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

Bulletin No. 42

August - août 2000

CIMCIM conference in Markneukirchen

For the business meeting (19 September) members are invited to send items for the Agenda for discussion at this meeting to Corinna Weinheimer (address above) before 11 September; items also can be sent to Musikinstrumenten Museum Markneukirchen, with her name.

The abstracts of the papers to be presented at the CIMCIM conference have been placed on the Web at:

<http://www.music.ed.ac.uk/euchmi/cimcim/ixmta.html>

The meeting promises to be very cosmopolitan, including speakers from The Czech Republic, Germany, Hungary, Italy, Russia, Switzerland, Uzbekistan, and Zimbabwe. The programme and the booking form are also on the web.

Announcements

CIMCIM wishes to congratulate Brigitte Bachmann-Geiser for becoming honorary professor at the University Freiburg im Breisgau, Germany.

Fürth, Germany

Dear Colleagues, Dear members of CIMCIM, Many thanks for your congratulations and your good wishes on the occasion of my 80th birthday. It is a wonderful thing, indeed, to watch so many initiatives in museum planning made possible by the progress in the technical field since I was appointed curator of the musical collection at The Hague Gemeentemuseum in 1954. It is still more wonderful to know so many excellent young people who are responsible for these always interesting initiatives.

In the past decades I travelled a lot and saw many possibilities of showing and arranging collections of musical instruments in Europe and Northern America. Life is terrifically short, which is the reason, why my knowledge restricts itself to only these two continents. Anyway, in spite of this geographical restriction I learned much and got to

know a number of wonderful colleagues. Two and a half years ago I was forced to spend four weeks in hospital, which I left very much weakened. What with a lot of goodwill could be called my brain did not suffer too much (although nobody can really judge of that him-or herself), but the rest of my corpus suffered, which made it necessary to cancel an important part of the planned journeys. I still have a working programme, mostly in Italy and Spain, but I do not know whether it will be possible to complete this programme.

So, dear colleagues, I do not know yet, how many of you I shall still be able to meet. However, I wish you all that your contributions to organology and museology will contribute to the progress delineated above.

Thanks again and best wishes from your
John Henry van der Meer

(secretary of CIMCIM from 1965 to 1968)
to my friends just: Jack

CIMCIM-L, Musical Instrument Museum Discussion List

CIMCIM operates an e-mail list for announcements and discussion of topics related to

musical instruments in museums and collections. This list, CIMCIM-L, has been in operation since August 1995, and is open to members of CIMCIM and all others who are seriously involved in the organisation's sphere of activities, whether or not they are members of CIMCIM or ICOM. Other ICOM International Committees have also set up Internet lists on a similar basis to discuss topics of relevance to their interests.

Joining the discussion list costs nothing, and is very simple. Send an e-mail message to:

Majordomo@lists.ed.ac.uk

The subject line can be left blank and limit the message to the one line:-

subscribe cimcim-l *youraddress*

where *youraddress* is your e-mail address

Address for mailing list commands: Majordomo@lists.ed.ac.uk

Address for posts: cimcim-l@lists.ed.ac.uk

The List Owner is Arnold Myers (Arnold_Myers@ed.ac.uk) on behalf of the CIMCIM Executive Board.

When revising the CIMCIM membership lists, we realised that many of our members have not yet joined the CIMCIM-L discussion list. In our opinion it is a very useful facility and we recommend becoming a member. For further information, e-mail Corinna Weinheimer at corinna.weinheimer@ringve.museum.no

CIMCIM Bulletin

Once again we would like our members who get the Bulletin via the Internet to consider the possibility of dispensing with a printed copy. CIMCIM, as all international committees of ICOM, has tight finances and if we could cut down on printing and mailing expenses, the money could be used better. At present the whole text of the Bulletin is sent by e-mail, but we will also as a trial place the Bulletin text on the Web and announce the URL to members by e-mail. Please notify the editor (Corinna Weinheimer) if you can dispense with a paper copy.

ICOM on the Internet

Three additional committee Web sites have been taken into operation since the last announcement of new sites was posted to ICOM-L:

CIMAM - Museums and Collections of Modern Art, at

<http://www.icom.org/cimamicom.org/>

DEMIST - Historical House Museums, at

<http://www.icom.org/demhist>

FRANCE - French National Committee, at

<http://www.icom.org/france>

ICOM Ethics Committee

A revised Code of Professional Ethics has been agreed following the meetings of the Executive Council and Advisory Committee. A copy of this revision will be available in English, French and Spanish in good time for discussion prior to the ICOM General Assembly in Barcelona, 2001. This advance notice is given as people considering translation of the Code into other languages may prefer to await the new version before doing so. The proposed version can be read at:

<http://www.icom.org/rev-ethics.html>

The members of the ICOM Ethics Committee are always pleased to receive comment on the Code of Ethics and case studies related to ethical issues. Please send these to me at the address below. Geoffrey Lewis, Chair, ICOM Ethics Committee mail@GeoffreyLewis.co.uk

ICOM India

Grace Morley Research Fellowship for ICOM 2001 to be awarded by ICOM India Trust

Applications are invited for five Grace Morley Research Fellowships from individual members of ICOM in the Asia-Pacific region, having a minimum of three years continuous membership of ICOM. Candidates must be engaged in research and developmental work pertaining to development of museums and the museum profession. The fellowships will cover air travel and reasonable daily allowance in Barcelona for eight days for participation in ICOM General Conference in Barcelona in July, 2001 with a view to offer opportunities for enriching the ongoing research of candidates through global interaction with ICOM members in different parts of the world.

The candidates must remain active in the International Committees of ICOM of their choice and must be invited to make presentations in the International Committee meetings coinciding with the ICOM General Conference in Barcelona.

Applications with name, age, citizenship, institutional address, contact phone fax e-mail address, details of qualification, employment positions, research experience, and fax or e-mail addresses of two eminent persons in the museum profession to serve as referees, must reach the Secretary of ICOM India Trust latest by 30 September, 2001.

All candidates shall also be required to forward the following two documents latest by 30 September 2000:

1. A 500 words comprehensive research report on any topic relating to development of museums or the museum profession, currently undertaken by the candidate.

2. Updated directory entries in approved format (to be obtained from ICOM India trust) for all museums in the respective countries with a view to help ICOM-India Trust in publishing an updated Asia-Pacific Museums Directory.

The award will be announced on 31 March, 2001. Awards will be given strictly on merit and subject to fulfilment of all conditions. Relaxation may be made by the Trust in case of candidates otherwise suitable. ICOM-India Trust reserves the right for the selection of candidates and shall hold the right of publishing the concerned research report of the selected candidate.

Contact: Dr Saroj Ghose
Secretary, ICOM India Trust, and
Adviser, Calcutta Museum, Town Hall,
4 Esplanade Row (W)
Calcutta 700 001, India
Fax: (91 33) 248 6165
e-mail: sarojghose@hotmail.com

International Museum Day, 18 May 2001

The theme adopted by the Advisory Committee for 2001 is

Museums: building community

Please remember to send in a report to the ICOM Secretariat on your activities for Museum Day 2000.

Valérie Jullien

MUSEOLOGIA, An International Journal of Museology

Scientific Research — both in Museology and the History of Science — is an important part of the mission of the Museum of Science of the University of Lisbon. In the course of the year 2000, the Museum will launch the journal *MUSEOLOGIA — An International Journal of Museology*, with the stated objective of publishing high quality papers reflecting the forefront of research activity in Museology. *MUSEOLOGIA* will include articles, Short Communications, Notes on Museums, Historical Notes, Book Reviews, and News. Articles and Short Communications will be peer-reviewed.

Members of the Editorial Board are D. Ferriot (Musée des Arts et Métiers, Paris), H.C. Gouveia (Universidade Nova de Lisboa), H. Lins de Barros (Museu de Astronomia e Ciências Afins, Rio de Janeiro), J. Brigola (Universidade de Évora), J. Durant (Science Museum, London), Mário Pereira (Instituto Português de Conservação e Restauro), N.C. Guedes (Universidade Nova de Lisboa), V. Gil (Exploratório Infante D. Henrique, Coimbra), and W.P. Fehlhammer (Deutsches Museum, München).

Authors are invited to submit papers now. For each paper, three copies (including figures and abstract) are required. Contributions will be accepted in English, French, Spanish or Portuguese. Papers should be sent to the Editor: Prof. Doutor Fernando Bragança Gil
Museu de Ciência da Universidade de Lisboa
Rua da Escola Politécnica, 56
1250-102 Lisboa
PORTUGAL

MUSEOLOGIA can be obtained by subscription or exchange (one volume includes two issues). Subscription forms, instructions to authors and other information can be obtained from:

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Conferences

17 - 21 September 2000

The National Music Conservatory (NMC)/Noor Al Hussein Foundation is pleased to announce an international meeting September 17-21, 2000 in Amman, Jordan. The conference is titled "An International Meeting on the Promotion of Local Music Heritage in the Age of Globalization" and is jointly sponsored by the International Music Center (IMZ), the International Music Council (IMC), the International Society for Music Education (ISME), the Intermuse Performing Artists Bureau, the Ford Foundation, Greater Amman Municipality, UNESCO, and the NMC.

We are very excited about this conference, as it will address some of the major issues surrounding globalization and its effects on traditional cultures. We hope to provide a forum for participants from all corners of the globe to gather and discuss common concerns about the future of traditional music in the new millennium. Participants will be invited from a wide range of fields including: composers, performers, music educators, instrument makers, students, museum professionals, publishers, education policy makers, ethnomusicologists, and media professionals.

There will also be five concerts that will include world-renowned artists from the five continents and will be a gamut of genres including jazz, traditional stringed music, and a concert of child prodigies from around the world.

Among the many topics that will be covered during the meeting, there will be a session on 'The Future of Traditional Music Instruments'. This session will be on Wednesday September 20 and will focus on traditional music instruments, their place as a symbol of local heritage, and what role they will play in the future.

The first presentation will be on the music instrument as an identity. How are cultural values and societal norms shown through specific instruments and their teaching practices? How have different cultures taken a similar instrument, adapted it, and made it a part of their own national identity?

The second presentation will focus on the music instrument as an icon. How can music

preservationists keep traditional instruments alive and representative of local culture? How can societies successfully preserve those instruments that symbolize their heritage and values? How can preservationists make use of new technology in their work?

The third report will deal with the basic issue of supply and demand for traditional instruments. What is the balance between creating a market for traditional instruments and yet preserving the cultural tradition of hand-made instruments? What is lost/gained as a result of mass production?

The last section of this session deals with the challenges facing the traditional instrument maker.

We would like to invite a speaker who can present a paper on the music instrument as an icon and the requirements for their care and preservation. Those interested, please contact the NMC at:

Email: nmc@go.com.jo
Phone: 962-6-5687620 or 962-6-5605772
Fax: 962-6-5687621

Kifah Fakhouri
Director, NMC
Vice-President, IMC

22 - 25 novembre 2000

AVICOM Budapest, Hungary
AUDIOVISUEL ET NOUVELLES
TECHNOLOGIES

Thèmes: musées et photographie; musées et télévision; musées, cédéroms et Web; F@IMP, Festival audiovisuel international musées et patrimoine.

Jean-Marcel Humbert, président d'AVICOM, directeur adjoint, musée national de la Marine, 17, place du Trocadéro, 75116 Paris, France.

Tél. 33 (0) 1 53 65 69 30. Fax 33 (0) 1 53 65 69 65. Email: jm.humbert@wanadoo.fr

Marie-Françoise Delval, commissaire général du F@IMP, Musée national de la Marine,

17, place du Trocadéro, 75116 Paris, France.

Tél. 33 (0) 1 30 85 68 91. Fax 33 (0) 1 30 85 68 68. Email: marie-francoise.delval@culture.fr

1 - 8 July 2001: ICOM 2001

ICOM 19th General Conference Barcelona, Spain

To obtain information on the next General Conference of ICOM to be held in Barcelona (Spain) in July 2001, please consult the ICOM web site at:

<http://www.icom.org/icom2001.html>

On this page you will find information on travel grants and contact. This page will also give you access to the official web site of ICOM 2001:

<http://www.icom.org/conference2001>

Valérie Jullien

CRITERIA FOR AWARDING TRAVEL GRANTS

During its 95th session held on December 1999, the Executive Council of ICOM defined the following criteria for awarding travel grants for the 19th General Conference of ICOM which will be held in Barcelona in 2001.

1. Only candidates having paid their dues for 1998, 1999 and 2000 will be allowed to apply.
2. Travel grants shall be reserved for applicants from developing countries and from countries with non-convertible currency.
3. For an equitable distribution of resources, travel grants awarded for the General Conferences of 1995 and 1998 will be taken into consideration, and applicants having received grants for both the Conferences of 1995 and 1998 will not be awarded a grant for the 2001 Conference.

Only those applications, completed by a statement of the applicant's motivation for attending the Conference and the benefits which he/she expects to derive from it, a curriculum vitae, the amount of the grant requested, and a letter of recommendation from the Chairperson (the Chairperson of the Regional Organisation or any relevant person if there is no National Committee in her/his country) of the National Committee or International Committee. In addition, a letter of recommendation from an International Committee or a Regional Organisation may be included with the application. All applications must reach the ICOM Secretariat by September 1st 2000.

Joelle Thibet

Exhibitions

BASEL, Musikmuseum

The new Musikmuseum in Basel (Switzerland) will open end of November 2000. For invited collaborators of museums and for the CIMCIM-members the opening will be organised on Monday, 20th of November 2000, late morning and afternoon. CIMCIM-members will get a personal invitation in September 2000. More information: veronika.gutmann@basel.ch or Veronika Gutmann, Historisches Museum Basel, Steinenberg 4, CH-4051 Basel, (Fax: +41/61/205.86.01)

Veronika Gutmann

BRUXELLES, Musée des Instruments de Musique

After several years of planning the music museum in Brussels was opened to the public in June 2000. Several CIMCIM members attended the opening ceremony and could enjoy this vast exhibition on seven floors in a beautiful art nouveau building from 1899. CIMCIM wishes to congratulate the staff of the museum on this exhibition.

LEIPZIG, Musikinstrumentenmuseum

New exhibition in the Music Instruments Museum of the University Leipzig: *Music Instruments for J.S.Bach: Master Works of Leipzig Instrument Builders*.

In the Bach year 2000, about 100 instruments are on display in a special exhibition. Bach had a good relationship with several of the masters; some instruments were created explicitly upon his demand. We are presenting musical instruments from the time of J.S. Bach and exhibit this period not only through texts, but through pictures, furniture and other rare objects. A newly installed system offers sound examples, which are mainly played on the exhibited instruments. This provides for an enjoyable means to understanding more of Bach's era.

SYDNEY, Powerhouse Museum

New Indigenous Gallery

CIMCIM members who came to Sydney at the time of the Melbourne Triennial ICOM conference in 1998 will remember seeing *Ngaramang Bayumi*, an exhibition about Australian indigenous music and dance. Although this was a temporary exhibition it broke new

ground for the Powerhouse Museum in representing indigenous cultures. It has since closed but has been replaced by a new exhibition, *Bayagul: contemporary indigenous communication* which opened at the Powerhouse Museum on 23 May 2000.

Bayagul, meaning speaking up in the language of the original people of Sydney, the Eora, is a permanent gallery devoted to indigenous culture in Australia. Its focus is quite broad so not only are the areas of music, dance and theatre covered but also various forms of media, fashion and tourism. These are all ways indigenous Australians are communicating in a contemporary world. The focus on contemporary communication is very different to other exhibitions representing indigenous peoples in other Australian museums and galleries.

The design of the exhibition is integral to the beliefs expressed throughout the exhibition. It was designed by Alison Page of Merrima, the Indigenous Design Unit of the NSW Government Architect's Office. Page's design features a spine of centrally located showcases called a spirit wall. The outer walls of the exhibition represent a blood coloured flesh wall, so visitors walk into a living cultural experience. The ceiling has a dark reflective surface with lights representing the stars and the floor is a sandy colour representing the land, an essential component in the spirituality of indigenous Australians.

As with the previous exhibition Ngaramang Bayumi, Bayagul involved consultation with the indigenous community and was supported by an Indigenous Advisory Committee to advise on various issues arising during the development of the exhibition. Three indigenous curators worked as part of a team of six curators to develop Bayagul.

The area relating to performing arts includes sections about music, dance and theatre. The music section focuses on four contemporary indigenous performers, Jimmy Little, Rita Mills, Maroochy Barambah and Yothu Yindi. As well as objects lent to the museum by these performers there are film clips of their music and interviews with them in which they discuss why they write and perform their music and their own philosophies and experiences underlying their careers. The dance section features three of

Sydney's main indigenous dance groups, Bangarra Dance Theatre, The Aboriginal Dance Theatre Redfern and NAISDA (The National Aboriginal and Islander Skills Development Association).

As the exhibition is permanent the aim of the team is to keep the material as up to date as possible so changeovers of instruments and costume will reflect current trends in music and dance.

Michael Lea
Curator, Music and Musical Instruments,
Powerhouse Museum, Sydney, Australia

Recent Publications

ULRICH ALTHÖFER: *Von Zinken, Serpente und Giraffenklavieren. Historische Musikinstrumente aus vier Jahrhunderten im Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck*. Katalog zur Sonderausstellung 09.07 - 15.10.2000 und Sammlungsverzeichnis. (Historical musical instruments from 4 centuries at the Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck. Catalogue to the temporary exhibition 09.07 - 15.10.2000) and checklist). ISBN 3-9803004-8-X, available at the Museum, DM 20.-

CRISTINA BORDAS IBANEZ: *Instrumentos Musicales en Colecciones Españolas*. Vol. I. Museos de titularidad estatal. Ministerio de Educación y Cultura. Madrid: Centro de Documentación de Música y Danza, 1999. 382 pages. Photographs in colour. ISBN: 84-87583-28-8 (6,500 pesetas). Orders to: Servicio de Publicaciones del Ministerio de Cultura, Calle Abdón Terradas 7, 28015 Madrid, Spain. Fax: +34 915493418

The present book is a catalogue that comprises all of the musical instruments at the Spanish State museums, including nearly 2,000 instruments gathered into 842 files with colour specially made photographs. The Spanish State museums come from the early public collections that were formed in the XVIIIth century. In those collections were gathered: 1)

archaeological instruments carried to Spain from the excavations made in Italy (Pompeya, Herculano) under the supervision of Charles III; 2) others from excavations in Spain; 3) archaeological and ethnographical instruments from the Spanish colonies in America, Africa and Orient (Philippines). In the XIXth century many private collections were incorporated, although none of them specifically musical. The most important of the musical instrument collections in Madrid, belonging to the musicologist and composer Francisco Asenjo Barbieri, was dispersed after his death in 1894. Today only those instruments survive that Mahillon acquired for the Musée Instrumental de Bruxelles.

In the 1940s these State museums were reorganised, twelve of them having important musical instrument collections, although most of them in storage and unknown to organologists. The information this book provides will surprise those only expecting to find guitars, castanets and other 'typical Spanish' instruments. Instead, this catalogue shows a rich and varied patrimony, such as the one representing European fashionable models in the XVIIIth and XIXth century (mostly harps and pianos from London and Paris), as well as many interesting surprises like the instruments by A. Sax coming from the auction of his collection in Paris and acquired by the Marquis of Cerralbo. There are also archaeological treasures such as the clay whistling vases from different pre-Columbian cultures and other instruments acquired by Spanish expeditioners in America. One can find ethnographical (almost monographic) collections belonging to several African cultures (for example, the harps and bells from the Fang and the Bubi in Ecuatorian Guinea) and to Asian ones (Philippine collections) from expeditions along the XIXth and XXth centuries. The catalogue comprises archaeological instruments showing Egyptian, Greek and Roman features, as well as many other 'curiosities' gathered in the Antique Cabinets by the XVIIIth century collectors, among them the Spanish monarchs. Of course, there are also properly Spanish instruments, some related to sacred practice (dulcians, organs), some to secular practice (pianos, guitars), or both (harpsichords, harps, psalteries), and some of popular provenance (castanets collections, rattles, clay pipes, more

guitars and varied chordophones).

The book will be completed with a second volume including different public collections in Madrid (the Royal Household, universities, foundations and other museums) to be published in 2001. When all the data are completed a web page will be created.

Further information from:

Centro de Documentación de Música y Danza
Calle Torregalindo, 10
28016 Madrid
Fax: 34 91 3591579

FLORENCE GÉTREAU (ed): *Musique, Images, Instruments*, No. 4

- I. Nouveaux timbres, nouvelles sensibilités au XVIIIe siècle (2ème partie). Jean Jeltsch, Denis Watel: Maîtrises et jurandes dans la communauté des faiseurs d'instruments à Paris. Rob Van Acht: Dutch wind instruments from the Baroque period. Scientific qualities and features. Jean Christophe Maillard: Variations et innovations dans la facture de la musette au milieu du XVIIIe siècle. Vincent Pussiau, Joseph Collesse: Eléments biographiques Alain & Marie-Christine Anselm: Les deux clavecins signés « J. Collesse », 1768 et 1775 John Koster: Three Grand Pianos in the Florentine Tradition
- II. Notes et documents. Florence Gétreau: Les archets en France aux XVII et XVIIIe siècles: quelques repères iconographiques Bernard Pin: La plus ancienne serinette française conservée? Marie-Bernadette Dufourcet: Cinq buffets d'orgue du XVIIIe siècle en Béarn et Pays basque Nicole Lallement: Inventaire des tableaux à sujets musicaux du musée du Louvre (III): la peinture française des XVIIe et XVIIIe siècles (dépôts)
- III. Chronique. Claude Chauvel: «Les luths en Occident», colloque, mai 1998 Jean Haury: « Acoustique et instruments anciens, facture, musique et sciences », colloque, novembre 1998 Orders (180 FFRS) by: Editions KLINCKSIECK, 8, rue de la Sorbonne, F-75005 PARIS. Tel.: 00.33.(0)1.43.54.59.53. Fax 00.33.(0)1.43.25.25.53. Email: erudition@klincksieck.com

LEIPZIG, Musikinstrumentenmuseum

J.S. Bach: Entwurff einer wohlbestallten Music

A new CD with musical instruments from the collection in Leipzig exhibited in the 'Bach 2000' and 'Clavier 300' exhibitions: six viola da gambas made by J.C. Hoffmann from the Leipzig and the Nürnberg collection, violino piccolo and a contrabasson can be heard. Also on the CD: L. Giustini plays the Hammerflügel by Bartolomeo Cristofori, 1726.

Available for 20.- DM, (RK.1011) at Universität Leipzig, Musikinstrumenten-Museum, Täubchenweg 2 c-e, 04103 Leipzig
Fax.: (0341) 21 42 135
<http://www.uni-leipzig.de/museum/musik>

ZOEBISCH: Vogtländischer Geigenbau - Biographien und Erklärungen bis 1850:

The Vogtland Violin Making. With biographies about violin and bow makers as well as tradesmen and explanations to the history of the craft of making musical instruments in Vogtland.

Available for 290.--DM plus postage at:
Musikinstrumenten-Museum Markneukirchen,
Bienengarten 2
D-08258 Markneukirchen
Fax: 004937422 6023
oder email: museum.mkn@t-online.de

Edinburgh University Collection of Historic Musical Instruments

Catalogue of the Collection, Volume 2 Part D Fascicle i: Recorders and Flageolets. Published June 2000. 40 pages. ISBN 0-907635-40-7.

Price including packing and postage: £4.00 to addresses in the United Kingdom, £5.00 overseas surface postage.

Addenda and Corrigenda to the CIMCIM Mailing list

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The secretariat of the Czech Committee of ICOM has a new e-mail address: icom@mzm.cz

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Please send your contribution, preferably by e-mail, by 15 October 2000 to the editor:

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