

# CIMCIM

Comité International des Musées et Collections d'instruments de Musique  
Comité Internacional de Museos y Colecciones de Instrumentos Musicales  
International Committee of Musical Instrument Museums and Collections

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

## Bulletin No. 51

February- février 2003

### Announcements

CIMCIM offers its sympathy and sincere condolences to Jeremy Montagu whose wife Gwen died in January while they were on holiday in Istanbul.

#### Edinburgh, Scotland

St Cecilia's Hall and the Russell Collection will be closed from Monday April 7, 2003 until the end of July, 2003 during which time the works on the disabled access and the improvement to the environmental conditions in the galleries will take place.

*Grant O'Brien, Curator*

#### ICOM News

Seoul, Republic of Korea, 2-8 October 2004

Criteria for the award of travel grants for the 20th general conference of ICOM

During its 102nd Session held on 10. and 11. 12. 2002, the Executive Council of ICOM defined the following criteria for awarding travel grants for ICOM's 20th General Conference to be held from 2 to 8 October 2004 in Seoul (Republic of Korea).

1. Only candidates having paid their dues for 2001, 2002 and 2003 may apply. New ICOM members may also apply if they have paid their dues for 2002 and/or for 2003.

2. Travel grants shall be reserved for applicants from developing countries or from countries with non-convertible currency.

3. For an equitable distribution of resources, travel grants awarded for the General Conferences of 1998 and 2001 will be taken into consideration. Applicants having received grants for both the Conferences of 1998 and 2001 will not be considered for a grant for the 2004 Conference.

4. Only those applications accompanied by the following items will be considered :

\* a statement of the applicant's motivation for attending the General Conference and the benefits which he/she expects to derive from it, \* a curriculum vitae, \* the amount requested for the grant, \* a letter of recommendation from the Chairperson of the National Committee or International Committee (the Chairperson of the Regional Organisation or any relevant person if there is no National Committee in his/her country).

In the event that the Chairperson of a National Committee wishes to apply in his/her own name, a recommendation from the Board of his/her National Committee, must be included with the application. In addition, a letter of recommendation from an International Committee or a Regional Organisation may be included with the application. All applications must reach the ICOM Secretariat by 1.08.2003.

5. For the awarding of grants, priority will be given in accordance with: \* the applicant's understanding of the benefits to be derived from attending the Conference, as outlined in his/her submission, \* ensuring representation from as many countries and types of museums as possible, \* other sources of funding available which would facilitate his/her attendance at the Conference.

6. Each grantee is required to submit a report to the ICOM Secretariat one month, at the latest, after the General Conference.

Contact: *Joëlle Thibet, Administrative Officer, ICOM Secretariat, Maison de l'UNESCO, 1, rue Miollis, 75732 Paris Cedex 15, France. Tel. (+33) (0)1 4734 0500 - Fax (+33) (0)1 4306 7862*  
Email <secretariat@icom.museum>

This document is also available on:  
[http://icom.museum/forms/criteria03\\_eng.html](http://icom.museum/forms/criteria03_eng.html)

## Conferences/ Symposiums

### **Barcelona, Spain**

February-April 2003

In this period the Museu de la Musica in Barcelona is running organological courses. The lecturers include Jaume Ayats, Anna Barjau, Alfredo Bernardini, Josep Borrás, Roma Escalas, Florence Getreau, Luis Robledo, Carlos Villanueva

For details see: <http://www.museumusica.bcn.es/curs2003/curs2003.htm>

Roma Escalas, ROMA.ESCALAS@telefonica.net

### **Nashville, Tennessee USA**

28. April- 2. May 2003

A special session entitled *Architectural and electro acoustic design of interactive museums and halls of fame* will be held during the next meeting of the Acoustical Society of America (ASA) in Nashville, Tennessee. The meeting will be organised and chaired by Steven Haas (Jaffe Holden Acoustics, Inc., Norwalk, Connecticut). Steven and his firm carried out the acoustical design of the Nashville Country Hall of Fame, as well as a new museum in nearby Memphis, TN, which will have its official opening on the day of the special session. Steven has kindly suggested that a tour of the museums may be possible.

The ASA is a large and well organized society whose meetings are usually attended by over 1000 members. Details of the meeting may be found at <http://asa.aip.org/nashville/nashville.html>

A list of all special sessions is given. Regular sessions in the topics outlined will also be held. Abstracts for all papers will be published on the ASA web page and later in print when they are available.

If you want to come to the Nashville meeting you should carefully read the section on Hotel Reservation Information. Note that you can reduce expenses by sharing a room, but must apply for this by 17. March (see Room Sharing on the website), and for a specially priced room by April 2nd.

I am a member of the ASA and have been to many meetings. Most of those attending are professional acousticians of one sort or another, so the technical level might be daunting for some CIMCIM

members. If not the meetings can be very rewarding. Browsing through the abstracts, when available, may help you decide.

Fred Lipsett, [lipsett@magma.ca](mailto:lipsett@magma.ca)

### **Halle, Germany**

22., 23. May 2003

A symposium entitled *Die restauratorischen Belange bei der Einrichtung einer Dauerausstellung* (Conservational concerns when installing a new permanent exhibition) will be held at the Händel

Haus in Halle, Germany. The symposium is organised by the German Society of Conservators (VdR), Fachgruppe Musikinstrumente (working group musical instruments). For further information, please get in touch with Roland Hentzschel, Händel Haus Halle, Grosse Nikolaistraße 5, 06108 Halle (Saale), Germany, Fax : 0345 / 500 90-411 E-Mail pr.: [Rolandhentzschel@gmx.de](mailto:Rolandhentzschel@gmx.de)

### **Oxford, London, Edinburgh, UK**

3. - 9. August 2003

For the CIMCIM 2003 meeting in the UK, CIMCIM members are invited to attend the Joint Conference of the Galpin Society and the American Musical Instrument Society which is taking place in Oxford, London, and Edinburgh. Note that the plan to hold a meeting of CIMCIM in Seattle has been postponed indefinitely. The programme includes visits to 15 collections including all the most important museums with musical instrument displays in Britain, conference papers on musical instrument topics, concerts, and meals. It is not necessary to attend the whole meeting: bookings can be made for whichever days are required. For more information please see the sent out invitations and the CIMCIM website.

Arnold Myers

### **New York, Metropolitan Museum of Art, USA**

6 -8 November 2003

*Music in Art: Music Iconography as a Source for Music History*; The Ninth Conference of the Research Center for Music Iconography, CUNY, co-sponsored by the, Department of Musical Instruments of The Metropolitan Museum of Art

The conference will commemorate Emanuel Winternitz (1898–1983), the Honorary President of the *Répertoire International de Iconographie Musicale*, long-time curator of the Department of Musical Instruments at the MMA, and co-director of the Research Center for Music Iconography. Winternitz focused his research on musical instruments, their decorations, their function in various stylistic periods, and their symbolism in iconography. 2003 will mark the 60th anniversary of the first season of Winternitz's innovative "Concerts for Members of The Metropolitan Museum of Art", which featured programs of early music played on original instruments and 20th anniversary of his death.

Proposals for papers on topics relating to the following themes are invited: Emanuel Winternitz: the man and his pioneering work; Iconography of musical instruments: symbolism and reality; Visions of brass: iconographic studies of brass instruments and performers (sponsored by the *Historic Brass Society*); Iconography of opera; Portraits of composers and performers; Iconography of musical life in Latin

America (sponsored by the *Foundation for Iberian Music*), Iconography of musical life in 19th-century New York (sponsored by the *Music in Gotham Project*); Musical references in 20th-century visual art.

Abstracts of 200-300 words may be submitted before 31.March 2003 to: Zdravko Blazekovic, Research Center for Music Iconography, City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309, Telephone: 212/817-1992, Fax: 212/817-1569

The conference will take place at The Graduate Center of the City University of New York and The Metropolitan Museum of Art. Concerts from the series "Music Forgotten and Remembered", which Winternitz organised at The Metropolitan Museum of Art, and demonstrations of early instruments from the Museum's collection will complement the conference.

Please see also the web page at <http://web.gc.cuny.edu/rcmi/9thConferenceAbstracts.htm>  
Zdravko Blazekovic, [zblazekovic@gc.cuny.edu](mailto:zblazekovic@gc.cuny.edu)

#### **Kloster Michaelstein, Germany**

20-23 November 2003

*The Musical Instruments of the Burial Chapel of the Freiberg Cathedral*

24<sup>th</sup> Symposium on Musical Instrument Making

Please note the date for the conference. A detailed description will follow in the next Bulletin. For further information please contact:

Stiftung Kloster Michaelstein, Frau Monika Lustig, Postfach 24, D-38881 Blankenburg  
Tel.: +49-(0)3944-903012, Fax: +49-(0)3944-903030, e-Mail: [m.lustig@kloster-michaelstein.de](mailto:m.lustig@kloster-michaelstein.de)

#### **Melbourne, Australia**

11-16 July 2004

*Symposium of the International Musicological Society*; co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music and the Musicological Society of Australia

It is not often that an international musicological symposium is organized in Australia. When it is, it tends to apply the long-accepted philosophy of the Musicological Society of Australia, which is to include ethnomusicologists, historical musicologists, systematic musicologists, musicians and composers in its membership and activities. It encourages interaction between all kinds of music-oriented scholars and postgraduate students, including interdisciplinary scholars, composers and performer-researchers.

Last time such a conference was held, in Melbourne, as some will remember, it marked Australia's bicentennial year, 1988. International and local delegates who attended that symposium- SIMS 1988 - enjoy-

ed a daily measure of 'good ole Aussie hospitality' at receptions and the like, as well as meeting ca. 450 delegates from around the world; and some of their papers were subsequently published in the form of commercial books and elsewhere. A few years ago the International Council for Traditional Music also presented an enjoyable and fruitful congress in Canberra. SIMS2004 in Melbourne will be held in the spirit of other such memorable Aussie events and should not be missed!

The organizing committee looks forward to welcoming systematic and historical musicologists, ethnomusicologists, scholars of popular music, musicians and composers at SIMS2004 in Melbourne from 11-16 July 2004, co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music and the Musicological Society of Australia. Several pre-and post-symposium seminars are being held beforehand and afterwards. You may wish also to tour some of the many scenic and interesting spots in Victoria and other States of Australia.

The call for papers and other information are available on the web at [www.arts.monash.edu.au/music/SIMS2004](http://www.arts.monash.edu.au/music/SIMS2004), or by writing to the convenor at the School of Music, Monash University, Victoria 3800. The sessions will all be held in the Music School of the Victorian College of the Arts, located close to the Victorian Arts Centre and the beautiful pedestrian, entertainment and restaurant environment of the Yarra River in Melbourne's CBD.

The three clusters of symposium themes are: *Music Commemoration*, incorporating modes of commemoration such as traditional and contemporary ritual events and centenaries of musicians, critics and scholars in 2004 (for example, Dvorak, Hanslick, and Australian composer Antill). Another theme: *Music Commodification*, includes music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music and virtual technology. The third theme: *Music Communication*, includes analysis, border crossings, diasporas, crossover music and narrative theory. SIMS 2004 Management Committee invites MSA members to submit paper- and/or session-proposals by May 2003. It particularly encourages contributions from younger scholars including scholars from outside North America, Western Europe and Australasia.

Margaret Kartomi, Convenor

#### **Discussions arising from the St. Petersburg Meeting**

##### *Mastering the Lure of Original Instruments*

Common understanding holds that historical musical instruments in unaltered condition produce the sound of the time when they were built. The desire



to play and listen to original instruments rests largely on this belief. The practical decision that museums make and have to make regarding the use of original instruments and the potential risks to their preservation are based on a mixture of conservational and subjective discretions. Just there begins the point I want to make. Decisions of this kind are -in a scientific age- valid only, if they are based on scientific inquiry. Arguments based on undocumented experience, subjective opinion, and prestige are not persuasive. So far we do not have a comprehensive overview of the impact that playing -including its preparatory work: transportation, maintenance, repair, tuning- had and still has on original instruments. And little scientific work has been done, for example, on the effects of wood's ageing on sound, on long-range effects of playing and assessing its risks. Evolving hard facts, however, suggest not only the restricted use of original instruments but also challenge the reason to play them at all. Here are two examples:

1. Historical woodwind instruments regularly show deformation caused by the frequent cycles of moistening and drying that resulted from playing. In addition, the mechanical pressures exerted by wrapping and rings resulted in shrunken tenons and therefore diameter gaps between the joints. These deficiencies result in a deterioration of musical qualities. Modern makers of replicas have learned to correct the deformed bores, which thus yield a "more original" sound than the originals. This is a subtle experience which many unbiased listeners recognise, but which needs scientific documentation.

2. In historical viols and violins, the drying and ageing of their wood caused a change of the wood resonance, producing higher and more pronounced resonance peaks compared to copies of relatively young wood. The ear, however, assesses these changes as enhancement of the tone quality. Today's appeal of "early" violins is largely based on this ageing process of the wood, leaving aside the modern structural adjustments. What matters in our context is that historical string instruments no longer produce the same sound qualities as they did when they were built.

Respective research needs to be extended to early keyboard instruments which apparently also lost some of their original tonal properties. A good reproduction should be able to produce a rendering of tonal qualities that is very close to those of the originals, perhaps even closer than the originals in their current condition. Why then from a musical standpoint play originals at all? Because the issue of the original has two other aspects, first, man's indomitable curiosity about everything old, unknown,

and precious and, second, the logic that musical instruments were built to be played. These simple but powerful arguments lead straight to the public's request for playing and to the support of the opinion that keeping instruments in glass cases is against their very nature. The latter opinion is quite common among musicians and even collectors. For example, the music director of the New York Philharmonic, Lorin Maazel, said at an event at the Metropolitan Museum of Art ("The New York Philharmonic in Victorian New York", December 6, 2002): "Violins kept in vitrines dry out and die. It is the use and the humidity emanated by the player that keeps them alive." Demonstrating a 1693 Stradivari violin of the collection, the audience of several hundred people greeted these words with spontaneous applause. Here is the basically same opinion of a distinguished collector, Andreas Beurmann:

"Instruments that are not played and possibly kept in glass cases with strings released, soon lose their sound qualities. This leads to a double disadvantage: First, research and musical practice are losing the possibility of comparing the sound of instruments' various provenances and epochs. Second, the instruments become downgraded to purely visual objects and become bereaved of their lively character."<sup>1</sup>

How much truth is in Maazel's and Beurmann's argument? Is it a myth entirely? Here again, only science can give a reliable answer. Museums curators and musicians do not have the background to answer those questions, and musicians in particular, by virtue of their profession, are naturally biased in favor of playing instruments. If we anticipate that science will be able to reject the kinds of opinion expressed by Maazel and Beurmann, the aforementioned two arguments remain: man's curiosity and fascination with the ancient and precious (that may also have an enhancing effect at the sound's perception), and the fact that musical instruments were built to be played. Given these deeply engrained arguments we have to find a proper balance and to make compromises that result in a carefully controlled trying and documenting. Some of the museums already handle their instruments in this restricted way. And I think that "The Care of Historic Musical Instruments" (1997) assumed a reasonable

<sup>1</sup> Andreas Beurmann, *Historische Tasteninstrumente. Cembali-Spinette-Virginale-Clavichorde. Die Sammlung Andreas und Heikedine Beurmann im Museum für Kunst und Gewerbe Hamburg*, München/London/New York: Prestel 2000. p. 8.

stance when it recommended "the retirement of historic musical instruments from active service."<sup>2</sup>

Musical instruments are part of the heritage that is entrusted to our generation like other works of art, endangered species, and the environment. In some countries, more than in others, many people are sensitised and concerned about the vulnerability and the value of our cultural and natural heritage, and most people also regarding musical instruments will understand and accept restrictions made on a scientific basis. Museums must be aware and acknowledge the objective character of risks and consider their statistical unavoidability when instruments are in use. Nobody wants to harm an instrument and everybody's dearest intent is to avoid harm, but according to the law of risk, harm will inadvertently occur. Museums have to calculate the risks and to become clear about their inescapable occurrence over, say, 500 years. It goes without saying that playing is only one risk factor among others, such as air pollution, bio-decay, or humidity change.

The point I want to make with this comment is that curators and whoever is responsible for the care of historical musical instruments ought not bow to popular opinions but seek the alliance with science and advance scientific research. Hard-fact information is needed to gain scientific authority for decision-making and to update museum visitors, musicians, and public functionaries. Scientific work is desirable on subjects such as: (1) documentation of the damages caused by various factors and afflicted to instruments since the foundation of the collections, (2) effects of wood's ageing on sound, (3) comparison of sound between originals and reproductions, (4) risk assessment regarding playing, and (5) research on the impact of non-use on instruments.

The previous remarks only refer to wooden instruments of the 17<sup>th</sup> and 18<sup>th</sup> centuries. The instruments of the 19<sup>th</sup> century are still not so much reused. Their use poses smaller risks the newer they are and the more sturdily they are built. Also, although the material of brass instruments is not subject to ageing, their usually thin metal is extremely vulnerable and at risk to mechanical damage. They deserve particular care.

*Herbert Heyde, Metropolitan Museum of Art in New York*

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<sup>2</sup> Robert L. Barclay [ed.], *The Care of Historic Musical Instruments*, CIMCIM Museums & Galleries Commission, Edinburgh, 1997, Preface.

*Dear CIMCIM Colleagues,*

To refine our discussion of playing instruments in museum collections, we should consider carefully the implications of certain views expressed in the "Statement of the Board" (see CIMCIM Bulletin 50). As a museum professional, I find some of the Board's statements unwise and unhelpful:

1. "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."

Discussion: Some insensitive musicians, like some curators and conservators, might carelessly exploit instruments, but it is hardly sensible to assume this to be true of every musician. In the first place, it is the responsibility of museum staff to supervise all persons handling instruments and to explain clearly what actions might be hazardous and are therefore impermissible. Musicians are not to blame for inadequate explanation and lax supervision.

Second, it is wrong to assume that musicians typically lack concern for museum instruments' welfare. Knowledgeable musicians generally treat valuable instruments with respect, and can select repertoire and restrain their "full force" so as to minimise stress and wear. Musicians in general are not stupid or malicious, and are not apt to take avoidable risks with museum instruments once the dangers are understood. But performers tend to be guided by the attitudes of curators and conservators, whose own approach might be nonchalant.

Third, it is silly as well as offensive to say that the "task" of musicians is to "consume" instruments. If this were true, far fewer old instruments would survive. The presence of many historic instruments in museums is due in part to the care with which successive owners, including musicians, cherished them before they came into our collections.

Fourth, preservation is only one curatorial responsibility; another is interpretation, normally through display. For the purpose of exhibition, curators and conservators routinely take risks that are arguably more dangerous than limited playing under supervision. For example, long-distance loans of fragile, irreplaceable instruments raise serious doubt as to whether preservation is our paramount concern. Thermal shock, inadequate packing, unsafe mounts and lighting, excessive cleaning, not to mention injudicious sampling of original material, can cause more damage than does occasional playing, which like display can have vital interpretive functions.

Fifth, the practice of selectively disposing of instruments from museum collections shows that



not all instruments are equally important; this raises the question, whether a single standard for handling (including playing) ought to be applied universally without regard to a particular instrument's rarity, value, and condition. Robert Barclay's PhD dissertation discusses this issue intelligently, but subjectivity is unavoidable and experts will disagree in assessing an instrument's importance and suitability for use.

Sixth, creating an adversarial relationship between musicians and museum professionals does not advance our goals but only exposes CIMCIM to ridicule. We depend on musicians in many ways and should cultivate their support and co-operation, not denigrate or antagonise them.

2. "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?"

Discussion: The polemical, rhetorical tone of these questions underscores their vacuity. No one has shown that opportunities for future study are necessarily jeopardised by sounding. Cautious, occasional playing does not inevitably foreclose future research opportunities any more than does acoustical testing under laboratory conditions. But it has been repeatedly demonstrated that sounding, by various means and not always before an audience (for example, for a documentary recording), can contribute unique insight to instruments' qualities and potentials. Whether sounding an instrument satisfies some sort of passing lust is irrelevant, although this question reflects oddly on the urges of those who ask it.

It is important to recognise that physical examination of instruments, in addition to being inherently risky, is also often motivated by self-serving desires for pleasure, ego-satisfaction, and other personal reasons; but the results are not therefore necessarily bad. On the other hand, a myopic obsession with preservation, to the extent of indiscriminately denying musicians and listeners access to playable museum instruments, begs the questions, what exactly is the value of the information supposedly being preserved? Precisely who benefits when playing is prohibited, and why should those persons be privileged? What is the social cost of depriving others of the benefits of playing?

Most of us are able to balance personal desires with a proper sense of social and professional responsibility. Occasionally playing certain museum instruments in a responsible manner can benefit our institutions by generating public awareness and support of acquisition, conservation, and interpretation. To deny our museums, our public, and our profession

this opportunity seems to me to be ill-advised. Those following us might well wish we had been more successful in asserting the importance of our holdings through judicious performance.

*Laurence Libin, The Metropolitan Museum of Art*

### ***Projected Conservation Publication***

In 1999 I successfully defended my PhD dissertation for the Open University, presenting a critical analysis of the treatment of historic musical instruments. One of the stipulations of the examining body is that the work be of a quality that could be publishable as a book. However, no matter how well it may be written, a dissertation cannot be turned into a book just through nice glossy paper and new typesetting. I have read too many of this kind, and they are not pleasant. So, since 1999 I have been meaning to take my dissertation and rework it into a book that might actually be appealing to read. It's very hard to go straight back in and do this -actually, once the PhD is done you never want to see it again! Also, as the CCI would not support this work, it would have to be done totally in my spare time. (Give the CCI credit, though, for supporting me with time, facilities and travel money while I was studying. It would have been impossible without that support.) So, there were several good reasons for delay.

When I read the CIMCIM Board's statement regarding playing of historic instruments, which arose during the St. Petersburg meeting, I was somewhat chastened, but also stimulated to get off my butt and start writing. The statement made me think about my role within CIMCIM -actively promoting conservation for a good number of years, but now rather on the sidelines- and it made me realise that the 'conservation message' still hasn't quite hit its mark. The three publications cited in the Board's statement are all ones upon which I spent a great deal of time and effort, so it was rather depressing to read that the membership was recommended to read this material, as if they were not fully aware of it already. I think, perhaps, some of the problem of communication may be related to the dry and rather technical language of conservation. Let's face it, none of those publications is of the sort you would curl up with in a comfortable armchair in front of a crackling log fire, with perhaps a fine bottle of wine on a small table beside you. They could be made more approachable. So, now I am turning my PhD into a readable book, but even so I would warn potential readers that there is only so much anybody can do, given the subject matter. I'll do my best, but don't expect one of those books that you can't put down!

The book starts with the age-old problem of use versus preservation. Since the start of the early music revival over a century ago there has been a demand to bring old and often derelict musical instruments back into working condition. Because this action requires craft intervention it has the potential to compromise historical and technical details of the instruments that might be of interest to present and future organologists, instrument-makers, and other scholars. A tension has therefore arisen between those who restore instruments to playing state and those who advocate non-functioning preservation. However, when one looks beyond the simplistic 'us and them', examining the social and historical context of intervention, a whole new picture emerges. Dissecting the rationales that underlie and drive the actions results in conclusions of a very different complexion. What emerges is a framework where values, actions and rationales can be understood and appreciated in a wider social and historical context. A novel understanding of the relationship between the desire for musical experience and the need for historical and technical information results. The polarity is deflated, and a balanced and rational approach to the care and preservation of the diminishing resource of historic musical instruments becomes feasible.

The book examines craft actions on these historic objects in a wholly new way. Instead of the current polemic of 'to play or to preserve', I categorise actions into three potential regimens: Currency, Preservation and Restitution. Briefly, in Currency one is continuing the aesthetic presence of the instrument by updating and modernisation, in Preservation the objective is to 'stop time' and to preserve the instrument as a source of information, and in Restitution there is a conscious desire to recreate a past ambience through restoration to a projected previous state. This schema represents an entirely new way of examining the thorny problem of restoration, and provides an avenue for dialogue while breaking down the 'us and them' polarity. I use eight actual case studies of historic instruments that have undergone phases of treatment, tracing actions taken upon them as demands for their use or preservation emerge. The use of case studies allows me to focus on the social aspects of actions. There are many published case studies of *what* was done, but none (that I know of) that focus upon *why* it was done. This is unique to the literature.

Once I have completed work on the book, and have successfully tracked down a publisher, I feel I will have contributed as much as I can towards the preservation of an endangered species. Beyond that, I think it is the responsibility of all CIMCIM members -and others, of course- who regularly face the

dilemma of playing versus preservation to take a rational approach and to negotiate constantly between the rights of society to use an historic object, and the necessity to preserve that property for future generations.

Bob Barclay, Canadian Conservation Institute

## Recent Publications

### ICOM CODE OF ETHICS

The new version of the *ICOM Code of Ethics* is now published both in print and on the ICOM Website [www.icom.org](http://www.icom.org). It exists in English, French, Spanish, Finish and Norwegian and is recommended literature for every museum and collection worker. ICOM members will have received a printed copy already. CIMCIM subscribers are welcome to get in touch with the CIMCIM secretary to order a printed copy.

FRANK P. BÄR: *Holzblasinstrumente im 16. und frühen 17. Jahrhundert. Familienbildung und Musiktheorie.*

2002. ISBN 3-7952-1045-3. 613 pp. Numerous illustrations. Hardcover. Price: EUR 126.-

Available via bookshops or from the editor: Verlag Hans Schneider, Mozartstraße 6, D-82323 Tutzing Germany

The doctoral thesis deals with the constitution of sets of woodwind instruments in the 16<sup>th</sup> and early 17<sup>th</sup> century, which is based on the medieval theory of hexachords. It is shown that there exists a close relationship between fingering and the solmisation technique of singers. This research uses the organological treatises of the époque, the printed musical sources of the 16th century and more than 200 historical woodwind instrument preserved in public collections.

FRANK P. BÄR: *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg. Vol. 4. Klarinetten normaler und höherer Stimmlage mit 2 bis 9 Klappen.*

Wilhelmshaven: Florian Noetzel Verlag, 2003. ISBN 3-7959-0821-0. 264 pp, 375 illustrations, 20x30 cm, Hardcover. Price: EUR 90.-.

Available via bookshops or from: Germanisches Nationalmuseum (GNM), Poststelle, Kartäusergasse 1, D-90402 Nürnberg, Germany, e-mail: [info@gnm.de](mailto:info@gnm.de), Web: [www.gnm.de](http://www.gnm.de)

The first part of the catalogue of clarinets from the musical instrument collection of the GNM (110 objects) treats 37 clarinets from the tuning of A upwards and with 2 to 9 keys. Each instrument is described in its technical details and by its principal measurements (Dimensions of parts, finger-holes etc.). The bore is given by diagrams. Photographs for each instrument include front and rear view,

close views of mouthpieces, signatures, close-ups of keys from their underside and in profile as well as other details of interest. An attempt was made to place each instrument in its historical context, and to make the ascription of dating, location transparent by biographical or stilistical data. The volume will appear in March 2003. Later in 2003, two further volumes will be printed: Vol. 5: Clarinets from the tuning of A upwards with 10 and more keys. Vol. 6: Clarinettes d'amour, Bassett horns, Bass clarinets, Metal clarinets. The price of each volume will be € 90.-.

RICHARD SERAPHINOFF et al: *Making a Natural Trumpet: an Illustrated Workshop Guide*

This book illustrates each stage in the manufacture of a natural trumpet, starting from flat brass sheet and following as closely as possible the methods, materials and tools of 17<sup>th</sup> and 18<sup>th</sup> century craftsmen; the metalworkers of Nürnberg, who worked with a basic technology that relied for its speed and efficiency on hand skill. Using their simple tools and techniques anybody can make a trumpet very much as they did.

The text is profusely illustrated with colour photographs taken at one of the trumpet-making workshops which have been successfully run by Bob Barclay and Rick Seraphinoff over several years. Participants have included players, makers and repairers of modern instruments, historians and collectors. All have left with a real appreciation of the craft of the baroque trumpet maker, and have produced their own playable instrument, a copy of a trumpet made by Hanns Hainlein in Nürnberg in 1632. The descriptions cover the processes by which tubes are seamed and joined, bells are hammered to shape and then burnished on a mandrel, bows are filled with molten metal and bent, and decorations are engraved and punched.

Published by Edinburgh University Collection of Historic Musical Instruments. First edition: January 2003. 29 pages, 53 colour illustrations. ISBN 0 907635 46 6. Price: pounds sterling 12.00, packing and postage extra: pounds sterling 1.00 to addresses in the United Kingdom, pounds sterling 2.00 overseas surface postage. Orders must be accompanied by remittance and sent to: Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, UK

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