



PROGRAMME BOOK

# CIMCIM ANNUAL MEETING 2023

Prospects and challenges of museum  
accessibility, diversity and equity

30 August - 1 September 2023

Amsterdam, Utrecht, Amersfoort, Heerde



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Prospects and challenges of museum  
accessibility, diversity and equity

## ORGANIZERS

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# RIJKS MUSEUM

## MUSEUM SPEELKLOK

WITH THE CONTRIBUTION OF



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PIANOLA  
MUSEUM

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Sarah Deters (St. Cecilia's Music Museum & Concert Hall, Edinburgh, UK)  
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Christina Linsenmeyer (Morris Steinert Collection of Musical Instruments at Yale, New Haven, USA)  
Emanuele Marconi (Le Musée des instruments à vent, La Couture-Boussey, France)  
Marie Martens (The Danish Music Museum, Copenhagen, Denmark)  
Claire Mc Ginn (Museum Speelklok, Utrecht, The Netherlands)  
Pascale Vandervellen (Musée des instruments de musique, Brussels, Belgium)

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Stan van Zadelhof (Museum Speelklok, Utrecht, The Netherlands)

### VENUES

Rijksmuseum, Amsterdam  
Collectiecentrum Nederland, Amersfoort  
Speelklok Museum, Utrecht  
Orgelpark, Amsterdam  
Pianola Museum, Amsterdam  
Museum Geelvinck, Amsterdam / Heerde

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## ABOUT CIMCIM

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CIMCIM is the acronym for Comité International pour les Musées et Collections d'Instruments et de Musique (International Committee for Museums and Collections of Instruments and Music; Comité Internacional para Museos y Colecciones de Instrumentos y de Música).

CIMCIM is one of 32 international committees of ICOM, the International Council of Museums, and was established in 1960.

CIMCIM aims to promote high professional standards in the use and conservation of musical instruments in museums and collections.

### MISSION

As an international committee, CIMCIM works within the framework of ICOM in fostering connections amongst, advocating for and advising museums and collections of musical instruments and music of all kinds.

As an organization that promotes high-professional standards, CIMCIM supports ICOM's Code of Ethics in providing a global platform to discuss state-of-the-art, best-practice solutions related to tangible and intangible musical heritage, particularly in the context of museums. As a worldwide and inclusive committee, CIMCIM aims at a mutual understanding of different cultural practices and viewpoints with respect to musical instruments and music in supporting active dialogue and exchange between all stakeholders.

### CIMCIM Board Members

#### CHAIR

Christina Linsenmeyer - Morris Steinert Collection of Musical Instruments at Yale (New Haven, USA)

#### VICE-CHAIR AND WEBMASTER

Emanuele Marconi - Le Musée des instruments à vent (La Couture-Boussey, France)

#### SECRETARY

Marie Martens - Musikmuseet / The Danish Music Museum (Copenhagen, Denmark)

#### TREASURER

Pascale Vandervellen - Musée des instruments de musique (Brussels, Belgium)

#### ADVISORY MEMBERS

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Musical Instruments Museum (Nilüfer/Bursa, Turkey)

Christian Breternitz - Staatliches Institut für Musikforschung Preußischer Kulturbesitz,  
Musikinstrumenten-Museum (Berlin, Germany)

Sabari Christian Dao - Musée National du Burkina Faso (Ouagadougou, Burkina Faso)

Sarah Deters - St. Cecilia's Music Museum & Concert Hall (Edinburgh, UK)

Jean-Philippe Échard - Musée de la musique – Philharmonie de Paris (Paris, France)

Manu Frederickx - The Metropolitan Museum of Art (New York, USA)

Jimena Palacios Uribe - CENIDIM Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (Cuidad de México, Mexico)

Saskia Willaert - Musée des instruments de musique (Brussels, Belgium)

#### CO-OPTED BOARD MEMBERS

Giovanni Paolo Di Stefano - Rijksmuseum (Amsterdam, The Netherlands)

Arnold Myers - University of Edinburgh and Royal Conservatoire of Scotland (Edinburgh, Scotland)

## PRACTICAL INFORMATION

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Attendance at the conference in person is restricted to those who have completed pre-registration within the specified timeframes. However, it's worth noting that the entire conference will be made accessible through live streaming. Links for complimentary online participation will be distributed via the CIMCIM-L mailing list.

### REGISTRATION AND START OF THE CONFERENCE

On the first day, our registration desk will be open from 9:00 - 10:00. The programme will start at 10:00. Please be on time for every session.

### BADGE

Please wear your badge at all times during the symposium. Your symposium badge gives you free admittance to the regular museum galleries during the 3 conference days.

### WIFI

The Rijksmuseum's network is called 'RJKS Wifi'. It does not require a password.  
The Museumspeelklok's network is called 'Transeptzaal.' Password: dwarsschipinternet1  
The Collectiecentrum Nederland's network is called 'CC NL Wifi.' It does not require a password.

### TRANSPORTS

Transportation between Amsterdam and Utrecht (on August 31st) and between Amsterdam, Amersfoort, and Heerde (on September 1st) will be provided by bus. The bus will depart at 8:30 AM from the Rijksmuseum and will return to the same location in the evening (the appointment is at 8:15 under the arches of the entrance tunnel of the Rijksmuseum). The cost of transportation is included in the conference registration fee.



## CALL FOR PAPERS

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After 34 years, CIMCIM returns to The Netherlands!

Following ICOM's new museum definition, highlighting that museums, in addition to being "open to the public", are "accessible and inclusive", CIMCIM's 2023 Annual Meeting offers a platform to discuss how museums can facilitate access to their collections, and compare practices across different institutions and countries. Indeed, the idea of accessibility of museum collections has changed over time based on a variety of historical, ethical and cultural factors. What are the policies that make musical-instrument collections accessible to a wider and more diverse public? How can museums showcase their collections to best suit all types of audiences? What are the solutions museums can implement to also make their musical collections accessible to visitors with disabilities? How do museums deal with the objects that cannot be displayed? What are the strategies to make the sound of instruments in museums more accessible to musicians and to the public? How are digital technologies helping to improve access to collections? These are some of the questions that the conference might address from different angles.

Therefore, the topics of interest of the conference include but are not limited to:

- Approaches to inclusivity and diversity in museum spaces
- Projects concerned with equity, such as women's histories, queering collections, and decolonial work
- Accessibility of museum spaces, including storage facilities
- Digitisation projects and digital accessibility of musical instrument collections
- Restoration, playable reconstructions and replicas of musical instruments in museums
- Transfer of collections from private to public spaces
- Provenance research

Contributions are invited in the following formats:

- Papers
- Interactive presentations (posters in digital or paper format, feedback/experience, reports, short workshops)
- Panel discussions



DAY 0 - 29 AUG.

RIJKSMUSEUM AND PIANOLA MUSEUM

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15:30 - 17:00	<b>CIMCIM BOARD MEETING (BOARD MEMBERS ONLY)</b> Rijksmuseum, Ateliergebouw, Hobbemastraat 22, Amsterdam
18:00 - 20:00	<b>WELCOME RECEPTION AT THE PIANOLA MUSEUM</b> Pianola Museum, Westerstraat 106, Amsterdam

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## DAY 1 - 30 AUG.

### RIJKSMUSEUM (Hobbemastraat 22, Amsterdam)

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9:00 - 10:00	Registration Coffee and Tea
10:00 - 10:15	Welcome remarks

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#### **SESSION 1: APPROACHES TO INCLUSIVITY AND DIVERSITY 1**

Chair: Giovanni Paolo Di Stefano (Rijksmuseum, Amsterdam, The Netherlands)

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10:15 - 10:25	More comfort for everybody Silke Berdux (Deutsches Museum, Munich, Germany)
10:30 - 10:40	Seeking accessibility, inclusivity, equity and diversity in the new museography of the National Museum of Music, Portugal Edward Ayres de Abreu (Museu Nacional da Música, Lisbon, Portugal)
10:45 - 10:55	The video guide of the Musée de la musique in Paris: a new tour guide designed for universal accessibility Caroline Bugat (Musée de la musique – Philharmonie de Paris, France)
10:55 - 11:10	Q&A
11:10 - 11:25	Coffee break
11:25 - 11:35	Claviature – Keyboard – Interface. A project for visually impaired visitors, exploring the potential of digital replicas and interactive objects, also accessible via internet Benedikt Brilmayer (Das Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Berlin, Germany)
11:40 - 11:50	San Colombano "No-Limits" - an inclusivity project 360° Catalina Vicens (Museo di San Colombano – Tagliavini Collection, Bologna, Italy)
11:55 - 12:05	Welcome to touch the historical sounds: the accessible visiting of visually impaired in the National Museum of Taiwan History Chia-Yi Lin (National Museum of Taiwan History, Tainan City, Taiwan)
12:05 - 12:40	Open discussion with Hannes Wallrafen (Geluid in Zicht Foundation, Amsterdam, The Netherlands) and Jana Ricanek (Rijksmuseum, Amsterdam, The Netherlands)
12:40 - 13:25	LUNCH

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## SESSION 2: APPROACHES TO INCLUSIVITY AND DIVERSITY 2

Chair: Sarah Deters (St. Cecilia's Music Museum & Concert Hall, Edinburgh, UK)

13:25 - 13:35	Delivery of Museum Experiences for Social Inclusion: Case of a Long-Running Outreach Program of Hamamatsu Museum of Musical Instruments Sawako Ishii (Hamamatsu Museum of Musical Instruments, Japan)
13:40 - 13:50	Educating present and future generations through the Music Museum in the 21st century Isaac Machafa (Midlands State University, Gweru, Zimbabwe)
13:55 - 14:05	Archiving traditional African music and dance by integrating culture bearers to teach at teachers' colleges Wonder Maguraushe (Midlands State University, Gweru, Zimbabwe)
14:05 - 14:20	Q&A
14:25 - 14:35	Project 'Beethoven is Black' Jurn Buisman (Museum Geelvinck, Heerde – Amsterdam, Netherlands)
14:40 - 14:50	Instrumental Women: Using Digital History to Tell Untold Stories about Women Instrument Makers Jayme Kurland (George Mason University, Fairfax County, USA)
14:55 - 15:05	The musical life of women from the end of the Qajar era to the end of the first Pahlavi period; Based on the works recorded on gramophone records, available in the archives of the Iran Music Museum Sara Kariman (University of Science and Culture, Tehran, Iran) – Mohammad-Reza Sharayeli (Iran)
15:05 - 15:15	Q&A
15:15 - 15:30	Coffee break

15:30 - 16:45	<b>CONCURRENT ACTIVITIES</b>
15:30 - 16:00	<p>Panel discussion Chair: Christina Linsenmeyer (Morris Steinert Collection of Musical Instruments at Yale, New Haven, USA)</p> <p>Planning inclusive exhibitions, participating in ethical returns, creating access to collections, and uplifting lesser-known histories with grant funding at the Smithsonian Timothy Anne Burnside, Hannah Grantham, Krystal Klingenberg, Steven Lewis, Dwandalyn Reece, and John Troutman (The Smithsonian Institution, Washington D.C., USA)</p>
15:30 - 16:45	Tours at Rijksmuseum Conservation & Restoration Department with Tamar Davidowitz, Sara Creange, Jan Dorscheid, Paul van Duin, Esther van Duijn, and Reka de Falussy (on-site only)
16:00 - 16:45	<p>Poster Session KOLLABS. A participative (non-) education project on Contemporary Music Miriam Noa (Münchner Stadtmuseum, Munich, Germany)</p> <p>Reflections on inclusive design in museums from the lens of sound Yi Zhang (Politecnico di Milano, Milan, Italy)</p>
16:00 - 17:00	Tour in the exhibition galleries (on-site only)
17:00 - 18:00	Exclusive visit to the Rijksmuseum 17th century gallery with contributions by Jan Bouterse, Maria Luisa Guevara Tirado, Hubert de Launay, Lucas van Helsdingen, Eddy Schavemaker, Gerard Tuinman, Lisanne Wepler
18:30 - 20:00	DINNER (OWN COST): Groot Melkhuis, Vondelpark 2, Amsterdam
20:15 - 22:00	<p><b>GUIDED TOUR, CONCERT AND RECEPTION AT THE ORGELPARK</b> Gerard Brandstraat 28, Amsterdam</p> <p>Guided tour, presentation and concert by Hans Fidom (Orgelpark/Vrije Universiteit, Amsterdam) and Jacob Lekkerkerker (Amsterdam)</p>







Silke Berdux (Deutsches Museum, Munich, Germany)  
**MORE COMFORT FOR EVERYBODY**

In its large-scale general renovation, the Deutsches Museum paid particular attention to inclusion measures. Under the motto “Inclusion is more comfort for everybody”, the museum coordinated with an external agency and interest groups to realize educational programs, new features within its exhibitions, and a museum guide for people with disabilities. These include, for example, barrier-free access, tactile maps, books and objects, videos in sign language, texts in simple language, guided tours for people with visual impairments and people with dementia. The paper gives an overview of the process and results and describes the experiences that have been made since the exhibitions opened in July 2022.

Silke Berdux has been curator of the musical instrument department of the Deutsches Museum in Munich since 2000. She works on a wide range of projects in the fields of research, digitisation and pedagogy. Her scientific work includes a focus on the history of the fortepiano around 1800, speaking machines, and the 19th century flute, as well as piano rolls and electronic instruments and studios. With her team she realized the new permanent exhibition of musical instruments in the Deutsches Museum, which opened in July 2022.

Edward Ayres de Abreu (Museu Nacional da Música, Lisbon, Portugal)  
**SEEKING ACCESSIBILITY, INCLUSIVITY, EQUITY AND DIVERSITY IN THE NEW MUSEOGRAPHY OF THE NATIONAL MUSEUM OF MUSIC, PORTUGAL**

The National Museum of Music is in full transformation. Temporarily installed (some thirty years ago) in the premises of a Lisbon metro station, it is now preparing to gain its own facilities in the north wing of the noble floor of the Royal Building of Mafra, an outstanding example of Portuguese Baroque architecture. This transformation led to the complete redesign of the museography. Despite the various initial contingencies —among others, the extraordinary but irregular nature of the collection itself and its history, the scarce scientific knowledge about the collections preserved in the museum, the spatial conditions of the new facilities, — the museum team, in collaboration with external advisory and scientific councils, developed a radically different exhibition program from the one with which the instruments were displayed until now. In this context, the discussion focused on exploring alternatives to a mere organological organization as well as on the multiple ways we could open the museum to greater accessibility, inclusivity, equity, and diversity. In particular, this exercise promoted reflections on (1) how the museum could become more musical for the most diverse audiences, including visitors with hearing impairments, and exploring senses other than just hearing and sight, namely smell and touch; (2) how the museum could be opened to the most diverse musical languages and practices or, even before that, how the very concept of music could be problematized, instigating the visitor to question himself about the boundaries of the concept and the multiple aspects that it can encompass; (3) how could it give voice to female musicians, opposing the male hegemony in consolidated historiographical discourses; (4) how could it integrate and contextualize non-Western instruments in a non-segregated, non-colonialistic way. This communication summarizes the main results of these reflections and describes the actions chosen to respond to the challenges posed.

Edward Ayres De Abreu studied at NOVA (Musical Sciences, Masters and Ph.D.) and at AESE Business School (Executive MBA). As a musicologist, he was distinguished with the 2nd Prize of the Otto Mayer-Serra Competition (2017) from the University of California, Riverside. He founded and directed (2009–2022) the MPMP Património Musical Vivo, a platform distinguished with the Sequeira Costa Music Award (2018). He is a member of the Board of the Portuguese Society for Research in Music. In September 2022 he takes on the role of Director of the National Museum of Music, Portugal.

Caroline Bugat (Musée de la musique – Philharmonie de Paris, Paris, France)  
**THE VIDEO GUIDE OF THE MUSÉE DE LA MUSIQUE IN PARIS: A NEW TOUR GUIDE DESIGNED FOR UNIVERSAL ACCESSIBILITY**

The Musée de la musique in Paris offers a tour in music. Since January 2022, a web app, available on the visitor's smartphone or on a device provided by the museum, makes the collection accessible to all visitors, including people with disabilities. An integral part of the visit, this new video guide is free of charge and is essential for exploring the works in the collection. FROM AUDIO GUIDE TO VIDEO GUIDE: Previously, all visitors were given an audio guide with over 4 hours of content. The decision to upgrade the system to a video guide was motivated by three elements: improved accessibility, possibility of watching videos of instruments from the collection in concert, and greater adaptability. The new system retains the content of the audio guide, which includes a tour for children and music played on the instruments from the collection. A UNIVERSALLY ACCESSIBLE VIDEO GUIDE: The museum has been involved in accessibility issues for many years. In 2013, it received the "Patrimoine pour tous" (Heritage for All) award from the French Ministry of Culture. And so, when the decision was made to change the audio guide, the team naturally seized the opportunity to develop a more accessible guide, taking advantage of the new technical possibilities. With the video guide, visitors can choose between several tours, including a tour in French sign language, a tour in easy-to-read French for people with learning disabilities, and a tour in audio description for people with visual impairment. Each tour is composed of dedicated videos and specific gestures and adjustments (contrast control, text size, text display...). The museum's ambition is to offer every visitor equal access to its collection, regardless of age, language, or disability.

Caroline Bugat holds a master's degree in music management from the Sorbonne University of Paris. For the past 15 years, she has been working at the Musée de la Musique as Head of the Mediation Department. Her work revolves around the management of the team of guide-lecturers and the design and implementation, and evaluation of the mediation offer. The public is at the heart of the mediation projects, such as the video guide or the Touchez la musique tour (Touch the music), and in the creation of specific tours. The constant concern is to encourage a sensitive and enriching encounter with the works from the collection.

Benedikt Brilmayer (Das Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Berlin, Germany)

## **A PROJECT FOR VISUALLY IMPAIRED VISITORS, EXPLORING THE POTENTIAL OF DIGITAL REPLICAS AND INTERACTIVE OBJECTS, ALSO ACCESSIBLE VIA INTERNET**

This project combines the expansion of the visitor experience for visually impaired people with interactive elements and playable digital replicas and a spotlight exhibition with additional tactile objects and listening stations. With the help of digital technology, visitors are motivated to interact creatively with collection objects, regardless of location, because this project is accessible via the museum's homepage. The main narrative is the keyboard with its multifaceted form, which is conveyed from organological and media science perspectives, based on research by e.g., F. Kittler or M. Haffke. We want to raise awareness of the important role of interfaces, their affordances, and their ubiquity in our world. Next to that, we try to raise interest in the processes of making music with today's different forms of keyboards. Five objects, a regal (ca. 1680), the hurdy-gurdy by G. Louvet (1733), the clavichord by J.G. Horn (ca. 1795), a glass harmonica (ca. 1810) and the Mellotron (1972) with their different "keyboards" were sampled. The samples are playable in the permanent exhibition using small keyboards. A podcast series was produced for these instruments, and our digital museum guide was redesigned to be barrier-free and equipped with a special tour for this project. All named aspects are digitally accessible via our homepage.

The content of the different aspects of this project has been developed in close cooperation with blind and visually impaired people. This experience is particularly valuable for the design of future exhibitions. The next step will be to expand the project and present additional hands-on-models in the museum that also produce sounds/music. At the same time, other instruments with unusual keyboards as well as VR-elements will be integrated into the project.

Benedikt J. Brilmayer works as curator and researcher at the Musikinstrumenten-Museum SIM PK. His interests include bowed and plucked instruments, electronic instruments and the history of technology in instrument making. He curated exhibitions about guitars (2016), electronic instruments (2017), the bandoneon (2019), on E.T.A. Hoffmann (2022), and recently on the mandolin. In his doctoral thesis, he researched processes of technology transfer in musical instrument making. He is speaker of the organological panel of the society of musicology in Germany and teaches at universities and music academies in Germany. He is currently focusing on 18th and 19th century instrument making in Berlin.

## **Catalina Vicens (Museo di San Colombano – Tagliavini Collection, Bologna, Italy) SAN COLOMBANO "NO-LIMITS" - AN INCLUSIVITY PROJECT 360°**

Defined by its founder as a playing collection of historical keyboard instruments, the Museo San Colombano – Genus Bononiae opened in 2010 housing the collection of Luigi Ferdinando Tagliavini with the goal of making the sound of the restored instruments accessible to the public through concerts and conferences. A renewed museum direction has as one of its main aims to revise the meaning of the museum's accessibility and inclusivity. Since 2022, the rich concert programming for the valorization of the musical heritage includes a yearly series dedicated to women composers and women's histories in music; innovative concert-development makes selected shows accessible and inclusive for people with visual and hearing disabilities thanks to the use of technologies and sign language interpreters.

It has also launched a series of educational programs to make knowledge accessible through specialized masterclasses on historical instruments as well as offering a space for young instrument builders to carry out internships and conduct research. A new platform for engaging conservatory students in educational concerts for general audiences and schools, aims to actively involve younger generations in raising awareness of the material and immaterial musical heritage to a diverse audience. In 2023, an EU-funded project will make the permanent exhibition accessible to people with visual disabilities through the implementation of inclusive tactile maps and 3D models with interactive audio content. To further remove barriers, the digital and physical museum communication foresees the revision of the content using inclusive language, and museum guides will be trained for leading selected visits using Italian sign language.

Catalina Vicens is a musician and researcher specialized in performing on antique historical keyboards. Since 2021 she has been the curator and artistic director of San Colombano Museum – Tagliavini Collection, in Bologna. She is Guest Professor for harpsichord at the Royal Conservatory of Brussels, has given masterclasses in over ten major universities and conservatories around the world and has been invited as jury member of several harpsichord and early music competitions. She has produced documentaries and audio installations and recordings for history, art, and music museums. Combining research, historical performance practice and social engagement, she directs ensemble and social project *Servir Antico*.

Chia-Yi Lin (National Museum of Taiwan History, Tainan City, Taiwan)

### **WELCOME TO TOUCH THE HISTORICAL SOUNDS: THE ACCESSIBLE VISITING OF VISUALLY IMPAIRED IN THE NATIONAL MUSEUM OF TAIWAN HISTORY**

The National Museum of Taiwan History first opened in 2011 with the mission to research Taiwanese history. A second opening in 2021 saw the renewal of the permanent exhibitions and the construction of 7 touch object areas. The new permanent exhibition devoted greater attention to multiple perspectives on historical events in narratives, and displayed more historical sounds such as folk ballads, political songs, and field research by anthropologists. In order to develop the learning resources of touch object areas for the visually impaired, we cooperated with special education experts, frontline staff and visually impaired people to develop the Braille interpretation boards, large print guide and audio description guide. When we designed the audio description guide, we specifically explained the historical meaning of each touch object area, and connected this to the surrounding historical sound materials to allow the visually impaired visitor to construct diverse sensory object memory. At the same time, we planned a series of “visually impaired visitor reception services” courses to help frontline staff understand the skills of receiving visually impaired visitors and the application of the learning resources. Compared with the touch objects, the historical sound materials in the permanent exhibition are not easy for visually impaired visitors to find. Therefore, we connected the historical sound materials and touch object areas to develop multiple learning resources and arranges courses of apply to create a multi-sensory experience for the visually impaired visitor. Our intention was to open up points of connection between visually impaired visitors and our historical sound collection, so that the museum’s historical sound collection can better facilitate speculation and the inheritance of knowledge for the visually impaired visitor.

Chia-Yi Lin is a research assistant at the National Museum of Taiwan History. Her main research interests are museum accessibility, remote area education, volunteer and internship management, crowdfunding and inclusion, access, and financial support. In recent years, her work focuses specifically on visually impaired audiences and rural education. It is all about practicing cultural inclusion.

Sawako Ishii (Hamamatsu Museum of Musical Instruments, Japan)

## **DELIVERY OF MUSEUM EXPERIENCES FOR SOCIAL INCLUSION: CASE OF A LONG-RUNNING OUTREACH PROGRAM OF HAMAMATSU MUSEUM OF MUSICAL INSTRUMENTS**

As defined by ICOM, museums are open to the public. In reality, users are usually limited to those who have means to visit there, or originally have an interest in their collection. For example, without parents or teachers who would provide them with the opportunity to visit there, school children are less likely to benefit from museums than adults. Hamamatsu Museum of Musical Instruments has sought ways to make its collection and activities accessible to more diverse groups of people. This paper introduces the outreach program held in elementary schools as one of the attempts that the museum has dedicated to for more than twenty years. This program has been successful, leading to a lower threshold for visiting the museum. Since 2000, Hamamatsu Museum of Musical Instruments has worked on the outreach program named "Moving Museum of Musical Instruments." Following the concept of introducing various cultures and lives through musical instruments around the world, museum staff visit elementary schools in the city and lecture about musical instruments from various areas and countries. Each instrument is demonstrated and introduced in connection with such topics as aesthetics, natural environment, ways of living, etc. This program enables children to encounter and play with real musical instruments, which in turn facilitates deep understandings of cultural and natural diversity in the world. This experience generates further curiosity and often leads them to visit the real museum.

"Moving Museum of Musical Instruments" is elaborately prepared not only for those who already feel a connection with music but also for those who do not. Therefore, it has the potential for more diverse use. Although some aspects of the targets, contents and approach may benefit from modification, the museum believes this long-running program is a hint to connecting a broader group of people with the institution and its collections.'

Sawako Ishii has been a curator at the Hamamatsu Museum of Musical Instruments in Japan. She obtained an MA in Arts Studies and Curatorial Practices from the Graduate School of Global Arts, Tokyo University of the Arts. Under the graduate program, she researched the cultural practices of Iranian migrants in Japan and conducted a year of field research in Tehran, Iran. She was awarded the Ikuo Hirayama Cultural Arts Fund in 2020.

Isaac Machafa (Midlands State University, Gweru, Zimbabwe)

## **EDUCATING PRESENT AND FUTURE GENERATIONS THROUGH THE MUSIC MUSEUM IN THE 21ST CENTURY**

The music museum occupies a very important position in our communities today. The new education thrust in the 21st century endeavours to produce citizens who are not only academically gifted but also someone who fits well into his or her community. The educational product should be able to contribute meaningfully to the greater community

and contribute positively towards the attainment of its set objectives. This paper argues for more emphasis on the use of the music museum in the teaching and learning of several educational concepts across the school curriculum and beyond. This will demand that music museums need to be readily accessible to all as a source of teaching and learning content. Music museums need to continuously re-invent themselves so that they keep in unison with the ever-changing educational landscape in the 21st century. The paper discusses the various ways the music museums can adapt to be pragmatic learning centres for their immediate communities and beyond, which in many cases have people who are of different ages, beliefs, social background, orientations, and expectations. It also discusses the various challenges that populate this worthwhile endeavour and suggests how heterogenous educational frameworks can benefit from the practice of music museums in the global south. The discussion is based on the post-colonial framework drawing from the work of Shelemay (2002). The post-colonial theory seeks to redress the residual effects of colonialism in the advent of self-determination. Shelemay advocates for the centrality of tradition in the present and future generations through cultural conservation, preservation, and memorialization.

Isaac Machafa is an African Music Lecturer in the Department of Music Business, Musicology and Technology at the Midlands State University. Isaac holds a BEd in Teacher Education (Music) from the University of Zimbabwe, BA Hons, and a degree in Ethnomusicology and MA Ethnomusicology from the University of KwaZulu-Natal, RSA. Currently Isaac is a Doctoral candidate at the University of the Free State in the Republic of South Africa. Isaac's research interests are in areas of traditional music and dance documentation, promotion and archiving, cultural policy development, music and community development, traditional music and dance music festivals amongst others. Isaac is passionate about how indigenous communities can derive optimum value from the practice of local museums and their collections as these preserve and conserve communities' both tangible and intangible heritage.

Wonder Maguraushe (Midlands State University, Gweru, Zimbabwe)

## **ARCHIVING TRADITIONAL AFRICAN MUSIC AND DANCE BY INTEGRATING CULTURE BEARERS TO TEACH AT TEACHERS' COLLEGES**

The music museum occupies a very important position in our communities today. The study was motivated by my realisation that remote communities in Africa that have rich music and dance practices need to stake their claim in museology through lived experiences. In Zimbabwe museums are only located at provincial and national centres. Most traditional music and dance education in teachers' colleges is manned by lecturers, most of whom have had their first experience with these traditional music genres and styles in a classroom setup at schools, festivals, or during teacher training. The study sought to examine the extent to which culture bearers can be integrated in the teaching of African music and dance to pre-service professional studies music students in a teachers' college. It also sought to uncover the pedagogical implications of how culture bearers can be incorporated to establish a foundation for the continuity of African music and dance in a setup where peripheral societies suffer exclusion. The research design was a qualitative case study in which the population comprised professional studies music students. From this population I purposefully sampled culture bearers to teach Mbende. These were chosen because they already wielded knowledge and skills in the dance. I used observation, interviews, and

questionnaire as data collection methods. Results show that integrating culture bearers can firmly position African traditional musical practices amongst the world's intangible cultural heritage as live memorialisation. Bringing culture bearers to train school student teachers can ensure inclusivity of marginalised school communities and bring diversity to the approach.

Wonder Maguraushe holds a Ph.D. in Musicology from the University of South Africa. He teaches Music Library and Archiving at MSU's Music Department in Zimbabwe. His research interests are in music library and archiving and indigenous music. He holds a Master's and Bachelor's Degree from the University of Zimbabwe. He has presented papers at conferences in Wuhan, Shanghai, Durban, Pretoria, Accra, Victoria Falls and Harare on music archiving. He has eight publications in refereed journals and submitted one to the CIMCIM Bulletin. Wonder is also a mbira performer with Zvirimudeze Mbira Ensemble, and Marimba with Rimba Resonance Vibes band.

Jurn Buisman (Museum Geelvinck, Heerde – Amsterdam, The Netherlands)  
**PROJECT 'BEETHOVEN IS BLACK'**

Music is an essential part of our cultural identity and musical instruments, as a determining means of producing music, form an integral part of this. Museum Geelvinck is a historic house museum and stewards the largest collection of stringed keyboard instruments from the 18th and 19th centuries in The Netherlands. As a historic house museum, it is strongly connected with the Dutch colonial past and, therefore, cultural dialogue in general and especially transatlantic slavery in relation to the Dutch colonies in Suriname and the Caribbean have always been a common thread within our museum's exhibition policy. For instance, in 2013 we organized a groundbreaking exhibition about traces of transatlantic slavery in Amsterdam. Hence, our interest in ethnomusicology, as well as historically-informed performance practice. Commonly, classical music is regarded as a universal value. Black Lives Matter and the subsequent fierce debate it had generated within the global community of ethnomusicologists, has led us to consider an underexposed aspect of our collection. The piano has found acceptance in almost every corner of the world; it has become part of popular music genres; classical music is taught and appreciated globally. However, this is inextricably linked to European expansion in the past centuries and the Western cultural hegemony of today. Western music has largely supplanted the great diversity of traditional art and folk music. Where traditional music genres have been assimilated into popular music, these have been appropriated by the Western music industry. Today, traditional non-Western art and folk music is dismissed as world music, while classical music is commonly validated as a higher art form. Within the professional classical and early music sector musicians of color are strongly underrepresented. This has prompted us to research and to address this phenomenon. My presentation will explain this research and its findings, as well as provide some recommendations.

Jurn A.W. Buisman is director of Museum Geelvinck (Heerde – Amsterdam, The Netherlands) and, together with his spouse, feminist, and anthropologist Dunya Verwey, the driving force behind the museum since the late eighties. Jurn is a member of CIMCIM, ICLCM, DemHist, REMA-EEMN, ICTM, Arnold Bake Society and various other groups. He is Secretary General of ICOMOS The Netherlands, Vice-President (Europe) of ICOMOS-IFLA ISCLL and Council Member of Europa Nostra. An economist and management information scientist (RUG), he worked as a heritage professional for over 35 years, curated museum exhibitions, supervised restoration, and cultural dialogue projects, including for the United Nations, and developed ten editions of the Geelvinck Early Piano Festival.



Jayme Kurland (George Mason University, Fairfax County, USA)

## **INSTRUMENTAL WOMEN: USING DIGITAL HISTORY TO TELL UNTOLD STORIES ABOUT WOMEN INSTRUMENT MAKERS**

Should a lack of representative objects in our collections keep historians and museum professionals from telling important stories? Women have held and continue to play important roles in the instrument making trades, but relatively few musical instruments made by women are included in museum collections globally. We argue that digital history projects are an essential tool for museums to share yet-untold stories about women's history. In 2020, I created the digital history project "Instrumental Women" to illuminate the roles of women in the musical instrument making trades, past and present. The project includes a website maintained voluntarily by Jayme Kurland and Juliet Glazer. The site hosts a global database of contemporary female makers and restorers. The website additionally includes a reference page to compile scholarly and industry secondary sources that engage these women's historical and contemporary practices. This presentation will serve as the launch of the project's second phase, a database of historical female musical instrument makers and representative instruments in museum collections. The database will engage museum professionals by employing a crowdsourced survey requiring collaboration and input from museums with representative collections. Future site content will include the online publication of oral history interviews with contemporary makers, an interactive timeline, and digital instrument exhibitions. Instrumental Women aims to serve as a resource for museums, musicians, scholars, and collectors looking to represent and amplify the presence of women in the musical instrument making trades. The project demonstrates that digital, web-based technologies are promising tools for using our collections, but also highlights the gaps within them, to tell important stories about women's history in museums.

Jayme Kurland is a Ph.D. student in US History at George Mason University. For her dissertation, she will examine the lives and labor of the LatinX women who worked for Fender between 1947–1965. Kurland has spent the last decade working in museums, libraries, and universities, including Georgetown University, the Museum of Fine Arts-Boston, and the Musical Instrument Museum in Phoenix. Jayme is an elected board member of the American Musical Instrument Society (AMIS). As a member of the Society for Ethnomusicology, she founded and co-chairs the Organology Special Interest Group, and serves as the official AMIS liaison to SEM.

Sara Kariman (University of Science and Culture, Tehran, Iran)

Mohammad-Reza Sharayeli (Iran)

## **THE MUSICAL LIFE OF WOMEN FROM THE END OF THE QAJAR ERA TO THE END OF THE FIRST PAHLAVI PERIOD; BASED ON THE WORKS RECORDED ON GRAMOPHONE RECORDS, AVAILABLE IN THE ARCHIVES OF THE IRAN MUSIC MUSEUM**

According to written historical documents, the presence of women in Iranian music until the end of the Qajar period was only in the form of female singing groups in the private gatherings of the courtiers, especially the Qajar harem. After the constitutional revolution, gradually during social and cultural changes in Iranian society, the fields of presence and activity of female musicians became more and more open to the point that in the recordings of 1291 in Tehran, for the first time, more than seventy works by three female singers were recorded on the 78-round discs of the Gramophone Company of England was recorded.

Gramophone records, as the only audio media at that time, were able to serve as a favorable platform for accepting the presence of women's voices in Iranian society. With the coming to power of Pahlavi and the change of cultural policy, on the one hand, the freedom of women's participation in various artistic fields, including music, became a government demand and on the other hand, with the technological development of gramophone record recording, the increase in the number of companies and the reduction of the price, the prosperity and popularity of the gramophone and its records far exceeded the Qajar period. These changes, along with the development of cultural and artistic spaces in big cities, led to a significant increase in the presence of women in the musical space of that period, to the extent that, based on this research on recorded documents, at least fifty female artists can be named as singers or Musicians who performed in hundreds of recorded songs during this period. Finally, based on the information extracted from the gramophone record archive of the Iran Music Museum, this research provides a statistical study of the number of female artists and the titles in the recordings from the end of the Qajar period to the end of the first Pahlavi period.

Sara Kariman graduated as M.A of Art Research from science & Culture University of Tehran in 2016. She first started working with museums in 2010 and has collaborated with several museums in Tehran. The longest of these collaborations, which is still ongoing, is with the Saad Abad cultural and historical complex and cultural heritage ministry, which has continued so far. Most of her activities have comprised research matters, as well as artistic events, creative and innovative ideas in the museum and designing exhibitions.

Mohammadreza Sharayeli received his M.A. in Ethnomusicology from the University of Tehran, Iran. He was an archive advisor and manager of the plan and program of the Music Museum of Iran (2010 - 2013 & 2018–2021). His work focuses on studying the history of Persian music, especially in Persian discography, digitalizing old Persian gramophone records, and the rare phonograph wax cylinders. He has published some scientific articles and books in the mentioned fields. Also, he has published more than 20 research albums in the digitalization of old records of Persian music.

Timothy Anne Burnside, Hannah Grantham, Krystal Klingenberg, Steven Lewis, Dwandalyn Reece, and John Troutman (The Smithsonian Institution, Washington D.C., USA)

### **PLANNING INCLUSIVE EXHIBITIONS, PARTICIPATING IN ETHICAL RETURNS, CREATING ACCESS TO COLLECTIONS, AND UPLIFTING LESSER-KNOWN HISTORIES WITH GRANT FUNDING AT THE SMITHSONIAN**

The Smithsonian Institution is a museum, education, and research complex in the United States of America comprised of 21 museums, research centers, and a National Zoo. Founded in 1846 with a mandate from Congress to increase and diffuse knowledge, the Smithsonian has grown to be one of the largest research institutions in the world. Global musical heritage is among the many traditions preserved by the Smithsonian and can be seen, heard, and appreciated in a myriad of ways. Various units care for innumerable instruments, objects, books, archives, recordings, artworks, and films representing centuries of musical history. Smithsonian Music is an initiative led by a community of curators, educators, and programmers that promotes interdisciplinary research, programming, and interpretation of music collections across a variety of platforms. Smithsonian Music employs the musical resources at the Smithsonian to stimulate public engagement and create opportunities to

incorporate music into cultural education. In this wide-reaching panel conversation, members of the Smithsonian Music initiative from the National Museum of American History and the National Museum of African American History & Culture will gather in-person and virtually to discuss how musical collections are shared, interpreted, collected, and cared for at a national cultural heritage institution. After a brief introduction to Smithsonian Music and its ongoing work, members of the panel will address topics including planning inclusive exhibitions, participating in ethical returns, creating access to collections, and uplifting lesser-known histories with grant funding. The conversation will also touch on the Smithsonian's digitization efforts and how these have benefited musical resources. Attendees of this talk will get insights into how Curators at the Smithsonian build music collections and use them to engage and inspire people while making space for critical conversation on issues affecting our nation and the world.

Timothy Anne Burnside is a public historian and museum professional with 20 years of experience at the Smithsonian Institution. Her work explores intersections between history and culture through the lenses of music and performing arts via the acquisition, research, and interpretation of material culture. She builds collections inclusive of diverse and unique objects and develops exhibitions to create engaging and educational experiences. Recent projects include the groundbreaking publication *The Smithsonian Anthology of Hip-Hop and Rap*, and the NMAAHC's newest exhibition, *Afrofuturism: A History of Black Futures*.

Hannah Grantham is a music curator and researcher who has worked with collections of music and musical instruments in museums and libraries across the USA, including the Smithsonian Institution's National Museum of African American History and Culture. Grantham stumbled upon the fascinating world of museum work when she was a student at the University of North Texas and continued her education at the University of South Dakota where she studied organology with staff at the National Music Museum. She is currently working on a dissertation project at the University of Delaware examining jazz women and their materiality.

Krystal Klingenberg is curator of music in the division of Culture and the Arts at the Smithsonian's National Museum of American History. Her interests include global Black popular musics, African American music, digital media, and social justice. She is part of the curatorial team for Entertainment Nation and is the host of the museum's *Collected* podcast on African American History.

Steven Lewis is Curator of Music and Performing Arts at the National Museum of African American History and Culture. Prior to joining the staff of the Smithsonian Institution, he served as the founding Curator of the National Museum of African American Music in Nashville, Tennessee. Steven has also worked as Historian and Curator for the Ed Johnson Memorial Project and as an Advisory Scholar for the Carnegie Hall Corporation.

Dwandalyn Reece is Associate Director for Curatorial Affairs at the National Museum of African American History and Culture and chair of Smithsonian Music. Reece has spent decades working as a scholar, performer, grantmaker, and curator. Reece has curated and participated in award-winning projects including the *Musical Crossroads* exhibition, the 2016 music festival *Freedom Sounds: A Community Celebration*, the *Smithsonian Anthology of Hip-Hop and Rap*, and the podcast series, *All Music is Black Music*.

John Troutman is Curator of Music and Musical Instruments at the Smithsonian Institution's National Museum of American History. He is the project director and lead curator of Entertainment Nation, the museum's permanent exhibition on the history, power and politics of entertainment in the USA, and is the co-editor of the exhibition's accompanying catalog. His research publications on the politics of American Indian music and the Hawaiian steel guitar have won awards including the Western History Association's biennial 2011 W. Turrentine Jackson Prize and the IASPM-US Woody Guthrie Award. Troutman's research has been featured in anthologies, magazines, and films.

Miriam Noa (Münchner Stadtmuseum, Munich, Germany)

## **KOLLABS. A PARTICIPATIVE (NON-) EDUCATION PROJECT ON CONTEMPORARY MUSIC**

As part of the special exhibition "Munich 72. Fashion, People and Music" (29.7.2022–12.3.2023) on the occasion of the 50th anniversary of the Munich Olympic Games, the Münchner Stadtmuseum also gave a prominent place to the cultural programme. Mauricio Kagel's commissioned work "Exotica", for the premiere of which around sixty instruments were borrowed from the museum's holdings, the Olympic "Spielstraße" with numerous unconventional and radically democratic crossover projects, as well as a week-long rendezvous of the compositional avant-garde (Stockhausen, Cage, Feldman, Riedl and many more) called for an equally unconventional "education" offer on the subject of contemporary music. From 5 October 2022 to 8 January 2023, the museum, which is about to undergo general renovation, made an already vacated floor available for KOLLABS. Here, under the curatorship of the Munich artist Andrea Lesjak and the exhibition and collection curator Miriam Noa, weekly alternating artists\* from different genres worked collaboratively with the public in the context of "residencies" on a constantly changing sound-space artwork. The only requirement was to offer a participatory workshop on Wednesdays and Thursdays and a performance on Sundays. Everyone was invited – with free entry – to join and find their own totally personal approaches as well as to share and discuss them with other participants. The (very mixed) public met this innovative approach with growing interest and responded very positively to the museum's opening to such forms of work and dialogue. A new edition is planned for the last weeks before closure in autumn/winter. In a short report, I would like to show some experiences and impressions of this inclusive "education" project – one that doesn't want to be called or understood as "educational."

Miriam Noa holds a M.A. in musicology, history and German philology at Humboldt- and TU Berlin, a M.Ed. in music and history at the University of Potsdam. 2012 Doctorate in sociology and social history of music, Humboldt-Universität zu Berlin. 2013–2017 Curatorial assistant at Germanisches Nationalmuseum and Hochschule für Musik, Nürnberg, 2017–2020 research associate at Deutsches Museum, Munich. Since March 2021 Head of Collection of the music department at Münchner Stadtmuseum.

Yi Zhang (Politecnico di Milano, Milan, Italy)

## REFLECTIONS ON INCLUSIVE DESIGN IN MUSEUMS FROM THE LENS OF SOUND

Museums are becoming multimodal and sensitive organisms able to engage visitors in several respects (Classen, 2017; Levent & Pascual-Leone, 2014). Herein, sound design in the cultural heritage and museum fields is one of the most critical aspects of shaping new cultural experiences, improving the narrative and engaging audiences. Furthermore, it is an acknowledged fact that museums should devote increasing emphasis to “access for all”, including people with disabilities and other visitors (Schwartzman & Knowles, 2022). Not only is this a widespread consensus and vision of society and people in a wave of intellectual democratisation (Leandro et al., 2021), but museums are also motivated by their desire to expand their audiences to increase accessibility (Kannenberg, 2017). Sound can intervene in the museum experience in various ways to capture attention, create an atmosphere and convey information, and enhance the inclusive museum experience (Brooks et al., 2019). Meanwhile, Renel (2019) addressed the fact that sonic accessibility remains underresearched in design. He concluded that there are two sonic barriers: structural sound barrier acoustics present in representatives of auditory navigation, localisation and wayfinding; and psycho-emotional sonic barriers produced by the personal experience of internalised oppression. Then, this study introduces an analysis and design tool called Exhibit sound score/ Partitura sonoro-allestitiva, created by ourselves. With an empirical study through this tool, we selected some museums in the Lombardia region of Italy — to offer observations and comparisons, analyses of the crucial sonic barriers and positions of the proper sound strategies, considering that the Lombardia region has a commitment to increasing museum accessibility and affordances. The third ends with some conclusions and strategies. This study aims to observe existing accessibility for various audiences in museums and explore the role of sound in making more accessible and engaging museum paths.

Yi Zhang is a Ph.D. student at Politecnico di Milano. She researches museum and exhibition design, focusing on sound elements and sensory experiences in museum production. Graduated from Tsinghua University, China & Politecnico di Milano, Italy. Master in Display Design & Interior and Spatial design in 2021.



## DAY 2 - 31 AUG.

### MUSEUM SPEELKLOK (Steenweg 6, Utrecht)

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#### SESSION 3: DISCUSSION FORUM ON PROVENANCE

Chair: Emanuele Marconi (Le Musée des instruments à vent, La Couture-Boussey, France)

10:00 - 10:05	Welcome remarks
10:05 - 10:15	Keynote: Provenance Due Diligence Policy and Practice —Challenges for Musical Instrument and Music Collections Carla Shapreau (Ansley K. Salz Collection of Stringed Instruments, University of California, Berkeley, USA)
10:20 - 10:55	<b>NATIONAL AND INSTITUTIONAL GUIDELINES (3-MINUTE FLASH PAPERS)</b>
10:20 - 10:23	Emanuele Marconi (Le Musée des instruments à vent, La Couture-Boussey, France)
10:24 - 10:27	Marie Martens (The Danish Music Museum, Copenhagen, Denmark)
10:28 - 10:31	Pascale Vandervellen (Musée des instruments de musique, Brussels, Belgium)
10:32 - 10:35	Heike Fricke (Research Center DIGITAL ORGANOLGY, Leipzig University, Leipzig, Germany)
10:36 - 10:39	Sawako Ishii (Hamamatsu Museum of Musical Instruments, Hamamatsu, Japan)
10:40 - 10:43	Hannah Grantham (The Smithsonian Institution, Washington DC, USA)
10:44 - 10:47	Nusi Lisabilla Estudiantin (Ministry of Education, Culture, Research, and Technology, Central Jakarta, Indonesia)
10:48 - 10:51	Kathrin Menzel (Schola Cantorum Basiliensis, Basel, Switzerland)
10:52 - 10:55	Jimena Palacios (Instituto de Investigaciones Dr. José María Luis Mora, Ciudad de México, México)
10:56 - 10:59	Sabari Christian Dao (Musée National du Burkina Faso, Ouagadougou, Burkina Faso)
11:00 - 11:15	Coffee break

#### SESSION 4: POSITION PAPERS ON PROVENANCE ISSUES

Chair: Marie Martens (The Danish Music Museum, Copenhagen, Denmark)

11:20 - 11:25	Heike Fricke (Research Center DIGITAL ORGANOLGY, Leipzig University, Leipzig, Germany)
11:30 - 11:35	Provenance research at the Rijksmuseum (Lea Grüter, Rijksmuseum, Amsterdam, The Netherlands)

11:40 - 11:45	Producing for the enemy. A preliminary look at La Couture-Boussey manufacturing industry during the Occupation Emanuele Marconi (Le Musée des instruments à vent, La Couture-Boussey, France)
11:50 - 11:55	Assessing the inaccessible - Putting "unlocated" instruments online Pascale Vandervellen (Musée des instruments de musique, Brussels, Belgium)
12:00 - 12:05	An update from Ukraine Denys Vasyliiev (Museum of Musical Instruments History "BarabanZA," Zaporizhya, Ukraine)
12:05 - 12:35	Open Discussion. Feedback on Policies and Discussion Forum on Provenance
12:35 - 13:15	LUNCH

### SESSION 5: SOUND ACCESSIBILITY 1

Chair: Marian van Dijk (Museum Speelklok, Utrecht, The Netherlands)

13:15 - 13:25	Music museums in the age of 3D reproduction: access, potential, challenges Gabriele Rossi Rognoni (Royal College of Music Museum, London, UK)
13:30 - 13:40	3D Digitization and Digital Access for Musical Collections – An overview of the Process, Challenges, and Success of Charlie Parker's' - Alto Saxophone Joseph Aaron Campbell (The Smithsonian Institution, Washington, USA)
13:45 - 13:55	Finding and Reconstruction of the Warder Flute Roberto Bando (The Hague, Netherlands) - Jonty Coy (University of Leiden, The Netherlands) - Hans Huismann (RCE, Amsterdam, Netherlands)
13:55 - 14:10	Q&A
14:10 - 14:20	Synthetic materials in traditional folk music instruments – functionality, feelings, and ideologies Madeleine Modin (Svenskt visarkiv – Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden)
14:25 - 14:35	Unique findings of traditional musical instruments in the 21st Century – dižā kokle in the museum and a replica for the community Rozīte Katrīna Spīča (The Ethnographic Open-air Museum of Latvia, Riga, Latvia)



14:40 - 14:50	Historical Keyboard Instruments in Italian Public Collections: A Kaleidoscopic Approach Massimiliano Guido (Pavia University, Cremona, Italy)
14:50 - 15:05	Q&A
15:05 -15:20	Coffee break
<b>SESSION 6: SOUND ACCESSIBILITY 2</b>	
Chair: Manu Frederickx (The Metropolitan Museum of Art, New York, USA)	
15:20 - 15:30	Construction of a facsimile after Jean II Denis's 1648 instrument in its first musical state (Musée de l'Hospice Saint-Roch, Issoudun, France) Florence Gétreau (Institut de Recherche en Musicologie – Bibliothèque nationale de France, Paris, France)
15:35 - 15:45	Reconstruct a Reconstruction? The History of a Taskin-Harpsichord and Its Restoration(s) Olaf Kirsch - Carola Klinzmann (Museum für Kunst und Gewerbe Hamburg, Hamburg, Germany)
15:50 - 16:00	Reconstructing the (in)tangible heritage Mirte Maes (Museum Vleeshuis, Antwerp, Belgium)
16:00 - 16:15	Q&A
16:30 - 18:30	<b>CONCURRENT ACTIVITIES</b>
16:30 - 18:30	Interactive Ruckers Project workshop Tamar Hestrin-Grader (University of Leiden, Leiden, Netherlands), Manu Frederickx (Metropolitan Museum, New York, USA), Frank Hollinga (School of Arts Ghent, Ghent, Belgium), Mané van Veldhuizen (independent researcher), Giovanni Paolo Di Stefano (Rijksmuseum), Paul van Duin (Rijksmuseum), Nouchka de Keyser (Rijksmuseum)  Speed-dates in the exhibition galleries Tirza Mol (Rijksmuseum), Claire McGinn (Museum Speelklok), Wim Verhulst (Musée des instruments de musique, Brussels, Belgium)  Tour at the Speelklok Museum restoration workshop Tour at the Carillon Domtoren Utrecht
18:30 - 19:30	DINNER (OWN COST): Restaurant Sirtaki, Servetstraat 1, Utrecht
20:00 - 21:00	<b>BACK TO AMSTERDAM</b>





Carla Shapreau (Ansley K. Salz Collection of Stringed Instruments, University of California, Berkeley, USA)

### **PROVENANCE DUE DILIGENCE POLICY AND PRACTICE — CHALLENGES FOR MUSICAL INSTRUMENT AND MUSIC COLLECTIONS**

Provenance, the record of an object's ownership and possession history, plays a pivotal role in evaluating the legality, authenticity, and value of cultural artifacts. It offers valuable evidence of lawful ownership, helping to avert potential legal, customs, and criminal complications while safeguarding institutional reputation. Consequently, thorough provenance research is indispensable for both acquiring new pieces and managing existing collections. Ownership disputes concerning cultural objects are multifaceted, spanning Nazi-era seizures, antiquities looting, illicit import and export, indigenous claims, and colonial-era acquisitions.

The variances in laws concerning stolen property across different nations only add complexity to this issue. Institutions entrusted with preserving cultural objects for the public benefit must also consider provenance in fulfilling their stewardship duties, whether for acquisitions, loans, deaccessions, or restitution. Beyond the legal realm, provenance provides curators with a powerful tool for contextualizing artifacts, uncovering connections to individuals, and shedding light on historical, political, cultural, and economic dimensions. Provenance evidence can validate an object's authenticity, assess its alignment with purported origins, and significantly influence its monetary value.

Provenance research is an interdisciplinary endeavor encompassing historical documents, records, contracts, and physical markings on objects. It necessitates collaboration across multiple fields, often involving scrutiny of Nazi-era victim claim files, sales records, auction records, and archives related to dealers, makers, and restorers, as well as genealogical research, among other resources. Nonetheless, challenges persist in provenance research. These encompass the absence of digitized, publicly accessible archives, gaps in evidence stemming from historical factors like record destruction during wartime, and the lack of a centralized database dedicated to documenting losses of musical instruments and related items. While respecting privacy and data protection regulations is paramount, it is equally vital to strike a balance that allows researchers access to provenance information, especially when investigating sensitive periods such as the Nazi era. Despite these challenges, the significance of provenance research remains unwavering in assessing an artifact's history, authenticity, and legal status. It serves as the cornerstone for ethical acquisition, preservation, and exhibition practices.

Carla Shapreau is a Lecturer at the University of California, Berkeley, School of Law, where she teaches art and cultural property law. She also is a Senior Fellow in the Institute of European Studies, where she is conducting cultural property research. In the Department of Music, she is Curator of the Ansley K. Salz Collection. While earning her Juris Doctor, Carla Shapreau was a judicial extern for the Honorable Chief Judge Robert F. Peckham, U.S. District Court, San Francisco, before becoming an intellectual property, art, and cultural property law practitioner. A recipient of a 2018 National Endowment for the Humanities fellowship in connection with her research, Shapreau has written and lectured broadly on the topic of cultural property.

Heike Fricke (Research Center DIGITAL ORGANOLOGY, Leipzig University, Leipzig, Germany)

## **PROVENANCE RESEARCH**

The German Lost Art Foundation states that „research continues to be inadequate on the history of the GDR’s cultural, economic and social policy“ and funds provenance research at the Musikinstrumentenmuseum der Universität Leipzig. This research deals with two different aspects of the history of the GDR: The so called “Schlossbergungen” are connected with the “land reform” carried out in 1945/46 in the territory of the Soviet occupation zone and later the German Democratic Republic, in which landowners who owned more than 100 hectares of land, as well as owners of smaller farms who were classified as war criminals and NSDAP members, were expropriated without compensation. This measure also affected members of the Saxon nobility. The families were also expelled from their former estates, and in some cases interned. The cultural assets left behind were confiscated by the Saxon state administration and distributed to cultural institutions.

The so called “Umsetzungen” are connected with collections from museums and cultural institutions of the GDR. With the aim of raising the profile of museums in the GDR in terms of their holdings, a cultural policy initiative was taken in 1959/1960 that redistributed historically grown collections and also official responsibilities. In the process, the Musical Instrument Museum of the Karl Marx University also took on state tasks in the administration, safekeeping and utilization of historical musical instruments, in close cooperation with ministries and authorities of justice, finance, culture, foreign trade or state security. The areas of activity, especially on behalf of the Ministries of Foreign Trade and State Security, were outside the usual and now expected scientific metier of a university museum. For three decades, individual objects or entire collections were transferred to Leipzig with the intention of expanding the holdings quantitatively and raising the international profile of the Museum of Musical Instruments.

Heike Fricke works and teaches at the Forschungsstelle digital organology at Musikinstrumentenmuseum der Universität Leipzig, where she is conducting the research projects TASTEN and DISKOS. She studied musicology and journalism at the Freie Universität Berlin and holds a Ph.d. in musicology. She worked with the musical instrument museums in Berlin and Edinburgh and was awarded an Andrew W. Mellon fellowship in art history by the Metropolitan Museum of Art in New York. Heike published articles in MGG, New Grove, Lexikon der Holzblasinstrumente and wrote several books. She is the editor of the German special magazine rohrblatt and the CIMCIM Bulletin.

Lea Grüter, Rijksmuseum, Amsterdam, The Netherlands

## **PROVENANCE RESEARCH AT THE RIJKSMUSEUM**

Research on the objects in its collection is one of the Rijksmuseum’s core tasks, and their provenance is part of this. As a public institution, the museum strongly believes that the results of this research should be accessible to everyone. Hence, since 2012 a professional team of about five full-time provenance specialists have been investigating the ownership history of objects that were involuntarily removed from Jewish possession under pressure of Nazi persecution. We recognize that this research started late and wish to contribute to the restoration of legal rights and to the historical memory of the Second World War. The aim of the research is to uncover instances of theft,

confiscation and sale under duress from the Nazi regime and make them public as soon as possible. In addition, we want the human stories, the family histories that emerge from this research to be told in the museum and to be given a natural place in the chronicle of The Netherlands' own history. The Rijksmuseum displays physical objects and makes visible their various and varied stories. Accounts of the life of the objects' previous owners, of the people who were persecuted and murdered during the Second World War, are part and parcel of this.

Lea Grüter has an academic background in art history, French and museology. Since 2017, she works as a provenance specialist in a team for the Rijksmuseum Amsterdam, examining acquisitions after 1933. This project aims to determine the origin and whereabouts of as many objects as possible in the period between the Nazi's rise to power in 1933 and the end of the Second World War in 1945. Her research extends beyond the realm of ownership, revealing insight into the crime of Nazi persecution and little-known individual narratives on suppressed social plurality. In her capacity as a museologist, Grüter's expertise delves into unquestioned social frameworks of memory and the production of forgetting within the discourse of Nazi-looted art restitution. In this context, she is particularly concerned with the role, the provenance traces and their absence played, play and could play in the writing, repetition, and possible reflection of socio-political and cultural memory narratives.

Emanuele Marconi (Le Musée des instruments à vent, La Couture-Boussey, France)  
**PRODUCING FOR THE ENEMY. A PRELIMINARY LOOK AT THE LA COUTURE-BOUSSEY  
MANUFACTURING INDUSTRY DURING THE OCCUPATION**

The village of La Couture-Boussey (Normandy), the main center for French woodwinds production, was occupied by the German Army between 9 June 1940 and 21 August 1944. Many companies had just reconquered a market heavily impacted by the Wall Street crisis started in 1929 and that continued in the following years. Some, such as Robert Malerne, were founded during these years (1931). In La Couture-Boussey and the neighboring villages (Ivry-la-Bataille- Ézy-sur-Eure, Garennes-sur-Eure) many companies (out of the almost thirty known) seems to have been active during wartime: Leblanc, Martin Frères, Malerne, Thibouville-Cabart never ceased their activities. The loss of the large majority of the local companies' archives is a gap almost impossible to overcome: nevertheless a few documents in the Departmental archives and the recent acquisition (2022) of the archives of the Thibouville-Cabart company shed a light on the manufacturing activities during the Occupation. The example of Thibouville-Cabart company, subject to forced labor, can be representative of other manufacturing companies situation during the 1940–1944 period, including perhaps other production centers in Europe. A few questions arise: how many instruments were produced in the La Couture basin during the Occupation? What were the German needs of in terms of woodwinds? How could a single country absorb the whole production (even if reduced) of the French village? Where the instruments branded with the traditional company mark or with German army marks? To answer to some of these questions, the paper will present the existing new documents and discuss the spoliation approach for La Couture-Boussey produced instruments: not one or a few easily traceable objects but hundreds or more mass-produced ones.

Emanuele Marconi, organologist, conservator, and curator, is Director of the Le Musée des instruments à vent of La Couture-Boussey, and CIMCIM Vice-Chair and webmaster. Research interests include the History and Philosophy of Restoration, through the study of the written and sources, and investigating all aspects related to the understanding of the relationship between society, culture, technical evolution, and aesthetic perception, and analyzing myths and symbolism related to musical instruments.

Pascale Vandervellen (Musée des instruments de musique, Brussels, Belgium)  
**ACCESSING THE INACCESSIBLE - PUTTING “UNLOCATED” INSTRUMENTS ONLINE**

During the year 2022, two instruments previously missing from the MIM’s collections - a high treble viol by Pierre Saint-Paul dated 1742 (inv. 1395) and an organ pipe from the Abbey of Moissac listed in the inventory as from the 16th century (inv. 0463) - were spontaneously presented to the museum by their current “owner”. These restitutions have led the museum staff to reconsider with more attention the problem of “unlocated” instruments - at least some 150 objects, many of which disappeared from the museal collections during the 1970s. The online database of the Royal Museum of Art and History’s collections is indeed laconic, if not silent, about vanished instruments... If thefts of items from museums are a taboo subject, shouldn’t it be made public enough to put an end to their concealment? Wouldn’t a coordinated approach between all the museums of musical instruments be welcome? At the MIM, this reflection is being carried out simultaneously with the creation at a federal level of a Center of expertise on the provenance of works of art.

Pascale Vandervellen is curator of the collection of Keyboard instruments at the Musical Instruments Museum of Brussels (MIM – 4th department of the Royal Museums of Art and History). Since 2019, she is also a scientific collaborator at the Laboratoire de musicologie of the Brussels University (LAM).

Gabriele Rossi Rognoni (Royal College of Music Museum, London, UK)  
**MUSIC MUSEUMS IN THE AGE OF 3D REPRODUCTION: ACCESS, POTENTIAL, CHALLENGES**

3D scanning and printing are now a common element of everyday life. Despite their origins in the 1960s (for scanning) and ‘80s (for printing), it is over the past decade that the technology has moved out of its medical and industrial applications to become affordable to small institutions and even households. Over the same period, the potential of this technology for music making has been extensively explored leading to the development of new shapes and models, to the production of affordable instruments, as well as – in an increasing number of cases – to the production of copies of historical ones. For museums this might be a veritable game changer in research and outreach: the contained cost and easy reproducibility of some instruments might address the long-lasting tension between conservation and usage, copies might be used to test interventions in conservation or in 3D virtual conservation and they can transform the possibility of tactile and experiential access to collections for a variety of audiences including professional musicians, children and people living with disabilities. Several music museums already developed independent projects in 3D printing and others have made their scans available to external endeavours. However, with over 75 different materials available for prints and a variety of measuring/scanning and printing techniques, results can vary hugely in terms of cost, reliability, and suitability for different purposes. This paper will present an overview of the current approaches to 3D printing, gathering for the first time comparative data which can be further used to develop a common approach to this technology among music museums. It will also present a new research project launched by the Royal College of Music Museum – with the support of the Wolfson Foundation and UK-DCMS – to develop 3D prints for professional musicians as well as testing their potential to reach new audiences.

Gabriele Rossi Rognoni is Curator of the Royal College of Music Museum in London and holds a personal Chair in Music and Material Culture at the same institution. He was President of ICOM-CIMCIM, Curator of the Medici Collection at the Galleria dell'Accademia in Florence, Fellow in Curation and in Conservation at the Metropolitan Museum of Art in New York, and Wissenschaftlicher Mitarbeiter at the Institut für Musikforschung Preussischer Kulturbesitz in Berlin. He is currently Principal Investigator in the project 'Bringing early instruments to life through 3D modelling' led by the Royal College of Music with the support of the Wolfson Foundation and UK Department for Culture, Media and Sport.

Joseph Aaron Campbell (The Smithsonian Institution, Washington, USA)

### **3D DIGITIZATION AND DIGITAL ACCESS FOR MUSICAL COLLECTIONS – AN OVERVIEW OF THE PROCESS, CHALLENGES, AND SUCCESS OF CHARLIE PARKERS' ALTO SAXOPHONE**

Musical Instruments are complex physical objects that have several challenges for digitization, exhibition, and access. By utilizing various 3D capture processes, we can not only create an astounding digital surrogate for research but also create new forms of engagement, digital access, and accessibility. So where do we start when approaching 3D digitization for musical collections? What are the possibilities for 3D capture? How do we process the data for public engagement and access? The Smithsonian Institution's Digitization Program Office would like to present the process, challenges, and success that resulted in the published 3D representation of Charlie Parker's Alto Saxophone. Like many musical objects, this highlight of the collection posed many challenges for 3D capture and processing due to the intricate, metallic, and mirror-like surface properties. This workshop will walk through the workflow and processes for such a complicated and rich musical object. This includes the digital imaging capture process, post-production, and the necessary 3D processing steps to produce the final 3D model. We will also take a brief look into various 3D capture tools used for digitization of musical collections here at the Smithsonian. As well as the Smithsonian's open-source automated 3D derivative pipeline, and successful online publication and accessibility using the Smithsonian's Voyager online viewer.

Joseph Aaron Campbell is a 3D Imaging Specialist at the Smithsonian Institution's Digitization Program Office with fifteen years of specialized experience in cultural heritage 2D imaging and 3D digitization. After receiving his arts degree from Indiana University in 2010, he worked as a museum photographer specializing in mass digitization, advanced capture hardware systems, color critical workflows, and publication quality object photography and lighting. Building on his photographic background he transitioned to full time 3D digitization where he currently applies advanced imaging principles to 3D capture processes, codes custom solutions for capture and processing challenges, and strives to support the 3D cultural heritage community.

Roberto Bando (The Hague, The Netherlands)

Jonty Coy (University of Leiden, The Netherlands)

Hans Huisman (RCE, Amsterdam, The Netherlands)

### **FINDING AND RECONSTRUCTION OF THE WARDER FLUTE**

The reconstruction of the Warder flute is a case where collaboration between a research institution, a musician and an instrument maker made the sound of an important instrument that is no longer playable, accessible again. This renaissance woodwind was recovered from the Warder shipwreck at the bottom of the lake Markermeer (NL) by the Cultural Heritage Agency of The Netherlands' (RCE)



archaeology diving team in 2018. The ship's wood is dendrochronologically dated to about 1534 AD. The flute is made of boxwood, and it is equipped with a brass tube on the mouthpiece-end. Despite being submerged for nearly 500 years, it survived in good condition. This woodwind is among the oldest surviving transverse flutes in the Western Culture, predating for instance the Nova Zembla flute (c.1590's now at Amsterdam's Rijksmuseum) by several decades. Probably the earliest flute with a metal tube at its top-end, it likely matches the depictions in the first music treatises (Virdung, 1511; Agricola, 1529). The printed text on a fragment of paper that miraculously survived, stuck between the metal tube and the wood of the flute, was studied by Willem Frijthof and indicates a German or Swiss origin. Unplayable due to deformation, damage and fragility, a revival project coordinated by Hans Huisman (Senior Researcher at RCE) took place in 2019–2020. After its conservation and restoration by Restaura in Heerlen, renaissance flute specialist and player Kate Clark assessed the instrument's historical context and prototype creation, while flute maker Roberto Bando studied, measured, and made successful reconstructions of the flute, helped by CT scans by Dominique Ngan-Tillard (TUDelft). One replica is now at the Archaeology Museum "Huis van Hilde" in Castricum-NL, a second one was donated to The Hague's Royal Conservatory. A project with a similar reach concerning the Nova Zembla flute is also being considered.

Roberto Bando is a Mexican maker and player of historical flutes. After studying recorder and historical flute at Mexico's University, he studied at the Conservatories of The Hague and Amsterdam where he graduated on traverso. He is flutist of the Lutheran Bach Ensemble-NL since 2008. His activity as performer, teacher and lecturer has brought him to several European Countries and America. Established as flute maker since 2010 -after studies in Delft, Amsterdam and Dusseldorf- Roberto has measured important originals in museums and private collections in Brussels, Paris, Frankfurt, Den Haag, Amsterdam, etc. His instruments are played by several leading Early Music orchestras and ensembles.

Jonty Coy is an Australian-born flautist specialising in historical performance practice. He holds a Master of Early Music from the Royal Conservatory in the Hague and a Bachelor of Philosophy (Hons) from the UWA Conservatorium of Music in Perth, Australia. Jonty has appeared as a soloist, orchestral musician and chamber musician with ensembles throughout Australia and The Netherlands including Apollo Ensemble, Luthers Bach Ensemble, Dordrechts Kamerorkest, Perth Symphony Orchestra, Fremantle Chamber Orchestra, and Philharmonia Australia. Jonty is currently a PhD candidate at the University of Leiden through the DocARTES doctoral program. His research is dedicated to the study of the Wardeur flute, its repertoire, and its technical and expressive capabilities.

Hans Huismann studied soil science at Wageningen University, followed by a Ph.D. on geochemistry. After 5 years as junior researcher in the geochemical lab of TNO/The Geological Survey of The Netherlands, he became senior researcher at what is now the department of archaeology of the Cultural Heritage Agency of The Netherlands. He is a specialist in degradation and preservation of archaeological sites, geoarchaeology and the application of natural sciences in archaeological artefact research. In 2018 he was appointed as professor by special appointment in geoarchaeology and archaeometry at the Groningen Institute of Archaeology of Groningen University.

Madeleine Modin (Svenskt visarkiv – Centre for Swedish Folk Music and Jazz Research, Stockholm, Sweden)

## **SYNTHETIC MATERIALS IN TRADITIONAL FOLK MUSIC INSTRUMENTS – FUNCTIONALITY, FEELINGS, AND IDEOLOGIES**

The building of folk music instruments is entangled with many choices concerning their design. Historical authenticity, playability and aesthetical matters are only a few of all the considerations at play. In the choice of materials, the maker not only considers the above-mentioned aspects, but also takes prices, accessibility, and durability into account, as well as notions of certain materials' value with regards to morals and ideologies. Who is building and who is going to play on the instrument are also of great importance in the choices of materials. In the revival movements surrounding traditional music, the approach to a material like plastics is complex with sometimes conflicting ideologies of traditionalism, antiquarianism, nationalism, environmental sustainability, social equality and an ideal of do-it-yourself. In this paper the choices and approaches related to synthetic materials in folk music instruments – materials that brings many of the considerations above to a head – is examined. The examples are primarily drawn from the revivals and contemporary making of Scandinavian traditional instruments, such as the Swedish bagpipe, with a revival process starting already in the 1940s, but with a strong development and dissemination from the early 1980s. The results are primarily based on interviews, makers' and players' writings on homepages and communities on social media as well as archive materials. The study is part of the research project Intangible instrument building as folk musical materialization conducted at Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research), part of the Swedish Performing Arts Agency, which also includes the Swedish Museum of Performing Arts.

Madeleine Modin, Ph.D. in musicology, holds a position as research archivist at Svenskt visarkiv, (Centre for Swedish Folk Music and Jazz Research) in Stockholm, Sweden. The institution is part of the Swedish Performing Arts Agency, which also includes Scenkonstmuseet (the Swedish Museum of Performing Arts). Her research interests include the collecting of musical instruments (theme of doctoral thesis 2018), musical instrument building, and vocal and instrumental Swedish traditional music.

## **Rozīte Katrīna Spīča (The Ethnographic Open-Air Museum of Latvia, Riga, Latvia) UNIQUE FINDINGS OF TRADITIONAL MUSICAL INSTRUMENTS IN 21ST CENTURY – DIŽĀ KOKLE IN THE MUSEUM AND A REPLICA FOR THE COMMUNITY**

In 2019 members of Riga Latvian Society (RLS) accidentally discovered a unique musical instrument and with it a whole musical collection of traditional baltic psaltery instruments. These instruments, created between 1925 – 1947, were made by master, soldier, and musician Eduards Krauksts (1896 – 1969) and have been lying in the attic of a mansion for almost 70 years. The report tells about the experiences during 2020 – 2022 when members of RLS Folklore Commission started the project “Dižā kokle” – the aim of this project was to create a playable replica of the most interesting example of this collection. The instrument is called dižā kokle or bāgs in Latvian and is the biggest instrument (2,07m tall) of its kind in Latvia and possibly the whole region, created in 1947. The report reveals the process of how the musical instruments master Rihards Valters created a playable replica of dižā kokle. Working closely with the baltic psaltery instruments community in Latvia and its best young musicians, a new art of playing this instrument is being created, because there are no sources describing the way this instrument was played. The report provides an example of cooperation

between the community and the museum. Since February 2023 the original collection has been taken over by The Ethnographic Open-air Museum of Latvia, but the playable replica of dižā kokle is still actively used and currently is in the hands of the RLS community. During the presentation about the process of the creation a special exhibition of the new collection of musical instruments will be outlined. The special exhibition opened in June 2023 and will also include playable instruments for the Museum's visitors that are currently being made by local instrument makers. will be outlined.

Rozīte Katrīna Spīča is the Head of Education and Information Department at the Ethnographic Open-air Museum of Latvia. The main research topics include ethnicity, cross-cultural relations, baltic psaltery instruments and their impact on Latvian ethnicity. Rozīte has been researching the role of the traditional instrument kokles (psaltery) in the Latvian diaspora in Germany, the USA, Australia, and the UK and has been an active member of the Kokles community by being herself a musician, a researcher and part of the project "Dižā kokle". Currently Rozīte is starting her dissertation on the topic of intangible cultural heritage at the Latvian Academy of Culture.

Massimiliano Guido (Pavia University, Cremona, Italy)

### **HISTORICAL KEYBOARD INSTRUMENTS IN ITALIAN PUBLIC COLLECTIONS: A KALEIDOSCOPIIC APPROACH**

This paper will discuss the situation in public museums around Italy with regards to historical keyboards. In recent years, some of them have started or are about to start documentation and restoration campaigns, with strong economic support from Next Generation EU. Elaborating on direct experiences with institutions that have a research agreement with the Conservation and Restoration Program at Pavia University, I will examine several case studies spanning from pure conservation to performance-oriented choices. Notwithstanding a rather strict national law, the ways in which musical instruments are treated are quite diverse. In many cases the decision is left to the personal intuition of the instrument curator (if there is one), or the whimsical direction of the board of antiquities (that has no musical instrument expert in its governing body). From this survey two foci will emerge. First, the importance of generating a conservation plan that is a product of mediation between several contrasting ideas. Unpacking the complex entanglement between materials, building techniques, and sound production, is a necessary step to a better understanding of what an instrument is. There is a need to reframe the simplistic question of playability into a much more detailed (and universally comprehensible) picture. It is crucial to build up consensus within the museum staff and the several social groups that engage with the instrument. Preserving a sounding image of the artifact is often a way to overcome inconsiderate interventions on the original. Second, this survey will demonstrate the importance of developing new ways of documentation, and the role of building replicas as a way of preserving the historical object while experimenting with sound production. On this subject, the use of mixed- and virtual-reality environments is a frontier research field for understanding the dynamic behaviour of keyboards.

Massimiliano Guido is Associate professor at Pavia University, where he also serves as dean of the Conservation and Restoration Program on Musical Instruments. He is the curator of the Musical Instrument Collection of the University. He specializes in historical keyboards, both as a scholar and a performer.

Florence Gétreau (Institut de Recherche en Musicologie – Bibliothèque national de France, Paris, France)

### **CONSTRUCTION OF A FACSIMILE AFTER JEAN II DENIS'S 1648 INSTRUMENT IN ITS FIRST MUSICAL STATE (MUSÉE DE L'HOSPICE SAINT-ROCH, ISSOUDUN, FRANCE)**

This unicum is the oldest surviving French harpsichord. It bears witness to the work of a famous dynasty of makers and musicians who worked in Paris. It has been kept in the Hospice Saint Roch in Issoudun's museum since the beginning of the 20th century and was identified in 1986 by the late Michel Robin. Protected as a "Historical monument" in 1987, it has since been exhibited in the museum and studied by the maker and scholar Alain Anselm. In 2019, the association Clavecin en France, whose mission is the development of the harpsichord and in particular its teaching, has undertaken to entrust the strict copying of this instrument to the maker Émile Jobin (<https://www.clavecin-en-france.org/spip.php?article409>). An advisory board was constituted to accompany this project in optimal conditions. This paper will present this project in the historiography of a long tradition of reconstructions, copies, and facsimiles in the field of musical instruments, notably developed by the Musée de la Musique over the last three decades. It will highlight the exploration of forgotten French repertoires from the first half of the 17th century, specially by Marie Demeillez, harpsichordist, and musicologist, notably supported by the Centre de musique baroque in Versailles and its publications. We will thus show the issues of protection, restitution and even innovation with perspectives in research, in musical and educational activities and in the museography of this museum, aimed at various audiences (from musicians to the widest possible public). They underlie this associative sponsorship and initiative which converges with the actions of public authorities.

Florence Gétreau is a musicologist and art historian. She is director emeritus of research at the CNRS - Institut de recherche en musicologie (Paris). She has been curator and chef de projet of the Musée de la Musique, and served as director of the Institut de recherche sur le patrimoine musical en France (CNRS). She has authored and edited publications on organology, sociology of music and music iconography. She is the editor of *Musique • Images • Instruments* and has curated exhibitions. Member of the *Academia Europaea*, she is the recipient of the Anthony Baines memorial Prize (2001), the Curt Sachs Award (2002) and the Claire Brook Award. Past President of the *Société française de musicologie* (2011–2015) she has also been a member of the Directorium of the IMS (2012–2022).

Olaf Kirsch and Carola Klinzmann (Museum für Kunst und Gewerbe Hamburg, Hamburg, Germany)

### **RECONSTRUCT A RECONSTRUCTION? THE HISTORY OF A TASKIN-HARPSICHORD AND ITS RESTORATION(S)**

The Museum für Kunst und Gewerbe Hamburg (Museum of Applied Arts, MK&G) holds a French two-manual harpsichord in the Beurmann Collection of historical keyboard instruments. The object was passed off by an inscription by Pascal Taskin as a Ruckers from 1636 rebuilt by him in 1787. However, already when the instrument was acquired by Andreas Beurmann in 1995 it became apparent that it was obviously not a "ravalement" of a Ruckers harpsichord, but an instrument built by Taskin in the eighteenth century. In addition, several inscriptions indicate extensive restoration work undertaken in the second half of the nineteenth century in the workshop of the piano builder Henri Herz in Paris, concerning technical features as well as the lacquer decoration. In a recent study and conservation project, the instrument could be examined in detail applying various scientific methods such as dendrochronology, X-ray, analysis of cross sections, FTIR-spectroscopy et al. The aim of the research

was to better understand the present state of the instrument, to attribute its features to different historic layers, to trace back the process of its construction and reconstruction, and to finally develop a strategy for an adequate conservation treatment on the basis of the examination. In the paper the intricate task of reconstructing the complex historical building- and rebuilding-process of the instrument will be discussed. An overview of the results of the technical investigation and the conservation treatments will be presented.

Olaf Kirsch is Curator and Head of the Musical Instrument Collection at the Museum für Kunst und Gewerbe Hamburg (Museum of Applied Arts, MK&G). He studied historical musicology and philosophy at the University of Hamburg and piano at the Hochschule für Künste Bremen. Besides his engagement at the MK&G he offers seminars at the Hochschule für Musik und Theater Hamburg. As project manager and chairman of the Komponisten-Quartier e. V. from 2013 to 2015 he established the first section of the museum with exhibitions for Georg Philipp Telemann, Johann Adolf Hasse and Carl Philipp Emanuel Bach.

Carola Klinzmann has been Conservator of Furniture and Wooden Objects at the Museum für Kunst und Gewerbe Hamburg (Museum of Applied Arts, MK&G) since 2020. Before that, she worked 20 years at the Museumslandschaft Hessen Kassel (MHK). In 1997 she received her diploma in conservation in Cologne. Prior to a three-year internship at the Museum für Kunst und Gewerbe Hamburg she received an apprenticeship diploma as a cabinetmaker in Hamburg in 1987. She was the coordinator of the VDR (Verband der Restauratoren/German Association of Conservators-Restorers) working group “furniture and wooden artifacts” from 2013 until 2017.

Mirte Maes (Museum Vleeshuis, Antwerp, Belgium)

## **RECONSTRUCTING THE (IN)TANGIBLE HERITAGE**

More than fifty years ago, in 1970, a fierce debate was launched during the CIMCIM conference at Museum Vleeshuis; should the Ruckers harpsichords be thoroughly restored, or copied? How can we finally bring a successful outcome to this everlasting debate? Today, the Andreas Ruckers 1615 harpsichord has still not been restored, nor copied. A new approach, initiated by a harpsichord making project focusing on craftsmanship and intangible heritage, seems to offer a way out. Inspired by innovative projects in safeguarding intangible cultural heritage in Flanders, Museum Vleeshuis prepared a flowchart for the (re-)construction of a Ruckers harpsichord. It suggests neither a restoration, nor a replica or copy of the instrument. Instead, the proposed flowchart revolves around understanding the instrument, and safeguards the tradition of building according to Ruckers' techniques and mindset, as opposed to building a precise copy. Crucial to the instrument making process is the documentation and safeguarding of the craftsmanship and intangible heritage. Thus, the outcome of the project will be more than only a sounding instrument. More importantly, there will be extensive documentation of craftsmanship and intangible heritage. In addition, the heritage community will be more connected through and to the museum, and the craftsmanship will be spread across a diverse community of instrument makers, securing the future of the heritage. Museum Vleeshuis proposes this fresh attitude towards musical instruments in order to safeguard the intangible knowledge revealed by the instruments. The proposed flowchart and instrument making project can serve as a template for the safeguarding of diverse instrument-making traditions and craftsmanship. It helps to engage young people and to encourage a regeneration of the craftsmanship, as well as to establish a prominent and interactive place for musical instrument making heritage in music museums.

Mirte Maes holds a master's degree in Musical Instrument Making (School of Arts | Royal Conservatory, Ghent) and a master's degree in Cultural Studies (Catholic University of Leuven). Since February 2022, she is the curator of Museum Vleeshuis in Antwerp, Belgium. Her daily work focusses on collection management, intangible heritage and craftsmanship, and sustainable development. As a researcher, she has a particular interest in 17th- and 18th-century bowed bass instruments.

Tamar Hestrin-Grader (University of Leiden, Leiden, The Netherlands),

Manu Frederickx (Metropolitan Museum, New York, USA),

Frank Hollinga (School of Arts Ghent, Ghent, Belgium),

Mané van Veldhuizen (Independent researcher)

Giovanni Paolo Di Stefano, Paul van Duin, and Nouchka de Keyser (Rijksmuseum)

## **RECONSTRUCTION OF THE 1640 IOANNES RUCKERS VIRGINAL IN THE RIJKSMUSEUM, AMSTERDAM, INTERACTIVE RUCKERS PROJECT WORKSHOP**

This project centres on one specific object, which has been in the Rijksmuseum collection since it opened in the 1880s. Belonging to the Koninklijk Oudheidkundig Genootschap, this 5-voet muselaar virginal, built in 1640, is attributed to the renowned Antwerp builder Ioannes Ruckers. This project is the result of a partnership between the Rijksmuseum, the Metropolitan Museum of Art, the School of Arts and Conservatorium in Ghent, and the University of Leiden. Object-centred research is sometimes used to isolate an object from its communities of creation, use, and care. We hope that through this project's transparency and open-ended nature, it will instead be a tool for reconnecting the instrument with its communities - past, present, and future. Fundamentally interdisciplinary by design, the project combines scientific analysis, historical research, and research-by-making on an equal footing throughout, so that specialists of many disciplines can co-create knowledge unreachable alone. But not only was it important that the research process be interdisciplinary, but also that the results be accessible and approachable to a wide variety of communities of care. To reflect the flexible and collaborative nature of the research, and to move away from the often-limiting paradigm of presenting only successful results in lecture form, we propose an interactive workshop. The aim would be to demonstrate a way of showing the layered and nonlinear complexities of the research process in a tangible, embodied, and dynamic way, as well as how it can be made approachable for people of a wide variety of backgrounds, knowledge bases, and interests.

A short introduction to set the scene, and then participants will be invited to explore "stations" devoted to different aspects of the research, each with a specialist to offer context and answer questions. These stations may include, for example:

- The completed reconstructed instrument (decorated, playable)
- The second partially completed instrument (internal construction, tools)
- Decorative mock-ups (reconstructing materials, decision-making process)
- Scientific data and processing (data interpretation as part of historical/embodied research)

Tamar Hestrin-Grader is a Ph.D. candidate at the Academy of Creative and Performing Arts in the University of Leiden, Researcher for the KASK&Conservatorium Ghent, and a Guest Researcher at the Rijksmuseum, Amsterdam. In 2021 and 2022, they were the Research Associate for Wood & Furniture on A Global Infrastructure for Heritage Science, a NICAS project funded by the Mellon Foundation. They received their rMA in Art Studies from the University of Amsterdam in 2016, and their AB in Music and Historical Performance Practice from Harvard College in 2011. As a musician, they play mostly historical keyboards, with a focus on the harpsichord.

Manu Frederickx is a Conservator of musical instruments at the Metropolitan Museum, New York. He received an MFA in musical instrument making from the Royal Conservatory in Ghent in 2002 and has worked as an independent maker-restorer of harpsichords and plucked string instruments. Manu studied conservation of wooden artifacts at the Royal Academy of Fine Arts in Antwerp. From 2004 to 2015 he was a lecturer at University College Ghent's School of Arts' Musical Instrument Making Department. He worked as a conservator at the Brussels Musical Instrument Museum from 2009 until joining the Met's Objects Conservation Department in 2015.

Frank Hollinga completed his bachelor and master studies in Musical Instrument Construction at the Royal Academy of Fine Arts in Ghent, Belgium. During his studies he specialized in historical keyboard instruments, with his main focus on the early piano of the 18th century. He is now active as a guest-teacher and researcher at the same department where he finished his studies.

Mané van Veldhuizen has an MSc. in Technical Art History from the University of Amsterdam, where she specialized in the use and making of reconstructions with historically accurate materials and reproduction methods (digital methods and 3D prints). In the Ruckers project she partakes in the technical analysis of the original object and is responsible for the painted decoration on the reconstructions.

Giovanni Paolo Di Stefano is Curator of musical instruments at the Rijksmuseum, Amsterdam. He studied musicology in Palermo and Rome where he earned his Ph.D. His research interests focus on the history and technology of musical instruments and music iconography. He has published widely and has taught organology at Italian universities and conservatories for more than fifteen years. Since 2016, he has served as a member of the CIMCIM Board. He is the coordinator of the CIMCIM International Directory of Musical Instrument Collections project.

Paul van Duin has been head of Furniture conservation at the Rijksmuseum since 1989. He studied psychology in Utrecht before developing an interest in furniture conservation. From 1984–1989, he was a furniture conservator at the Royal Collection in London. His main interests are 17th-century marquetry, construction of furniture, historical interiors, Japanese lacquerwork and sustainable climate conditions.

Nouchka De Keyser is a trained paintings conservator and works as junior scientific researcher at the Rijksmuseum. In her joint Ph.D. project with the University of Antwerp and University of Amsterdam, she has specialized in the painting technique of 17th century Dutch painters and the characterization of pigment degradation with non-invasive imaging techniques (e.g., macro x-ray fluorescence scanning). She is currently part of the large-scale research and conservation project called Operation Night Watch to study Rembrandt's Night Watch (1642).

Tirza Mol (Rijksmuseum, Amsterdam, The Netherlands)

## **THE CONSERVATION TREATMENT OF THE CLOCK CASE OF AN ORGAN CLOCK PRODUCED BY CHARLES CLAY**

In 2016 Museum Speelklok (Utrecht) acquired a prestigious organ clock which was produced in the late 1730s by Charles Clay in London. The oak carcass of the over-life-sized clock case is veneered with mahogany and ebony. It is ornamented with gilt bronze decorations and brass mouldings. The arches of the dome are framed by gilt bronze ajour screens. The clock dial is incorporated into a large copper plate elaborately decorated with sculpted silver elements in relief and an oil painting. The musical mechanism consists of an organ which plays a variety of airs by Georg Friedrich Händel (1685–1759). The Rijksmuseum owns an important mechanical organ made by Dietrich Nikolaus Winkel (1776–1826) who was active from 1800 in Amsterdam and delivered mechanical musical instruments to important Dutch families like the family Six. The organ is contained in a cabinet in the Empire style, which was strongly influenced in The Netherlands by the French King Louis Napoleon. When Louis Napoleon came to Amsterdam in April 1808, he chose the Amsterdam Town Hall for his Palace. An important furniture supplier for the Palace was the Amsterdam cabinetmaker Carel Breytspraak (1769–1810). The conservation of both musical instruments and their cases was an excellent example of collaboration between institutes. While the clock, organ mechanism and organ pipes were treated by Museum Speelklok, the clock case and cabinet were conserved in the Rijksmuseum studios. This coproduction is the focus of this paper.

After completing a Master's degree in psychology at the University of Amsterdam in 1994, Tirza Mol started a study in cabinet making and boatbuilding. She graduated at the Wood and Furniture College in Amsterdam with a self-constructed Venetian gondola. After several years of work as a gondolier, cabinet maker and art handler, Tirza decided to join both practical and academical skills in Conservation Studies at the University of Antwerp. She did internships with the Kröller-Müller Museum and the Rijksmuseum Amsterdam. In July 2017 she obtained her master's degree. Since 2018 she is furniture and shipmodel conservator at Rijksmuseum.

Claire McGinn (Museum Speelklok, Utrecht, The Netherlands)

## **ONTOLOGY, AURA AND ACCESS: 'PRESENCING' COLLECTIONS AT MUSEUM SPEELKLOK**

The aura of a historical object - that special quality that might be argued to lend it museum-worthy status - is often linked to being one of a kind, to being 'original', and to being very old. At Museum Speelklok, we want the mechanical instruments in our collections to be playable. A proportion of these were mass-produced; for other instruments, significant alterations were a routine part of their 'authentic' working lives, such as mechanical street organs. But this doesn't change the fact that some of our collection items are very old and rare - or the fact that things might sometimes be done in the course of restoration to playing order that are irreversible. We're in touch with the tensions this creates in terms of more conservation-focused perspectives on what the role of a museum actually is. The aura of an object (especially something rare, original and fragile) can lend it a certain unreachability. This unreachable quality is still sometimes seen as a defining characteristic of museum objects, which creates interesting problems when we start to think about increasing access: do all museums really want their collections to be as accessible as possible? Is there a vested interest in preserving a certain mysterious distance? Focusing on maintaining the original physical form of an object is prioritising one particular 'mode of existence' - possibly above other, also potentially meaningful, modes. Drawing on Antoine Hennion's ideas about multiple ontologies,



this paper will explore how certain approaches to restoration and reconstruction can offer invaluable routes to ‘presencing’ (or in other words, making accessible) some of the most important aspects of our collections. This ontological framework allows us to view such an approach to restoration not as a devaluation of an object’s historical status, but rather as a re-valuation of one of its many possible modes of existence.

Claire McGinn is a curator at Museum Speelklok. She recently completed a Marie Curie postdoctoral fellowship at Utrecht University focusing on mechanical music. Her doctoral research was carried out at the University of York, UK, and she has also worked as a freelance musician and teacher.

Wim Verhulst (Musée des instruments de musique, Brussels, Belgium)

### **THE COMPONIUUM: NEW INSIGHTS**

Once upon a time there was an orchestrion called the Componium, the first aleatory instrument ever built. The instrument, built by Diederich Winkel, premiered in 1821 in Amsterdam and became soon the talk of the town in Paris. Unfortunately, its success did not last long. After a brief resurgence in London in 1830, the Componium disappeared into the mists of time, until the Brussels Instrument Museum bought the instrument from the French luthier Auguste Tolbecque in 1879. In 2021 the Componium acted as the guest of honor at the exhibition “Choice or chance” in Museum Speelklok in Utrecht (NL). This was the opportunity to reconstruct and rewrite the fascinating history of this unique instrument. On the one hand, recent research allowed for nuancing and correcting the existing “biography” of the instrument (John Van Tiggelen, 1987). On the other hand, the Componium turned out to be an excellent example to advocate forgoing restoration to reconstruct its sound. That is why, in the context of the exhibition in Utrecht, it was decided to build a scale model of the Componium. As the emphasis of the copy was not on the sounding result, the making revealed a lot about the element that makes the Componium so unique among peers: the random switch mechanism.

Wim Verhulst started working at the MIM after obtaining his master’s degree in musicology at the University Leuven (KUL). After working as a museum guide, then as a concert organizer, he is now in charge of the collections of electric-electronic instruments & automatons. He’s currently preparing a doctoral thesis on electronic instruments in Belgian musical life (1920- 1950) and the place and importance of electronic instruments in (European) museum collections.



## DAY 3 - 1 SEPT.

### COLLECTIECENTRUM NL (Verbindingsweg 1, Amersfoort)

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10:00 - 11:00	<b>CONCURRENT ACTIVITIES</b>
10:00 - 11:00	Tour of the storage (on-site only) and Poster session
10:00 - 11:00	Poster Session Getting It Right from the Very Start: The Challenges and Opportunities of Accessibility and Inclusion in a New Museum Collection Matthew W. Hill (Georgia Southern University Museum, Statesboro, USA)  The Country's First Grand Piano. Transfer of collections from storages to public space Iveta Ruskule (Latvian Museum of Literature and Music, Riga, Latvia)

#### **SESSION 7: DIGITAL ACCESSIBILITY OF MUSICAL INSTRUMENT COLLECTIONS**

Chair: Claire Mc Ginn (Museum Speelklok, Utrecht, The Netherlands)

11:00 - 11:10	Digital accessibility in 21st century and the role of information systems in museums and collections of musical instruments Cláudia Furtado (NOVA FSCH, Lisbon, Portugal)
11:15 - 11:25	"Breaking the glass" – making historical musical instruments accessible Ulla Hahn Ranmar - Marie Martens (The Danish Museum Music Museum, Copenhagen, Denmark)
11:30 - 11:40	Improving the Accessibility of Historical Musical Instruments through Interactive Virtual Representations: A Case Study on the Multimodal Virtualization of a Mechanical Disk Player and its Media Dominik Ukolov, David Fuhry, Germán Camilo Salazar Lozada and Franziska Bühl (Research Center DIGITAL ORGANOLOGY, Leipzig University, Leipzig, Germany)
11:40 - 11:55	Q&A
12:00 - 12:10	Be-MUSIC - A Plurivocal Access to Belgian Musical Heritage Rémy Jadinon, Dieter van Hassel (The Royal Museum for Central Africa, Tervuren, Belgium), Saskia Willaert (Musical Instruments Museum, Brussels, Belgium)

12:15 - 12:25	"I need an f alto recorder, now!" – University Collections between accessibility and documentation Kathrin Menzel (Schola Cantorum Basiliensis, Basel, Switzerland)
12:25 - 12:40	Q&A
12:40 - 13:30	LUNCH
<b>SESSION 8: TRANSFER OF COLLECTIONS FROM PRIVATE TO PUBLIC SPACES</b>	
Chair: Jurn Buisman (Geelvinck Museum, Heerde/Amsterdam, The Netherlands)	
13:30 - 13:40	Transfer of collections from private to public spaces Zami Ravid (Metula, Israel)
13:45 - 13:55	A Private Collection Made Accessible to All: The Utley Collection at the National Music Museum Sabine Klaus (The National Music Museum, South Dakota, USA)
14:00 - 14:10	Preserving Historical Instruments: The Jeremy Montagu Collection at Northumbria University Rachael Durkin (Northumbria University, Newcastle, UK)
14:10 - 14:30	Q&A
14:30 - 14:40	The Legacy of Jaap Kunst Archive in the National Museum of Indonesia: The Prospect of Development and Utilization Nusi Lisabilla Estudiantin (Ministry of Education, Culture, Research, and Technology, Central Jakarta, Indonesia)
14:45 - 14:55	The Transatlantic Adventure of a Rare Collection of Instruments. From New England Conservatory's Storage to a Musical Instruments Museum in Bursa, Turkey Mehmet Ali Sanlikol (New England Conservatory of Music, Boston, USA)
15:00 - 15:10	The Ehrenfeld Collection of Flutes now at the Rijksmuseum Ton Koopman (University of Leiden, The Netherlands), Giovanni Paolo Di Stefano (Rijksmuseum, Amsterdam, The Netherlands)
15:10 - 15:25	Q&A
15:25 - 16:25	<b>TRANSFER TO MUSEUM GEELVINCK AT KOLTHOORN HOUSE &amp; GARDENS</b> Kamperweg 23, Heerde
16:30 - 17:30	<b>CLOSING SESSION: 'KETI KOTI – SONGS AND TALES FROM SLAVERY TIMES'</b> with Ronald Snijders and Gerda Havertong. Introduction by Jurn Buisman and Dunya Verwey

17:30 - 17:45	<b>CLOSING REMARKS</b>
17:45 - 20:00	<b>MUSICAL GUIDED TOURS AROUND THE HOUSE AND CLOSING RECEPTION</b> with Lucie de Saint Vicent and Nahuriko Kawaguchi
20:00 - 21:30	<b>TRANSFER BACK TO AMSTERDAM</b>





Matthew W. Hill (Georgia Southern University Museum, Statesboro, USA)  
**GETTING IT RIGHT FROM THE VERY START: THE CHALLENGES AND OPPORTUNITIES OF ACCESSIBILITY AND INCLUSION IN A NEW MUSEUM COLLECTION**

With the acquisition of the Fred and Dinah Gretsch Collection of Musical Instruments in 2021, the Georgia Southern University Museum has realised the biggest material expansion of its 90 year history. Spanning 140 years, and featuring a diverse array of drums and stringed instruments, the Fred and Dinah Gretsch Collection represents what is probably the largest gathering of instruments by a single American manufacturer. While creating permanent exhibition spaces for the new collection, one of the most important goals is ensuring the accessibility of the collection to a wide variety of stakeholders, both traditional and non-traditional, from a wide variety of academic and cultural backgrounds. Hand-in-hand with our efforts to ensure the representation of diversity within the collection, highlighting the people and stories, especially those people of colour, that are often unknown or underappreciated in the history American musical instruments. As well as giving a brief introduction to the collection, this paper will highlight some of the opportunities and challenges in presenting this new collection in a diverse, culturally relevant, and accessible way.

Matthew W. Hill has a Ph.D. in organology from the University of Edinburgh, and is the Gretsch Curator at the Georgia Southern University Museum. He is a contributor to the forthcoming Cambridge Companion to the Electric Guitar.

Iveta Ruskule (Latvian Museum of Literature and Music, Riga, Latvia)  
**THE COUNTRY'S FIRST GRAND PIANO. TRANSFER OF COLLECTIONS FROM STORAGE TO PUBLIC SPACE**

The opening of a new museum repository in Riga, Latvia, has provided an opportunity to evaluate the potential and value of the music instrument collection at the Latvian Museum of Literature and Music. This unique repository, which meets the highest safety and preservation standards, houses collections from various national museums. Despite the challenges posed by the COVID-19 pandemic, the museum utilized this time to carefully assess its collections and recognize the significant value of the music instrument collection. With daily access to well-equipped premises, the museum can now focus on preserving and researching the instruments, as well as providing accessibility to a wide range of visitors, including students, professionals, researchers, and media representatives. The repository sets a new standard for museum collections, meeting the requirements of the 21st century. After enduring several relocations under challenging circumstances, the museum finally has a secure environment with proper climate control, security systems, storage rooms, and spaces for visitors. Restoration studios with specialized equipment have also been established to preserve and restore the music instrument collection, along with other collections held by the museum. The move to the new repository acknowledges the dedication of past museum employees who diligently compiled, stored, and protected the collection, which represents Latvia's national cultural and historical heritage. Despite the difficulties faced during WWII and the Soviet occupation, the collection has been safeguarded. The collection at the Latvian Museum of Literature and Music has now reached one million units, with the music instrument collection being the largest in Latvia. The collecting policy focuses on instruments



built in Latvia or by Latvian masters, as well as those associated with recognized creative personalities from Latvia. Notably, the collection includes the grand piano of composer Baumaņņ Kārlis, on which the National Anthem of Latvia was composed, symbolizing its special significance to Latvian national identity. The establishment of the new repository marks a significant milestone in the museum's ability to preserve and showcase its valuable music instrument collection, allowing future generations to appreciate and engage with Latvia's rich cultural heritage.

Iveta Ruskule, Director of the Latvian Museum of Literature and Music, museum management and museology expert in Latvia, Member of the Museum Council of Latvia, Member of ICOM with an interest in museum collection policies, theory and ethics of collection development. She initiates and organizes national and international conferences and forums on museum and collection management. Under the leadership of Iveta Ruskule, a new permanent exhibition will be launched on 1 June 2023 in Riga dedicated to the tradition of the Latvian Song and Dance Celebrations.

Cláudia Furtado (NOVA FSCH, Lisbon, Portugal)

## **DIGITAL ACCESSIBILITY IN 21ST CENTURY AND THE ROLE OF INFORMATION SYSTEMS IN MUSEUMS AND COLLECTIONS OF MUSICAL INSTRUMENTS**

Museums are, by definition, responsible for collecting, preserving and disseminating all information relating to their collections. If, at first, they were seen as static deposits for objects, today their role involves much more than that. The public itself has become more participatory and has sought different forms of access to cultural objects. Online and interactive access has created new opportunities for museums to reach other types of audiences, while at the same time being able to expose their collections, which would otherwise be confined to the physical spaces of the museum. The digital world, with all the transformation that comes with it, forces museums to adapt their programs and strategies to the expectations and behavior of the public. For this reason, the future of museums undoubtedly involves the adoption of digital technologies to carry out the intrinsic tasks of a museum, including the field of documentation. The documentation and inventory of objects in a museum context are fundamental points in the management of collections, as they establish links between all the museological functions that are supposedly operationalized through the operation of museums. In the case of musical instruments, information systems are of particular relevance: they make it possible to interconnect, for example, information on the use of instruments with their preservation conditions and sound documentation, as well as establishing relationships between different construction techniques and different geographical contexts. The main objective of this proposal is based on a reflection on the relevance of information systems in museums and collections of musical instruments. The methodology applied to achieve this objective is based on the study of the state of the art, from the reading of the references inherent to this theme, focusing on the different projects and platforms that have been developed since the beginning of the century. It is also interesting to address in this reflection some Portuguese case studies.

Cláudia Furtado was born in Portugal in 1995. She graduated in Art and Heritage Sciences in 2017, at the Faculty of Fine Arts, Universidade de Lisboa (FBAUL). In 2021, took the Master's in Museology at the School of Social Sciences and Humanities, Universidade NOVA de Lisboa (NOVA FCSH), with the presentation of a project work entitled "Documentation and

inventory of the musical instruments collection of the Museu Nacional da Música: diagnosis and contributions to the development of a procedures manual from the perspective of an integrated information system". Currently, she is a Ph.D. student and FCT fellow (PRT/BD/152885/2021) in Art History - in the specialization area of Museology and Artistic Heritage, at NOVA FCSH. She is a research member at the Art History Institute / Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory (IHA NOVA FCSH / IN2PAST). The Ph.D. investigation is still based on the collections of musical instruments, focusing on functionality in a museological context and the challenges of documenting the performative use of historical musical instruments.

Ulla Hahn Ranmar and Marie Martens (The Danish Music Museum, Copenhagen, Denmark)

### **“BREAKING THE GLASS” – MAKING HISTORICAL MUSICAL INSTRUMENTS ACCESSIBLE**

Recently, the Danish Music Museum embarked in an action learning pilot project to develop different ways of making museum objects accessible to the public. Through digital-analogue interactive installations the museum aims at providing the public with an experience of “breaking” the showcase glass and thus interacting directly with the silenced historical musical instruments on display. Inspired by new museology and through experience-based knowledge from the museum’s ongoing interpretation and hands-on activities, the project intends to give visitors with little or no musical background a multisensory experience of the often estranged museum objects by motivating their curiosity to investigate, connect and engage with the historical objects. Furthermore, the project will provide valuable feedback to The National Museum of Denmark’s overall “the audience first” strategy. For a number of years, the Danish Music Museum has collaborated with Aalborg University, Department of Architecture, Design and Media Technology. This fruitful interdisciplinary partnership has resulted in experiments and installation prototypes, and the current project has grown from these iterations. The present project is funded by The Augustinus Foundation whose main aims are to support classical music and museums. The paper will provide an insight into the project’s hypothesis and methods and share the results, including test results, of the first part of the pilot project: the development and making of two interactive installations focused on the museum’s violino arpa and glass harmonica.

Ulla Hahn Ranmar is Experience and Learning Designer at the Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen. She holds a master’s degree in musicology and educational science from the University of Copenhagen. She works at both the Danish Music Museum and the National Museum of Denmark, focusing on experimental museum interpretation and education programs as well as on developing new and playful activities in the museum context.

Marie Martens is curator at The Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen. She is a musicologist from the University of Copenhagen. As for research, the museum’s history and the provenance of the collections are her current center of attention. She has been an active member of CIMCIM since 2014, when she was on the organising committee of the CIMCIM conference in the Nordic countries. Since being elected CIMCIM Secretary in 2019, she has among other things assisted with the planning of the annual CIMCIM conferences.

Dominik Ukolov, David Fuhry, Germán Camilo Salazar Lozada, and Franziska Bühl (Musical Instrument Museum, Leipzig University, Leipzig, Germany)

## **IMPROVING THE ACCESSIBILITY OF HISTORICAL MUSICAL INSTRUMENTS THROUGH INTERACTIVE VIRTUAL REPRESENTATIONS: A CASE STUDY ON THE MULTIMODAL VIRTUALIZATION OF A MECHANICAL DISK PLAYER AND ITS MEDIA**

The virtual representation of musical instruments is currently mostly limited to photos and recordings, providing a predominantly static experience rather than interactivity. This form of representation makes accessing the objects less intuitive and potentially limits the available visual perspectives of interest. These problems can be addressed by creating multimodal datasets and integrating them into Virtual Acoustic Objects (VAO), a standard being developed for interactive virtual representations of musical instruments. This standard aims to enable the simultaneous visual exploration of an object in three dimensions, integrating its individual acoustic and organological data along with any additional related information. Furthermore, through an extensive framework with multiple interfaces, VAOs are equally suitable for scientific, museal and creative applications, greatly improving virtual access to musical instruments. To demonstrate the processes of generating such a virtual representation and its utilization in museal contexts and organological research we virtualized a mechanical disk player and its respective cardboard disks. Our interdisciplinary approach further extended the virtualized instrument with findings from multiple perspectives of organological research. This includes insights resulting from the analysis of the cultural historical context of the object and its repertoire as well as research based on original patents into the mechanical functionality of the instrument, allowing it to be reconstructed and integrated into the photogrammetric model. We will further demonstrate the process by which the musical action signals were extracted from simple photographs of the cardboard disks and converted into MIDI files, which can be played on any virtual object.

Dominik Ukolov is a musicologist and doctoral researcher at Leipzig University, where he taught as a tutor for electroacoustics, followed by research activities in the TASTEN and DISKOS projects. He specializes in the multimodal virtualization of historical musical instruments and received several scholarships from the German National Academic Foundation, most recently for his Ph.D. Project MODAVIS, which focuses on pipe organs and the development of the Virtual Acoustic Object standard. He is currently a research assistant at the Research Center DIGITAL ORGANOLGY at the MIMUL and received the Frederick R. Selch Award by the American Musical Instrument Society in 2022.

David Fuhry began his studies at Leipzig University in 2014. He received bachelor's degrees in cultural studies and digital humanities as well as a master's degree in digital humanities. He joined the Research Center at the Musical Instrument Museum in 2020 where he wrote his master's thesis on the digitization of historical music storage media as part of the DISKOS project. Since 2022 he is a research assistant at the Research Center focusing on creating digitization solutions for the DISKOS project based on image processing and machine learning technologies.

Germán Camilo Salazar Lozada was born in Manizales, Colombia and studied music at the University of Caldas. Afterwards he worked as music teacher in middle and high school, as music writer for a local radio station and was the conductor of the most important choir in

the region. In 2018 he started his studies in musicology at Leipzig University and was part of the TASTEN project at the Musical Instruments Museum. Since 2021 he has worked as a research assistant for the Research Center at the Musical Instruments Museum and is writing his dissertation on repertoire development in Leipzig's music industry in the wider context of the DISKOS project.

Franziska Bühl studied Conservation-Restoration, Art Technology and Conservation Science at TU Munich where she received her master's degree. During her studies she did internships at the Germanisches Nationalmuseum Nürnberg, Kunsthistorisches Museum in Vienna, Deutsches Museum in Munich as well as the Händel-Haus in Halle/Saale. Following that, she did an apprenticeship as an organ and harmonium builder. Since 2020, she has been employed at Eckert Restaurierungen as a conservator-restorer for musical instruments, organ builder and research assistant. She joined the Research Center at the Musical Instrument Museum in 2021 as a research assistant for the DISKOS project.

Rémy Jadinon, Dieter van Hassel (The Royal Museum for Central Africa, Tervuren, Belgium), and Saskia Willaert (Musical Instruments Museum, Brussels, Belgium)

### **BE-MUSIC — A PLURIVOCAL ACCESS TO BELGIAN MUSICAL HERITAGE**

Databases are fundamental cornerstones for research and understanding in the field of musical traditions. The Be-Music project will bring together the digitized music collections (photos instrument, field photos, records, and sound recordings) housed at the Royal Museum for Central Africa (RMCA) in Tervuren and the Brussels Museum of Musical Instruments (RMAH-MIM) into a new, multi-lingual information platform for musical heritage. Both collections are known for their history, diversity, quality, and quantity. The RMCA holds 9110 instruments from Central Africa, the Americas and Oceania and the RMAH-MIM holds 11400 instruments from all continents dating from the 16th century to the present day. The Be-Music project aims to strengthen Belgium's role as a centre of excellence for the study of musical instruments. In this presentation, we will look at the issues of authorship and intellectual property rights of sound archives, the standardization of the vocabularies backing the existing diversified datasets and their alignment into dynamic thesauri in view of decolonization processes, and the creation of a national platform with crowdsourcing tools linked to international platforms (MIMO). Through the Be-Music tool, we will address the accessibility of musical instrument collections to a wider and more diversified public.

Rémy Jadinon (RMCA) - curator of the musical collections Rémy Jadinon works in the field of African music, at the interface of anthropology and musicology. Since 2011 he has been working at the Africa Museum in Tervuren (Belgium), where he documents the musicological collections. In 2017, he achieved his Ph.D. at the ULB University (Brussels). His research is mostly about the contemporary aspect of traditional music and their transformation processes. He pays particular attention to the use of digital technologies in circulation and promotion of traditional music.

Saskia Willaert (Ph.D. Musicology King's College, University of London) is a curator at the Brussels Musical Instrument Museum (MIM – 4th department of the Royal Museums of Art and History), in charge of non-western collections. Her publications include research on the history of the MIM. Being in charge of the MIM's digitization projects, she brought the collection of the MIM to the MIMO platform and digitized partner museums in Africa.

Kathrin Menzel (Schola Cantorum Basiliensis, Basel, Switzerland)

## **“I NEED A F ALTO RECORDER, NOW!” – UNIVERSITY COLLECTIONS BETWEEN ACCESSIBILITY AND DOCUMENTATION**

Approaching a renovation and rebuilding phase called “Campus 2040”, the played collection based on the Musik Akademie Basel Campus is facing certain challenges. While the different institutions on the campus managed their sub-collections in their own evolved systems and tools, it became clear that a more holistic concept is needed. In preparation to packing up more than 1500 instruments into boxes for being transported to intermediate locations, while teaching and performing shall continue, a concise plan is indispensable. Not only for the move itself, but also for the new buildings to come and the requirements of musical instruments. Main questions such as “how and where are instruments played?”, “what conditions can and must be provided for while instruments are used or stored?”, “how is the access organized?”, “what data do we need for our daily business?” and “where and how do which groups of people get the data they need?” lead the planning. Leaving behind excel sheets and handmade databases, there is 21st century coming into play. There is the added responsibility of curating over 40 da braccio instruments from the 18th century side by side with over 200 recorders, all copies from the last 50 years, all in different intensities of documentation. The demand for information is versatile in such different “user groups” as e.g. students, carrier, sponsors, teachers, architects, researchers, accountants, or instrument tuners.

Kathrin Melanie Menzel studied musicology, with a focus on organology, and bibliography (Study of the Book) in Erlangen and Madrid. She worked at the Kunst- und Kulturpädagogisches Zentrum for the collection of musical instruments at the Germanisches Nationalmuseum in Nuremberg. Since 2007, Kathrin has been a musical instrument curator at the Schola Cantorum Basiliensis – University of Early Music in Basle. Performance and academic projects, research and teaching have led her to publish various articles on historical performance practice, organology and music aesthetics. Since 2018 she is president of Gesellschaft der Freunde alter Musikinstrumente (GEFAM) and editor of *Glareana*.

Zami Ravid (Metula, Israel)

## **TRANSFER OF COLLECTIONS FROM PRIVATE TO PUBLIC SPACES**

It is true that some private collections consist of used guitars, darbukas, and old school recorders. However, there are other collections that include significant instruments. The challenge with these collections is that their longevity is tied to the lifespan of the collector. One such example is the valuable pre-Columbian collection, which appeared in the Cimcim register about 30 years ago and is now part of my private museum. Unfortunately, no music academy or museum has agreed to accept it, even when offered for free, putting it at risk of being lost. Undoubtedly, this presents a complex problem. Some collectors attach great importance to commemoration and require specific accommodations, such as a dedicated exhibition room. Others have a “everything or nothing” approach, further complicating the situation. Additionally, financial constraints come into play. Not everyone can allocate their income to support other musicians. On the other hand, we are aware of the space and financial limitations faced by museums. Considering this, I will discuss various aspects from the perspective of a standard collector who possesses around 300 instruments, some of which hold significant value. The primary concern is how to avoid the worst-case scenario,

which, for myself, would involve gradually selling off the truly important objects to sustain my livelihood. However, such an approach would inevitably diminish the collection's overall value over time. It is imperative that we find a solution to preserve important instruments from private collections while also safeguarding the associated documents, knowledge, sound recordings, and more. We must establish mechanisms that not only protect the instruments themselves but also uphold the rich cultural heritage they represent.

Zami Ravid. As a keyboard player, with a long history of performances around the world, I became a private researcher of the keyboard's history. I created my own collection which became a private museum. Among others there are instruments by Debain, Poussot, Thouvenel, Thibauville, Wheatstone). 35000 visitors saw and heard my lectures-recitals during the years, in my home. Beside many papers in conferences in Portugal, Cyprus, France and Italy, two items appeared in "Min-ad", (the publication of the Israeli association of musicology).

Sabine Klaus (The National Music Museum, South Dakota, USA)

### **A PRIVATE COLLECTION MADE ACCESSIBLE TO ALL: THE UTLEY COLLECTION AT THE NATIONAL MUSIC MUSEUM**

The Utley Collection of about 650 high brass instruments led a dual existence for over 20 years. Donated to the National Music Museum in 1999, ca. 90% of this private collection of Drs. Joe R. and Joella F. Utley remained in the Utley residence in South Carolina until spring 2020. In return the National Music Museum gained a satellite facility in the Southern United States with limited access to visitors over two decades. The move of the Utley Collection from the collector's home in South Carolina to the new Center for Preservation and Research (CPR) at the National Music Museum in Vermillion, South Dakota, opened in 2019, commenced the final stages in this exceptionally long transition from a private to a fully accessible public collection. Transferring the entire Utley Collection to Vermillion allowed the inclusion of over 100 instruments into a new display concept, aimed at the general public. The permanent galleries at the National Music Museum's renovated and expanded Carnegie Building, scheduled for a phased opening starting in August 2023, will present selected holdings from the National Music Museum's collections in three themes: 1. The Roles Instruments Play in Our Lives; 2. Musical Instruments as Innovation; 3. The Art and Craft of Musical Instruments. The Utley Collection is now available for researchers, can be utilized for special displays in a gallery designated for temporary exhibitions, and will be used for teaching in the Master of Music program with Specialization in the History of Musical Instruments at the University of South Dakota. The completion of this transition from private collection to public museum illustrates how the interests of one man can be made relevant for a great variety of audiences.

Sabine K. Klaus served as Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum and Professor of Music at the University of South Dakota in Vermillion, USA, from November 1999 to June 2023. After receiving her Ph.D. in musicology from Tübingen University, she worked in several European museums and held a research fellowship at The Metropolitan Museum of Art in New York. Author of the book series *Trumpets and Other High Brass* (volumes 1–4 published in 2012, 2013, 2017, and 2022), she is currently completing the final volume of the series, the *Modern Trumpet*.

Rachael Durkin (Northumbria University, Newcastle, UK)

## **PRESERVING HISTORICAL INSTRUMENTS: THE JEREMY MONTAGU COLLECTION AT NORTHUMBRIA UNIVERSITY**

In 2022, Northumbria University in England was donated the musical instrument collection, library and archive of Dr Jeremy Montagu (1927–2020). Comprising over 2,500 musical instruments, with around 75% from non-western cultures, this vast private collection documents music-making across global borders, from c.1200BCE to the late 20th century. As the collection has been preserved in its near entirety, and accompanied by its library and archive, this ‘single entity’ profiles both the life’s work of Jeremy Montagu, and the act of scholarly collecting in the 20th century. The collection arrived at an institution with no existing holdings of historic musical instruments and no purpose-built museum, but fortuitously coincided with a juncture in Northumbria’s wider collection planning. Jeremy Montagu was curator of the Bate Collection, fellow of Wadham College (Oxford University), and former president of the Galpin Society. Jeremy Montagu’s collecting was spurred by his work at the Horniman Museum (London) in 1961, and from there he amassed his collection for teaching, research, performance, and to illustrate his many publications. In 2020, Jeremy Montagu contacted me to see if Northumbria University would accept his collection in its entirety so that it may continue to be used for the purposes he intended. The Montagu Collection of Global Musical Instruments in its new home now presents a significant opportunity for Northumbria University, the community of the North East of England, and the field of organology at large to reimagine the role, function and display of a musical instrument collection. In my paper, I will first provide an overview of this exceptionally diverse collection. I will then outline the route to acceptance of the offer against the context of a modern British university’s priorities, and the challenges of bringing a private collection into public hands. Finally, I will outline our vision for the collection, with a view to gather valuable input from CIMCIM colleagues.

Rachael Durkin is Assistant Professor in Music at Northumbria University, and leads on the Montagu Collection of Global Musical Instruments. She holds a Ph.D. in Organology from The University of Edinburgh (2015), which was supervised by Dr Darryl Martin. Her research specializes in the history, construction and use of musical instruments, with particular interest in cultural and technological exchanges, presently concentrated on the long eighteenth century.

Nusi Lisabilla Estudiantin (Ministry of Education, Culture, Research, and Technology, Central Jakarta, Indonesia)

## **THE LEGACY OF JAAP KUNST ARCHIVE IN THE NATIONAL MUSEUM OF INDONESIA: THE PROSPECT OF DEVELOPMENT AND UTILIZATION**

Indonesia is a diverse multi-ethnic country known for its various forms of traditional music and art. For nearly 350 years, Indonesia was colonized by the Dutch. During the Dutch occupation, there were many experts who conducted research in the Dutch East Indies (Indonesia) from political, economic, social, and cultural aspects. One of the researchers was Jaap Kunst.

Jaap Kunst (a Dutch ethnomusicologist) collected the information, documented photos and films, recorded traditional music, and collected a variety of musical instruments from various regions in the Dutch East Indies (Indonesia), from Sumatra to Papua which were stored in the musical archive space in his house. Currently, the Jaap Kunst collection is spread across several countries, such as Indonesia, The Netherlands, and Germany. In Indonesia, the Jaap Kunst collection is stored in the National Museum of Indonesia. Since Indonesia’s

independence in 1945 the Jaap Kunts collection has been stored in the museum storage, without any notes. In 2017 the Indonesian government issued Law No. 5 of 2017 regarding the Advancement of Culture in order to protect, utilize, and develop Indonesian culture. The National Museum of Indonesia, as an institution that stores the legacy of the Jaap Kunst archive has been given a challenging task. Not just in terms of storing, protecting, and conserving, but also how to utilize and develop this archive for the advancement of culture as well as the development of science.

Nusi Lisabilla Estudiantin. I have been working at the National Museum of Indonesia since 1999 in the role of curator, educator and exhibition designer. I am interested in the study of post-colonialism, particularly on the subject of repatriation, while still pursuing my research on Jaap Kunst collections at the National Museum of Indonesia which I have been involved in since 2005. The most memorable experience for me was when I was appointed to become curator of the exhibition "Tracking Trances of Jaap Kunst's Legacy: The Sound from the Past" in 2019.

Mehmet Ali Sanlıkol (New England Conservatory of Music, Boston, USA)  
**THE TRANSATLANTIC ADVENTURE OF A RARE COLLECTION OF INSTRUMENTS.  
FROM NEW ENGLAND CONSERVATORY'S STORAGE TO A MUSICAL INSTRUMENTS  
MUSEUM IN BURSA, TURKEY**

The main inventory of the Nilüfer Municipality Dr. Hüseyin Parkan Sanlıkol Musical Instruments Museum (MEM) consists of about 300 instruments collected from around the world by Parkan Sanlıkol, who was a major supporter of musical activities and organizations in Bursa, Turkey. Having stayed in one of the larger rooms of his house until his passing in 2015, Sanlıkol's collection did not require major restoration efforts. Indeed, with little work, the museum was able to present a rich collection to visitors when it opened in August of 2020. Shortly after this opening, the project director and curator of MEM, Mehmet Ali Sanlıkol, who is also a professor at the New England Conservatory (NEC), was approached by NEC's administration about their wish to donate to MEM a number of historical instruments that were being held in the storage area of the school for several decades. NEC's collection started to be compiled shortly after its opening in 1867 by its founder Eben Tourjee, whose desire was to create a similar collection to those found in musical conservatoires in Paris, Brussels, and Berlin at the time. In fact, while in 1883 a large number of western and non-western musical instruments were already on display at NEC, significant additions were later made to the collection. These include the instruments that were first exhibited by the Japanese government at the New Orleans World Exposition in 1885, as well as a small collection of non-western instruments in 1919. This paper will present the details and the difficulties of how a rare collection of 52 historical instruments were transported from Boston, MA to Bursa, Turkey, as well as the restoration process currently underway with this rare collection.

Mehmet Ali Sanlıkol is a Grammy nominated Turkish-American composer and CMES Harvard University fellow (2013-15) who is currently a full-time faculty member at the New England Conservatory's Musicology & Music History Department as well as the director of NEC's Intercultural Institute. Sanlıkol's first book, entitled *The Musician Mehters*, about the organization and the music of the Ottoman Janissary Bands has been published during 2011 in English by The ISIS press and in Turkish by Yapı Kredi Yayınları. Sanlıkol's second book, entitled *Reform, Notation and Ottoman music in Early 19th Century Istanbul: EUTERPE*, is published by Routledge in March 2023.



Ton Koopman (University of Leiden, The Netherlands) and Giovanni Paolo Di Stefano (Rijksmuseum, Amsterdam, The Netherlands)

## **THE EHRENFELD COLLECTION OF FLUTES NOW AT THE RIJKSMUSEUM**

The Ehrenfeld Collection, a distinguished collection of 17th-, 18th-, and 19th-century flutes, has recently undergone a significant transition from private to public ownership. Herman Ehrenfeld (1896–1983), a prominent flute player with the Utrecht Orchestra and a pioneer in early music, meticulously assembled this remarkable collection during the 1950s and 1960s. To ensure its enduring legacy, his widow established a foundation upon his passing, safeguarding the collection from dispersal. The collection was further enriched by additional 19th-century flutes collected by harpsichord maker Willem Kroesbergen, a dedicated board member since its creation. Following its relocation from Utrecht to Bussum, Ton Koopman served as the curator for several years. On August 28, 2023, the Ehrenfeld Foundation transferred the flute collection to the Rijksmuseum, ensuring its conservation and wide accessibility for future generations. Among the many remarkable pieces in the collection is a three-joint flute made by Richard Haka, a unique surviving exemplar of its kind.

Ton Koopman was born in Zwolle in 1944. After a classical education he studied organ, harpsichord and musicology in Amsterdam and was awarded the Prix d'Excellence for both instruments. From the beginning of his musical studies he was fascinated by authentic instruments and a performance style based on sound scholarship and in 1969, at the age of 25, he created his first Baroque orchestra. In 1979 he founded the Amsterdam Baroque Orchestra followed by the Amsterdam Baroque Choir in 1992. Koopman's extensive and impressive activities as a soloist, accompanist and conductor have been recorded on a large number of LPs and CDs for labels like Erato, Teldec, Sony, Philips and DG, besides his own record label "Antoine Marchand", distributed by Challenge Records. Over the course of a forty-five-year career Ton Koopman has appeared in the most important concert halls and festivals of the five continents. As an organist he has performed on the most prestigious historical instruments of Europe, and as a harpsichord player and conductor of the Amsterdam Baroque Orchestra & Choir he has been a regular guest at venues which include the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, the Lincoln Center and Carnegie Hall in New York and leading concert halls in Vienna, London, Berlin, Brussels, Madrid, Rome, Salzburg, Tokyo and Osaka.

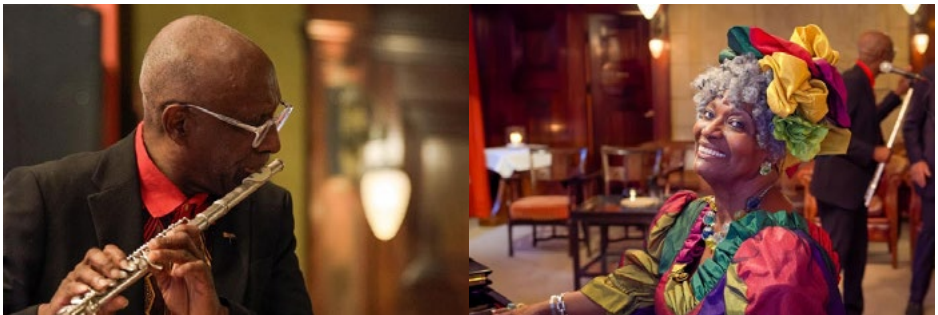
Giovanni Paolo Di Stefano is Curator of musical instruments at the Rijksmuseum, Amsterdam. He studied musicology in Palermo and Rome where he earned his Ph.D. His research interests focus on the history and technology of musical instruments and music iconography. He has published widely and has taught organology at Italian universities and conservatories for more than fifteen years. Since 2016, he has served as a member of the CIMCIM Board. He is the coordinator of the CIMCIM International Directory of Musical Instrument Collections project.

## KETI KOTI – SONGS AND TALES FROM SLAVERY TIMES

Story telling within the context of songs is a traditional way of remembering and passing-on history to next generations. The common songs – often taught in childhood – of the Afro-Surinam communities in Surinam and the Netherlands contain references to the horrors of the transatlantic slave trade. This performance brings to light the layered stories within these songs. This year in the Netherlands and Suriname, it is commemorated that slavery was abolished in the Dutch colonies in the Caribbean and Suriname 150 years ago. In the local Afro-Surinam language Sranantongo, 'keti koti' means: breaking the chains!.

Ronald Snijders, classical flutist, composer and ethnomusicologist, was born in a musical family in Surname. His passion for music is rooted in the Afro-Surinamese musical traditions, and reaches out to both classical and jazz styles. Next to the world famous Royal Concertgebouworkest, he plays with his own multicultural ensemble. Among the many other recognitions, as well as a knighthood, in 2022 Ronald received the Boy Edgar Prize, the highest award for Jazz musicians in the Netherlands.

Gerda Havertong is a Dutch actress, singer, storyteller and media personality, born in Suriname. She became a beloved character for the general public by her role in the television series Sesame Street. With her 'Wiesje Foundation', she calls for more care for people with dementia and what music can do to enhance their quality of life. Next to many other recognitions, she received the Black Achievement Oeuvre Award in 2021. Gerda is a member of the board of Museum Geelvinck.



## RIJKSMUSEUM (Amsterdam)

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The Rijksmuseum is the national museum of the Netherlands, showcasing a collection that spans 800 years of Dutch art and history, from the Middle Ages to the 20th century. The collection of the Rijksmuseum encompasses over one million objects, with 8,000 of them showcased in the museum's 80 exhibition rooms. Among its treasures, the Rijksmuseum's collection includes approximately 700 musical instruments. Many of these instruments were acquired during the second half of the 19th century from private collectors, including the Dutch composer and musicologist Johan Coenradus Boers (1812–1896). Generous donations from art enthusiasts and permanent loans from institutions, including the Royal Antiquarian Society (KOG), the Royal Cabinet of Rarities, and the City of Amsterdam, further enrich the collection. Noteworthy recent additions include the Han de Vries Collection of Oboes, the Lammers Van der Veer Collection, and the Ehrenfeld Collection of Flutes.

From 1952 to 2012, the collection was housed on a long-term loan at the Gemeentemuseum in The Hague (now Kunstmuseum Den Haag). Between 2012 and 2016, the Rijksmuseum instrument collection was brought back to Amsterdam. Among the items on display, visitors can explore a selection of 17th and 18th century wind instruments, as well as plucked, bowed, and keyboard instruments from the 17th, 18th, and 19th centuries. In addition, the museum boasts an outstanding collection of musical iconography, including paintings, sculptures, prints, drawings, and photographs.

### CONTACT

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Email: [info@rijksmuseum.nl](mailto:info@rijksmuseum.nl)

## MUSEUM SPEELKLOK (Utrecht)

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Museum Speelklok will take you through the wonderful world of self-playing musical instruments, surprising its visitors every day with the cheerful tunes sounding from all corners of the museum.

During a visit to the typical Dutch Museum Speelklok, cheerful live music will surround you from centuries-old self-playing musical instruments. The history of these instruments started back in 16th century in the Netherlands with the use of church carillons. Over the centuries, the general desire of people to be surrounded by music, led to the invention of all sorts of self-playing musical instruments: musical clocks, musical boxes, orchestrions (self-playing orchestras) and the traditional Dutch street organs. All of these instruments, including the famous street organ named Arabier and the so-called 8 world wonder the Violina, can be admired and heard during the lively museum tour. Thanks to the highly skilled Restoration Room, the collection is kept playing and this craft can be passed on from this generation to the next.

### CONTACT

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## COLLECTION CENTER OF THE NETHERLANDS (Amersfoort)

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In the summer of 2021, the Netherlands Open Air Museum, Paleis Het Loo museum, the Rijksmuseum and the Cultural Heritage Agency of the Netherlands jointly opened The Netherlands Collection Center (CC NL) in Amersfoort. Such intensive cooperation is unique in the world. This building is no less than 31,500 m<sup>2</sup> in size and ensures optimal management and preservation of these four national collections. It is the place for research, the exchange of expertise and the loan of top works. With the CC NL, the four institutions are taking heritage management to a higher level in all areas.

The objects kept in CC NL range from paintings, crafts and furniture to jewellery, clothing, clocks and musical instruments. In CC NL there are royal thrones and cabinets from noble families, but also merry-go-round horses, historic bicycles, horse-drawn sleighs, a steam engine weighing over 7000 kilos and a barrel organ more than five meters high. Royal carriages now stand right next to farm carts.

CC NL stimulates research into the collections and promotes their mobility. Colleague museums are very welcome to lend. The Collection Center is also accessible by appointment for Research & Education. Access can be requested from the relevant institutions.

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Email: [info@rijksmuseum.nl](mailto:info@rijksmuseum.nl)

## PIANOLA MUSEUM (Amsterdam)

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The Pianola Museum was founded in 1981, based on several private collections - brought together from about 1960 - in the field of automatic pianos and related objects: the piano itself and other means of early music reproduction. The museum collection comprises c. 200 instruments, over 40.000 music rolls, and tens of thousands of books, magazines, brochures and catalogues, music scores, phonograph cylinders, 78-records and other related objects.

The museum presents itself as a concert venue, with historic performances, combined with live concerts by talented pianists and other musicians of today. The museum is housed in a former police station, owned by the city of Amsterdam. The building has enough space for expanding the museum with two specialised concert halls. Unfortunately the city of Amsterdam is preventing this improvement of the museum for some obscure reason, which prohibits the proper presentation of the rich museum collection.

### CONTACT

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Email: [info@pianolamuseum.online](mailto:info@pianolamuseum.online)



## ORGELPARK (Amsterdam)

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The Orgelpark is a concert venue annex research institute in the center of Amsterdam. It's mission is to present the organ in new ways in order to integrate it in musical culture in general. The concerts (three per week on average) are in most cases given by ensembles, soloists, etc. who incorporate the organ in their music. The research institute cooperates closely with the Vrije Universiteit Amsterdam, which houses a Chair Organ Studies since 1987. The Orgelpark strongly advocates respecting and using historical sound concepts: Europe owns an organ collection including instruments that are over five centuries old. Each instrument reflects the culture of the region it 'lives' and the time it was built in. In order to integrate the organ in 21st century music cultures, the Orgelpark develops new technologies, inviting artists and musicians to play the organ using any interface they wish to use. The Orgelpark houses eight pipes organs. Two of them can be played by a state of the art digital console, and hence form together a so-called 'hyperorgan', challenging both early and modern musicians to reconsider what it actually is to make music – i.e. to critically assess their skills and extend their musical horizons.

### CONTACT

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## GEELVINCK MUSEUM (Heerde)

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Museum Geelvinck stewards a collection of over 300 stringed keyboard instruments, mainly square and grand pianos from the 18th and 19th centuries. This includes a subcollection of Dutch made pianos, covering two centuries, starting with Meincke & Pieter Meyer in the 18th century up to the famous Dutch piano building firm of Rippen in the 20th century. Since two decades, a network museum in Amsterdam, dedicated to the living heritage of early piano, the museum originally is a historic house museum. Today, next to a very modest venue in Amsterdam, Museum Geelvinck is located at the country estate Kolthoorn House & Gardens. This late 19th century atelier-house of Jan and Hedwig Kleintjes-van Osselen is a cultural hub near the village of Heerde (North-East Veluwe). With a tiny professional staff and a team of volunteers, we strive to connect living heritage with today's social challenges. Active in CIMCIM, ICLCM, DemHist, Europa Nostra, REMA-EEMN, Interpret Europe, Arnold Bake Society, ICTM, ICOMOS and other.

**Parking:** Please park your car outside the museum's premises. There is a parallel road to Kamperweg that offers ample parking space, just a three-minute walk from the museum.

**GPS:** Heerde, Kamperweg 50. Around the corner to the right is Eekwal. You can park your car at the Eekwal parking area or on the parallel road to Kamperweg.

When the Kamperweg parallel road ends at the corner with Eekwal, continue walking along the bicycle path that runs parallel to Kamperweg. At the next intersection, cross Kamperweg. Ahead of you, you'll find a country house shaded by old trees and large rhododendrons. Enter through the gate and walk up to the house. Please note that the house is currently undergoing restoration.

### CONTACT

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Booklet by María Luisa Guevara Tirado  
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