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**World-Wide Web URL:** <http://cimcim.icom.museum>

## Bulletin No. 61

July 2006

### Message from the President

Dear Colleagues,

A small group of CIMCIM, Galpin and AMIS members met in St. Paul on the May 17<sup>th</sup> and were treated by Holly Windle to a tour of the galleries and storage facilities of The Schubert Club. That evening we were delighted by a concert featuring a mixed ensemble of Cambodian and European instruments. A melding of textures including roneat (xylophone) and Northumbrian pipes worked amazingly well. The next day we travelled to Vermillion, SD in a van provisioned with food and drink and supplied to CIMCIM by the TARGET Corporation. On the way we watched "The Music Man," a musical composed by Meredith Willson and visited Mason City, Iowa for a tour of the Music Man Square, a museum dedicated to Willson and featuring an exhibition of instruments lent to the museum by The National Music Museum.

Our small group joined the conference of more than 150 participants in Vermillion and enjoyed the hospitality of André Larson and the very organized staff of the National Music Museum. The full and well-balance program arranged by John Koster was an enriching experience. Although many of the papers

complemented CIMCIM's objectives, museological concerns were addressed at CIMCIM's own session on the last day conference.

Thank you to all who participated in and helped to arrange this wonderful meeting.

Next year we look forward to the joint meeting of all the ICOM committees which will be held in Vienna between August 19<sup>th</sup> and the 24<sup>th</sup>. Rudolph Hopfner, Director of the Kunsthistorisches Museum will host CIMCIM's conference. ICOM's general theme is "Museums and Universal Heritage" and CIMCIM's focus will be upon "Instruments owned by famous musicians and composers: what can they tell us?" and "Documenting musical instrument collections."

Please note that our next Bulletin will be issued electronically. This will cut the distribution cost and allow CIMCIM to pursue other publishing opportunities. Members who desire a hard copy will be able to continue to receive that version upon request to the Secretary.

The Board and I hope that you join us in Austria next year for this joint meeting.

Ken Moore  
*CIMCIM President*

Group photo of Vermillion conference attendees.  
Photograph by Bill Willroth, Sr. (Vermillion).  
Courtesy of University of South Dakota.



## Working groups

Each CIMCIM member is invited to participate to up to two of the specialized working groups that concentrate on topics related to our profession.

The groups keep in touch and develop their programmes and projects during the year principally via e-mail, and meet once a year on the occasion of the CIMCIM annual meeting.

Whoever wishes to join a working group can contact the respective coordinator via e-mail at any time.

The working groups presently active are:

- Conservation (coord. Corinna Weinheimer)
- Education (coord. Miguel Zenker)
- International Directory (coord. Ken Moore)
- Publication (coord. Arnold Myers)
- Terminology (coord. Sabine Klaus)
- Training (coord. Elizabeth Wells)

The CIMCIM working groups met in Vermillion on Sunday, 21st of May to discuss the present state of their activity. Here are some of their reports:

### **Conservation**

One of the major projects of the conservation working group is the *Guidelines for the Care of Musical Instruments in Non-Specialist Museums* (see earlier Bulletins for more information). A final draft was prepared by Corinna Weinheimer with the assistance of Sonja Leggewie and Sabine Scheibner and presented by Darryl Martin to the working group meeting during the CIMCIM conference in Vermillion, USA. At this meeting it was agreed that Darryl Martin, Klaus Martius and John Watson would offer comments on the *Guidelines* and send them to the co-ordinator for final publication.

Corinna Weinheimer  
*Coordinator*

### **International directory**

CIMCIM was awarded a grant of € 3.500 from ICOM with the aim of restructuring the International Directory of Museums with Musical

Instruments. The renovation will include the creation of a new on-line data base that allows easier research and updating and more consistent data.

This step of the project, to be completed by the end of the current year, will also involve updating information concerning current collections and staff.

The American Musical Instrument Society, who, under the guidance of Albert Rice and Barbara Lambert, authored the data related to North American collections in the Directory, confirmed the permission to transfer this data to the new database.

Ken Moore  
*Coordinator*

### **Publication**

The publication working group, in agreement with the Board, is working on the creation of a scientific yearly journal, published by CIMCIM, that will be specifically devoted to topics related to musical instrument conservation and to the management and organization of musical instrument collections. The first issue should appear by the next year and a call for papers will appear in the next issue of the CIMCIM Bulletin.

Arnold Myers  
*Coordinator*

### **Training**

This group was formed in order to assemble and make available on the CIMCIM website information on existing courses, internships, publications, etc that could benefit those seeking to train as curators of musical instruments.

The second objective was to find ways of adding to these, through collaboration with universities and other institutions, exchanges, producing videos, lobbying funding bodies, etc. Although I assembled information from a number of museums and institutions, I failed to complete the text (which requires regular updating) for the website, due to catalogue and renovation projects. I am sorry about this, as the information would certainly be helpful. It would be best if someone who is still working in a Museum and in touch with current developments could take on the co-ordination now; I could forward the earlier information to the new co-ordinator.

The only other member of the group at the 2005 meeting was Kazue Nakamizo, who knows the situation in Japan.

Elizabeth Wells  
*Coordinator*

### **Terminology**

The Terminology Working Group met twice during the CIMCIM Meeting in Vermillion, SD. We discussed the lack of progress and interest in the previous year, and looked for ways to improve the efficiency of the group. We concluded that this working group can only blossom if committed specialists form sub-committees, and contribute to the standardization of terminology in their own field and language on the basis of their daily work.

A sign-up sheet was designed to encourage the formation of sub-committees. So far, the following persons have signed up for sub-committees:

- Brasswinds in English: Stewart Carter, Robert Eliason, Sabine Klaus, Arnold Myers, Bradley Strauchen.
- Bowed and Plucked Instruments in English: Elizabeth Wells.
- Bowed and Plucked Instruments in Spanish: Ruy Guerrero.

We encourage CIMCIM members to sign up for other groups and languages. We propose sub-committees for the following areas:

Brasswinds, Woodwinds, Bowed and Plucked Instruments, Keyboard Instruments, Percussion Instruments, Electronic Instruments, and Ethnic Instruments in English, French, German, Italian, Spanish, Swedish and other languages.

Sabine Klaus  
*Coordinator*

### **Special Exhibitions and Symposia**

#### **New Orleans, Louisiana (USA), Louisiana State Museum, opening in Spring 2006**

*The City of Drummers: A Selection of Photographs from the Louisiana State Museum Jazz Collection*

*The City of Drummers* photography exhibit opened in the Spring of 2006 at the Louisiana State Museum in conjunction with *Latin Jazz: La Combinación Perfecta* a travelling exhibit produced by the Smithsonian Institution.

The Louisiana State Museum's Jazz Collection contains a large number of photographs featuring the city's traditional jazz drummers. The majority of the photos that will appear in the exhibit were transferred from the New Orleans Jazz Museum to the Louisiana State Museum collections in 1978 and range in date from the 1910s to the 1960s. The exhibit honours the legacy of traditional New Orleans jazz drummers in music history, and the city's contribution to making people dance around the world.

Greg Lambousy  
*Director of Collections*

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

**June 29 to October 1, 2006**

*Curt Sachs: Berlin, Paris, New York - Pathways of Musicology: multimedia exhibition on the occasion of the 125th anniversary of the birth of the Berlin scholar*

On the occasion of the 125th anniversary of the birth of the musicologist Curt Sachs, the Berlin Museum of Musical Instruments provides an inside into the life, research and teaching of the Jewish scholar.

From 1919 to 1933, Sachs directed the Collection of Musical Instruments, then at the Berlin Music Academy and now part of the Foundation of Prussian Cultural Heritage.

In his exile away from his birthplace Berlin Curt Sachs realized ambitious projects such as the extensive record series *Anthologie sonore* with examples from the Western music history.

His long-lasting friendship with Carl Orff, the composer of *Carmina Burana* led to the development of the "Orff Schulwerk".

In addition to the multimedia-based exhibition there will be a public symposium titled *Sound - Thought - Instrument. Curt Sachs and Musicology today* which will take place from 28th to 30th September 2006.

For detailed information and further enquiries contact Claudia Nelke, Phone: (030) 254 81 131 Email: [nelke@sim.spk-berlin.de](mailto:nelke@sim.spk-berlin.de)

Claudia Nelke

**Edinburgh (UK), Edinburgh University  
Collection of Historic Musical Instruments  
August 7 – September 2, 2006**

*Violin Making in Scotland 1750-1950*

and *City of Edinburgh Band: The Exhibition*

Edinburgh University Collection of Historic Musical Instruments is organising two special exhibitions this August, coinciding with the Edinburgh International and Fringe Festivals.

The exhibition *Violin Making in Scotland 1750-1950*, organised in conjunction with the British Violin Making Association, will run from 7 August to 2 September 2006 at St Cecilia's Hall Museum of Instruments. This is a special exhibition of Scottish-made violins and cellos. There will be demonstrations of violin making, a series of concerts, and a related Colloquium on August 26th. Further details at:

[www.music.ed.ac.uk/euchmi/uer](http://www.music.ed.ac.uk/euchmi/uer)

"City of Edinburgh Band: The Exhibition" tells the story of Edinburgh's former championship brass band in words, pictures and instruments. This exhibition, curated by Eugenia Mitroulia, will run from 7 August to 2 September 2006 at Reid Concert Hall Museum of Instruments, Edinburgh. Further details at:

[www.music.ed.ac.uk/euchmi/uei](http://www.music.ed.ac.uk/euchmi/uei)

Arnold Myers  
Director

**Paris (F), Cité de la Musique  
October 5, 2006 - January 14, 2007  
*Travelling Guitars***

Currently shining forth all around the planet, the guitar is undoubtedly the "globalized" popular instrument *par excellence*. As it travels around the world, its repertoire encompasses a wide range of musical styles, from Flamenco to Trash Metal, from Baroque to Jazz, from Blues to contemporary compositions.

The exhibition at the Cité de la Musique revives all these fascinating itineraries, drawing on the museum's permanent collections, numerous cult-objects and a large number of audio-visual documents. The public will discover how the guitar becomes an expression of self-emancipation or revolt, be it for the Nineteenth-century, Parisian petite bourgeoisie, for the English, suburban

"working-class heroes", for the negro slaves of Mississippi or for the Andalousian gypsies.

Philippe Bruguère, Joël Dugot, Emma Lavigne  
Curators of the exhibition

**Blankenburg/Michaelstein (D), Stiftung Kloster  
Michaelstein – Institut für Aufführungspraxis  
October 6 - 8, 2006**

*27th Symposium on Musical Instrument Building  
on the topic: "History, construction and playing  
technique of the transverse flute"*

Lectures - Musical demonstrations - Concerts, with : R. van Acht, *Dutch flute makers in the Seventeenth and Eighteenth centuries*; Ph. Allain-Dupré, *Conical bore flutes before Hotteterre - Myth or Reality?*; S. Berdahl, *Flute making in America*; B. Berney, *Musicalischer Seelen-Lust: The use of the Traverso in Seventeenth Century Sacred Concertos*; Kurt Birsak, *Haydn's Pifero und Mozart's Flauto piccolo*; F. Carreras, *Italian flute making*; D. Eden, *The piccolo in the late 19th century: repertoire and instruments*; D. Freeman, *Experiences in Renaissance flute making*; M. Freemanova, *The flute in Bohemia – its owners and makers*; K.-P. Koch, *Deutsche Holzblasinstrumentenbauer: Ihr Wirken im östlichen Europa des 18. Jahrhunderts*; T. Lerch, *Der Weg zur chromatischen Querflöte - historische Entwürfe vor 1850*; K. Martius und M. Raquet, *Vorstellung einer neuen Vermessungsmethode für Flöten*; J. Meyer, *Zur Akustik der Querflöte*; X. C. Gándara and M. J. Navalpotro, *Chegava quase à voz da flauta: the transverse flute in the North West of the Iberian Peninsula*; M. A. Oleskiewicz, *The Art of the Cadenza: Improvisation and Composition in 18th-century Sonatas and Concertos for Flute*; A. Powell, *Nations and "Art Worlds": Reframing Instrument-making Societies*; T. Seebass, *Forschungsaufgaben für die Ikonographie der Querflöte im Mittelalter und der Frührenaissance*; P. Thalheimer, *Versuch einer Geschichte der Querflöte in B*; E. Weller, *Der Vogtländische Flötenbau im 18. und 19. Jahrhundert*

For detailed information and further enquiries contact Monika Lustig, phone: +49-(0)3944-903012, Fax: +49-(0)3944-903030, Email: [m.lustig@kloster-michaelstein.de](mailto:m.lustig@kloster-michaelstein.de), internet: <http://www.kloster-michaelstein.de>

Monika Lustig

**Copenhagen (DK), Musikhistorisk Museum,  
Prolongation until December 23, 2006**

*The Danish Piano - from piano to forte*

Musikhistorisk Museum in Copenhagen is pleased to inform that our special exhibition *The Danish Piano - from piano to forte*, which opened October 1st, 2005, has been prolonged to December 23, 2006. The exhibition gives an extensive survey of the numerous Danish piano makers throughout the past two centuries and presents a great number of the museum's many different types of Danish pianos and grand pianos.

Additionally, it is a pleasure to announce that the consultant on the above mentioned exhibition, Dr. Dorthe Falcon Møller, has received a 2-year grant from the Carlsberg Foundation to write an extensive book about the most important Danish piano firm, Hornung & Møller. During 2006-2007, Dorthe Falcon Møller is based at Musikhistorisk Museum, whose comprehensive archives and piano collection constitute an important source in her work. The book will be published in English.

Vibeke Hørsted Jensen

**Edinburgh (UK), Edinburgh University  
Collection of Historic Musical Instruments**

**June 22 – 24, 2007**

*Clarinet and Woodwind Colloquium*

Edinburgh University Collection of Historic Musical Instruments is planning an international research colloquium on woodwind instruments with the clarinet as the central topic, to be held at the Reid Concert Hall Museum of Instruments next year. This event will mark the establishment of the late Sir Nicholas Shackleton's collection of clarinets and other woodwinds in Edinburgh where it has been bequeathed.

Further details from Arnold Myers, e-mail [euchmi@ed.ac.uk](mailto:euchmi@ed.ac.uk) or from the website:

[www.music.ed.ac.uk/euchmi/uec](http://www.music.ed.ac.uk/euchmi/uec)

Arnold Myers

*Director*

**Call for papers: symposia and  
publications**

***Musique-Images-Instrument*, vol. 10 & 11 (to be  
issued in 2008 and 2009): *Ensembles and  
Orchestras***

Volumes 10 and 11 of *Musique-Images-Instrument* will be devoted to the study of *Ensembles and Orchestras*.

Proposals for articles (original work) are welcome on the following topics focusing as much as possible on organological and iconographical approaches: specific groupings (voices, voices & instruments, instruments and dance etc.), various circumstances (indoor-outdoor), festivals, ceremonies, popular practices, court music, house music; composition and disposition of orchestras; conducting; setting and accessories used by musicians.

Abstracts of 200-300 words should be submitted before 1 February 2007 to Florence Gétreau, Editor of MII, Directeur de l'Institut de recherche sur le patrimoine musical en France, Bibliothèque nationale de France, 2, rue Louvois 75002 Paris; Email: [getreau.cnrs@bnf.fr](mailto:getreau.cnrs@bnf.fr)

Florence Gétreau

*Editor*

**Paris (F), Cité de la musique  
*From easel painting to music instruments:  
binders, colors and varnishes*  
March 6 - 7th, 2007**

Is there an analogy between the varnishes of the lutes and violins, the coatings of harpsichords, and the paintings of the same period? Beyond the necessity to protect the instrument, the aesthetic intention of the instrument makers seems to be pervasive in Europe as far back as the Renaissance. What kind of links between the painter and the instrument maker and what kind of contributions to each other's work may be unveiled?

Does the pursuit of comparable aesthetic effects lead to the use of analogous techniques or similar materials in these two forms of arts? What similar chemical compounds, workshop's recipes, and material effects may be revealed? What are the consequences of these analogies for the preservation and the restoration of these works of art?

Contributions will be accepted either under the form of an oral contribution or a poster on the following topics:

History and aesthetics

- history of artistic approaches among painters and instrument makers ;
- history of painting and varnishing techniques, aspects and renderings.

Analytical techniques : chemical and physical characterizations

- optical properties : colors, gloss, transparencies ;
- painting and varnishing materials description and identification ;
- - new developments and applications of analytical techniques (in situ or not) to the study of easel paintings or musical instruments varnishes.

Preservation and restoration

- - treatments protocols ;
- - retouching processes ;
- - conservation protocols.

Abstracts must be submitted before September 30, 2006

For more information and the submission form see: [www.cite-musique.fr/verniss2007](http://www.cite-musique.fr/verniss2007)

Stéphane Vaiedelich

*Responsable du laboratoire de recherche du Musée de la musique*

## **Vacant Positions**

### **New York, The Metropolitan Museum of Art Associate Curator and Administrator**

The Department of Musical Instruments at The Metropolitan Museum of Art, one of the world's finest museums, seeks an Associate Curator and Administrator to actively work with other curators and conservators on exhibitions and collection related duties. He/She will act as liaison for docent training, educational programs, work with audio/visual components in collection management and installations and facilitate loans. In addition, the person will participate actively in fundraising and in preparing exhibitions related to his/her expertise. Will also oversee the Principal Departmental Technician and administrative staff (3 people) and report to the Curator in Charge.

*Primary Responsibilities and Duties:* Investigate and propose acquisitions; conceptualize and organize exhibitions; assist with label writing and long term loans; co-ordinate work and oversee Principal Dept. Technician and Administrative staff; work with educators; foster interest of donors, collectors, and colleagues in the field; work with staff in fundraising and promoting the department; assist with cataloguing and with TMS data entry; train volunteers, guide tours as needed, assist with public and visiting scholars; and perform other related duties.

*Knowledge and Education:* M.A., M.M. or Ph.D. in Music with a concentration in Organology required; reading and speaking ability in one foreign language preferred; knowledge of best practices in handling and care of instruments required; knowledge of special needs of musical instrument collection management required; extensive knowledge of exhibition development, collection management, current museum practices required; excellent computer skills required; and professional training in an instrument preferred.

*Requirements and Qualifications:* experience managing others; ability to work well in a team environment and multi-task; curatorial experience with musical instrument collection; experience with fundraising; excellent writing and presentation skills; 3-6 years of experience in a museum setting; and some music performance experience.

The deadline for application is July 19, 2006  
Please forward a statement and CV to:

Attn: HR-ACA-DMI at (Word attachment only):  
[employoppty@metmuseum.org](mailto:employoppty@metmuseum.org)

The Metropolitan Museum of Art  
Attn: HR-ACA-DMI, 1000 Fifth Avenue  
New York, NY 10028-0198. EOE

**Bulletin 62:**

Please send your contributions by **December 1st**

2006, preferably by e-mail, to the editor:

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