

*President* Dr Eszter Fontana, *Director, Musikinstrumenten-Museum der Universität Leipzig, Täubchenweg 2c, Leipzig D-04103, Germany. Telephone +49 341 2142121. Fax +49 341 2142135. E-mail fontana@rz.uni-leipzig.de*

*Vice President* Suni Gunji, *Professor Emeritus, Kunitachi College of Music, 1-7-7 Ikebukuro, 170 Toshima-ku, Tokyo, Japan. Telephone and fax +81 3 5396 5183. E-mail VYL06567@niftyserve.or.jp*

*Secretary* Corinna Weinheimer, *Ringve Museum, Pb 3064 Lade, N-7002 Trondheim, Norway. Telephone +47 7392 2411. Fax +47 7392 0422. E-mail corinna.weinheimer@ringve.museum.no*

*Treasurer* Margaret Birley, *Department of Musical Instruments, Horniman Museum, 100 London Road, London, SE23 3PQ, UK. Telephone +44 181 699 1872. Fax +44 181 291 5506. E-mail birley@horniman.demon.co.uk*

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

## Bulletin No. 39

August - août 1999

### Letter from the President

After an exciting meeting in France preceded by an interesting and busy ICOM Advisory Committee session, I hoped very much that a little time could be found to sort and order papers, photographs and memories. Recent occurrences did not allow me such a luxury! Members probably can not imagine how complicated business is at times within CIMCIM, so I thought I could initiate you into this secret.

Several years ago the idea arose of organising one of the annual meetings in Africa. We had an invitation to Burkina Faso, where a colleague of ours, Oumarou Nao is working. The first talks for the preparation of an ICOFOM/CIMCIM joint meeting in Burkina Faso were made by Arnold Myers and Margaret Birley, and very soon I too was involved. We settled the date for the conference in January 2000.

Carmelle Bégin offered to take over work as a co-ordinator and we were relieved since she has experience of working in Burkina Faso. Problems with communications to and from Africa last year showed us that things can be more complicated than we had imagined. The Advisory Committee meeting in Paris and the CIMCIM Conference just afterwards seemed to offer an outstanding possibility to discuss things together with all the representatives of the organisations and other people who were involved in the Burkina Faso project. CIMCIM invited Oumarou Nao to take part in the CIMCIM meeting also, because we hoped to clarify the most important issues. Exciting talks with Tereza Scheiner, president of ICOFOM and Oumarou Nao made it possible for us to both make a proposal for a theme and for a programme, which could have been discussed with the CIMCIM Board. While the CIMCIM members were busy with their own meeting, Tereza and Oumarou

visited Hernan Crespo Toral (UNESCO Director for Cultural Affairs) and Manus Brinkman, Secretary-General of ICOM, presenting a letter we had prepared, inviting them to Burkina Faso and asking for help in obtaining funds. Everybody was enthusiastic, because we realised that the meeting could be something very special in the life of CIMCIM and hoped that it could bring some benefits for our African colleagues.

We were fortunate that Carmelle had spent some time in June in Ouagadougou, the capital of Burkina Faso, on her own project. She kindly offered to give a helping hand to Mr. Nao in preparing a preliminary programme. An intensive mailing began between Burkina Faso, Germany, Norway, Japan and Great Britain. Of course all information was also sent to Brazil, to Tereza Scheiner. While Carmelle was in Burkina Faso, she and Oumarou reached a point in the planning where the opinion of the President of ICOFOM was absolutely necessary. Unfortunately, it was just not possible to contact her and Carmelle had to go back to Canada.

Carmelle and Oumarou made a programme proposal reflecting the ideas of CIMCIM which, I feel, sounds really promising. Thoughts were elaborated, like setting up a working group for cataloguing and describing musical instruments, that could become a part of the "*Handbook of Standards - Documenting African Collections*" developed by AFRICOM. It seemed to us extraordinarily exiting to discuss the issues of "identification" and "classification" together with African colleagues. As we know, our colleagues in Africa have an understanding for music, musical instruments and organology which differs from those of Europe or Asia. As Sumi Gunji pointed out, it is possible, that an "African" Standards of Musical Instruments and a "non African" version could be needed. The meeting in Burkina Faso would also offer to all the participants an opportunity to enlarge their

understanding of the individual shape of the different cultures. However, again there were unexpected difficulties with communications to Brazil. Due to a fire in a telephone distributor in Rio, all the region where Tereza Scheiner lives and works was without telephone/mail/fax facilities. Also for Oumarou unexpected difficulties arose: first, a teacher's strike obliged him to teach in a secondary school, and at this time he is very busy with the opening of the Musée de la Musique in Ouagadougou. All these problems and the financial uncertainty made it necessary to think about postponing the meeting.

The lines were hot again: it is not so simple to find another date which suits both organisations. A decision was made at Burkina Faso: Mr. Nao let us know that the Minister of Culture would agree with a proposal to postpone the meeting to mid June 2000 and would support fund raising in and outside the country, including financial organisations like the World Bank, but that postponing the conference to another year would lose momentum and diminish official enthusiasm.

What ever kept me (and Carmelle!!) so busy in the last weeks? What is the outcome of this immense work? I feel, we are still at the beginning. Was I just dreaming? The piles of papers, photographs, notices, waiting to be sorted and ordered have grown on my desk since then.

With best wishes, Yours,

Eszter Fontana

#### **Report of the CIMCIM meeting in France**

The report of the 1999 CIMCIM is to be published in a forthcoming issue of *ICOM News*.

#### **Minutes of the CIMCIM Business meeting, Paris, Musée de la Musique, 11 June 1999**

Present: Carmelle Bégin (Canada), Margaret Birley (United Kingdom), Sylvie Douce de la Salle (France), Heidrun Eichler (Germany), Martin Elste (Germany), Jim Fricke (USA), Florence Gétreau (France), Sumi Gunji (Japan), Richard Haefer (USA), Beryl Kenyon de Pascual (Spain), Jon Kertzer (USA), Peter Andreas Kjeldsberg (Norway), Birgit Kjellström (Sweden), John Koster

(USA), Jeannine Lambrechts-Douillez (Belgium), Tom Lerch (Germany), Kenneth Moore (USA), Mette Müller (Denmark), Arnold Myers (United Kingdom), Kazue Nakamizo (Japan), Catherine Megumi Ochi (Japan), Eva Olandersson (Sweden), Anne-Marie Österberg (Sweden), Frances Palmer (United Kingdom), Hans Riben (Sweden), Klara Radnoti (Hungary), Konstantin Restle (Germany), Christiane Rieche (Germany), Zami Ravid (Israel), Marlowe Sigal (USA), Ioana Ungureanu (Italy), Rob van Acht (The Netherlands), Patrice Verrier (France), Corinna Weinheimer (Norway), Elizabeth Wells (United Kingdom), Izumi Yamakawa (Japan).

#### **1. Welcoming Address**

Eszter Fontana, CIMCIM President, welcomed the delegates to the meeting and thanked the Paris Museum for their hospitality.

#### **2. Regrets for absence**

Greetings and regrets for absence were received from Cynthia Adams Hoover, Brigitte Bachmann-Geiser, Margaret Banks, Frank Bär, Robert Barclay, Pengo Bonket, Josiane Bran-Ricci, Cary Carp, Jos Gansemans, Bronwen Griffin, Friedemann Hellwig, Rudolf Hopfner, Raisa Husak, Vladimir Koshelev, André Larson, Michael Lea, Jeremy Montagu, Inna Nazina, G. Papadopoulo, Alexander Pilipczuk, and Sisir Kumar Mukherjee.

#### **3. Minutes of the CIMCIM Business meeting, 13**

October 1998, Melbourne, Australia

The Minutes, published in the CIMCIM Bulletin No. 37, were approved by the meeting.

#### **4. Treasurer's Report**

The thanks of the CIMCIM were expressed to the National Committee of ICOM France for the generous gift of 7000 French francs for the organisation of the 1999 CIMCIM meetings. The sponsorship of ICOM France not only benefited the current year's event, but also enabled the CIMCIM to progress plans for the proposed joint meeting with ICOFOM in Burkina Faso in January 2000.

Since the CIMCIM Business Meeting in Melbourne in October 1998 the committee has received two subventions from ICOM, for the years 1998 (GBP 305.80) and 1999 (GBP 332.00). The balance of the CIMCIM US account on 28 May 1999 was USD 1,460.00, and in the UK account as of 8 June was GBP 6,588.53. Neither account has incurred any expenses during this time period; the costs involved in the publication and postage of CIMCIM Bulletins

37 and 38 are to be paid in the next financial year. The subscription rate in US dollars has been raised to 16 USD, so that it is now commensurate with the sterling rate.

The report of the meeting in Melbourne published in the CIMCIM Bulletin no. 37 indicated that arrangements would be made to open a Euro account. Since that time research has shown that it would at present be uneconomic for the committee to pursue this course because of the very high rate of commission charged on Euro transactions by banks both in the UK and in other EU member states. The committee will not therefore be opening a Euro account at the present time, but will keep the matter under review.

Margaret Birley

### **5. Old business**

Eszter Fontana reported on the proceedings from the conference in Nagycenk in 1996: at the meeting in Paris the authors were able to make last corrections on the first copy .

### **6. Future meetings**

2000. January: a joint meeting with ICOFOM was planned in Burkina Faso. The director of the musical instrument museum, Mr. Oumarou Nao, was present at the meeting in Paris and Eszter Fontana, Carmelle Bégin and Oumarou Nao discussed the possibilities for this meeting.

From the 14 to 21 September 2000 CIMCIM will hold its annual meeting in Markneukirchen, Germany and environs. During a speech at the conference, Heidrun Eichler, director of the museum in Markneukirchen, gave an introduction to Markneukirchen and the region. The meeting will start with a pre-conference in Halle and Leipzig. A detailed program will be published soon.

The fact that CIMCIM might meet twice next year gave rise to questions, but Eszter Fontana expressed her opinion that a meeting in Burkina Faso would be a great chance and enrichment for all parties involved. The Board is also aware of the very short time to prepare the meeting.

[Remark by the Editor: Recent discussions between the organisers in Burkina Faso, the board of ICOFOM and the board of CIMCIM have resulted in the decision to postpone the meeting to June 2000. A preliminary programme is given below.]

2001. From July 2 to 7 CIMCIM will meet in conjunction with the 19th General Conference and 20th General Assembly of ICOM in Barcelona, Spain. Beryl Kenyon de Pascal kindly offered to help with organising the CIMCIM meeting.

2002. A meeting in St. Petersburg was suggested. Unfortunately Vladimir Koshelev could not attend the meeting in Paris this year to discuss this more thoroughly. The board suggested a joint meeting with ICOM-Security with emphasis on exhibition techniques and structure technology.

### **7. Working groups**

Martin Elste reports from a discussion during the board meeting on June 10th concerning the working groups, which sometimes seem to work quite slowly. They should be project-oriented and limited in duration. A publication should be an outcome and the members joining the group should all be involved during the time he project being is worked on. It is the co-ordinator's decision how this is to be organised.

Report from working groups

#### **7.1 CIMCIM Communications**

The CIMCIM Communications Working Group met in Paris, France on June 11th 1999. Present were Arnold Myers (Co-ordinator), Sylvie Douce de la Salle, Gretel Dumont, Eszter Fontana, J. Richard Haefer, Monika Lustig, Marlowe Sigal, Rob van Acht, and Patrice Verrier. It was noted that the CIMCIM Board had renewed the mandate of the Working Group. The Group decided that it would continue to be co-ordinated by Arnold Myers. The remit continued to be to promote the dissemination of information produced by CIMCIM through publications and to advise on the exploitation of electronic communications media for CIMCIM's purposes.

The Group reviewed CIMCIM's electronic communications: the website, the moderated e-mail list CIMCIM-L, and the distribution of the CIMCIM Bulletin by e-mail to members.

It was agreed to see if a significant number of CIMCIM members would be happy to receive the Bulletin by e-mail only, thus enabling CIMCIM to reduce its expenditure on printing and postage. Since many more members now have e-mail, it was agreed to place a paragraph explaining CIMCIM-L in a future Bulletin to encourage more to subscribe.

The Group noted that CIMCIM would acquire the electronic publication rights to "The Care of Historic Musical Instruments" when the book had been in print for three years, and would recommend publication on the Web to the Board. The Group discussed the History of CIMCIM, and agreed that it could not be printed without some further editorial work. Since it is hospitable to updating as a web publication, the Group recommended that it should be kept in this form meanwhile. It was suggested that the number of accesses to the pages of full texts of publications on the CIMCIM website should be counted. It was agreed that the web page of links to members museums should be flagged to indicate sites with pictures and sounds. It was also agreed to encourage members who maintained websites to include links to the CIMCIM welcome page.

Arnold Myers

### *7.2 Conservation*

Present at the meeting were Peter Andreas Kjeldsberg, John Koster, Tom Lerch and Corinna Weinheimer (co-ordinator). The planned publication on the Guidelines for the Care of Musical Instruments in Non-specialist Museums was not yet finished, mainly because the members of the group change from meeting to meeting and because there was little reply to the draft sent to the members by the co-ordinator. The group decided now to involve a limited number of people who offered their constant contribution to the completion of the publication. Tom Lerch from the Musikinstrumentenmuseum in Berlin, John Koster from the Shrine to Music Museum in Vermillion and Peter Andreas Kjeldsberg from the Ringve Museum in Trondheim have offered their co-operation. The co-ordinator will prepare a new draft and send it to the above named and Bronwen Griffin, Powerhouse Museum, Sydney. Anyone else who is both interested and has the time to work on the project in the next half year is welcome to join. Since the plan is to translate the publication in as many languages as possible we would like members from different countries to join.

Corinna Weinheimer

### *7.3 Education and Exhibitions*

Present at the meeting Carmelle Bégin, Margaret Birley, Heidrun Eichler, Sumi Gunji, Birgit Kjellström, Eva Olandersson, Anne-Marie Österberg, Beryl Kenyon de Pascual, Christiane Rieche. The first objective of the group was to review the draft of a proposed publication for young

people on the traditional instruments of the Democratic Republic of the Congo. The text was prepared by a new member of CIMCIM, M. Pengo Bonket.

There was a discussion regarding the directive of the CIMCIM Executive Board which stipulated that Working Groups would have a mandate only if they were project-based. The Education and Exhibitions Working Group has completed one project, the 'Guidelines for Interpreting Musical Instruments' which is available on the CIMCIM Website. It was the group's unanimous opinion that time should now be allowed for discussion and for exchange of information, and that a new project for a publication would emerge from this process. There are many new members of the Working Group who need the information and the contacts which it would be difficult to find outside the forum of the Working Group meetings. Birgit Kjellström, who established the Working Group in 1991, reminded members of the possibility of reviving the 'Sources of Educational Ideas' column in the CIMCIM Bulletin, which included reports of particularly successful educational projects and exhibitions.

It was suggested that all future meetings of CIMCIM should include a workshop devoted to the educational programme of the host museum, with time for discussion afterwards. Our hosts for the CIMCIM meetings in Germany in 2000 have confirmed that it will be feasible to pilot this project in Leipzig and/or Markneukirchen.

Members of the group expressed their thanks for the work of the outgoing co-ordinator, Jos Gansemans. There is at present no co-ordinator for the Working Group; suggestions for the new co-ordinator, and for topics for discussion at the workshop should be sent to Eszter Fontana.

Margaret Birley

### *7.4 Training of Curators*

Members attending meeting: Sumi Gunji, Jeannine Lambrechts-Douillez, Catherine Megumi Ochi, Ken Moore, Kazue Nakamizo, Konstantin Restle, Elizabeth Wells (co-ordinator), Izumi Yamakawa

The group is seeking to publicise, and promote the development of, opportunities for training in different countries and to produce a list of posts and courses for the benefit of those seeking guidance on training. Since the last meeting (in Washington, May 1997), Elizabeth Wells had collected some

more information and circulated a draft, still incomplete, for discussion at the meeting in Paris on 11 June. Members were again asked to send her details of any relevant posts (apprenticeships, internships and assistantships) and courses not yet included. It was agreed that she would circulate a more detailed draft to CIMCIM members later and that the list would thereafter be published. Members were also asked to write job profiles for musical instrument curators.

Elizabeth Wells

#### 8. Any other business

Rob van Acht from the Gemeentemuseum Den Haag reported on the microfiche project for technical drawings and asked attending representatives from the museums for a short meeting to review the new list of technical drawings.

#### 9. Closing remarks

Eszter Fontana thanked all the attendants for coming and the hosts for their hospitality.

#### Members' announcements: Conferences

i) Pitch and Transposition in the 16th to the 18th Century (Stimmton und Transposition im 16.- 18. Jahrhundert)

This first symposium of the Akademie für Alte Musik in Bremen, Germany, to be held from the 7th to the 10th October 1999, focuses on the regional and temporal diversity of pitch from the 16th to the 18th century. In close connection with this topic is the phenomenon of *transposition* both from organological and interpretational point of view. Speakers will be Bruce Haynes, Rainer Weber, Koos van der Linde, Annette Otterstedt and others. Chair: Klaus Eichhorn. The meeting will take place at the Gästehaus der Universität Bremen, Teerhof 57, Bremen. The fee will be DM 80.- to include a concert. Daily fee is DM 20.-, excursion fee is DM 20.-

For further information please contact :

Linde Völcker,  
Internationale Musikprojekte,  
Hochschule für Künste,  
Dechanatstraße 13-15  
D-28195 Bremen, Germany  
Tel: +49 421 3019-221  
Fax: +49 421 3019-238

ii) The American Musical Instrument Society will hold its annual meeting in Lisle, Illinois 17-21 May 2000. Proposals for papers and presentations are welcomed. Please submit abstract by 15 November to Prof. Robert A. Green, School of Music, Northern Illinois University, DeKalb, IL 60115 Tel: 815-753-7970, E-mail: u40rag1@wpo.cso.niu.edu

iii) SFIIC (the Section Française of the International Institute for Conservation) is organising a conference ("study days") devoted to the conservation and restoration of musical instruments in Limoges (France), 15-16 June 2000. The opening talk is to be given by Friedemann Hellwig.

Themes to be addressed include historical aspects, ethics (problems of use, relationship between conservation, musicology, and music making), preventive conservation, etc. Multidisciplinary contributions (from curators, organologist, conservators, scientists, etc) are particularly welcome. The working languages will be French and English, with simultaneous translation. There will be a trade exhibition.

The call for papers is available on the SFIIC web site: <http://www.fnet.fr/sfiic> or e-mail the organisers: [sfiic@lrnh.fr](mailto:sfiic@lrnh.fr)

iv) 19. - 27. June 2000: joint-meeting ICOFOM/ CIMCIM in Burkina Faso

National partners: DLPCC (Direction de la légalisation, promotion, coopération culturelle); SPSNC (Secrétariat permanent de la semaine nationale de la culture); TNB (Télévision national du Burkina)

Preliminary programme:

Day 1

- Registration and welcome session with speeches by Oumarou Nao, the Director of Cultural Heritage of Burkina Faso, Tereza Scheiner, president of ICOFOM, Carmelle Bégin, CIMCIM co-ordinator, and M. Mahamoudou Ouédraogo, the Minister for Communication and Culture of Burkina Faso.
- Opening session with M. Hernan-Crespo Toral from UNESCO
- Presentation: the situation in African museums, museology and musical heritage
- Visit to the Music Museum in Burkina Faso

Day 2

- separate meetings of ICOFOM and CIMCIM; CIMCIM: workshops with the following

CIMCIM: workshops with the following themes: Acquisition, research, conservation, sound and audio-visual recording, Handbook for Standards in African Museums

- visits in Ouagadougou

Day 3

- separate meetings of ICOFOM and CIMCIM; CIMCIM continuing the workshops
- departure for Bob-Dioulasso with visit of La Mare aux caïmans sacrés

Day 4

- joint-meeting of ICOFOM and CIMCIM with the topic: interpretation of heritage and the identity through musical instruments

Day 5

- departure for Banfora, Gaoua and return to Ouagadougou.

Day 6

- closing session

A more detailed program with excursions and cultural events will be given in the next Bulletin.

Some further information on accommodation etc:

The money is in Francs CFA and 100 F CFA = 1 French franc.

A good hotel with air conditioning (necessary) and en-suite bathrooms is approx. 35,000 F CFA (or 350 French francs or 70\$US) per night.

Meals in the hotel are always expensive, but in good restaurants one can get a breakfast for 2000F CFA (4\$US); a lunch for 3500 F CFA (7\$); a three-course dinner for 4500F CFA (9\$US).

A HEALTH CERTIFICATE IS REQUIRED TO ENTER BURKINA FASO.

You have to see an international travel doctor for your inoculations.

A VISA is needed from every country except for some African countries.

Ouagadougou is a very pleasant city and you can visit the official web site of Burkina Faso to find out more: <http://www.primature.gov.bf>

The conference fee is not fixed yet since it is dependent on the number of participants.

Carmelle Bégin

v) 14 - 22 September 2000: CIMCIM annual meeting in Markneukirchen, with visits to Leipzig, Markneukirchen and Prague. A detailed program will be published soon.

## Congratulations

The appointment has just been announced of Karel Moens as curator at the Museum Vleeshuis. Karel is well known to many colleagues in CIMCIM, and we wish him well in shaping the future of this important collection.

On 1st July, J. Kenneth Moore assumed the title of "Frederick P. Rose Associate Curator in Charge of the Department of Musical Instruments" at the Metropolitan Museum of Art, New York. Laurence Libin has relinquished management of the Department: he is now the "Research Curator" and will be devoting his attention to scholarly activity, working closely with Herbert Heyde who retains his current title of "Senior Research Associate". CIMCIM wishes both Ken and Laurie every success in their new positions.

## Post: Curator of Musical Instruments

A new position as curator at Ringve Museum has been established. Within the position lies day to day responsibility for the collection of musical instruments in close co-operation with the conservator of the museum. In addition, the following tasks are in the position: responding to national and international inquiries in the field of music and musical instruments; planning and organising temporary exhibitions within the museum's field; carrying out independent research relevant to the museum; responsibility for the training of the museum's guides; and participating in educational activities and activities for the general public.

The position requires an active and creative person with a degree in one, or more of the fields of the museum: musicology, ethnology, social anthropology. Other relevant training/ education of similar standards will also be taken into consideration. Musicology must be a part of the education. It is an advantage if the applicant can document knowledge within the field of organology. Personal qualities such as ability to co-operate, initiative, openness and independence will be taken into consideration.

The person who applies for this position should be interested in building competence within the field of museology. He/she may well be young and have just finished his/her education/training.

Further information is available from the museum director Peter Andreas Kjeldsberg. A written description may be had upon request. Application with references and certificates to be sent by September 15<sup>th</sup> 1999 to the Ringve Museum, Pb. 3064 Lade, N-7441 Trondheim, Norway; Tel: +47.7392 2411; Fax: +47.7392 0422; E-mail: firmapost@ringve.museum.no

## Exhibitions

### *Ambras, Austria*

The collection of ancient musical instruments of the Kunsthistorisches Museum in Vienna has organised an exhibition 'Sight and Sound - Music in aristocratic treasures' which will be shown from 7 July - 31 October 1999 (10 to 5 p.m. daily) at the Ambras Castle near Innsbruck in Austria. The exhibition is dedicated to the instruments in a Kunst- und Wunderkammer, especially those at Schloss Ambras, and will be shown in five rooms of the castle. 81 catalogue numbers, more than one third of the exhibited instruments, are in private possession and have been almost unknown until now. All instruments are illustrated and described in a catalogue (see 'recent publications' below).

Dr. Gerhard Stradner

### *Munich, Germany*

For the first time since the second world war, the Bayerisches Nationalmuseum München, Germany exhibits parts of its collection. From the 320 or so mainly European instruments from the 16th to the 20th century those from the 16th to the 18th - a third of the total collection - are shown. Some of the instruments have until now been exhibited in The Stadtmuseum München, but some very valuable instruments, badly damaged in the war could only be made accessible after extensive conservation. A catalogue was published with the inauguration of the collection in which all exhibited instruments and paintings are reviewed (see 'recent publications' below).

## Recent Publications

FRANK BÄR (ed) *Musica Instrumentalis*, Issue No. 2 of the German-language yearbook for general organology will appear on 1st October 1999 with the following contents:

- Stephan Blaut (Leipzig): Die Jägerhörner in der Rüstkammer der Staatlichen

Kunstsammlung Dresden.

- Vladimir Koshelev (St. Petersburg): Das St. Petersburger Musikinstrumenten-Museum. Zur Geschichte seiner Entstehung.
- John Henry van der Meer (Fürth): Beethoven und das Fortepiano.
- Michael Günther (Homburg/Main): Wer baute die Tafelklaviere "in Form einer liegenden Harfe"?
- Silke Berdux (München): Johann Peter oder Philipp Jacob Milchmeyer? Biographische und bibliographische Notizen zum Autor der Hammerklavierschule 'Die wahre Art das Pianoforte zu spielen'.
- Karl Hachenberg (Wissen): Die Entwicklung einer Patent-Trompete im Spannungsfeld zwischen künstlerischer Ambition und politischen Verhältnissen in den Jahren 1940/42.
- Georg Günther (Stuttgart): 'Piessen aus dem Freyschütz'. Handschriftliche Flötenduetten aus dem Jahr 1830.
- Uta Berger (Essen): Mixtekische teponaztlis in europäischen Museen.
- Claus-Stephan Holdermann / Jordi Serangeli (Tübingen): Die 'Neanderthalerflöte' von Divje-Babe - eine Revolution in der Musikgeschichte?
- Nachrichten aus öffentlichen Sammlungen.
- Neu erschienene Monographien zur Organologie.

*Musica Instrumentalis* is edited by the Germanisches Nationalmuseum, Nuremberg in collaboration with the Fachgruppe für Instrumentenkunde in der Gesellschaft für Musikforschung and the GEFAM (Gesellschaft der Freunde Alter Musikinstrumente, Zürich). Board members are John Henry van der Meer,, Ellen Hickmann, Manfred Hermann Schmid, Konstantin Restle, Martin Kirnbauer, Thomas Drescher and Frank P. Bär. The forthcoming issue contains approx. 200 pages (size 220 x 270 mm, softcover) and many photographs, drawings etc. Prices: single issue DM 54.-, subscription DM 45.-. *Musica Instrumentalis* can be ordered from: Germanisches Nationalmuseum Verlag, Kartäusergasse 1, D-90402 Nürnberg, Germany. Some copies of *Musica Instrumentalis* No. 1 (1998) are still available.

DAGMAR DROYSEN-REBER *Harfen des Berliner Musikinstrumenten-Museums*  
Bestandskatalog von Dagmar Droysen-Reber  
Beschreibung der Instrumente von Dagmar

Droysen-Reber und Beat Wolf  
Staatliches Institut für Musikforschung  
Preussischer Kulturbesitz.  
The first publication with a complete description of the Harp Collection in comparison with other instruments - an extended survey of the development of the European harp from the Renaissance to the early 20th century - with a glossary in German, English and French.  
Berlin 1999 - Hardback - 23,5 x 25 cm - 312pp - 81 plates (27 colour plates) and 247 illustrations (10 coloured). ISBN 3-922378-18-8  
Price DM 110.- (plus postage & packing charge)  
Musikinstrumenten-Museum, Tiergartenstraße 1, D-10785 Berlin, Germany,  
Fax: +49 30 254 81 172  
E-mail: sim@sim.spk-berlin.de

ESZTER FONTANA - BIRGIT HEISE *Für Aug' und Ohren gleich erfreulich, Musikinstrumente aus fünf Jahrhunderten* (Pleasures for both Eye and Ear, Musical Instruments from 5 centuries)  
Leipzig 1998, ISBN 3-9804574-1-9, 96 pages, 95 ill., price 38 DM + postal and packing rates; to order at: Musikinstrumenten-Museum der Universität Leipzig, Täubchenweg 2c, D-04103 Leipzig, Fax: +49 341-2142-135,  
E-mail: musik.museum@uni-leipzig.de  
Web: <http://www.uni-leipzig.de/museum/musik>

GERHARD STRADNER *Für Aug und Ohr-Musik in Kunst- und Wunderkammern* (Sight and Sound - Music in Aristocratic Treasuries) The catalogue is written in German, consists of 165 pages and has 106 colour photos. The price is ATS 450,- (postage and packing extra). It can be ordered at: Kunsthistorisches Museum Shop, Fr. Dr. Michaela Reichel, 1010 Wien, Burgring 5, Fax: +43 1 5232770;  
E-mail: michaela.reichel@khm.at

BETTINA WACKERNAGEL *Musikinstrumente des 16. bis 18. Jahrhunderts im Bayerischen Nationalmuseum*  
München: Bayerisches Nationalmuseum 1999, in German, 192pp, 71 colour illus.  
ISBN 3-925058-40-0; Price incl. postage DM 29., DM 31.- foreign countries.  
Address: Bayerisches Nationalmuseum, Prinzregentenstraße 3, D-80538 München, Germany. Tel: +49 89 21124-216;  
Fax: +49 89 21124-201

*Edinburgh University Collection of Historic Musical Instruments*  
Catalogue of the Collection, Volume 2 Part J  
Fascicle i: Xylophones, Cymbals and Bells.  
Published May 1999. 52 pages.  
ISBN 0-907635-38-5. Price including packing and postage: £5.00 to addresses in the United Kingdom, £6.00 overseas surface postage.

#### Addenda and Corrigenda to the 1998 CIMCIM Mailing list

*Postal addresses:*  
Laleh Joshani  
Cappeler Str. 19  
D-35039 Marburg  
Germany

Martha Clinkscale  
4006 Holland Ave. APT. C  
Dallas TX 75219-3801  
USA  
during the academic year from September until April: Meadows School of the Arts, Division of Music

Peter Andreas Kjeldsberg  
Corinna Weinheimer  
New postal code: N- 7441 Trondheim

*New Fax number:*  
Rob van Acht: +31 70 338 1112

*New E-mail addresses:*  
Francois Borel: francois.borel@ne.ch  
Beryl Kenyon de Pascual:  
conrado.pascual@orgc.csic.es  
Judy Thonell: judy@uniprint.uwa.edu.au

#### Bulletin 40

Please send your contributions by 31 October 1999 to the Editor:

Corinna Weinheimer  
Pb 3064 Lade, N-7441 Trondheim, Norway  
Fax: +47 73 92 04 22  
E-mail: corinna.weinheimer@ringve.museum.no

In this Bulletin, one column will be about planned events for the 300th anniversary of the piano, so please send information about your plans.