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Bulletin No. 7

November - novembre 1991

Letter from the President

Those of you who receive *ICOM News* should look carefully at the first issue of 1992 where the Profile of CIMCIM will appear. Thanks to the incredible cooperation of several members (and the fax machine!) we will be well represented in prose and photos. Special thanks to the following CIMCIM colleagues for short articles: Robert Barclay (Conservation), Sumi Gunji (Musical Instruments in an Academic Setting), Birgit Kjellström with Peter Andreas Kjeldsberg (Exhibitions: a Scandinavian Review Meeting), Barbara Lambert (International Directory of Musical Instrument Collections), Jeannine Lambrechts-Douillez (Writing a History of CIMCIM), Hélène La Rue (Presentations of Musical Instruments), and Carlos E. Rausa (Musical Instruments and Museums in Latin America). Thanks also to Friedemann Hellwig, André Larson, Catherine Megumi Ochi and Carlos Rausa for sending photographs.

Those of you who are ICOM members will have received a copy of ICOM Model Rules for International Committees (only ICOM members are entitled to vote; we encourage all of you to join ICOM). These are rules to serve as a model for governing our organization, but it is recognized that each International Committee "may find it necessary to adapt these Rules to meet its own particular circumstances." Within the next weeks we will be drafting new by-laws or model rules for CIMCIM. These will be sent to current ICOM members for review. Please read these drafts carefully so that important changes can be made before our meeting in Canada in September of next year. We plan to mail the final draft to you at least a month before the meeting. As the Rules state in Article 10a, the new Rules will be adopted at the first plenary meeting of the Committee, which will be one of the first matters to resolve in Canada.

Please send us accounts of your collections and work. Please consider carefully the theme of ICOM '92, think about how our work relates to the concept of museums today and how the traditional functions of museums can remain, and think about training future museum professionals. Make sure to read the

announcement of the conference in this issue. The CIMCIM Board looks forward to seeing you all in Quebec City, Canada in 1992.

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

The new ICOM Model Rules for International Committees state the following about membership fees:

The Committee is entitled to raise such funds for its operations as it considers necessary. It may not impose any annual membership subscriptions on ICOM members, but is entitled to impose a subscription for specific services.

After discussions at the ICOM Advisory Committee meetings in Paris, we have confirmed that this new ruling can be interpreted by charging a fee for the services provided by the *Bulletin*. Thus, even though the wording is changed, the result is the same; CIMCIM still needs a yearly fee of \$10.00 in order to keep afloat financially. For this fee members will receive four issues of the *Bulletin* and various other announcements and information. Any members who might have difficulty paying this fee (through restricted international exchange, etc.) should contact the Secretary/Treasurer so that some way can be found to support their subscriptions.

French translations! As you know, the *Bulletin* is translated into Spanish and distributed by Carlos Rausa. Is there any member who could provide the same service for us in French? We feel quite uncomfortable about the lack of French in an ICOM publication and we would like to rectify this. There are two courses of action: we could either include translations in the same publication, or we could produce a separate issue, as Carlos does. We would welcome members' thoughts and suggestions on this issue.

Following is an announcement for ICOM 1992. Also, in this issue you will find a calendar of the Conference from which we have produced a tentative schedule for the CIMCIM meetings. More details will follow as we get a clearer idea of the exact scheduling of events.

ICOM 1992: Fri. 18 Sept - Sat. 26 Sept, 1992

Museums: Re-thinking the Boundaries
Les Musées: y a-t-il des limites?
Museos: ¿Posibilidades sin fronteras?

Call for Papers

The CIMCIM meeting in Québec City will feature papers, videos and other presentations related to the 1992 theme (above). Presentations should be twenty minutes in length, in either English, French or Spanish, the official languages of ICOM, with ten minutes allowed for questions and discussion. Half-page abstracts of presentations should be sent to Bob Barclay, Liason Officer for CIMCIM, *on or before April 30, 1992*. Speakers should state at that time what audio-visual equipment they need.

It is the duty of Committee Liason Officers to ensure "that the General Conference theme is developed within their respective committees in order to stimulate a high level of participation by their membership", so please think about the theme and the impact of changing boundaries on the care, use, preservation and exhibition of collections of musical instruments.

Registration and Accommodation

Registration fees covering the opening ceremony, topical sessions, the Interdisciplinary Forum, entry to the ICOM 1992 International Museum Salon at any time, a day's excursion discovering the St. Lawrence River, official receptions, and a copy of the Conference Proceedings are tentatively set at \$375.00 Canadian.

Registration forms for the Conference will be sent to all ICOM members along with the preliminary Programme in January of 1992. All those interested should fill them out and return them to the official agent for the conference:

Gerry Lou & Associés,
450, rue de la Gare du Palais,
Québec City, Québec, Canada G1X 3X2.

Non-ICOM members who are interested in attending should also write to the ICOM 1992 Head Office for information:

60, rue Marché Champlain,
Québec City, Québec, Canada G1K 8R1.

The designated airline for ICOM 1992 is Air Canada together with its regional connectors and partners, who will be giving special rates for ICOM members for travel to Québec, travel within Canada and the United States, and for car rental. These special prices are available by contacting any Air Canada office or travel agent, in Canada and abroad, and giving the Conference reference number.

Three categories of hotel will be available for

reservations: \$50-80 Can, \$80-135, and \$135 and above.

Post-Conference tours will also be announced soon by ICOM. There will be special arrangements by several International Committees for professional visits (see *Other Activities* below for CIMCIM's plans).

Programme

The provisional programme for the Conference was not printed in time for inclusion in the last *Bulletin*. My apologies; it is enclosed. Please note that International Committee meetings are scheduled for Monday 21, Tuesday 22 and the morning of Wednesday 23. This gives us the first two days for elections, papers and other presentations by members, and the morning of the third day for the Business Meeting. Here is the tentative schedule:

Mon 21 Sept

9.00 - 9.30	Introductions
9.30 - 10.00	Keynote paper
10.00 - 10.30	Coffee break
10.30 - 12.30	Three papers & discussion
12.30 - 14.00	Lunch break
14.00 - 14.30	Elections
14.30 - 15.30	Two papers & discussion
15.30 - 16.00	Coffee break
16.00 - 17.30	Working Groups

Tues 22 Sept

9.00 - 9.30	Announcements
9.30 - 10.30	Two papers
10.30 - 11.00	Coffee break
11.00 - 12.30	Three papers & discussion
12.30 - 14.00	Lunch break
14.00 - 15.00	Two papers & discussion
15.00 - 15.30	Coffee break
15.30 - 17.30	Working Groups

Weds 23 Sept

9.00 - 10.30	Business Meeting
10.30 - 11.00	Coffee Break
11.00 - 12.30	Reports of Working Groups

This gives a total of 12 papers, plus a keynote presentation, required to fit the schedule, so please begin thinking of your contribution *now*. The deadline for submissions is **April 30, 1992**, so it's not too early to plan.

Other Activities

In addition to the ICOM-organized tours and visits, CIMCIM members are invited to participate in the following activities:

1. During our stay in Québec we will visit L'École de Lutherie Artistique de Noroît (ELAN). This is a non-profit organization which offers training in instrument-making in association with a local technical

college, and also conducts research, dissemination of information and documentation. CIMCIM members will be given a tour of the workshops and lecture rooms, demonstrations of string instrument-making techniques, and short concerts on instruments made by graduates and teachers. A small exhibition of instruments from the school will be staged in a special display space within the building.

2. There are many sights of interest in the old city of Québec. Our ICOM hosts will make us welcome and provide information on places to see. The programme on page 6 shows some of the formal activities, and there are many museums, historical buildings and other places of interest. Please note that the programme is only a first draft - a more up-to-date one will follow.

3. After the conference CIMCIM plans to join other ICOM committees, travelling from Québec City to Ottawa on Sunday 27 September. Gerry Lou & Associés, ICOM's agent, (address above) will be organizing bus transport and accommodation. This will be approximately \$296.00 double, or \$204.00 single for the bus fare and three nights' hotel rate. There will be a dinner hosted by the National Gallery of Canada on Sunday evening, followed by two days of visits to all museums, libraries, archives and other places of interest. Visitors will also be invited to the headquarters of the Canadian Heritage Information Network and the Canadian Conservation Institute. All admissions will be free to ICOM members. A dance is planned at the Canadian Museum of Civilization on the evening of Monday 28 September.

4. Of particular interest to CIMCIM during the Ottawa section will be an exhibition in the Museum of Civilization of Canadian-made musical instruments. This exhibition is called *Opus* and is being organized by CIMCIM member Carmelle Bégin of the Canadian Centre for Folk Culture Studies. Musical entertainments are planned for this visit. Please see the full announcement following this section.

5. After the Ottawa section of the tour, CIMCIM plans to visit the Sharon Temple near Newmarket, Ontario. Here is found a unique collection of beautiful wooden buildings from the early 19th century erected by the Children of Peace, a break-away Quaker sect led by David Willson, an emigrant to Upper Canada from the United States. Master Builder Ebenezer Doan was responsible for most of the building including the Temple itself, a recreation of Solomon's Temple as described in *I Kings*, Chapter 6. Of particular interest are the two pipe organs built by Richard Coates, a British Army bandmaster who was the sect's musical director and obviously a craftsman of some distinction. The later organ has a keyboard while the earlier one is equipped with a barrel action. There are other contemporary instruments used by the band of the Children of Peace on display. The bus fare from Ottawa, and accommodation in Toronto

following the visit to Sharon, will be approximately \$120.00.

6. After visiting Sharon, we will complete our tour in Toronto where members can visit the musical instrument collection of the Royal Ontario Museum which has viols by Barack Norman and Henry Jay, a harpsichord by Celestini and the Dragonetti double bass attributed to Gasparo da Salo, and many other instruments of interest. General sight seeing of Toronto will complete the tour.

The scheduling of all these visits will be announced in the next *Bulletin*, and ICOM will be sending further announcements as plans progress.

OPUS, Instruments de musique canadiens

Exposition au Musée canadien de civilisations, du 17 septembre 1992 au 16 septembre 1993. Conservateur: Madame Carmelle Bégin, PhD.

Cette exposition présente une centaine d'oeuvres réalisées au Canada par les luthiers et facteurs d'instruments de musique qui nous sont contemporains. Les instruments qui apparaissent dans cette exposition font partie de la collection permanente du Musée. Ils sont les témoins d'un art qui a pris un nouvel essor durant ces dernières vingt années au Canada et la sélection des oeuvres est représentative de ce phénomène nouveau.

Les quelques cinquante facteurs dont les noms apparaissent dans *OPUS* abordent la facture instrumentale avec une expérience et une approche très diversifiée. La présentation des oeuvres sous quatre thèmes - facture, historique, esthétique, symbolique - nous permettra de découvrir le cheminement de ces artistes tout en révélant des aspects insoupçonnés de cet art. Des regroupements d'instruments nous donneront des indications quant à la démarche entreprise par le luthier pour reproduire certains types d'instruments, par exemple: Iconographie et instruments de l'époque médiévale. Sous un thème comme "Le luthier et l'environnement", on fera part d'une préoccupation très actuelle des luthiers quant à l'utilisation de matériaux de source animale.

Le son de quelques uns des instruments exposés pourra être entendu par les visiteurs dans une section de l'exposition prévue à cet effet. Des concerts de musique de chambre permettront de voir et d'entendre certains instruments présentés dans *OPUS*. Un catalogue accompagne cette exposition.

OPUS, Canadian Musical Instruments

This exhibition presents certain works of contemporary musical instrument makers in Canada. All instruments on display are representative of the permanent collection of the Museum. Instrument-

making is an art which has increased greatly in Canada in the last twenty years, and all the works exhibited are examples of this new phenomenon.

The approximately fifty instrument-makers whose name appear in *OPUS* have extremely diversified experiences and approaches. The presentation of the works covering four themes - fabrication, history, aesthetics, symbolism - permits us to discover the development of these artists as revealed by unsuspected aspects of their art. The grouping of the instruments indicates the steps taken to reproduce certain types; for example: iconography and musical instruments from the mediaeval period. Under a theme "The Musical Instrument Maker and the Environment" one can appreciate the very real problem posed by the utilisation of animal materials.

The sound of some of the instruments on display may be heard by the visitors in a section of the exhibition dedicated to this. Concerts of chamber music will permit the viewers to see and hear musical instruments presented in *OPUS*. A catalogue will accompany the exhibition.

More on "Die Klangwelt Mozarts" - the special exhibition at the Kunsthistorisches Museum, Vienna

Since the last *Bulletin* went to the printers Gerhard Stradner has sent us a copy of the catalogue of "Die Klangwelt Mozarts". The Catalogue is of superb quality. It is in 22.5 x 27mm format, has 335 pages, and contains scholarly articles by Gerhard Stradner, Nikolaus Harnoncourt, Rita Steblin, Christoph-Hellmut Mahling, Alfons Huber, Eszter Fontana, Siegbert Rampe, Johannes Hubek, Helmut Kowar, Michael Pirker, Anton Voigt, Wilfried Seipel, Werner Deutsch, Franz Födermayr and Andreas Jünger. The articles cover wide and diverse aspects of Mozart's world. There are 201 illustrations, fully half of which are in colour. The Catalogue is available for 490 öS from:

Cultur & Management Beratungs GmbH.,
Kirchberggasse 7/2,
1070 Wien, Austria
Tel. (0222) 526 41 84. Fax. 41 86

The exhibition opened on April 27th.

R.Barclay

Announcing *The Conservation and Technology of Musical Instruments* (AATA Vol 28 (1991) ISBN:0-89236-209-X)

The bibliographic supplement to Art and Archaeology Technical Abstracts which deals specifically with musical instrument conservation and technology is now available. This volume, edited by Cary Karp, contains material on musical instrument conservation,

including treatment, examination, analysis and documentation; musical instrument technology, including relevant aspects of materials science and the general history of technology; musical performance practice as it relates to the conservation of musical instruments; and ethical issues arising in the conservation of musical instruments. This volume is available from:

AATA,
The Getty Conservation Institute,
4503 Glencoe Avenue,
Marina del Rey,
California 90292, U.S.A.

Copies are \$55.00 US for institutions and \$40.00 US each for individuals, plus 6.75% sales tax for California residents. Payment should be made by international money order or a cheque (payable to Art and Archeology Technical Abstracts) drawn on a US bank in US currency.

Haags Gemeentemuseum Exhibition and Catalogue

Onno Mensink, Head of the Music Department of the Haags Gemeentemuseum in the Netherlands (and one of our hosts for the ICOM '89 meetings) has recently sent news that their instrument and print galleries have reopened after extended rebuilding and installation of new display facilities. He also sent a very impressive volume, *Niederländische Blockflöten des 18 Jahrhunderts/ Dutch Recorders of the 18th Century*, compiled by curator Rob van Acht and recorder specialists Vincent van den Ende and Hans Schimmel. It is published by Moeck Verlag in Celle, Germany. The format is large (12" x 17"), the treatment full and lavish, the text in German and English. All seventeen recorders described and illustrated are in the Haags Gemeentemuseum collection and were made between 1680 and 1760 by eight Dutch makers. Following a historical survey of recorder-making in Holland, and a very useful description of measurements and drawings with labelled parts, the authors present a short history of each maker, numerous illustrations of each instrument (colour photos, x-rays, and black-and-white views with measurements and details of identifying marks) and description of current condition. At the end there is a list of all known recorders by these makers, a chart of maker's marks, a short bibliography, and a discography. For more information about this publication write to:

Music Department,
Haags Gemeentemuseum,
Stadhouderslan 41,
2517 HV, 's Gravenhage,
Netherlands

Cynthia Adams Hoover

Obituary - Simon Levin (1920-1990)

A distinguished bassoonist and outstanding organologist, Simon Levin was also a devoted friend and colleague. Always optimistic, helpful and supportive, he was a man of high spirits. He was loved by virtually everyone he met.

Simon Levin was born in Leningrad in 1920 and graduated from the Leningrad Conservatory of Music as a bassoon major in 1945. His interest in history led him to study the roots of the bassoon and other wind instruments. In 1951 he was awarded a doctorate of arts from the Leningrad Conservatory.

He was a bassoon soloist with the Kirov Opera and Ballet Theatre from 1939 to 1961. In 1961 the Kirov administration in a political move forced him from the orchestra. Rather than accept this dictum, he chose to fight legally for his rights. After years of litigation he won back his chair, but he had become so disenchanted with the political situation that he abandoned his career as a performer.

Meanwhile, Simon's interests had turned to research and teaching the bassoon at the Leningrad College of Music. His scholarly pursuits brought him in 1969 to the Leningrad Institute of Theatre, Music and Cinematography where he became the Director of the Leningrad Exhibition of Musical Instruments and Staff Scientist, head of the research group on musical instruments. In 1977 he hosted the CIMCIM meetings during the 11th Triennial ICOM meetings in the USSR. This was the high point in the history of the Exhibition of Musical Instruments. By 1979, under pretense of repairs, the exhibition was closed and all the staff began to be persecuted. However, in 1980 Simon was awarded another degree, a doctorate of fine arts by the Moscow Conservatory in recognition of his major contribution *Wind Instruments in the History of Musical Culture*. This degree is the highest scientific honor that can be conferred on a scholar in the USSR (it is comparable with the German *Habilitationsschrift*). He remained at the institute until 1984 when the exhibition of musical instruments was closed. He was forced to retire and his other staff positions were eliminated. The instruments were transferred to the Museum of Theatrical Arts in Leningrad, where they were considered antiquated visual objects and no longer studied. Finally, in 1988 the Levins emigrated to San Jose, California.

Simon Levin joined CIMCIM in 1977. In addition to the meeting in Leningrad, he attended two other CIMCIM gatherings, one in Leipzig in 1979, and most recently the joint meeting with AMIS in St. Paul in 1990. In May of 1989, at the AMIS conference at the Metropolitan Museum of Art in New York, he delivered a paper on USSR collections of musical instruments and disclosed what had happened to those at the Leningrad Institute. He was a member of AMIS and the American Beethoven Society.

I first met Simon in 1961 in a concert hall in Moscow where we were both members of a free-

lance orchestra playing for the Balanchine's touring company of the American Ballet. Simon was one of the first orchestra members I met. In spite of his political difficulties with the Kirov Opera and Ballet Theatre, Simon was always concerned about others. He immediately reached out and welcomed me. We became, and remained, fast friends until I had the opportunity to leave the USSR in 1972. Simon and I shared many of the same interests: a deep love of music and performing, as well as musical instruments themselves. He was a fascinating intellectual and a charming and compelling individual. He had both a brilliant mind and an extraordinary talent as a performer. I shall never forget the breathtakingly beautiful sound he had on the bassoon, his elegant phrasing, and his breadth of musical expression. I understood all too well how he felt as a major musician denied the chair he had earned in one of the finest orchestras of the Soviet Union.

He loved life and savoured every minute of it. Because he was so involved in music he was a workaholic. He was an ardent tennis player, but most of all he was devoted to his family: his wife Sofia, a pediatrician; their daughter, son-in-law and granddaughters, Larisa and Eugene Krasnovsky, Anna and Elena; and his daughter from his first marriage, Marina Maisky and her two daughters, Dina and Nira. Mrs. Levin can be reached through the Krasnovskys at 1195 Miller Avenue, San Jose, CA 95129, U.S.A.

Simon Levin's Publications:

- *Catalogue of the Collection of Musical Instruments in the Leningrad Institute of Theatre, Music and Cinematography*, Leningrad, State Music Publishers, 1972.
- *Wind Instruments in the History of Music Culture*, 2 vols., Leningrad, State Music Publishers, 1973, 1983.
- *The Encyclopaedia of Music* (contributions), 6 vols., 1973-1982.
- *Atlas of Musical Instruments of the Peoples Inhabiting the USSR*, (ed. S. Levin), Leningrad, State Music Publishers, 1975.
- *Encyclopaedic Dictionary*, Moscow, Soviet Encyclopaedia, 1982.
- *The Bassoon*, Moscow, Music Publishers, 2nd. ed. 1983.

Miscellaneous articles:

- "Russian Orchestras of the 18th Century", 1958.
- "Glazunov's Music for Wind Instruments", 1959.
- "Ballet Music of Prokofiev and Gliere", 1963.
- "Beethoven in Soviet Musicology", 1970 (reprinted in *Beethoven Newsletter*, San Jose University, 5,1, Spring 1990).
- "From the History of Soviet Musicology", 1976.
- "Collecting of Musical Instruments in Russia and the Soviet Union", *Journal of the American Musical Instrument Society*, XVI, 1990, pp. 118-31.

Sophie Vilker
(with the assistance of Barbara Lambert)

Reminder

CIMCIM members enjoy reading announcements and news from colleagues around the world. Please keep in touch by sending brief paragraphs on your

activities. Typescript is fine, but computer disks are also welcome for the longer texts. Please keep in touch.

XVth GENERAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF MUSEUMS, SEPTEMBER 19-26 1992

Hour Sept.	FRIDAY 18 Day 0	SATURDAY 19 Day 1	SUNDAY 20 Day 2	MONDAY 21 Day 3	TUESDAY 22 Day 4	WEDNESDAY 23 Day 5	THURSDAY 24 Day 6	FRIDAY 25 Day 7	SATURDAY 26 Day 8
09:00 to 12:00	Registration in Québec, Hotel Le Concorde (09:00 to 17:00) Montréal Museums Open House (09:00 to 17:00) Advisory Committee meeting, Le Concorde Hotel	Registration in Québec, Le Concorde Hotel (09:00 to 17:00) S.M.Q. Day at the Musée du Québec (09:00 to 17:00) Advisory Committee meeting at Le Concorde Hotel	Plenary session at the Grand Théâtre de Québec. Key note speakers and presentation of "idées-choix".	International Committees and Affiliated Organizations meeting	International Committees and Affiliated Organizations meeting	International Committees and Affiliated Organizations meeting	Excursions outdoor activities ALL-DAY	Advisory committee meeting, Le Concorde Hotel	ICOM general assembly, Le Concorde Hotel
12:00 to 13:30	ICOM President's press conference, Le Concorde Hotel	C.M.S.Q. Heritage Treasure Hunt (12:00 to 17:00)	Grand Théâtre de Québec, CMA General assembly (to be confirmed)	Meeting of the Resolutions Committee, Le Concorde Hotel * I.C.A.I. and ICOM 1992 breakfast, guest speaker Dir. general of UNESCO "Muséologie et décennie mondiale du développement culturel", Château Frontenac	* Chamber of Commerce and ICOM 1992 breakfast "Economy and culture" Hilton Hotel, guest speaker to be confirmed.	ICOM Foundation, Le Concorde Hotel. Breakfast under the marquee on the Plains of Abraham (N.B.C.)		Editorial board "Museum", Le Concorde Hotel	Advisory Committee meeting, Le Concorde Hotel
13:30			Plenary session, round table, discussion on the theme, at the Grand Théâtre de Québec		* Opening of the Museum Salon, ICOM 1992 at the Centre municipal des congrès		Excursions outdoor activities ALL-DAY		
14:30	Editorial board: "Museum", Le Concorde Hotel Organizing Committee meeting	Executive Council meeting, Le Concorde Hotel		International Committees and Affiliated Organizations meeting	International Committees and Affiliated Organizations meeting	Interdisciplinary Forum: International Committees and Affiliated Organizations, Le Concorde Hotel		General assembly of each International Committee and Affiliated Organizations	Plenary session, discussion on the theme, Le Concorde Hotel Meeting of the executive council, Le Concorde Hotel (14:30)
17:30				Meeting of the regional organizations, Le Concorde Hotel Meeting of the ICOM program committees, Le Concorde Hotel	Meeting of the regional organizations, Le Concorde Hotel	Meeting of the resolutions committee, Le Concorde Hotel Meeting of the program committee, Le Concorde Hotel		Executive council meeting, Le Concorde Hotel	Closing cocktail hosted by the City of Québec at City Hall
19:30		Opening ceremony and reception hosted by the Canadian government at the Grand Théâtre de Québec	* CMA evening	* Public conference of the friends of museums at N.-D. du Liban Church	Reception hosted by the Québec Government at the Musée du Québec				

THE MUSEUM SALON ICOM 1992, WILL BE OPEN UNTIL SEPTEMBER 27, 1992 INCLUSIVELY FROM 10:00 TO 20:00
CLOSING OF THE MUSEUM SALON SUNDAY SEPTEMBER 27 AT 18:00.

CMA
N.B.C.
C.M.S.Q.
I.C.A.I.
S.M.Q.

Canadian Museums Association
National Battlefields Commission
Conseil des monuments et sites du Québec
Institut canadien des affaires internationales
Société des musées québécois (Québec Museums Association)

* At own expense