTERCARD payment can be requested or printed from the Web at

www.music.ed.ac.uk/euchmi/

Despatch orders and remittance to:

The Collection Secretary, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, U.K.

Les représentations de la musique au Moyen Âge, ed. by Martine Clouzot and Christine Laloue, (Les cahiers du Musée de la musique, 6), Paris, Cité de la Musique, 2005. 128 pages, ISBN 2-914147-29-5. Price € 36,00.

We are pleased to announce the publication of the sixth issue of Les cahiers du Musée de la musique: *Les représentations de la musique au Moyen Âge*.

The conference «Les représentations de la musique au Moyen Âge» was held on the 2nd and 3rd of April 2004 at the Cité de la musique, in order to study the role of music in the Medieval world - as one of the Liberal Arts and through its representations - and its connections with social, political and religious fields.

Supervised by Martine Clouzot and Christine Laloue, this publication contains articles by Susan Rankin, Pascale Duhamel, Nicolas Bell, Olivier Cullin, Étienne Anheim, Martine Clouzot, Danielle Jacquart, Jérôme Baschet, Isabelle Marchesin, Michel Pastoureau, Jean-Marie Fritz, Nicole Bériou and Laura Weigert.

You can purchase it either at la Librairie-boutique of the Cité de la musique in Paris, or by post, using the attached order form, or on line: www.cite-musique.fr (click on: Welcome - Bookshop - Order on line).

Call for contributions to the Galpin Society Newsletter No.15, May 2005

The Galpin Society was formed in the UK in October 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates the pioneer work of Canon Francis W. Galpin (1858-1945) who had spent a lifetime in the practical study of

old instruments, in collecting them and recording their history. It has worldwide membership. The Society publishes an annual Journal, and issues a Newsletter to members three times a year.

The May 2006 edition of the Galpin Society Newsletter (no. 15) will focus on the current work of musical instrument museums. The Galpin Society would welcome potential material for this edition of the newsletter, publicising your Museum's research, recent publications, or permanent and temporary exhibitions over the summer 2006. This information should reach Margaret Birley, the acting editor of this edition of the GSN no.15 at the Horniman Museum by 25 April 2006. If you are sending your contribution as an e-mail attachment please give your e-mail the heading 'For GSN May 2006'.

It is anticipated that the Newsletter will be published in mid-May.

Margaret Birley,
Keeper of Musical Instruments

The Horniman Museum
100 London Road
LONDON SE23 3PQ
Tel: (020) 8291 8684
E-mail: mbirley@horniman.ac.uk

Vacant Positions

Tervuren (B), Royal Museum for Central Africa

The Royal Museum for Central Africa in Tervuren (Belgium) is searching for a curator for the important collection of African Musical Instruments of the RMCA.

Further information can be found at: www.africamuseum.be/jobs where you can find also further information about the RMCA.

Please note that the deadline is 10th December 2005.

Jos Gansemans,
Ethnomusicologist - MRCA

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Please send your contributions by **February 28th** 2006, preferably by e-mail, to the editor:

Gabriele Rossi-Rognoni

Galleria dell'Accademia e Museo degli
Strumenti Musicali,

via Ricasoli, 60,

I-50122 Firenze, Italy

Fax: +39 055 2388609

E-mail: secretary@cimcim.icom.museum