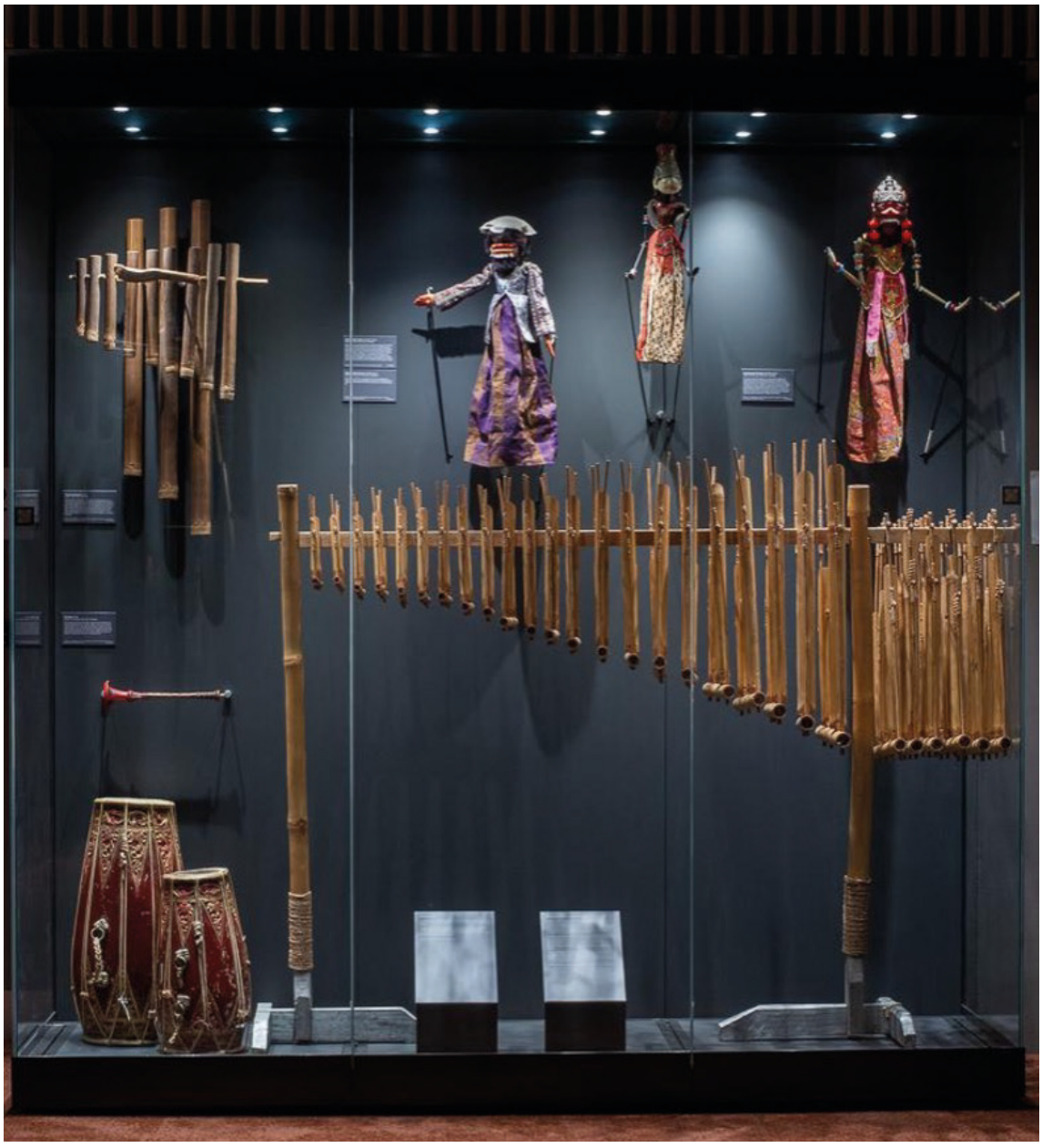
CIMCIM ICOM international committee for museums and collections of music

ICOM international council of museums

CIMCIM Bulletin August 2022



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Cover: The Sundanese Cabinet in a New Gallery in Melbourne (see p. 17f.)

DEADLINE FOR THE NEXT BULLETIN:15/11/2022

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Christina Linsenmeyer

THE POWER OF MUSEUMS
ICOM–CIMCIM Prague 2022, during the 26th ICOM General Conference 20–28 August 2022

CIMCIM meets normally every three years during the ICOM General Conference, the Triennale. Our last Triennale was in ICOM Kyoto 2019 (Japan). For the first time in ICOM's history, the General Conference will take place in a new hybrid format (both on-site and online presentation options).

ICOM Prague 2022 and CIMCIM Prague 2022 are filled with lots of exciting activities. Highlights of the meeting include keynote speakers, a variety of social events, excursions, and visits that highlight the Lobkowicz Collection of musical instruments in Prague and music archives in Nelahozeves – special thanks to Kathryn Libin; and our off-site day, including a morning at the Czech Museum of Music – special thanks to Tereza Žůrková. Plus, an ICOM milestone, the long-awaited vote on The ICOM Museum Definition will have a "re-take" of Kyoto, after three additional years of development in which the CIMCIM membership participated with Frank Bär's leadership.

CIMCIM has four paper sessions during the Triennale. The first three sessions, at the main venue of the conference, the Prague Congress Centre (PCC), are hybrid. The CIMCIM portion of the meeting begins with a joint CIMCIM–CIDOC session to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of an online portal of musical instruments, and cases of Latin American music collections.

The remaining CIMCIM sessions explore and highlight how music museums have great influential power and can enact social development and positive change. Music museums can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

For the off-site day (in-person only), CIMCIM will spend a full morning at the National Music Museum, In the afternoon, CIMCIM will join other ICs for lunch at the Museum Complex of the National Museum, followed by the final CIMCIM paper session, the CIMCIM poster session, museum time, and a CIMCIM forum on aspects of provenance in research and museum practice.

The CIMCIM full programme and essential ICOM schedule can be found on the CIMCIM website: https://bit.ly/3c1Jq1E or https://cimcim.mini.icom.museum/cimcim-prague-programme/
Note: there are three Virtual COFFEE+TEA BREAKS on Zoom and all the CIMCIM community is welcome to join the remote attendees.

The ICOM full programme on the gCON platform, searchable by day, location, speaker, and poster, is available at:
https://icomprague2022.gcon.me/programme (Note: This is a separate website from the general conference homepage: https://prague2022.icom.museum)

Below is summary version of the CIMCIM programme, including the papers and posters.

ICOM Prague 2022
Summary of CIMCIM sessions – International Committee of Museums and Collections of Instruments and Music / Mezinárodní výbor pro muzea a sbírky hudebních nástrojů

22 August – Monday
ICOM Committees Meetings (Block A):
CIMCIM–CIDOC
22 August 2022, 16.00 – 17.30
Moderator / Chair: Monika Hagedorn-Saupe, m.hagedorn@smb.spk-berlin.de + Frank P. Bär, f.baer@gnm.de

CIMCIM Session 1: Joint CIDOC-CIMCIM Session: "Resilient musical collection documentation and social responsibilities"
Welcome and Chair: Monika Hagedorn-Saupe and Frank P. Bär

1. [Mr] Frank P. Bär, Germanisches Nationalmuseum (Nuremberg, Germany)
The Huge Showcase – Sustainable Documentation of Historical Museum Exhibitions
2. [Ms] Heike Fricke, Musikinstrumentenmuseum der Universität Leipzig (Leipzig, Germany)
Interdisciplinary perspectives for organological research and transfer
3. [Mr] Abduraheem Kozhikodan, Aligarh Muslim University (Aligarh, India)
Re-imagine the documentation of musical instruments by using emerging technologies
4. [Mr] Giovanni Paolo di Stefano, Rijksmuseum Amsterdam (Amsterdam, Netherlands) and [Mr] Stephen Stead, Paveprime and Open University (UK)
CIMCIM's International Directory: History and future

23 August – Tuesday
ICOM Committees Meetings (Block B): CIMCIM
23 August 2022, 14.30 – 16.00
Moderator / chair: Frank P. Bär
CIMCIM Session 2: "Current issues: Unravelling provenance, slavery, and colonialism"
Welcome and Chair: Frank P. Bär

1. [Mr] Jean-Philippe Echard, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France)
Despoiled musical instruments, provenance research, and new acquisitions: thoughts on music museums engaging into socially-responsible initiatives
2. [Ms] Sarah Deters, St Cecilia's Hall, The University of Edinburgh (Edinburgh, UK)
Skeletons in the closet? Exploring the colonial legacy of St Cecilia's Hall and its musical instrument collection
3. [Mr] Alexandre Girard-Muscagorry, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France)
The Whole-World Music Museum: Reframing Non-Western Instruments at the Musée de la Musique, Paris

ICOM Committees Meetings (Block C): CIMCIM
23 August 2022, 16.30 – 18.00
Moderator / chair: Laurence Libin
CIMCIM Session 3: "Safeguarding musical heritage: Identity, networks, and historical sounds"
Chair: Laurence Libin

1. [Ms] Esther Kabalanyana Banda, Lusaka National Museum (Lusaka, Zambia)
Symbolism of Zambian Traditional Musical Instruments – Beyond the Beat: Case of the Training Workshop" at the Lusaka National Museum
2. [Ms] Jimena Palacios Uribe, Instituto de Investigaciones Dr. José María Luis Mora (Mexico City, Mexico)
Musical Instrument Collections in Latin America. An option of knowledge and regional strength
3. [Ms] Chia-Yi Lin [remote], National Museum of Taiwan History (Tainan, Taiwan, China)
Hey, Children Listen! The Sound of Taiwan History

25 August – Thursday
Off-site meetings
Národní muzeum, Historická budova / National Museum, Historical Building: https://www.nm.cz/en
Václavské náměstí 68 110 00 Praha
9:00 – 18:00
Moderator / chair: Frank P. Bär, f.baer@gnm.de
SCHEDULE OF THE DAY:
9:00 Arrival (Czech Museum of Music)
9:10-9:15 Official welcoming by Emanuele Gadaleta, the director of Czech Museum of Music (main hall)
9:15-9:50 Presentation of the Czech Museum of

Music, its collections and projects (main hall)
Chair: Tereza Žůrková
9:50-10:00 Petr Šefl announcement (main hall)
10:00–11:30 Time to explore the museum:

- A guided group tour of the exhibition Man – Instrument – Music - National museum
- Self-guided visit to the exhibition Music Menagerie - National museum
- Visits to the Conservation workshops (small groups)
- Presentation of the most interesting items from the Department of Musical History (the study room)
- Visit to the sound library and presentation of its project New Phonograph – Digitization, preservation and evidence of sound
- The museum's curators and restorers will be present at the exhibitions and draw attention to interesting items, discuss, and answer questions.

11:30 – 12:30 Travel to the **Museum Complex of the National Museum**
12:00-14:00 Lunch break (Historical Building of the National Museum)

14:00-15:30
CIMCIM Session 4: "New directions and projects"
Chair: Gabriele Rossi Rognoni

1. [Ms] Silke Berdux, Deutsches Museum (Munich, Germany)
Exhibition stories: The new gallery of musical instruments in the Deutsches Museum in Munich
2. [Mr] Christian Breternitz, Staatliches Institut für Musikforschung, Stiftung Preußischer Kulturbesitz - Musikinstrumenten-Museum (Berlin, Germany)
Topicality and Sustainability in Musical Instrument Museums – Some Reflections
3. [Ms] Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Shizuoka, Japan)
Preservation of "Endangered" Music, Cultures and Identities: A Special Exhibition of Japan's Traditional Lute, the Biwa
4. [Ms] Pascale Vandervellen, Musical Instruments Museum (Brussels, Belgium) and [Mr] Jonathan Santa Maria Boquet, University of Edinburgh (Edinburgh, UK)
Eighteenth-century Flemish harpsichords under the spotlight: an International joint venture in organological research [10-minute announcement]

15:30 – 17:00
CIMCIM Poster Session and Museum Time (alternating Groups A & B)
CIMCIM will divide into two groups (A and B).
45-minute poster session + coffee break
ALTERNATING WITH 45-minute museum time (45+45)

Posters
https://icomprague2022.gcon.me/topics (select CIMCIM)

1. [Mr] Jurn Buisman: The role of museums for the living heritage of crafts specialised in semi-mobile early keyboard instruments
2. [Mr] Sabari Christian Dao: The Senufo pentatonic balafon
3. [Ms] Sawako Ishii: "Real Sound Viewing", an experimental program designed to archive and reproduce sounds of the musical instruments
4. [Ms] Jayme Kurland: Instrumental Women: Representing women makers in musical instrument collections
5. [Mr] Moctar Sanfo: The Warba, a shared cultural heritage

Posters are available on the ICOM gCON platform to all registered attendees for 3-months.

Museum time + tour
Organised tour of the exhibition Famous Czech Composers – National museum or free time to explore

17:00 -18:00
CIMCIM Session 5: "Forum: Aspects of Provenance Research and Museum Practice"
Chair: Frank P. Bär
Topics: colonialism, human remains, spoliation, etc.
Discussion
Meeting Closing

The CIMCIM Prague Scientific Committee

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Nusi Lisabilla Estudiantin
Museum Nasional Indonesia (Central Jakarta, Indonesia)
Christina Linsenmeyer, Chair
Morris Steinert Collection of Musical Instruments at Yale University (New Haven, USA)
Marie Martens
Musikmuseet / The Danish Music Museum (Copenhagen, Denmark)
Nino Razmadze
The Vano Sarajishvili Tbilisi State Conservatoire (Tbilisi, Georgia)
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Ignace De Keyser[1]

BRINGING HOME AFRICAN MUSICAL INSTRUMENTS

The following report was first submitted in fulfilment of a 2019–2020 Andrew W. Mellon Curational Fellowship at The Met. The subject of this fellowship concerned the c. 120 African drums in the museum's musical instruments collection. When presenting my project to my colleague-fellows, I chose the theme "Bringing home African musical instruments". By this, I did not mean so much a physical return, but rather how to do justice to a heritage that is so unique, so rich, so diverse, and from which musical cultures worldwide have drawn their inspiration.

At that very moment, the debate on the restitution of cultural objects was also very intense in my own country, Belgium, and at the AfricaMuseum to which I was attached. In the same period, an interesting track was developed by artists, curators, anthropologists, and officials from both African countries and France.[2] *Simon Njami, one of the participating artists, emphasized that "the return of the objects does not mean restituting them as they once were, but re-investing them with a social function".*[3] *So, what was the social life of African musical instruments at The Met before or at the time of their acquisition?*

At The Metropolitan Museum of Art in NYC, six hundred musical instruments out of more than 5,000 in the collections are of African origin. Most are part of the Musical Instruments Dept., and some belong to the Michael C. Rockefeller collection of African Art. In this contribution, we try to sketch their "social life", i.e., their life before they entered the collections and how and why they were acquired. First, however, we shall place them in the context of the entire collection of musical instruments at The Met and the changing perception of their role and function.

The musical instruments collection at The Met starts with 44 musical instruments donated by banker and collector of musical manuscripts and scores, Joseph Drexel (1822–1891). The most significant contribution to the collection (3,600 items) is that of Mary Elizabeth Brown (1842–1918). After her death, Frances Morris (*d.* 1955) organized and governed the collection. During the Interbellum, the collection was threatened and almost disbanded.

Thanks to the commitment of the eminent organologists Curt Sachs (1881–1951) in 1936 and, in 1941, of his successor, Emanuel Winternitz (1898–1983) – both fleeing Nazism – the collection was rescued from many years in storage, and in 1949 became a curatorial department.[4] In 1971, the André Mertens gallery opened and was subsequently reinterpreted in 2018 as a thematically arranged, cross-cultural exhibition. Winternitz's successors include Laurence Libin (*fl.* 1973–2006), Ken Moore (*fl.* 1979–2016), and Jayson Kerr Dobney (curator since 2007).

Scope and importance of the Crosby Brown musical instrument collection

Mary Elizabeth Brown is the most important donor of musical instruments to The Met – in total, 3,600 items. Her collection started in 1884–1885. In her

[1] Ignace De Keyser (PhD Ghent University) has been professor of organology at the Conservatories of Antwerp and Ghent and curator at the Brussels MIM and the Belgian Royal Museum for Central Africa. His publications cover the makers Sax and Mahillon, the development of organology in the West, and cross-cultural themes.

[2] See Felwine Sarr and Bénédicte Savoy (assisted by Isabelle Maréchal and Vincent Négri; transl.: Drew S. Burk), *The Restitution of African Cultural Heritage. Toward a New Relational Ethics*, Paris, Ministère de la Culture, UMR 7722, 2018.

[3] Ibidem, p. 30.

[4] See Rebecca M. Lindsey, *A Harmonious Ensemble: A History of the Musical Instruments Department, 1884-2014* (passim), available as https://www.metmuseum.org/about-the-met/collection-areas/musical-instruments.

study on the Brown collection, Mary Elizabeth's granddaughter Sally Brown rightly links the former's ambition to create a worldwide collection of musical instruments with the religious background of her family:[5]

[Her father's] ecumenical principles and extensive travels brought richness and breadth to this household […]. That exposure may have contributed to Brown's unusually cosmopolitan and broad worldview; certainly, church connections and a global network of missionaries would later be vital to Brown's collecting.

Numerous missionaries supplied musical instruments from extra-European cultures for Brown's collection or reported on them – including those of Africa (see below). However, the pedagogical commitment of Elizabeth's father and grandfather[6] probably also played a role in her vision of where she wanted to take the collection. In 1902, thirteen years after her first donation of 276 musical instruments to the Met, Mary Elizabeth Brown testified to her great interest in an educational framework for the collection in a letter to William E. Dodge Jr. The letter contains an excuse after an apparent discussion about The Met's director de Cesnola:[7]

No one appreciates more than I and Mr. Brown, the value of General Cesnola's services, his skill in arranging collections and the uniform courtesy and interest of the directors of the Museum towards me and my work, and it was only my enthusiasm for the Museum and its opportunities that led me to write what I now see is open to the criticism you make. What I had in mind was something entirely different and was prompted by a visit made a short time ago to the University of Ann Arbor, Mich.

A Mr. Stern [recte: Stearns] *of Detroit, has recently given to the museum of that institution his large and valuable collection of musical instruments, and has placed the work of arranging and cataloguing the collection in the hands of the University. I was extremely interested in the work being done there. It is under the auspices of two of their professors, and the University has appointed one of its Fellows, a young man who is a good French, German and Italian scholar, to work up the material for the catalogue, under their supervision. It will be published by the Macmillan Company and will be most creditable, both to the institution and to the country.*

I confess that my jealousy for the reputation of our own Museum made me wish that work of a similar kind could be done here, but I know well, and so does Mr. Brown, that with the limited funds at the disposal of the directors work of this character cannot at present be undertaken. With extreme regret for causing you a moment's pain.

A deeper insight into Brown's collection strategy and ambition appears in the book Mary Elizabeth Brown and her son William published in 1888. It deals solely with 'the musical instruments of the East and of savage races': China, Japan and Korea, India, Siam and Burma, Arabia, Syria, North Africa, [sub-Saharan] Africa, North America, Central and South America, and Oceania – regions that formed the beginnings of the collection. Apparently, the work on the book was started by Brown, while her son made the drawings of the instruments. When 'circumstances rendered it impossible [for her] to continue […], the completion of the letterpress and the sketches felt into [his hands]'.[8]

5 Sally B. Brown, *A Gift of sound. The Crosby Brown Collection of Musical Instruments*, New York: THEMET, 2018 [reprint of the Summer 2018 *Bulletin* of The Met], p. 10.

6 Her grandfather John Adams (1772–1863) was an American educator noted for organizing several hundred Sunday schools, her father William Adams (1807–1880) a noted American clergyman and academic, with an interest in school matters. He also served as a member of the American Board of Commissioners for Foreign Missions.

7 Letter of 30 October 1902 by Mary Elizabeth Brown [Archives of the musical Instrument Dept. of The Met] to William E. Dodge Jr. (1832–1903), New York. Son of a politician and a Native American rights activist, he was Chairman of the National Arbitration Committee, and helped raised funds for and guide the Metropolitan Museum of Art.

8 Mary E. Brown and Wm. Adams Brown, *Musical Instruments and Their Homes with 270 Illustrations [...] Forming a Complete Catalogue of the Collection […] of Mrs. J. Crosby Brown of New York,* New York: Dodd, Mead and Company, 1888, pp. vi-vii, and Table of Contents at pp. xi-xiv [available on the Internet Archive as' https://archive.org/details/cu31924022445849/mode/2up]. Mary Elizabeth Brown had a poor health and had often to interrupt her work because of illnesses.

William Brown's most important sources were the first volume of J. F. Rowbotham's History of Music, Carl Engel's Catalogue (1870)[9] and F. J. Fétis' Histoire générale de la musique (1869). He further relied on information from Raja Mohun Tagore for Indian music, Takenoby Kikochy for Japanese folk instruments, and Dr. Robert O. Sweeney (St. Paul, Minn.) on the Dakota Indians. He consciously consulted, in his own words, 'all accessible authorities' on the subject, meaning primarily English sources on music history and extra-European music, and for Africa, specifically the works of James Chapman, Charles Chaillé Lang, and Georg Schweinfurt.

An important source demonstrating Mary Elizabeth Brown's ambition and collection strategy is documented in her correspondence beginning in 1887 and kept in the Musical Instruments Dpt.'s archives. It attests to her numerous contacts with well-known specialists in organology such as canon Francis Galpin and Alfred J. Hipkins in Britain,[10] Victor Mahillon in Brussels, Paul de Wit in Leipzig, Alois Obrist in Weimar, Alessandro Kraus in Florence, etc., and with musical instrument makers, other collectors, missionaries, diplomats, and entrepreneurs. In addition, her contacts included persons in Asia, Africa, Central, and South America, Oceania, and Europe. These letters also contain substantial reports sent to her, such as a treatise on Japanese folk instruments from 1885, the letters of Florence H. Learned from Japan, and valuable information from E. H. Hawley of the Smithsonian Institution.

This wide exchange of letters provides an insight into Mary Elizabeth Brown's purchasing policy, into her method of acquiring knowledge in a field in which she acknowledged herself not to be a specialist but also into her pragmatic approach to developing her collection. It also gives us an insight into Frances Morris' active role in contextualizing the musical instruments in the Brown collection and in the documentation of what was considered "exotic" musical cultures.

Miss Morris also maintained contacts with several specialists, which were also very influential.[11] As already mentioned, missionaries contributed to searching for and documenting African musical instruments.[12] US consuls also helped.[13] Some letters give a good idea of how Brown's contacts acted and the difficulties they encountered. A remarkable reaction was that of Consul J. Cobb, who complained about the reluctance of his contacts to assist him in his quest:[14]

I have just rec'd the invoice from Rabat of cost of 20 musical instruments, and I send you the original in Spanish [...]. The French Consul in Rabat, Mr. Antonio Ducors has had not a little trouble to get in the collection, and asked me as a favour to give him no more such commissions.

Sometimes Brown's contacts inadvertently led to information on "cross-cultural" influence, the existence of African musical instruments in diaspora

9 Carl Engel, *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum,* London: George E. Eyre & William Spottisswoode, 1870 [Online: https://archive.org/details/descriptivecatal00vict].

10 Alfred James Hipkins (1823–1903) mainly serves as a source of information for Western musical instruments. The contact with Hipkins must have been intense: after his death his daughter Edith wrote several letters to Mrs. Crosby Brown, in which she gave details about her father's working methods and documentation [see her letters dated9 July 1903, 16 October 1903, 7 September 1904 and 11 September 1905 in the Musical Instruments Dept.'s archives].

11 Her correspondence with Canon Francis Galpin is particularly interesting and warm, and goes beyond questions of organology. The transliteration of Galpin's letters, which are available on an internal document of the Musical Instruments Department on the "S" server, unfortunately does not allow their use here. These letters must first be scanned in and properly transliterated.

12 All letters quoted are listed in the Table in appendix. See the correspondence of following reverends or members of Mission Organisations: A. C. Good (Cameroon), Joseph C. Hartzel, Frank T. Lea, Norman Montague, Wm. North Rice, E. H. Richards, W. H. Sanders (Angola), James Sibree (Madagascar), W. C. Wilcox, G. A. Wilder (Gazaland, now Mozambique / Zimbabwe).

13 See the correspondence of following US consuls: J. Cobb (Morocco), E.R. Landgraf (Orange Free State), Wm. W. Masterson (now Yemen), Robert B. Pooley (Sierra Leone) & P. Strickland (Gorée).

14 See J. Cobb's letter dated 26 June 1896 from Casablanca (Morocco).

overseas,[15] or even the rejection of ancestral traditions by the dominant culture in the diaspora:[16]

The gourd fiddle was made by an old Negro, who often in his youth danced to the music of such an instrument; [...] after he made "a good perfession", [he] renounced such vanities, it was only by great persuasion from a loved "old master's" daughter that he could be prevailed upon to construct what he now considers a "devil's plaything".

In 1906, when Frances Morris took over the search for relevant musical instruments, she, in turn, looked for African musical influence in the South-American diaspora:[17]

We have a number of specimens from South America, but very little from the uncivilized districts, and it would be interesting to see if the instruments of the Negro tribes were in any ways similar to those of Africa. If [your husband] can find any specimens, no matter how crude, Mrs. Brown, who has given the entire collection of musical instruments in the Museum, would be very glad to get them.

In two cases, instruments were acquired after a military operation: a non-specified instrument made by the Natives of Ratanga, a German Preserve in East Africa and brought up to Hamburg by soldiers from Major Herman von Wissmann in Central Africa,[18] and a drum captured by British troops in Nigeria.[19] However, it has to be said that the most important acquisitions after 1888 took place through dealers, mainly through Webster in Bicester from 1889 and from April 1901 onwards in Bloomsbury (London).[20]

As can be expected, some of these contacts express a clear bias. Reverend A. C. Goode (Cameroon) in a letter of 1902:

I fear my utmost will be to disappoint to you. We are here among a very primitive people, and their musical instruments, if we may dare to call them musical, are, like the people, of a very primitive type.

US consul P. Strickland (Gorée) formulates it even more emphatically in 1895:

The most of what is called music by the natives is simply execrable.

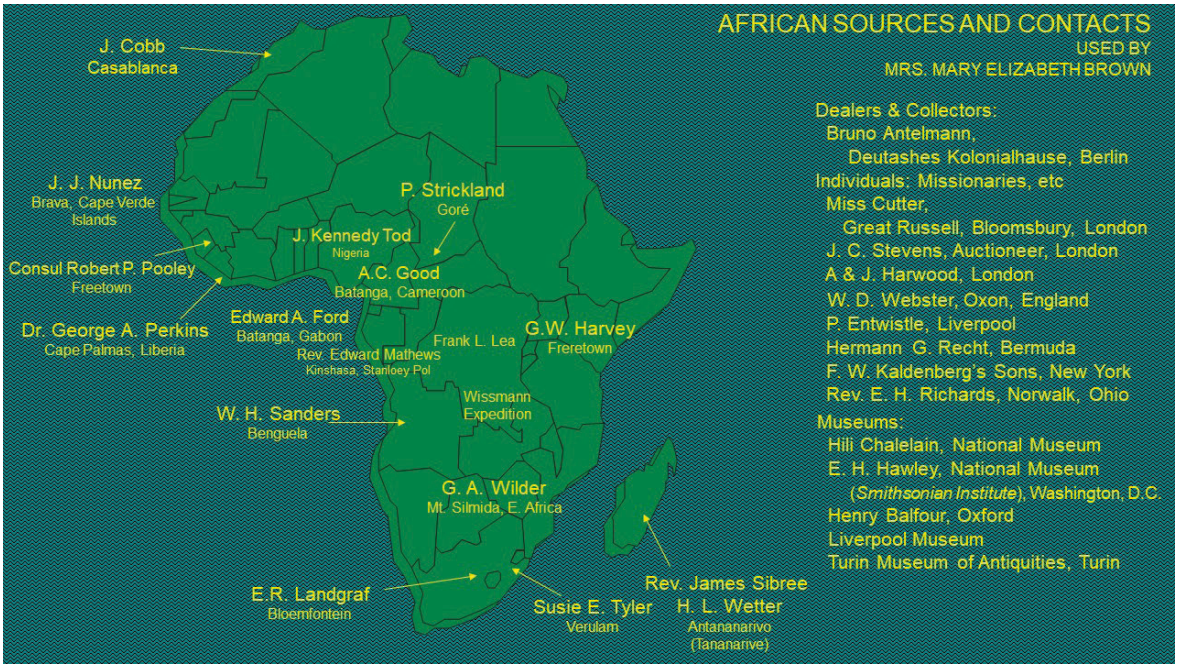
As previously mentioned, none of these biases can be found in the book that Elizabeth's son William published in 1889. Although here, too, the terminology is indebted to his time, William Brown – who also spoke on behalf of his mother – has an eye for the uniqueness of extra-European cultures:[21]

The study of the savage instruments of music must be undertaken at once, or it will be too late. Already many of these witnesses to the early musical history of men has been destroyed by the advancing march of so-called civilization. The accordion is replacing the Marimba in Central Africa.

The love of music seems to be inborn in men. It is found in the rudest and most savage tribes, no less real and no less intense than in the cultivated inhabitants of Europe. I think that it may almost be said that a love for music is more widely diffused amongst savage than among civilized men. By this I mean that a greater proportion of individuals in uncivilized countries are affected by what to them is music than of those in civilized countries […]. The Fiji Islanders are passionately fond of music and dancing – taking as much delight in their rude conch-shells and Pandean pipes as the cultivated Europeans in the performances of the best orchestra.

The link with European scholars is significant. A. J. Hipkins and Carl Engel have already been mentioned, but Victor Mahillon, the director of

15 See James Bell's letter dated 05/12/1887 on African heritage in Malta, from Brooks & Co dated 05/07/1887 on African diaspora in Cuba, and from Frank T. Lea, (New York, The Marriner's Church) dated 04/11/1903 on a fiddle made by a blind African slave brought a Cape Verde Island.
16 Letter of Lucy Randolph Fleming (Lynchburg, Va) dated 1 May 1894.
17 Letter of Frances Morris to Mrs Fowks [?] dated 16 January 1906.
18 Letter of Herman G. Recht (Hamilton, Bermuda) dated 1 August 1894.
19 Letter of J. Kennedy Tod (Nigeria) undated (1904).
20 See the details in the letters under "Webster".
21 Mary E. Brown and Wm. Adams Brown, *Musical Instruments and Their Homes*, pp. 237 and 239.



Map with a survey of Mary Elizabeth Brown's African contacts. © 2006 Ken Moore – Courtesy

the *Musée Instrumental* of the Brussels Conservatoire (established in 1877), was a major reference for Brown. Mahillon wrote to Brown: *You are right, a thousand times over, to care about instruments of primitive populations. It is among them that we often find the most interesting and most surprising artifacts for us.*[22] This thought reiterates his interest in "popular instruments", expressed earlier in a letter to Baron von Rennenkampf in Saint Petersburg.[23] Mahillon's collection goals were slightly different from Brown's,[24] but their visions of the cultural importance of musical instruments were very similar.

William Brown's approach evidently was not that of a modern ethnomusicologist. He mainly relied on an extensive literature of contemporary studies on extra-European musical cultures, not on sources from within these cultures, nor sources in the language of these cultures – which were not yet available at that time. In addition, he wanted to gain insight into the long history of extra-European music but acknowledged that the study of indigenous cultures was too extensive and too large for his limited research capabilities. Contrary to the supporters of diffusionism and social Darwinism, however, William Brown did not allow himself to be seduced into a heliocentric conception of cultures nor into the assumption of the superiority of one's own sub-civilization, which would then be seen as an evolutionary advantage for its elite.

[22] *Vous avez mille fois raison de tenir aux instruments des peuplades primitives, c'est parmi eux que l'on rencontre souvent les spécimens les plus intéressants et les plus surprenants pour nous.* Letter from Victor Mahillon to Mrs. Crosby Brown (New York), dated 13 November 1901 [Archives Brussels Musical Instruments Museum (MIM), Dossier Conservatoire 1900–1902, pp. 188–189].

[23] *Je me permettrai de vous faire remarquer que le Musée ne contenant pas seulement des instruments artistiques, mais aussi des instruments rustiques, le caractère primitif des instruments populaires ne diminue en rien l'intérêt que j'y attache.* [Translation by the present author: *Please allow me to remark that the [Conservatoire] Museum contains not only art instruments, but also rustic instruments. The primitive character of popular instruments does not diminish in any way my interest in them].* Letter from Victor Mahillon to R. de Rennenkampf (St. Petersburg), dated 1 March 1898 [Archives Brussels MIM, Dossier Conservatoire 1897–1900, pp. 120–121].

[24] Victor Mahillon (1841–1924) had a unique interest in the musical instrument in itself, which was the subject of his business in the musical instrument factory of the same name, but also of his private museum (c. 1870–1883) and of the Brussels Conservatoire Museum (now MIM) to which he was attached from 1877 until his death. See Ignace De Keyser, Celebrating the Art of Musical Instrument Making: The Musée d'organographie musicale of the Brussels Mahillon Company (1870–1883). In Christina Linsenmeyer (ed.), *Colonialism, Provenance, and Musical Instrument Collectors*, 1850–1940, Oxford: Taylor & Francis–Routledge [forthcoming].

Later acquisitions of African musical instruments

Later acquisitions of African musical instruments include 18 drums from the Kasai (DRC) donated by Raymond E. Britt in 1977 and Herbert J. Harris's 1986 gift. The last one consists of 122 musical instruments, including 47 of African origin, and among them are 16 drums.

Are musical instruments works of art?

The discussion about musical instruments' artistic or non-artistic character arose immediately after Frances Morris' resignation in August 1929. Joseph Breck, curator of Decorative Arts, in charge of the musical instruments, viewed the Brown collection as 'scientific rather than artistic'. He inventoried the collection with recommendations for what to keep, i.e., fifteen 'artistically important' Western instruments and what to deaccession – everything else.[25] This discussion was held in other places[26] and is still being held today.[27] In a recent article, former curator Laurence Libin also addresses that discussion. He acknowledges that '*music is not a universal concept; and the definition of art in any culture is by no means obvious*'.[28] One could rightly say that every artist has added their definition to the existing ones. The concept of "music" is indeed not present in all cultures: many (African) Bantu languages do not have a word for "music" and utilize the word "ngoma" or its variants to refer to drumming, dancing, and singing in different languages.

However, musical activity is universally present in all human cultures and attested in humanoids even before the advent of homo sapiens.[29] Although music, unlike language, does not carry any semantic content,[30] speech may have evolved *from an already-complex system for the voluntary control of vocalization*.[31] Just like musical cultures, languages are numerous – but not infinite. People are born with a kind of language module, a neurological circuit through which children spontaneously acquire language when exposed to a linguistic environment: which language will depend on the culture in which they grow up. To a certain extent, the same is true for music. Intervals,[32] tone systems, rhythmic patterns, and use or rejection of polyphony, among others, may be the result of cultural diversification.

Conversely, precisely the word, or even the concept of "art," has a very specific genealogy in Western culture. Although it has not been universally

25 See the chapter "The Collection under Threat" in Rebecca M. Lindsey, *A Harmonious Ensemble* (op. cit.).

26 At the end of his life, Victor-Charles Mahillon was so disappointed about the lack of support of the new direction of the Brussels Conservatoire towards the Musée Instrumental he so successfully created, that he wrote to his assistant Ernest Closson in Brussels from his house in Saint-Jean-Cap-Ferrat (France): *Qu'on vende le tout, et qu'il n'en soit plus question* [Translation of the present author: *Let's sell the whole thing, and let's not talk about it anymore*]. See Ernest Closson, "Victor Mahillon", *Bulletin de la Société 'Union Musicologique'* 4, no. 2,1924, p. 119.

27 One only has to think of the fate of the so famous former musical instrument collection of the already mentioned Carl Engel in the South Kensington Museum that was disbanded a few years ago by the Victoria & Albert Museum in London.

28 Laurence Libin, 'Approaching 'Non-Western Art Music' through Organology', *The Galpin Society Journal*, March 2020, vol. 73, pp. 5–9.

29 In his article 'Plio-Pleistocene Foundations of Hominin Musicality: Coevolution of Cognition, Sociality, and Music' [*Biological Theory*, July 2017, 12(4), pp. 222–235], Anton Killin situates the full-fledged musical tradition, symbolism, spoken language and the use of musical instrument in the Late Pleistocene c. 250-10 kya [Online: https://www.researchgate.net/publication/318690763_Plio-Pleistocene_Foundations_of_Hominin_Musicality_Coevolution_of_Cognition_Sociality_and_Music].

30 The use of specific intervals can contribute to the transmission of semantic messages as, for example, in drum languages.

31 Thus Iain Morley, in 'Neurological Relationships Between Music and Speech' [In T*he Prehistory of Music. Human Evolution, Archaeology &the Origin of Musicality*, Oxford: Oxford University Press, 2013, p. 199], continues: '*The extent to which music and language processing overlap and share neural resources in adults and children lead […] to conclude that 'it appears that the human brain, at least at an early age, does not treat language and music as strictly different domains, but rather treats language as a special case of music*'.

32 Only the octave is universally recognised as a relevant interval, for the obvious reason that it constitutes the difference between the register of the voices of children/women with those of men.

present in cultures worldwide until recently, nowadays, one can no longer maintain that it has that specific social or cultural connotation any longer. *Arte povere* / conceptual art / tribal arts, etc., are art forms that would not fall under the definition of art [music] *which requires the most sophistication on the part of the [users] in order to be fully appreciated*.[33] The term "art" now simply refers to all kinds of cultural expressions that users belonging to a specific cultural group consider being of particular importance.

The concept of "Non-Western Art Music" is also diametrically opposed to any open approach to the evolution of both conservative and "prestige" traditions within each culture, as well as of hybrid forms, or fusion, between Western and extra-Western musical cultures. It is precisely the musical instruments that open our eyes and ears to the surprising richness of connotations and appeal that musical cultures exert on their users. Organology addresses how musical artifacts meet the needs of their users in a specific cultural context, and not if they can be compared to sophisticated Western examples.

When I had to leave The Met because of the COVID outbreak in the spring of 2020, racial incidents broke out in the US and provoked a reaction from BLM. The management of The Met announced measures to combat racial inequality. In June of that year, Daniella Brown published an open letter to the SEM, calling for immediate equal rights for Afro-African ethnomusicologists, music educators, and researchers but also arguing that people's stories should be heard.[34]

Talking about the 2018 newly reopened AfricaMuseum in Tervuren (BE), Zana Etambala, one of its leading researchers, said to me, "it is impossible to transform a colonial museum into an African one. Where paradigms are too different, a dialectal encounter is necessary". The problems with colonial objects are obviously about more than just museology, but rather how to establish a real dialogue with the original owners, users, musicians, or local researchers of indigenous musical instruments. This idea concurs with James Clifford's vision of 'museums as contact zones […] the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations".[35] *They also fit with the "story-ing" and "participatory practices" advanced by scholars recently.*[36]

It seems obvious that museums will no longer need to be "cabinets of curiosities," but on the contrary, that they are very well able to present the stories of the peoples whose artifacts they house and to disseminate the practices developed by the musicians of these artifacts, sometimes in traditions stretching back centuries. Or, to put it in concrete terms, we soon or again may see traditional musicians develop their pedagogical concepts in museum workshops, as we have done with great patience and appreciation in musical pedagogics with Carl Orff, Zoltan Kodaly, Shin'ichi Suzuki, and many others. ◆

33 Laurence Libin, 'Approaching "Non-Western Art Music" through Organology' (op. cit.), p. 6.

34 Daniella Brown, *An Open Letter on Racism in Music Studies. Especially Ethnomusicology and Music Studies*. [Online: https://www.mypeopletellstories.com/blog/open-letter]

35 Ignace De Keyser, 'Belgian Collectors of Musical Instruments in the Perspective of Critical Organology and Museology'. In Dominik von Roth und Linda Escherich (ed.), *Private Passion – Public Challenge. Musikinstrumente sammeln in Geschichte und Gegenwart. Acts of the International Conference in the Germanisches Nationalmuseum, 9–11 May 2017*, Nürnberg, Germanisches Nationalmuseum, 2018, p. 75. [Online: www.arthistoricumnet].

36 See a. o. the articles of Sooi Beng Tan, 'Cultural engagement and ownership through participatory approaches in applied ethnomusicology', and of Elisabeth Mackinlay, 'Decolonization and applied ethnomusicology: '"Story-ing" the personal-political-possible in our work'. In Svanibar Pettan and Jeff Tod Titon (eds.), *The Oxford Handbook of Applied Ethnomusicology*, Oxford: Oxford University Press, 2016, respectively pp. 109–133 and 379–397.

Margaret Birley and Adem Holness

'TAKING THE PAST INTO THE FUTURE'[1]: THE 696 PROJECT

The imperatives for the work of museums arising from the central aims of the 'Black Lives Matter' movement and the impetus for action around climate change and have informed discussion and debate in museums and related literature in the UK in recent years. In 2020 the Horniman Museum and Gardens in Forest Hill, South London, set out a plan of action in response to these global issues of social and environmental justice, and the coronavirus pandemic. Among the priorities of the Horniman's Reset Agenda are those of engaging wider audiences through programming and communication, and diversifying its staff and volunteers. Within a broader context, the Horniman's 696 project sat within the current initiatives of the Museum to incorporate aspects of decolonisation into its practice, including learning and partnerships, and audience and staff diversification, as well as scrutiny of the collections' histories which may lead to the repatriation of some objects.

While one of the original ambitions of the Museum's Victorian founder, Frederick Horniman in opening to the public his museum displays of musical instruments, anthropological material and natural history, was to 'bring the world to Forest Hill', it seemed that the time had come to turn this on its head and to showcase the work of communities in South London to the Museum's audience, which before the pandemic had totalled around 1,000,000 visitors annually.

Funding from the UK's Esmée Fairbairn Foundation facilitated '696', a Black-led project resulting from this plan of action, interrogating the power and responsibility that public spaces and organisations have in supporting local music. Curated by Adem Holness, it celebrated Black British Music and the sounds of South London. It platformed music genres and the people working in them that have been disproportionately affected by bias in legislation. The 696 project itself was part of the Music in the Making, the Horniman's major four year programme, funded by Arts Council England, to improve understanding of the Museum's musical instrument collection and to maximise its potential through creative programming.

The 696 project was named after the controversial 696 form in use from 2005 to 2017 by London's Metropolitan Police in assessing risks to music venues, which was seen to target genres of music of Black origin (and the people working in them) unfairly.

Exhibition

While the 696 risk assessment form made it harder for London venues to stage Black music public events, many genres had originated in private spaces and continued to flourish there. One strand of the 696 project was a temporary exhibition: 'Dance Can't Nice: Exploring London's Black Music Spaces'. Within the gallery, the artist Naeem Dxvis reimagined the physical spaces that have influenced the production and advancement of genres such as British Bashment, Garage, Lovers Rock, Grime, Gospel, Jazz and Soul in different decades. Featured were a living room in the family home of members of the Windrush generation who from 1948 were encouraged by the British government to leave the Caribbean Islands and to come to work in the United Kingdom, a Gospel church, a barber's shop and a teenager's bedroom. Each section of the exhibition was illuminated sequentially, and animated with music or video footage. SignKid, an artist and musician who is Deaf, showcased British Sign versions of key slang words and phrases from Black British music culture through an interactive video.

An adaptation of the Jamaican Patois 'Dance cyaan nice', means 'We're not going to have a good time at

1 Richie Seivwright, 696 Resident Artist, 2021

Barber shop section of the exhibition. Photo: Nick Taghavi, Horniman Museum.

the music event' in both Jamaican Patois and Jamaican English. Taking its name from the Frankie Paul and Sugar Minott song, the exhibition invited visitors to consider the things Black live music needs to be great.

Festival

In 2020 an informal review[2] of the demographics of artists commissioned by the Horniman found that they reflected the museum sector in the UK which is still predominantly white, rather than the diversity of the Museum's south London audiences. The 696 project aimed to redress this this balance in its recruitment of artists, and engagement with new audiences and urban genres such as Grime, R&B, Afrobeat and Jazz.

During the summer of the following year practitioners working in these genres collaborated with the femme-led anti-racist arts collective Skin Deep, who curated and hosted four Sonic Transmissions sessions – evenings of conversation, live performance and collective listening at the Horniman, which formed part of the 696 festival. Objects from the Museum's collections were a catalyst for the conversations, creating new ways of understanding them and becoming inspired by them.

The festival also included a sell-out music event '696 Promoters Live' given by 15 young people of Black and Mixed Black Heritage. They had worked together for 10 weeks to produce it, while receiving employability training in partnership with Spiral Skills, an external agency.

One of the fundamental principles underlying the events in the 696 festival was that every activity should be co-delivered by the Museum and by these pioneers from the South London music scene. Tickets were priced according to what members of the audience could afford, and all the events were sold out. The 696 project aimed to attract a new young and BAME[3] audience to the Horniman, and the festival helped to fulfil this, with the majority of those in attendance coming from BAME communities.

2 Rooke, Alison (2020). 'Decolonising the Horniman: Results of Mapping Exercise' (unpublished review).
3 Black and Minority Ethnic.

696 Resident artist Richie Seivright sampling a 19th century Cumbrian lithophone
Photo: Mitch Allen. Instagram handle @templevision

Resident Artists

The work of five emergent artists from the local South London community was also showcased at the 696 festival. The 696 resident artists were appointed to develop creative responses to the Horniman's musical instrument collection. A strong group was assembled, a snapshot of the current Black music scene. The Museum offered each of the artists a small budget to make each of their individual projects happen, with access to the collections, as well as the space to work and develop ideas within the museum. Two of the 696 resident artists, Afronaut Zu and Richie Seivwright, sampled the sounds of some the Museum's playing instruments, most of them idiophones, ranging from (East African) Mwere or Makonde culture lamellaphones with fixed keys, to a 19th century lithophone made in Cumbria (UK). Roxanne Tataei sampled the Horniman's double manual harpsichord by Jacob Kirckman made in London in 1772. All three used these sounds in the music they created. The artists' feedback to the project was very positive. Richie Seivwright commented: 'What's exciting is that a lot of the instruments in the Horniman date from way back, and the ways we use them now can be totally different to the way they were used originally. Doing that is like taking the past into the future, and using the community to do that.'

Legacy

An artist's development is a life-long learning process, and so is a museum's. The 696 resident artists brought the Horniman different perspectives on sharing its collections more widely. They gave innovative contexts and a new life to the collection. Their work will be discussed in new display in the Horniman's Music Gallery, which houses around 1,300 musical instruments.

The resident artists' samples are now available online at https://soundcloud.com/horniman to be freely downloaded. The Horniman has received favourable comments from online visitors who in turn have repurposed the samples for their own compositions. Some of these visitors have expressed the wish that other museums would follow suit

The links forged with some of the artists who curated and participated in the 2021 696 Festival will be strengthened by their working at the Horniman in during future seasons.

Overall the 696 project has helped to shape the Horniman as a public space and a resource, so that in future we can be there for the people on our doorstep. ◆

Margaret Kartomi

THE BIRTH OF A NEW GALLERY OF MUSICAL INSTRUMENTS AND ARTEFACTS IN MELBOURNE

A new Gallery of Musical Instruments and Artefacts was born at Australia's Monash University and launched on 7 June 2022. This architect-designed space, quite beautiful to behold, serves as the public face of MAMU, the Music Archive of Monash University.

The Music Archive is a physical and digital collection of musical instruments, music ensembles, scores, field recordings, films, puppets, textiles, and diverse other musical, dance and theatrical materials acquired since the foundation of the University's Department of Music in 1965, and formally launched in 1975. It includes instruments and other objects collected in Australia; Southeast, South and North Asia; historical Europe; Jewish communities (Ashkenazi, Sephardi and Baghdadi); Africa, and beyond. It contains collections of some of the finest and rarest specimens of the world's sound and material arts.

From 1965 onwards, the newly created Department of Music at Monash became a well-known centre for the teaching and research in ethnomusicology, which was regarded as a radical discipline at the time. Its staff and students made frequent research trips to various field destinations in Asia, Australia and beyond to record and research selected local music cultures and the place of the arts in society. On their return the researchers needed a safe place in which to deposit their valuable data, and in 1975 the Music Archive was created. Over the years the Archive attracted external scholars and collectors to donate or bequeath their musical instruments and related art objects in the archive, and it grew exponentially.

Eventually the Archive was divided into a number of subsidiary collections, including the Sumatra Music Archive (SMA), the Collection of Indonesian Music and Artefacts (CIMA), the Australian Archive

Figure 1: Part of the Australian Aboriginal Display in the Music Archive of Monash University/MAMU, featuring *yidaki* (didjeridus) and *bilma* (clapsticks). These instrumental types have been played in Indigenous communities for at least the past thousand years.

of Jewish Music (AAJM), the Sourindro Mohun Tagore Collection of 19th Century Indian Musical Instruments, the Jazz and Popular Music Collection; the Australian and International Youth Orchestra Collection; and others. To our knowledge MAMU is the only university archive of musical instruments and artefacts of its kind in Australia, and possibly the world at large.

Exhibitions, Cataloguing, and Other Activities

Over the decades MAMU's projects have included regular presentations of public exhibitions, national and international conferences, concerts, lectures by visiting scholars, and film showings. MAMU normally presented its exhibitions in its own 12 large glass cabinets in the foyer of the Performing Arts Centre at Monash University, together with extensive illustrated catalogues and launch materials. The Archive's most recent public events were presented as part of the International Conference on the Music, History and Arts of Lampung Province of Indonesia (15-17 December 2021).

The Archive's operations are planned and discussed in meetings of the MAMU Advisory Board to the Dean of Arts in the University. The Board includes representative staff from relevant interdisciplinary academic Departments and Centres, the Monash Library, the Grimwade Centre for Material Conservation, other museums, relevant community organisations, interns, and student representatives. The main sources of funding and advice for its staff's fieldwork and research assistance over the decades have been back-to-back Australian Research Grants, the University itself for employment of MAMU's Archivist, the Monash Library for the digitisation of the Archive's reel-to-reel and cassette field recordings (collected 1970s to 1990s), and private donors who help fund the exhibitions, concerts, conferences, public lectures and other events. A series of interns and volunteers also provided extensive assistance to the archival team in MAMU's suite of rooms provided by the university.

Another ongoing activity is the cataloguing of MAMU's hundreds of art and print objects using Monash University Bridges repository system for research data, collections, and research activity outputs (https://bridges.monash.edu/mamu).

MAMU also constantly receives visitors wanting to carry out research on aspects of its collections.

Collaborations

MAMU has collaborated over the years in its presentations of partial or full-blown exhibitions in the premises of the Jewish Museum of Australia, the Gryphon Gallery, the Australian Immigration Museum, the Museum of Indonesian Arts, and other smaller museums in Sydney and Melbourne. From 2008 to 2019, the Australia Museum in Canberra also regularly borrowed pairs of instruments from the Gamelan Digul for rotating displays in their exhibitions on the Australian-Indonesian Relationship.

Repair of and Research into MAMU's Instruments

A recurring problem in MAMU has been the physical deterioration of some instruments, especially those from tropical areas that are made of bamboo or certain varieties of wood that can barely tolerate the drier, colder air of some seasons in Melbourne. Fortunately, MAMU has an arrangement with the Grimwade Centre for Material Conservation at the University of Melbourne which has regularly sent its staff and students to borrow select instruments from MAMU that need restoration, are taught how to restore them at Grimwade, return them to us in excellent condition, and write theses or assignments on them, with a copy for our files. This project is expected to continue in the years to come; however, there is a backlog of instruments to repair.

The new Margaret Kartomi Gallery of Musical Instruments and Artefacts

In 2018–2019, Monash employed architects to design a museum-quality Gallery for future MAMU Exhibitions, and although delayed by the COVID-19 pandemic, the University finished building the Gallery in the foyer of Performing Arts Centre in early 2022.

The title of the first exhibition in the new Gallery is "Rare Treasures from Sumatra and Java". The largest cabinet is devoted to MAMU's permanent display of the Gamelan Digul, and the other six large cabinets are devoted to different provinces of Indo-

Figure 2: The Gamelan Digul display in the new Margaret Kartomi Gallery of Musical Instruments and Artefacts

nesia – Aceh, North Sumatra, Riau Islands, Lampung, West Java and Central Java.

This unparalleled gamelan orchestra was built from any materials at hand by an Indonesian anti-colonialist musician in the notorious Dutch prison camp in Boven Digul, West Papua, in 1927. It is of national Indonesian and national Australian historical and social significance. After the Japanese invaded Indonesia in 1942, it was deported with the prisoners from Digul to Australia where the Netherlands East Indies government re-established itself from 1943–1945, but where the Digulists secretly joined the Indonesian Resistance and worked with Australian waterside workers and others to boycott and refuse to load Dutch ships containing weapons bound for Indonesia.

It serves as a stark example of resilience in the face of deprivation, and as a symbol of Australian-Indonesian friendship. It is also artistically significant in its materials and methods of construction and its dual tuning in both the heptatonic *pelog* and the pentatonic *slendro* tone systems.

In the late 1940s the Gamelan Digul was deposited in the Museum of Victoria by former Digul prisoners who were returning to Indonesia to join the revolutionary struggle (1945–1949), and in the late 1970s it was gifted to the Department of Music at Monash University, where it remains to this day. A book has been published on the story of the Gamelan Digul in English and in Indonesian translation.[1]

[1] Kartomi, Margaret, 2002. *The Gamelan Digul and the Prison Camp Musician Who Built It: An Australian Contribution to the Indonesian Revolution,* Rochester, NY: University of Rochester Press.

Figure 3: The late Javanese musician Poedijono playing a *bonang* (metallophone) from the Gamelan Digul, and the author playing a bronze *bonang* from Monash University's complete Gamelan for comparison (Monash University, 1978).

The cabinet of Sundanese instruments in the Gallery is shown in Figure 4. It focuses on three of the many performing art forms in West Java, i.e., the *wayang golek* puppets on the right and central wall, the bamboo-xylophone *calung* ensembles on the left wall, and the shaken-rattle *angklung* ensemble hanging from a stans in the foreground of the cabinet.

The Sundanese people of West Java are well-known for their unique *gamelan* orchestras, including the *gamelan degung,* their *kacapi-suling* (flute and zither) ensembles, and their rod-puppet theatre (*wayang golek*), performed by a master-puppeteer (*dalang*) who tells stories all night about aristocrats, demons, and clowns (representing the common people), accompanied by a small *gamelan saléndro.*

The names of the rod puppets displayed on the wall in the Cabinet are (from left): Cepot – the main clown, representing the Sundanese everyman; Kresna – one of the warrior kings and the ruler of Astina; and Rahwana – the king of the demons. *Wayang*

Figure 4: The Sundanese Cabinet in the Gallery

Figure 5: Sundanese *angklung* musicians

stories mostly derive from the Hindu Mahabharata and Ramayana epics, though sometimes Islamic stories are played, supplemented with local stories, jokes, anecdotes, songs, comic interludes, and social and political commentary. The *dalang* tells the story, manipulates the puppets, and communicates with the drummer to control the tempo and determine the overall structure of the performance. The performances usually last all night after the daytime celebration of a life-cycle event, with food stalls and loudspeakers, and they may attract an entire village or neighbourhood as their audience.

Sundanese musicians are also known for their amusing, often raucously performed songs accompanied by the bamboo *angklung* or *calung* ensembles tuned in local or diatonic scales on display in the cabinet. Usually each *angklung,* played by shaking its two or three bamboo tubes fitted into a frame, is played by one musician in an ensemble of musicians, as in Figure 5.

However, the *angklungs* on display in the cabinet (Figure 4) comprise a whole set tuned to the diatonic scale. Each instrument is suspended in the long bamboo frame and played by a single musician who paces up and down as he selects instruments that when shaken sound out a tune.

Sundanese musicians are also well known for their *calung* ensembles of bamboo xylophones, which are often combined with a bamboo flute (as in Figure 6) and drums, and can play either popular tunes or complete *gamelan* pieces in *calung* form.

The *calung* instrument that consists of five short, tuned bamboo tubes (the second from the left in Figure 6) plays the main melody, while the *calung* on the extreme left has twice as many tubes and plays paraphrases of the main melody. The others consist of two or three long tubes and play the structural punctuating role of the gongs in a *gamelan* piece. The musicians take turns to sing amusing poetry which can often send their audiences into fits of laughter.

The Cabinet in Figure 7 (p. 20) is devoted to a selection of the arts from the province of Lampung, Sumatra.

It contains a selection of the musical instruments in Lampung's traditional ensemble *talo balak*, including a pair of bronze hanging gongs, some kettle gongs, and a drum (the rest of the ensemble instruments are stored and played in MAMU). The display also includes northwest Lampung's distinctive xylophone called *gamolan* (not *gamelan*). It

Figure 6: An ensemble of *calung* players, including Hidris Kartomi (2nd from left on the main *calung*) and Ebet Kadarusman (3rd from right on the *suling*), in 1973

is attached high up on the wall, above a sample of Lampung's famous woven shipcloths (*kain kapal*), containing designs that depict voyages of the souls. The wooden mannequin on the right in the display is dressed in the costume of a *tari tanggai* (long fingernail) dancer, whose exquisite Indic-style finger, hand, wrist and arm movements are emphasised by the long golden-coloured metal fingernails worn on each finger of the dancer's hands.

Ancestral ship designs, which are prominent in the culture, may be seen in the ship-cloth displayed on the wall as well as in the carvings on the top of the gong stand, and the shape of the crown on the mannequin wearing the costume of the dancer. The elephant and the crown in the boat carved on the gong stand are symbols of the powers of the ancestors.

The other cabinets in the Gallery display musical instruments and artefacts with recordings and videos of the performances of instruments from the provinces of Aceh, North Sumatra, the Riau Islands, and Central Java. Their contents are very different in each case, representing different ethno-linguistic groups. Unfortunately, space prohibits their description here.

Finally, the reader may ask: What is the use of a gallery display of musical instruments if its viewers can only look at their static visual forms and not watch and listen to them being played?

Recognising this issue, we have tried to display the instruments in playing position, along with explanatory captions and photos and videos to show how they are played. Visitors to the Exhibition in the Gallery can also explore and listen to recordings of many of the instruments and puppet or mask theatre performances on display by mobilising the recordings and videos via the QR codes on each of the cabinets with their smartphones. They can also further explore the music, theatrical puppets and masks, images, costumes, and textiles in a series of documentaries and audio-visual samples shown non-stop during Gallery opening hours (Mondays to Fridays, 9am – 5pm). Recorded interviews and captions about objects from other donors and researchers tell the stories about how the collections were formed and their significance today.

Figure 7: The cabinet depicting aspects of the culture of Lampung, the southernmost province of Sumatra

Readers of this article are warmly invited to comment on how this problem might be resolved. Hopefully ways will be found to resolve it satisfactorily!

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About the author: Margaret Kartomi is professor emerita in the Sir Zelman Cowen School of Music, Monash University, and founding director of the Music Archive of Monash University (MAMU). Author or editor of ten books and many journal articles, she was elected corresponding member of the American Musicological Society and Fellow of the Australian Academy of the Humanities, was awarded the Centenary Medal for services to Australian society and the humanities, and received a Cultural Endowment from the Indonesian government for her research in Indonesian culture.

Giovanni Paolo Di Stefano

MORE ON THE CIMCIM'S INTERNATIONAL DIRECTORY OF MUSICAL INSTRUMENT COLLECTIONS

Since January 2022, the International Directory team (comprising Fanny Guillame-Castel, Judith Kemp, Arianna Rigamonti, and coordinated by the present writer) has been working on the third and last phase of the 2021–2022 project. It consists of the implementation of data regarding European collections of musical instruments and the harvesting of the new data from Africa, Asia, Oceania and South and Central-America. This phase required a vast amount of work and involved the gathering of information on a further 1300 collections, not previously included in the Directory, giving a total of circa 2500 collections from 119 countries (fig. 1).

The harvesting of the data was carried out based on information available on the web, as well as in other databases and bibliographic sources. Among the latter is worth mentioning the long list published in the entry 'Instruments, collection of' edited by Barbara Lambert and Albert Rice for the 2002 edition of the *New Grove Dictionary of Music and Musicians*, then updated in 2014 by Laurence Libin and Arnold Myers for the *Grove Dictionary of Musical Instruments*. The latter lists 107 countries and *c.* 950 collections. A slightly longer list (*c.* 1150 collections) is included in SIGLA, the long list of acronyms used for the identification of musical instrument collections prepared by Arnold Myers for the *New Grove Dictionary of Musical Instruments* (also available, in an updated version, on the CIMCIM website).

Given the amount of data, and to carry out the project as quickly as possible, we decided to articulate the research in two stages. The first was to collect raw data based on existing digital and printed sources. As mentioned before, this resulted in records of over 2500 collections (almost a thousand more than in the previous editions). The collections surveyed so far are mainly distributed in Europe (1819 collections) and North America (362 collections). Although all continents are represented by a considerable number of countries, the number of collections for Africa, Latin America, and Oceania is certainly going to grow as new information emerges (fig. 2).

Continent	Countries	Collections
Africa	35	58
Asia	27	154
Europe	37	1819
North America	4	374
South America	12	58
Oceania	4	22

Figure 1: Overview of collections and places

The next phase of the project, currently in progress, is the revision and editing of the data for publication. To this end, in May 2022, the CIMCIM board launched a call to recruit a team of volunteer national and/or regional representatives to work on the project. These representatives are CIMCIM members with a good knowledge of music collections and museums in a specific territory (either a single country or a larger geographic area that spans more than one country) and fluently speaking the main local languages. National and/or regional representatives are asked to assist the International Directory team in reviewing and/or collecting the data and will act as liaison officers between the International Directory team and the included museums and collections. So far, the Directory Working Group includes 32 national representatives from 28 countries:

Alla Bayramova (Azerbaijan), Ignace De Keyser (Belgium), Moctar Sanfo (Burkina Faso), Jesse Moffatt (Canada), Tereza Žůrková (Czech Republic), Anna Wang (China), Vilena Vrbanic (Croatia), Marie Martens (Denmark), Jean-Philippe Echard

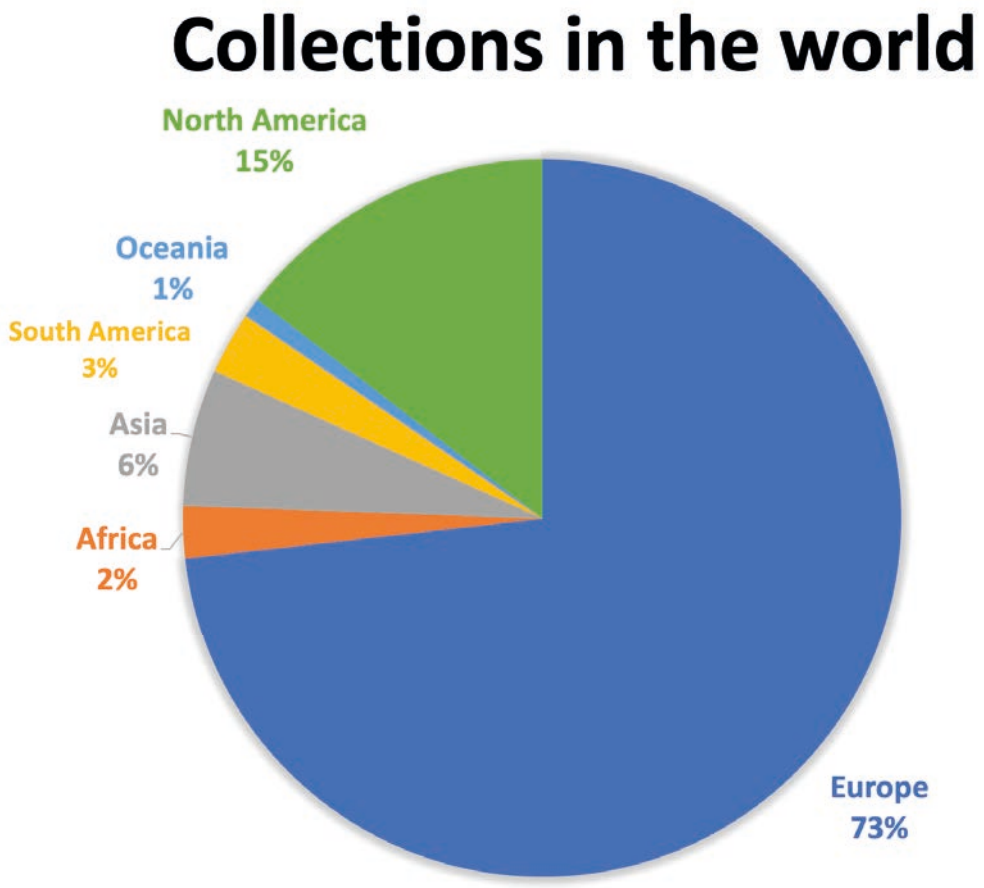

Figure 2: Overview of collections and continents

(France), Nino Razmadze (Georgia), Antje Becker (Germany), Eugenia Mitroulia (Greece), Klára Radnoti (Hungary), Giovanni Paolo Di Stefano (Italy and general coordinator), Kazuhiko Shima (Japan), Vilma Vilūnaitė (Lithuania), Anna Borg Cardona (Malta), Jimena Palacios and Pablo Alejandro Suárez Marrero (Mexico), Perminus Matiure (Namibia), Jurn Buisman (The Netherlands), Iris Verena Barth and Bjørnar Bruket (Norway), Nataly Emelina (Russia), Cristina Bordas and Marisa Ruiz Magaldi (Spain), Kathrin Menzel and Isabel Muenzner (Switzerland), Bengü Gün (Turkey), Arnold Myers (UK), Stewart Carter (USA), Esther Kabalanyana (Zambia). The involvement of further national/regional representatives (especially for Africa, South America, and Oceania) is essential for the revision and implementation of the Directory.

National and regional representatives have been asked to revise and implement the data collected by the International Directory team. Each entry includes the collection's name, address, contacts, website and on-line databases, a brief description, and bibliographic references.

In 2023, the Directory will gradually be published incrementally on the CIMCIM website in the form of an interactive map and a digital publication. Once the Directory is online, museums and users will be invited to report any further inaccuracies and send their updates. Understandably, a project of this magnitude requires continuous and periodic updates and modifications, and this is a challenge that CIMCIM will have to take on in the coming years. The CIMCIM Directory team also benefits from the collaboration of CIDOC. Therefore, this project is an interesting case of collaboration between different ICOM committees. The collaboration with CIDOC aims at guaranteeing the sustainability and permanent accessibility of the Directory in the future.