

CIMCIM

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

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Bulletin No. 58

February 2005

Announcements

Message from the President

It is a great honor and pleasure to be able to serve as CIMCIM President. I look forward to working with the excellent Board to advance the goals of the Committee and to further the on-going dialogue on issues pertinent to our endeavors. As we approach organology in its broadest sense we help define and advance it as a field. In so doing we also acknowledge its relationship to other disciplines of study and give it recognizable form that may be better understood and appreciated by our colleagues in music, the social sciences, the natural sciences and the visual arts. I hope that this dialogue continues to grow as our knowledge about preserving and interpreting the lasting evidence of music and performance past continues to expand.

CIMCIM has benefited by the wonderful leadership furnished by Eszter Fontana and Corinna Weinheimer. They have provided a model of gracious, good-humored efficiency and I am grateful to them for setting such a good example.

For those of us who attended the conference in Korea, it was a fascinating examination of possible ways to present and maintain intangible culture. As caretakers of material culture associated with an art, which is in its execution ephemeral – in both the sense of musical performance and the fabrication of certain instruments – the topic presented captivating examples that highlighted theatrical treatments of traditional rituals, revitalized and new musical practices. CIMCIM may well want to revisit this topic as it applies to the interpretation of our collections.

I look forward to greeting you in May at the 2005 CIMCIM conference in Michaelstein, Freiberg, Halle, and Leipzig. You will find more details about the conference in the following pages.

Until then, best wishes

Ken Moore,
CIMCIM President

CIMCIM Annual meeting

Dear CIMCIM members,

CIMCIM's next Annual Meeting will be held in East Germany between May 8th and 14th 2005.

You will find the detailed programme and subscription form in pages 7-12 of this bulletin and on-line at:

<http://cimcim.icom.museum/ixgp.html>

The theme is: "The making of musical instruments from the perspective of economics".

Please send your paper proposal with a title and abstract (max. 350 words) preferably via e-mail.

CIMCIM and CIMCIM-Germany will also offer some travel grants to attend the conference. Please read the application requirements at:

<http://cimcim.icom.museum/iwg.html>

Proposals for papers and grant applications must be sent to the CIMCIM Secretary (see address above). Deadline is March 1st.

Gabriele Rossi-Rognoni,
CIMCIM Secretary

**Report on the first meeting of the
Commission Mixte of RidIM at INHA
(Répertoire International d'Iconographie Musicale)
Paris / Zurich, 5th and 12th December 2004**

Dear Colleagues,

It is with great pleasure to inform you about the very successful and productive meeting of the newly appointed Commission Mixte of RIdIM. This report includes the most important information only. A more extensive report will be published in *Fontes* and *Acta Musicologica*. The meeting was held at the Institut nationale de l'histoire de l'art (INHA) in Paris on December 3 and 4, 2004.

The Commission Mixte and Election of Officers

The Commission mixte consists of nine members, appointed by the three sponsoring societies: CIMCIM, IAML, IMS. The members are appointed for a 4-year term from 2004 to 2008. They are (in alphabetic order):

For CIMCIM: Martin Elste (Berlin), Renato Meucci (Milan), Arnold Myers (Edinburgh); for IAML: Zdravko Blazekovic (New York), Florence Gétrau (Paris), Veslemöy Heintz (Stockholm); for IMS: Antonio Baldassarre (Zurich/New York), Armin Brinzing (Munich), Tilman Seebass (Innsbruck).

The officers are also elected for a 4-year term from 2004 to 2008. They are: Antonio Baldassarre (Chair), Arnold Myers (Vice-Chair), and Armin Brinzing (Secretary of the Commission mixte).

Rules of Procedure

The Rules of Procedure have been agreed to with the following changes:

III/1. /A reads newly: "The Commission mixte has nine voting members. Each sponsoring association appoints three members."

III/1. /B reads newly: "The representative of the institution housing the Secretariat of the RIdIM international center and the Administrator are non-voting members of the Commission mixte."

III/2. /A reads newly: "The officers are: the chair, the vice-chair, and the secretary of the Commission mixte". Followed by A to D of the old versions as B to E.

The International Center of RIdIM

The International Center of RIdIM was established at the Institut nationale de l'histoire de l'art (INHA). The INHA was founded in 2001 as a federation open to 100 seminars in art history of the Paris area university, the Institut national du patrimoine, the Bibliography of Arts History, various CNRS centers, and scientific art periodicals. The INHA includes a library with huge art history collections, rare prints, autographs, photos, etc. INHA hosts a three person research staff mainly concerned with interdisciplinary research including the visual arts, music and theater. The RIdIM center is part of the research program of INHA and included in its administrative structure. The RIdIM center is strongly supported by the Institut de recherche sur le patrimoine musical en France (IRPMF) and the music department of the Bibliothèque Nationale de France (BnF). The main aims of the International RIdIM center is to provide the international research community easy access to the material already catalogued in existing databases (transfer of data) and to provide access to a free database developed using international standards for the cataloguing of items related to musical iconography.

Staff

The Commission mixte has elected Jean-Michel Nectoux (Conseiller scientifique à l'INHA) as non-voting member of the Commission mixte according to the Rules of Procedure.

For the immediate future, the three partners provide a 50% position on the INHA research staff as Administrator of the International RIdIM center. The position is financially on the budget of the INHA. He/she is working under the Chair of the

RIdIM Commission mixte and responsible for establishing and maintaining contact with the already existing RIdIM centers, distributing reports and other documents (especially a newsletter) prepared and agreed to by the Commission mixte or the Chair respectively. He/she will work with the Chair on the program for conferences and function as the Administrator of the International RIdIM center at INHA under the direction of the Chair. On the nomination of INHA and after an interview by the Commission mixte, Tarek Berrada was elected Administrator for the term from 2004 to 2006. Tarek Berrada has a research position at INHA until November 30, 2006.

Facilities

The INHA provides office space free of charge and free use of phone, computer, fax and copying machine. It also covers postal mailing costs. Furthermore the Administrator has free access to the important collections of music and art stored by the libraries of BnF, IRPMF and INHA.

Website and Database

The International RIdIM Center will offer a website and a database for cataloguing music related images developed by the Commission mixte and Stephen Westman, UNC Charlottesville. The database access is password controlled, free of charge, platform-independent (runs on any computer with standard web browser) with full Unicode support, easy to use, and compact. It will allow for authority control, support multiple languages, controlled vocabulary, international metadata standards, and provide a powerful and flexible search interface. It will allow for the uploading of images to the server with copyright related authorization and provide the possibility to search within multiple database fields and with keyword search, boolean search, and truncation. Search results can be downloaded and sent by e-mail. The RIdIM database can hold migrated data as well, if this would be technically and financially possible and desirable. The RIdIM website will give

access to the RIdIM database and – via links – to existing large databases which cannot or do not want to migrate. Public access to the database is planned for July 2005.

Sub-Committees

The Commission mixte established three sub-committees:

Thesaurus committee (Armin Brinzing, Florence Gétreau, Arnold Myers, Tilman Seebass)

Technical committee (Veslemöy Heintz, Zdravko Blazekovic)

Copyright and fundraising committee (Antonio Baldassarre)

Antonio Baldassarre,
Chair RIdIM Commission mixte

Brasswind Terminology Working Group ***<http://cimcim.icom.museum/itt/ittb.html>***

All of us are frequently confronted with the problem of identifying musical instruments and their components correctly, whether in the process of defining a part that has been damaged or restored, or trying to transmit our knowledge to school children, students or our academic colleagues. Occasionally this task is a distinct challenge due to the lack of a standardized terminology in the field of organology.

Recognizing this fact, the *Brasswind Terminology Working Group*, which consists of four brass scholars at this point (Stewart Carter, Arnold Myers, Bradley Strauchen and myself), tries to develop a coherent terminology for brasswind instruments and their components in English. Our approach differs from hierarchical systems, such as the Hornbostel-Sachs classification – which is a “downward” system – in its “upward” orientation. We derive our terminology from the detailed inspection and delineation of an instrument in its musical, social, historical and technological contexts, rather than its classification according to general characteristics.

The primary goal of the *Brasswind Terminology Working Group* is the

standardization of brasswind terminology to create a commonly accepted, precise language, which eventually can be used by anyone concerned with this instrument type (organologists, musicologists, museum curators, instrument makers and others who have need to refer to these instruments).

We hope that this project will stimulate the development of similar working groups for other types of instruments, and in languages other than English. A long-term goal is to create a generally accepted terminology for the field of organology that applies to instruments and their parts in a clear and consistent manner.

Sabine K. Klaus

Brasswind Terminology Working Group Member

London, Royal College of Music Museum of Instruments

The Royal College of Music Museum of Instruments completed a showcase renovation project last spring and recent accessions (Fleming collection of bows; Walton and Steele-Perkins brass instruments) and portraits of musicians have been added to the display. At the same time the Museum received a grant from the Arts and Humanities Research Board for a cataloguing and conservation project.

The main objective is the preparation of Part III of the Museum's Catalogue, *European Stringed Instruments and Bows*, for subsequent publication; the volumes already published (*European Wind Instruments* and *Keyboard Instruments*) are also being edited for publication on the website. This one-year project is due for completion this spring.

Due to cuts in government funding to the College, a restructuring of the collections took place last year. In August 2004 the Museum of Instruments and the Department of Portraits and Performance History were merged to form a research centre. Dr Paul Banks was appointed Head of the Centre for Performance History; formerly Librarian at the Britten-Pears Library, Aldeburgh, and subsequently RCM Research Development

Fellow, Dr Banks has published on the music of Mahler, Britten, Busoni and Berlioz. The Curator, Elizabeth Wells, will retire early, in July 2005.

Elizabeth Wells,

Royal College of Music Museum of Instruments

Tachikawa, Kunitachi College of Music

The Kunitachi College of Music in Tachikawa, Japan's largest private music conservatory, recently celebrated its eightieth anniversary with a well-attended program on "Preservation and use of musical instruments from the curator's, conservator's, and player's points of view." At the invitation of Kazue Nakamizo, CIMCIM members H el ene La Rue and Laurence Libin delivered the public lectures and Kobayashi Michio performed a recital on a Viennese grand piano by Johann Schantz, ca. 1820, from the school's important Collection for Organology. La Rue and Libin also lectured for music students, and met with retired professor Sumi Gunji, formervice president of CIMCIM. While in Japan, our colleagues visited Catherine Megumi Ochi at the Drum Museum in Tokyo and observed the fascinating process of traditional drum making. Also, they traveled to Hamamatsu to view the splendid exhibition of the municipal museum of musical instruments, which incorporates the former Robert Rosenbaum collection and 44 pianos acquired from Joerg Demus, among many other treasures.

H el ene La Rue,

Bate Collection and Musical Collections in the Pitt Rivers Museum

Basel, Musikmuseum

Dear Colleagues,

I would like to announce that the Musikmuseum Basel has a new homepage:

<http://www.musikmuseum.ch>

Martin Kirnbauer,

Historisches Museum Basel

Planned publications: call for papers
Musique Images Instruments, Revue française d'organologie et d'iconographie musicale

Volumes 8 and 9

Our next two volumes will be devoted to the History of Musical Instrument Collections from the Renaissance to twentieth century. They will deal with forgotten collections, or collections today that are part of a private collection, or those in institutions. These volumes will concentrate on "cabinet of curiosities", collections for studies, instrumentaria for musical practice, experimental laboratories, collections gathered by explorers, quartet players, instrument-makers or dealers, early pedagogical galleries, etc.

Proposals should take in account the aims, methodology, results and public perception of collections and focus on criteria such as: the history of taste, patronage, the history of institutions, cultural context, symbolic issues, development of organology, musicology, ethnomusicology, up to design and anthropology of collections.

The development of awareness of our cultural heritage, the appeal for certain types (i.e. ethnic instruments) or models of instruments and schools of instrument-making, the relationship with musical, scientific, ethnographic, art object collections, the emergence of a historiography of instrument-making will be emphasized.

Proposals (in English or French) should be submitted with title and abstract (150 words) together with a short biography of the author, before March 15th 2005 to Florence Gétreau, general director of Musique Images Instruments at : <getreau.cnrs@bnf.fr>

Florence Getreau,

Institut de recherche sur le patrimoine musical en France

Call for Contributions to ITG Journal's "Historical Instrument Window"

The *International Trumpet Guild Journal* is the leading periodical to promote

communications among trumpet players around the world. It is distributed to ca. 7,000 trumpeters, professional and amateur performers, teachers, students, manufacturers, publishers, and others interested in the trumpet in more than 60 countries.

In October 2000 Edward H. Tarr established a one-page column in this journal called "Historical Instrument Window." Its purpose is to acquaint the modern trumpeter with the multifaceted history of his or her instrument. This column consists of one professional photograph of a high brass instrument and a short description.

Examples can be viewed under

<http://www.trumpetguild.org/pdf/2002journal/0210historic.pdf>

Editorship of this column will be passed on from Edward Tarr to myself starting with the October 2005 issue. The "Historical Instrument Window" is intended as incentive to go to the nearest musical instrument collection and see the real objects. It is important to ensure widespread coverage of locations and have as many musical instrument museums and collections as possible participate in this project. Therefore I would like to invite CIMCIM members to contribute to this column.

Deadlines for contributions are as follows:

October Journal: April 30

January Journal: July 31

March Journal: September 30

June Journal: December 31

For further information and contributions please contact me:

sabine.klaus@worldnet.att.net

or historicinstruments@trumpetguild.org

Sabine K. Klaus,

Historical Instrument Window Editor, ITG Journal

Exhibitions and recent publications

Florence, Galleria dell'Accademia e Museo degli Strumenti Musicali

I would like to announce that – following the recent temporary exhibition "Alessandro Kraus: musicologist and antropologist" – the Musical Instrument Museum of the Galleria dell'Accademia of Florence has opened a new permanent exhibition on this subject. The new room includes about 40 instruments both European and extra-European collected by Alessandro Kraus in the late 19th century and gifted to the Museum but his descendant, Mirella Gatti-Kraus in the year 1996.

The following guide has been printed on this occasion:

Alessandro Kraus: musicologo e antropologo, ed. by Gabriele Rossi-Rognoni, Livorno, Sillabe, 2004. 48 pages with color photos of all the instruments on display and three essays on the role of Kraus as a collector, the cultural context of his activity and his connections with the anthropological activity in Florence.

The Museum will be happy to send the guide free of charge to Museums and Institutions in exchange for publications for the library.

Gabriele Rossi-Rognoni,
Galleria dell'Accademia e Museo degli Strumenti Musicali

Nürnberg, Germanisches Nationalmuseum

Frank P. Bär, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg*, vol. 5. *Klarinetten normaler und höherer Stimmlage mit 10 und mehr Klappen*, Beschreibender Katalog, Wilhelmshaven, Florian Noetzel Verlag, 2004.

282 pp., 267 b/w photographs, 101 drawings. 30x23,5 cm. ISBN 3-7959-0822-1. Subscription price until 30.6.2005: € 98,-, later € 108.-

The second part of the catalogue of clarinets in the Germanisches Nationalmuseums contains 36 instruments from the tuning of A upwards with 10 or

more keys. Each entry contains a detailed description, photographs of the whole instrument and of details as the mouthpiece and keys, many measurements and a commentary. The catalogue part is preceded by a biography of the Nuremberg instrument makers' workshop of Georg and Fritz Graebel (1909-1984).

The volume can be ordered via:

Germanisches Nationalmuseum
Poststelle
Kartäusergasse 1
D-90402 Nürnberg
Germany

or via bookshops.

Vacant position

Berlin, Staatliches Institut für Musikforschung

The Museum for Musical Instruments in Berlin SIM PK is searching for a restorer with the special field: woodwind/ brass - instruments.

Further information can be found at:
<http://www.restauratoren.de/stellen2.html>

Some informations about the museum can be found at:

<http://www.sim.spk-berlin.de>

Heidi von Rüden,

Musikinstrumenten-Museum SIM PK

Obituaries

We regret to announce the death of Toon Moonen, restorer and scholar specialized in early musical instruments.

Bulletin 59:

Please send your contributions by May 30th 2005, preferably by e-mail, to the editor:

Gabriele Rossi-Rognoni
Galleria dell'Accademia,
via Ricasoli, 60,
I - 50122 Firenze, Italy

Fax: +39 055 2388609

E-mail: secretary@cimcim.icom.museum

THE 2005 CIMCIM MEETING

Annual conference in East Germany: Michaelstein, Freiberg, Halle, Leipzig

Call for papers

The making of musical instruments from the perspective of economics

The making of musical instruments can be analysed from the point of view of economics. It is regarded as an important part of export and of import trade in different parts of the world. The craft itself reacts to the demand on musical instruments while the demand is varying in dependence on historical, social and regional conditions. The methods by which the instruments are produced, and to a degree the design of the instrument itself, is often dictated by a demand for "rational" and cheap production.

Economic centres developed. Changes in the manufacturing methods led, beside the continuing existence of small ("one man") producers, to industrialisation. The craft of musical instruments was controlled by the trade policy of the ruling (trade regulations, freedom of trade) and as a result of this, production centres shifted many times in history.

Our aim is to discuss this topic with an emphasis on regional differences. Furthermore, we would like to invite you to a thoroughly discussion on the question of to which extent economical factors does play a role in our exhibitions and collections, and/ or whether the focus on these economic aspects should or could play an important role in future collection strategies.

Please send offers for papers to the described conferences with title and an abstract to the CIMCIM secretary before March, the 1st 2005 to:

Gabriele Rossi-Rognoni,

Galleria dell'Accademia e Museo degli Strumenti Musicali, via Ricasoli 60, I – 50122 Firenze, Italy;

fax: +39 055 2388609; e-mail: secretary@cimcim.icom.museum

Pre-conference programmes on individual basis:	
1	<p>Bach Festival Leipzig 2005 April 29 to May 8: "Bach and the future"</p> <p>Choral and orchestra concerts, organ and chamber music, jazz and open air concerts, organ tours, exhibitions, lectures and many other events.</p> <p>Tickets for the Leipzig Bach Festival 2005 can be ordered by telephone, fax, email or mail: bachfest@bach-leipzig.de ticket@bach-leipzig.de T : +49-3 41-91 37-3 33 Fax: +49-3 41-91 37-3 35</p> <p>Contact address for more information: Bach-Archiv Leipzig P.O. Box 101349 D-04013 Leipzig, Germany</p>
2	<p>33rd Academic Conference and 26th Symposium on Musical Instrument Building Michaelstein, 6-8-May 2005 *Musical performance practice in national dialogues of the 16th century: Netherlandish and German secular song from 1480 to 1640 *Schools of instrument building in the 16th cent.</p> <p>Lectures – Musical Demonstrations – Concerts Stiftung Kloster Michaelstein Monika Lustig Postfach 24 D-38881 Blankenburg T: +49/(0)3944/9030-12 Fax: /9030-30 e-mail: m.lustig@kloster-michaelstein.de</p> <p>6 May 2005: Academy Concert: <i>Netherlandish and German Secular Songs around 1500</i> Performed by participants of the course on Music of the Renaissance</p> <p>Contact address for more information: rezeption@kloster-michaelstein.de http://www.kloster-michaelstein.de Stiftung Kloster Michaelstein Postfach 24 D-38881 Blankenburg T: +49/(0)3944/9030-0 Fax: .../9030-30</p>

2005 CIMCIM MEETING – BOOKING FORM

I am interested in attending the pre-conference in Michaelstein (May 06–08, 2005).

Please send me more information

yes no

For more information and booking please use also our homepage: <http://www.kloster-michaelstein.de>

I wish to attend the 2005 CIMCIM meeting
in **Michaelstein** from May 08-12, 2005

yes no

Participant's fee

87.- €

This fee includes all bus travels (to Freiberg, between the hotels and Michaelstein, to Halle), all meals in the restaurant "Cellarius" in Michaelstein, drinks and snacks in the coffee breaks in Michaelstein, entrance charges to the Freiberg chapel.

in **Halle and Leipzig** from May 12-15, 2005

yes no

Participant's fee

50.- €

This fee includes all travels by bus and public transport (to Bad Lauchstädt, to Leipzig, to the museums), dinner on Thursday, the 12th in the Händel House Halle, entrance charges to the museums.

I wish to attend the following events of the CIMCIM programme:
Please book these tickets for me.

the concert on Sunday, the 8th in Michaelstein

1st place á 19,50 €

2nd place á 17,50 €

the concert on Friday, the 13th in Leipzig, Thomaskirche á 15.- €

the opera "Titus" on Saturday, the 14th in Bad Lauchstädt á 20.- €

I wish to attend at the **Farewell-Party á 25.- €**

Accommodation

Hotels in Michaelstein

Blankenburg: Kurhotel Fürstenhof

Mauerstr. 9,
D-38889 Blankenburg

Tel.: +49(0)3944/90440

Fax: +49(0)3944/9044299

<http://www.kurhotel-fuerstenhof.de/>

Please reserve for me:

single room with breakfast:

50.- €

double room with breakfast:

87.- €

Sunday, May 08

I share the room with

For the accommodation from Monday, the 9th to Thursday, the 12th it is necessary to move to our own guest houses in Michaelstein.

Michaelstein: Stiftung Kloster Michaelstein
Internet: <http://www.kloster-michaelstein.de>

Please reserve for me: single room with breakfast: 44.- €
 double room with breakfast: 80.- €

Monday, May 09

Tuesday, May 10

Wednesday, May 11

I share the room with

Blankenburg: Berghotel "Vogelherd" Tel.: +49(0)3944/9260
 Am Vogelherd 10 Fax: +49(0)3944/365035
 D-38889 Blankenburg www.harzer-berghotels.de

Please reserve for me: single room with breakfast: 44.- €
 double room with breakfast: 80.- €

Sunday, May 08

Monday, May 09

Tuesday, May 10

Wednesday, May 11

I share the room with :

Blankenburg: Hotel "Gut Voigtländer" Tel.: +49(0)3944/3661-0
 Am Thie 2 Fax: +49(0)3944/3661-100
 D-38889 Blankenburg www.gut-voigtlaender.de

Please reserve for me: single room with breakfast: 55.- €
 double room with breakfast: 75.- €

Sunday, May 08

Monday, May 09

Tuesday, May 10

Wednesday, May 11

I share the room with.....

Please note: The number of the rooms in the each of the above mentioned hotels are limited. That may make it necessary to book an other hotel room with a different price for you. With an early booking you make sure that you will get the desired accommodation.

There are some other hotels in Blankenburg or Bed & Breakfast rooms. Please make your own arrangements if you wish different accommodation

Kurverwaltung Blankenburg, Markt 3, 38889 Blankenburg, Tel.: +49/(0)3944/2898, Fax: +49/(0)3944/63102, e-mail: <mailto:kurverwaltung@netco.de>

Hotel in Halle/Leipzig

Maritim-Hotel

Riebeck-Platz
D-O6110 Halle

Tel.: +49/(0)345/5101-0
Fax: +49/(0)345/5101-777

For a special price we reserved rooms in the Maritim-Hotel, the biggest Hotel in Halle, which is nearby the train station, the Franckesche Stiftungen and only 15 Minutes from the Handel-House. There is a swimming pool and also a sauna (use free of charge) and a good breakfast buffet.

Please reserve for me:

little single room with breakfast:	52.- €	<input type="checkbox"/>
bigger single room with breakfast:	62.- €	<input type="checkbox"/>
double room with breakfast:	72.- €	<input type="checkbox"/>

Thursday, May 12

Friday, May 13

Saturday, May 14

I share the room with

You can also book a Bed & Breakfast room which is offered by families: www.tourist.halle.de
or ask Christiane Rieche (haendelhaus-rieche@halle.de) to look for it.

Special wishes for meals

Vegetarian meals desired	<input type="checkbox"/>	<input type="checkbox"/>
	yes	no
I need a diet	<input type="checkbox"/>	<input type="checkbox"/>
	yes	no

Complete the booking form and send it before **March, the 1st** to:

Stiftung Kloster Michaelstein Postfach 24 D-38881 Blankenburg	Phone: +49/(0)3944/9030-0 Fax: +49/(0)3944/9030-30 E-mail: rezeption@kloster-michaelstein.de
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The booking form is also available via Internet (<http://www.kloster-michaelstein.de>). You can send the booking form also as e-mail attachment.

You will receive a confirmation of registration with the amount of the total costs and banking arrangements. Then the full payment must be made by **March, the 15th** by bank transfer. You will get your personal invoice.

Travel to Michaelstein

Stiftung Kloster Michaelstein in Blankenburg/Harz is situated in the land Saxony-Anhalt. The nearest airports are Hannover, Halle/Leipzig, or Berlin.

You will receive more information to the travel in the confirmation of registration.

Contact addresses

For the stay in Michaelstein Stiftung Kloster Michaelstein Postfach 24 D-38881 Blankenburg Tel: +49/(0)3944/9030-29 Fax: +49/(0)3944/9030-30 rezeption@kloster-michaelstein.de	For the stay in Halle Händel-Haus Halle, Christiane Rieche Große Nikolaistr. 5 D-06108 Halle Tel.: +49/(0)345/50090-170 Fax: 0345/500 90 411 haendelhaus-rieche@halle.de
For the program in Leipzig (address before 1.3.2005) Musikinstrumenten-Museum der Universität Leipzig Täubchenweg 26 04317 Leipzig Tel.: +49/(0)341/68707912 Fax: +49/(0)341/68707922 musik.museum@uni-leipzig.de	New address for Leipzig after 01.03.2005 Musikinstrumenten-Museum der Universität Leipzig Johannisplatz 5-11 D-04103 Leipzig Tel:+49 341 9730 750 Fax: 0341 9730 759 musik.museum@uni-leipzig.de

CIMCIM-ANNUAL CONFERENCE 2005, May, the 8th to 14th

Event	Place	Time	Costs €
Sunday, May 8			
Arrival of the participants in Michaelstein Office of the conference opened	Stiftung Kloster Michaelstein Michaelstein 1, Hauptgebäude, 38881 Blankenburg Tel.: 03944/9030-0	8:00 - 22:30	
Official welcome to CIMCIM members	Kloster Michaelstein	18:00	
Concert: "Im Maien" Ensemble Musica Freybergensis Direction: Roland Wilson	Kloster Michaelstein secular German songs on reproductions of the Freiberger instruments.	20:00	19,50 (17,50)
Meeting of the arrived participants	restaurant "Cellarius", Michaelstein	22:00	individual
Monday, May 9			
Travel by bus to Freiberg		9:00	
Visit of the renaissance-city and Lunch	Freiberg	After arrival	individual
Guided tour of the cathedral with the Silbermann-Organ. Visit of the exhibition of the 30 original instruments from 1594.	Freiberg cathedral	14:30	
Return travel to Michaelstein		17:30	
Dinner and CIMCIM-pub	restaurant „Cellarius“, Michaelstein	ca. 20.30	
Tuesday, May 10			
Office of the conference opened	Kloster Michaelstein	9:00 to 17:00	
Lectures	Kloster Michaelstein/conference room	10:00–13:00	
Break for lunch	Restaurant « Cellarius »	13:00–15:00	
Guided tour of the monastery, the collection and the "Phantastic Machina"	Kloster Michaelstein	15:00	
Coffee break	Kloster Michaelstein	16:30	
Lectures	Kloster Michaelstein	17:00–19:00	
Board meeting	Kloster Michaelstein	19:00–20:00	
Dinner and CIMCIM-pub	Restaurant « Cellarius »	20:00	
Wednesday, May 11			
Office of the conference opened	Kloster Michaelstein	9:00 to 17:00	
Lectures	Kloster Michaelstein conference room	10:00-13:00	
Break for lunch	Restaurant « Cellarius »	13:00–15:00	
Lectures	Stiftung Kloster Michaelstein conference room	15.00–19.00	
Board meeting	Stiftung Kloster Michaelstein	19:00–20:00	
Dinner and CIMCIM-pub	Restaurant « Cellarius »	20:00	
Thursday, May 12			
Travel by bus to Halle		10:00	
Check-in	Hotel "Maritim", Riebeck-Platz, 06110 Halle Tel.: 0345/51010 Fax: 0345/5101-777	After arrival	
Office of the conference opened	Händel-Haus Halle	12:00	
Free time for dinner, sightseeing, shopping or relaxing	Halle	To 14:00	individual
Welcome by Dr. Edwin Werner Visits: new exhibition of musical instruments, restoration workshop, Händel-House (including a coffee break offered by the Friends of the Händel House)	Händel-Haus Halle Große Nikolaistr. 5, D-06108 Halle Tel.: 0345/500 90 120 Fax:0345 /500 90 411	14:00 14.30–16.30	
a) Look at Halle as a romantic city with visits of Reichardts-Garten, and Burg Giebichenstein b) Visit of the museum for prehistoric with information to musical instruments of the Neolithic and bronze age in the region of middle Germany	Reichardts-Garten, Burg Giebichenstein museum for prehistoric (2 possibilities for visits)	17:00	
Lunch and live music (live music sponsored by the Händel-Haus Halle)	Händel-Haus	20:00	

Friday, May 13			
Travel by train to Leipzig		Ca. 9:30	
Office of the conference opened	Musikinstrumenten-Museum der Universität, Leipzig Johannisplatz 5-11 D-04103 Leipzig musik.museum@uni-leipzig.de		
Visits to the Mendelssohn-House and Schumann-House	Goldschmidtstr. 12, Inselstr. 18	10:00–12:00	
Welcome in the Grassimuseum By Dr. Eszter Fontana. A buffet will be offered by the Friends of the museum.	Reception in the new concert hall of the Musical Instruments-Museum of the University Leipzig Johannisplatz 5-11	12:00 –15:00	
Visits: Bach Archive and Interim Exhibition of the Musical Instruments-Museum of the University	Thomaskirchhof 16 Thomaskirchhof 20	15:00–17:00	
Coffee break in the Interim Exhibition of the Musical Instruments-Museum of the University Leipzig museum	Thomaskirchhof 20	17:00-17.30	
Motette with the Thomanerchor and Capella fidicina (Concert of the 15 th festival of music of the middle age and the renaissance.)	Thomas-Kirche Leipzig	18:00	Ca.15,00 €
Dinner in Leipzig on individual basis Return journey by train to Halle		19:00 22:00	individual
Saturday, May 14			
Office of the conference opened	Händel-Haus Halle Große Nikolaistr. 5, D-06108 Halle	10:00	
Visit to the Franckesche Stiftungen The buildings of the foundations by August Hermann Francke, who was the main person of the pietism in the 17 th and 18 th centuries are listed by UNESCO	Cabinet of Curiosities (also including some musical instruments) and library from the baroque time further information under: http://www.francke-halle.de/	10:00-11:30	
Free time for dinner, shopping or relaxing	Halle	11:30-13:30	individual
Travel by bus to Bad Lauchstädt		13:30	
Opera "Titus" by Wolfgang Amadeus Mozart in the Goethe theatre (with historical stage, from 1802, built under the direction of J. W. von Goethe)	information : http://www.goethe-theater-bad-lauchstaedt.de/	14:30	20,00 €
Guided tour of the theatre	Goethe theatre with old wind machines	about 18:00	
Farewell-Party with live music (live music sponsored by the Händel Haus Halle)	Historischer Kursaal in Bad Lauchstädt (with paintings from the classical period by Karl Friedrich Schinkel)	20:00	25,00 €
Return travel by Bus to Halle		about 23.00	
Sunday, May 15			
	Departure		

Post-conference program on individual basis: The central location offers a lot of possibilities!	
Merseburg (Cathedral and Ladegast-Organ); information at:	http://www.merseburg.de/
Weißenfels (Castle and the Schütz-House); information at	http://www.weissenfels.de/
Naumburg (Cathedral and a beautiful baroque organ made by Hildebrandt);	http://www.naumburg.de/
Germanisches Nationalmuseum, Nürnberg: Dr. Frank Bär; , Kartäusergasse 1, D - 90402 Nürnberg; Tel: +49-911-1331 0	http://www.gnm.de/
Staatliches Institut für Musikforschung, Preußischer Kulturbesitz, Dr. Conny Restle Tiergartenstraße 1, D- 10785 Berlin Tel:+49 (0)30 254 81-178	http://www.sim.spk-berlin.de/
Musikinstrumentenmuseum Markneukirchen, Heidrun Eichler, D-08258 Markneukirchen / Bienengarten 2, Tel:+49 (0) 37422 /2018 / Fax: /6023,	http://home.t-online.de/home/museum.mkn/
National Museum of Czech Music, Bohuslav Cízek Karmelitská 2, CZ 118 00 Praha 1, Czech Republic.	c.muzeum.hudby@nm.cz http://www.nm.cz/english/depts.htm