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<i>Treasurer</i>	Patrice Verrier, <i>Documentation centre, Musée de la Musique, 221 avenue Jean Jaurès, F- 75019 Paris, France. Tel.: +33 1 44 84 46 03. Fax +33 1 44 84 46 01. E-mail treasurer@cimcim.icom.museum</i>
<i>World-Wide Web URL:</i>	<i>http://cimcim.icom.museum</i>

## Bulletin No. 62

January 2007

### Message from the President

Dear Colleagues,

The year has flown by more quickly than ever and CIMCIM is now preparing for the upcoming ICOM General Conference in Vienna to be held August 19-24, 2007. ICOM's general theme is *Museums and Universal Heritage* and CIMCIM's focus, *Instruments Owned by Famous Musicians: What can they tell us?* complements this topic. Dr. Rudolf Hopfner, Direktor, Sammlung alter Musikinstrumente Kunsthistorisches Museum, is our host and program chair. He has arranged dedicated CIMCIM days for Monday, August 20<sup>th</sup> to Wednesday the 22<sup>nd</sup>, and on Thursday, the 23<sup>rd</sup> an excursion to Rohrau (Josef Haydn's birthplace) and Eisenstadt is being planned. Mag. Donhauser of Vienna's Technisches Museum has offered to co-host part of the meeting at the Technisches Museum.

The ICOM triennials are always exciting and I hope everyone will be able to participate. Please see the articles below for more information and be sure to register early (before Jan. 31st) for a reduced rate at

<http://www.icom-oesterreich.at/2007/index.html>

Lastly, I would like to thank our outgoing Board members who have served CIMCIM with their great ideas and practical knowledge. Alicja Knast and Michael Lea have been great contributors in this respect and Patrice Verrier has been exemplary in his accounting and record keeping, an organizational dream. Thank you all.

Ken Moore,  
*CIMCIM President*

### Call for Papers

CIMCIM members are now invited to submit proposals for the paper sessions to be held within the Annual Conference in Vienna.

The topics of this year sessions are:

- Instruments owned by famous musicians: what can they tell us?
- Documenting musical instrument collections

Abstracts for 20 minute papers should be sent via e-mail to the CIMCIM Secretary ([secretary@cimcim.icom.museum](mailto:secretary@cimcim.icom.museum)) by February 28<sup>th</sup> and will be selected by a committee that includes members of the Board and of the host institution.

Confirmations will be sent by March 15<sup>th</sup>.

Gabriele Rossi-Rognoni  
*CIMCIM Secretary*

### Elections of the Executive Board

CIMCIM members must elect a new Executive Board before the ICOM triennial meeting in Vienna.

According to the CIMCIM by-Laws the Board comprises the President, Vice President, Secretary, Treasurer, and a least three advisory members, one of them appointed as Editor of the Bulletin. Their terms of office are three years, and they will be eligible to stand for a second three year term. The Nominating Committee has established that the candidates listed below are willing and eligible to stand for office.

The committee invites further nominations for officers and Advisory Members. Those proposing

and seconding nominees to the CIMCIM Board must be individual members of ICOM or designated representatives of Institutional Members of ICOM, and they must establish that their nominees are also ICOM members, and that they are willing to serve. Members may each nominate only one person for each office, and up to three advisory members (please photocopy the forms). It will not be necessary for the nominator, seconder and candidate to sign the same paper, but all three signatures must be received on copies of this form clearly related to the same nomination.

Nominations can be submitted electronically, or printing the form published at the end of this Bulletin and must be mailed to the CIMCIM Secretary by March 30<sup>th</sup>.

If the number of nominations exceeds the number of vacancies there will be a ballot. If a ballot is necessary, it will be conducted by post and held in April, May and June. Voting will be conducted by postal ballot, by July 2007.

The following candidates are willing to stand for election:

President: Kenneth J. Moore\*, New York, USA

Vice-President: Lisbet Torp\*, Copenhagen, Denmark

Treasurer: Vacant

Secretary: Gabriele Rossi Rognoni\*, Florence, Italy

Ordinary Member: Bronwen Griffin, Sydney, Australia

Ordinary Member: Jesmael Mataga, Harare, Zimbabwe

Ordinary Member: Kazue Nakamizo, Tokyo, Japan

The following members have been serving for two terms and are therefore not eligible. The President and the Board wish to thank them wholeheartedly for their contribution to the activity of CIMCIM:

Treasurer: Patrice Verrier, Paris, France

Ordinary Member: Alicja Knast, Poznan, Poland

Ordinary Member: Michael Lea, Sydney, Australia

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\* Incumbent, may serve for one further term of office

## **Special Exhibitions, Colloquia and Courses**

### **Edinburgh, Edinburgh University Collection of Historic Musical Instruments**

**June 7 – 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*

### **Las Palmas, Centro de Iniciativas Culturales de la Caja de Canarias**

**November – December 2006**

**Lanzarote, Convento de Santo Domingo. January 2007**

**Antigua, Fuerteventura,. Sala de exposiciones de e El Molino**

**February 2007**

"Forma, color y sonido. África, la acción de los sentidos." la colección de instrumentos de Javier Ballesteros se adentra en las Islas Canarias, recalando en Las Palmas, Lanzarote y Fuerteventura.

[http://www.tesuenafrika.com/archives/2006/12/africa\\_la\\_accia.html#more](http://www.tesuenafrika.com/archives/2006/12/africa_la_accia.html#more)

### **Bloomington (IN), Rostock (D), Kremsmunster (A): Trumpet-making Workshops**

The International Trumpet-making Workshop offered three courses this year, at Bloomington in Indiana; Rostock, Germany; and Kremsmünster near Linz in Austria. As in the past few years, Michael Münkowitz joined Rick Seraphinoff and Bob Barclay again in teaching the workshops.

In the space of a week participants make a natural trumpet in brass by hand, from the flat sheet stock to a playable instrument.

In recent years, with increases in efficiency and improved tools, some participants have even been able to finish their work in four days. We have noticed that decorative details and general finish have also improved over the time we have been teaching the course.

Well over 250 people have now made natural trumpets under our direction, and the course appears to be as popular as ever.

Often, the workshop is concluded with a concert on the finished instruments. This was especially the case in Kremsmünster, where the concluding reception in the courtyard at Schloß Kremsegg featured trumpet music by Paul Hainlein, (nephew of Hanns Hainlein, on whose design the workshop trumpets are based), Johann Ernst Altenburg, and pieces for trumpet ensemble by an anonymous composer of the 18th century found in the music archives of Kremsmünster, all played by the participants on their newly made instruments, and led by Jean-François Madeuf. It was exciting to imagine that this music could have been played in the same courtyard by trumpet players in the 17th and 18th centuries on similar instruments.

Details of future courses can be found at:

<http://www.seraphinoff.com/workshop.htm>

<http://www.trumpetmaker.com/>

Bob Barclay



Participants with their finished instruments from the 2005 course in Mynämäki, Finland. Michael Münkwitz, Bob Barclay and Rick Seraphinoff are in the centre at the rear.

## News from collections

### Nice, an exhibition to herald a new music museum

The city of Nice is steadily advancing with its plans to create the *Musée de la Musique* de Nice. On 19-22 October 2006, a prefigurative exhibition for the museum was unveiled at the new Conservatoire National de la Région de Nice, as part of their inaugural festivities. The exhibition met with an enthusiastic reception and on December 2006 the exhibition was presented in its future home, the *Musée du Palais Lascaris* in the heart of the old city, where it will remain on display until the *Palais* undergoes its transformation from Baroque decorative arts museum to music museum.

This temporary exhibition is composed of an overview of the collection and the plans for the new music museum, as well as two mini-exhibitions of instruments. The first of these is "*Les instruments de musique au temps de Mozart*" which featured some rare items from the collection such as a viola d'amore by Schorn (Salzburg, 1699) and an oboe by Castel (Italy, c. 1750). The second mini-exhibition, entitled "*Musique de plein air*," explores connections between innovations in nineteenth-century wind instrument design, Berlioz (his treatise on instruments and the music composed on his visits to Nice), and the history of the *Harmonie Municipale de Nice*.

The future *Musée de la Musique de Nice* will house what is the second most important collection of instruments of Western art music in France (after that of the *Musée de la Musique in Paris*), with over 500 pieces. Many of the most precious instruments come from the bequest of the nineteenth-century Niçois collector Antoine Gautier, who in 1904 left his collection to the city of Nice. The city has continued to acquire further instruments through purchases and donations. Over the past century, the collection has been exhibited in part in various locations in Nice (*Musée Massena*, the *Conservatoire*) and more recently in several temporary exhibitions.

Highlights of the collection include baroque treasures such as a sackbut by Anton Schnitzer (Nuremberg, 1581) with its original mouthpiece; several rare baroque guitars, by makers such as Giovanni Tesler (Ancona, 1618), René et Alexandre Voboam (Paris, 1650-1690), and Jean Christophle (Avignon, 1645); viola da gambas by Turner (London, 1650) and Testore (Milan, 1696); viola d'amores by Guidanti (Bologna, 1717) and other renowned makers. Important items from the nineteenth century include numerous experimental instruments by makers such as Chanot, Vuillaume; and an interesting collection of pieces by Adolphe Sax. The museum is also proud to be able to highlight the work of instrument makers from Nice and the surrounding region, dating from the end of the eighteenth century to the present day. A modern Center for Documentation will allow visitors to access documents related to this and other subjects.

Although the *Musée de la Musique de Nice* will not officially open until 2009 (following renovations of the building), the prefigurative exhibition is now open, and specialists are welcome to make appointments to examine other instruments in the collection.

Please direct all inquiries to: Robert Adelson, Département des Instruments de Musique Anciens, Musée du Palais Lascaris, 15 rue Droite, 06300 Nice, FRANCE, tél: (+33) (0)4 93 62 72 44, fax: (+33) (0)4 93 62 72 45, e-mail: [robert.adelson@ville-nice.fr](mailto:robert.adelson@ville-nice.fr)

### **Phoenix, Arizona. The New Musical Instrument Museum (MIM)**

The Musical Instrument Museum to be located in the Phoenix, AZ area has announced the appointment of Bill DeWalt as President and Director. Dr. DeWalt joins MIM after a six year tenure at the Carnegie Museum of Natural History where he served as director of the museum. His unique experience, vision and leadership will help guide MIM in fulfilling its mission of celebrating the history and diversity of

musical instruments from cultures representing every country of the world.

Bill has a Doctorate degree in Anthropology, has spent time in academics both inside and outside of the country, and also speaks Spanish. We expect his background in cultural anthropology and extensive international experience to be a real asset to MIM.

For more information about this new museum which is now in the planning stages see [www.themim.org](http://www.themim.org).

### **Call for papers: symposia and publications**

**Paris, 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.

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*

***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*

## New Publications

**Paul Lewis, Arnold Myers, Raymond Parks, *French Horns and Cornophones***, new edition, (Historic Musical Instruments in the Edinburgh University Collection, Part H Fascicle vi), July 2006. 76 pages.  
ISBN: 10 0 907635 53 9  
ISBN 13 978-907635-53-6  
Price: Lstg 7.00

**Arnold Myers, Raymond Parks, *Bugles, Cornetts and Ophicleides***, new edition, (Historic Musical Instruments in the Edinburgh University Collection, Part H Fascicle v), July 2006. 64 pages.  
ISBN: 10 0 907635 54 7  
ISBN 13 978-907635-54-3  
Price: Lstg 6.00

These prices (Lstg = pounds sterling) include postage to any country. 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 <http://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.

### Bulletin 63:

Please send your contributions by **March 30<sup>th</sup> 2007**, preferably by e-mail, to the editor:

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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](mailto:secretary@cimcim.icom.museum)

## ELECTIONS TO THE CIMCIM EXECUTIVE BOARD 2007

### *Nomination form*

The form must be filled and sent to the CIMCIM Secretary, either in print or electronic format, **by March 30<sup>th</sup> 2007**.

Nominees (please, specify name, surname and country of each nominee)

- President: .....
- Vice president: .....
- Treasurer: .....
- Secretary: .....
- Advisory member and Editor of the CIMCIM Bulletin: .....
- Adisory member: .....
- Adisory member: .....
- Adisory member: .....

Proposed by (signature)<sup>1</sup>: .....

Name: .....

Address / Institution: .....

Seconded by (signature)<sup>1</sup>: .....

Name: .....

Address / Institution: .....

Date,

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<sup>1</sup> If the form is submitted electronically the signature can be typed. In this case the form must be posted from an e-mail address that correspond to this same member