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

Bulletin No. 41

March - mars 2000

Announcements

CIMCIM wishes to congratulate Dr John Henry van der Meer on his 80th birthday in February. John Henry van der Meer was one of the founders of CIMCIM and we are most grateful to him for all the wonderful work he has done in the course of his career. All our best wishes and many happy returns.

Burkina Faso, CIMCIM/ICOFOM joint meeting

We are really sorry to announce that the joint meeting with ICOFOM planned for June 2000 in Burkina Faso has to be postponed (or cancelled) again. There were major difficulties in the planning of the conference which could not be influenced by CIMCIM.

CIMCIM is convinced of the importance of such a meeting in an African country with ICOFOM or any other committee of ICOM. As far as we can see, the planned conference cannot take place this coming summer despite our efforts. After several letters, phones and Internet mail, it is with regret that we came to this conclusion.

Eszter Fontana, Carmelle Bégin

Tereza Scheiner, chair of ICOFOM writes:

ICOFOM has now decided NOT to organise this year's conference in Burkina Faso, but keep the interest in meeting in the country, maybe within 2 or 3 years. Hildegard Viereg, ICOFOM's Secretary, has made an invitation for Munich, for 2000, and ICOFOM has officially accepted this invitation. We will meet in October, probably right after Oktoberfest. She is now taking care of the first arrangements and will soon define dates and program. The theme for the meeting will be the same as for Burkina Faso - Museology and Intangible Heritage - and ICOFOM is still interested in discussing common aspects of this theme with CIMCIM. If interested, please contact Hildegard Viereg, e-mail viereg@mpz.bayern.de

Warmest regards, Tereza Scheiner, ICOFOM

Canadian Conservation Institute, Ottawa

Report from Bob Barclay:

I have been relatively invisible for a considerable time as I have been in the last stages of my PhD, which is now completed. The dissertation examines the antagonism that has grown up between restoration and conservation, describes a new structure for viewing actions on historic musical instruments, and proposes risk analysis strategies as aids in decision-making. I am preparing to disseminate some of my work in the form of publications and conference presentations. I plan to attend the SFIIC Conference *Instruments pour demain* which is being held in Limoges in June. I will present a paper entitled 'The Restorer and the Conservator: Deconstructing Stereotypes'. Also, once my professional life gets back on track again, I intend to write a book on the topic of use and preservation of historic instruments, hopefully following the structure of the dissertation, but making it pleasant to read!

I send my best wishes to all CIMCIM members old and new, and hope to see some of you again at a future CIMCIM meeting. For a full list of publications and current activities of CCI, visit our website at

<http://www.cci-icc.gc.ca/>

Bob Barclay

Gustav Holst Birthplace Museum, Cheltenham, Gloucestershire, U.K.

I am very pleased to announce that from 1 April 2000 the Holst Birthplace Museum will be run as an independent museum with a board of trustees, a full-time curator and a team of volunteers. As CIMCIM members may be aware, the museum (formerly run by Cheltenham Borough Council) was threatened with closure to the public last year because of budget cuts. As the result of a local campaign, gifts were secured to keep the museum open for the present, but in the long term the museum will have to be self-financing - a challenge we are meeting through improved marketing and

museum activities to bring Holst and his music to a wider audience.

Gustav Holst was born in this house in 1874. On display is a fascinating collection of Holst memorabilia including the piano on which much of 'The Planets' was composed and there is a Holst archive of great interest to scholars. The birthplace is also an important period house in its own right showing the 'Upstairs, Downstairs' life of a Victorian-Edwardian family home.

In the immediate future, the museum will be establishing a website and we would especially welcome links to other composer and/or birthplace museums or even, more simply, a reciprocal exchange of leaflets to advertise our museums. If you are interested in doing this, please do contact me at the museum.

Joanna Archibald, Curator

ICOM, Customs and Police: working with museums in the fight against the illicit traffic in cultural property

On Tuesday, 25th January 2000, in Brussels, the Secretary General of ICOM signed a Memorandum of Understanding with the World Customs Organisation (WCO) to co-operate over the fight against the illicit traffic in cultural property. Theft in museums and the looting of archaeological sites serve to sustain international traffic in cultural property. The fight that ICOM has been leading in the field for a number of years should be supported by close collaboration with police and customs officers. Workshops with INTERPOL have already resulted in active co-operation between museum professionals and police officers in many countries.

The agreement that has just been signed with the WCO marks an important step forward in the fight against the illicit traffic in cultural property, for the question of cultural heritage transcends borders. Within the competence of each national administration, customs departments can greatly contribute to the fight against this traffic. In the same way, strengthened co-operation between the authorities responsible for protecting heritage and the customs authorities as much at the national as the international level should mean increased efficiency in customs checks. The Memorandum of Understanding should serve to strengthen co-operation between the two organisations in official and practical terms, particularly by sharing information between the two secretariats, and thus between customs authorities and members of ICOM. Joint projects should soon be up and running, including implementation of tools for raising awareness, setting up training programmes for customs officers, and distributing ICOM information on illicit traffic (the One Hundred

Missing Objects collection and the Red List) to customs departments the world over.

In addition to the close collaboration that has long existed between ICOM, INTERPOL and police departments, a Memorandum of Understanding should soon be signed between ICOM and INTERPOL to strengthen their collaboration and make it official. For more information please contact Valerie Jullien, ICOM Secretariat; jullien@icom.org

ICOM Japan

The Japanese National Committee now operates a website at:

<http://www.museum.or.jp/icom-japan/>

You may find it convenient to use the generalised address form for ICOM Committee resources. This allows a Committee's name to be suffixed to the address of the central ICOM server at

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

Accordingly, the new website may also be accessed at:

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

Cary Karp

Kunsthistorisches Museum, Wien, SAM

CIMCIM congratulates Dr Rudolf Hopfner on his new post as Director of the Sammlung alter Musikinstrumente. As Director he is the successor to Gerhard Stradner, who retired at the end of last year.

Edinburgh University Collection of Historic Musical Instruments

On the 17th March, EUCHMI formally opened its *Sound Laboratory*, an interactive facility with computer simulations and live sounds of instruments, designed to explain how instruments work. The 'Laboratoire du Son' devices were developed with European Community (Raphael Programme) funding by the Musée des Instruments de Musique, Brussels, the Cité des Sciences et de l'Industrie, Paris, the Musikinstrumentenmuseum der Universität Leipzig, and the University of Edinburgh. Details at

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

Arnold Myers

Musikmuseet, Stockholm

Dr Stefan Bohman has recently taken over the position as director of the Musikmuseet. He has been working at the (ethnological) Nordiska museet in Stockholm for many years, during his last period there as director of the department of documentation and research.

Bohman's doctoral thesis in ethnology, in 1985, was about the music of the Labour Movement. He is a senior lecturer of museology, at present

tutoring, amongst others, a student who is writing her doctoral thesis about the collections of music in Swedish museums. Further, he has been a reviewer of western classical music, a university lecturer on folk music etc. and he is, of course, an active musician. Apart from his formal qualifications, he is known as a constructive person with visions and good initiatives and with the ability of arousing enthusiasm among his colleagues.

Dr Krister Malm, former director of the Musikmuseet, has not left the museum altogether. Since July 1, 2000 he is the director of the Swedish National Collections of Music (SMS), i.e. the umbrella organisation of the Musikmuseet, the Swedish Music Library and the Swedish Centre for Folk Song and Folk Music Research and the Swedish Jazz History.

So, I, the undersigned, feel quite confident for the future of the museum and of the rest of the SMS troika. I retired from the museum last summer, after thirty-five busy and happy years there. However, I have not retired from the CIMCIM! Here is my new e-mail address: bi.kjolsson@telia.com
Birgit Kjellstrom

Ringve Museum, Trondheim

Mats Krouthén, born 1962, started on March 1st in a new position as curator at the Ringve Museum. Krouthén studied at the University of Gothenburg where he was responsible for the musical instrument collection at the Institute of Musicology. The theme of Mats Krouthén's thesis is instrument production in Gothenburg, focusing on the relation between the builder and the user of instruments from a sociological and historical point of view. At Ringve Museum, Mr Krouthén will be responsible for the collection of musical instruments in a collaboration with the museum's conservator.
Peter Andreas Kjeldsberg

St. Petersburg, Russia

In 2000 the Musical Instrument Museum in St. Petersburg is celebrating its 100th anniversary. A comprehensive article on the collection by Vladimir Koshelev is to be found in 'Musica Instrumentalis', VOL II, 1999, Germanisches Nationalmuseum, Nürnberg.

The Organ Historical Society

New home for American Organ Archives
The American Organ Archives of the Organ Historical Society, Inc., has opened a renovated and expanded facility housing the world's largest repository of pipe organ research materials. Located in Princeton, New Jersey, at Talbott Library, Westminster Choir College of Rider

University, the Archives is a closed-stack, non-circulating collection that embraces books, periodicals, pamphlets, photographs and other illustrations, organ plans and specifications, recital programs, catalogues, correspondence, ephemera, and other documentary materials pertaining primarily to organ history and design, organ building and playing, organ music and organists, and records and publications of the Organ Historical Society.

Unique manuscripts, rare books, and complete runs of hard-to-find journals from many countries distinguish the Archives. Other focal areas include American music history, church music and church history, historic preservation, conservation, organ-related technology and engineering, acoustics, and architecture. Reference materials include union lists, directories, indexes, guides, maps, genealogies, and chronologies. Extensive manuscript records from the M.P. Möller Company and other organ-building firms are available for consultation by appointment. Users of the Archives can also consult Talbott Library's large collection of printed organ music and recordings as well as general works on music.

The Archives is directed by a distinguished Board of governors chaired by Lois Regestein and managed by archivist Stephen L. Pinel, assisted by Talbott Library staff. Information about the Archives can be seen on the OHS website at www.organsociety.com

An in-progress catalogue of holdings is available online through OCLC and can be accessed at www.library.rider.edu

clicking "on-line catalogue". This catalogue can be searched by author, OCLC subject heading, call number, and key words or key phrases. The Archives participates in the Interlibrary Loan network and can provide photocopies at cost by arrangement with the archivist. Appointments to use research materials, including manuscripts, may be made directly with the archivist at Talbott Library, Hamilton at Walnut Avenues, Princeton, New Jersey 08540 (609-921-7100). Limited funds are available in support of research by visiting scholars; application is also available from Mr. Pinel.

To celebrate expansion of the American Organ Archives, a committee chaired by Prof. John Ogasapian (University of Massachusetts at Lowell) is planning an international symposium to be held in Princeton in fall 2000, tentatively entitled 'American Organ Research: New Century, New Directions.' For information contact Stephen L. Pinel or consult the OHS website.
Laurence Libin

UNESCO

L'assemblée générale des Nations Unies a proclamé l'an 2000 'Année internationale de la culture de la paix'. L'UNESCO a été chargée de la co-ordination de ce projet et parmi les différentes actions prévues, *Musique et Paix*, a été confié au CIM (Conseil international de musique).

Conferences

University of Victoria, BC, Canada, 24-28 May 2000

ICTOP/ICOM 2000 Meeting & Symposium:
Focusing on the Learner

The Cultural Resource Management Program at the University of Victoria looks forward to welcoming The International Committee on the Training of Personnel of ICOM (ICTOP) members and other participants to the ICTOP annual meeting and symposium in Victoria, British Columbia from May 24-28. In addition to exploring the theme 'Focusing on the Learner' through lively presentations and discussions, you will enjoy opportunities to visit Victoria's wealth of heritage and natural resources, and to strengthen your network of international friends and colleagues involved in professional education in the museum sector.

Our ability, as trainers, to be responsive to learners throughout the museum field is complicated by tremendous diversity in learners' specializations, preparation, competency requirements, resources, and career aspirations. This symposium draws on a combination of keynote presentations, participants' papers, and discussion groups, to explore key learner characteristics which influence all aspects of professional education. Detailed program information and registration procedures are now available on the Symposium web site. You may access the site from the Cultural Resource Management Program Web site, or directly at:
<http://www.uvcs.uvic.ca/crmp/ICTOP.htm>

For further information, please contact:

Joy Davis, Program Director
Co-Chair, ICTOP Program Committee
Cultural Resource Management Program
Division of Continuing Studies
University of Victoria PO Box 3030, Victoria, BC,
Canada, V8W 3N6
Telephone 250 721 8462 FAX 250 721 8774
E-mail: joydavis@uvcs.uvic.ca
Web: <http://www.uvcs.uvic.ca/crmp>

Symposium on Bowed String Musical Instruments,
Edinburgh, 1-3 June 2000
Organised by Edinburgh University Collection of
Historic Musical Instruments in conjunction with

the Early Music Forum of Scotland and the Viola da Gamba Society of Great Britain.

The programme includes 32 paper presentations, a lecture/demonstration and a concert. Details from Arnold Myers, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, U.K., e-mail euchmi@ed.ac.uk

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

International Council for Traditional Music (UNESCO), Markneukirchen, 21-26 June 2000

The Study Group on Folk Musical Instruments of ICTM will hold its 14th international meeting at the invitation of the *Westsächsische Hochschule Zwickau (FH)*, *Studiengang Musikinstrumentenbau* between 21 and 26 June, 2000 in Markneukirchen/Germany. The topics of the meeting will be (a) Traditional Musical Instruments in the Age of Mass Media, (b) Professional Making of Traditional Musical Instruments

The technical organization of the meeting is in the hands of Andreas Michel, *Westsächsische Hochschule Zwickau (FH)*, *Studiengang Musikinstrumentenbau*, Markneukirchen, Adorfer Str. 38, D-08258 Markneukirchen; Tel.: +49-37422-2094; e-mail: a-michel@t-online.de

We would be most grateful if you would let Andreas Michel know as soon as possible if you plan to participate. Arrival for the event will be on 21 June 2000, departure on 26 June 2000. Colleagues from Eastern European countries who require a stipend to enable their participation at the meeting are asked to let us know as soon as possible.

The scholarly organization of the meeting is in the hands of Erich Stockmann, D-13189 Berlin, Zellinger Weg 12; Tel/Fax. +49-30-4725702

21st Symposium on Musical Instrument Building, Michaelstein, 17-20 November 2000

History, Construction and playing technique of low bowed instruments

A contribution to the 250th birthday of Johann Matthias Sperger (1750-1812)

Opening: 10:00, Friday 17th

Concerts: 19:30, 17th, 19:30, 18th

Ending: c 18:00, Sunday 19th

The bass instruments of the family of bowed string instruments revealed in an astonishing variety concerning shape, size, number of strings, playing technique or timbre and thus underwent a minor and later standardisation than the smaller bowed string instruments. In course of this symposium the history, construction and the use in music of the lower bowed instruments shall be examined, taking as a starting point the remaining original

instruments. In addition to that the special acoustical features as well as questions to copying and restoring of these instruments will be discussed. The still difficult terminology requires an exact regional differentiation, also according to the different playing techniques.

Johann Matthias Sperger (1750-1812) made a significant contribution to the development of concertante literature for the double bass. His 250th birthday shall be celebrated during the symposium. Sperger's compositions (solo concerts) are on the one hand influenced by the Viennese technique in playing the doublebass. On the other hand it reflects his closer surroundings like the musical customs of the court orchestras of Dresden, Berlin and Ludwigslust as well as those of the larger towns like Leipzig or Prague. Important references to regional characteristics in building and playing are to be expected from the museums in the middle of Germany.

Questions and registration to the symposium can be sent to Monika Lustig, Stiftung Kloster Michaelstein, PF 24, D-38881 Blankenburg, tel.: +49-(0)3944-903012; fax: +49-(0)3944-903030; e-mail: museum@kloster-michaelstein.de
Web: <http://www.kloster-michaelstein.de>

International Musicological Society, Leuven, Belgium, 1-7 August 2002

The 17th IMS International Congress at the Maria Theresia College of the Catholic University in Leuven will offer symposia on eight broad themes, as explained in detail on the IMS website

<http://www.ims-online.ch>

and on flyers available from the Secretary General of the IMS, fax: (41)-1-923-1027; e-mail: imsba@swissonline.ch)

The theme of Symposium 7 will be *Instruments of Music: From Archeology to New Technologies*. Musical instruments range from clapping hands to computers running on interactive software, from imaginative fancies to mass-produced souvenirs or pint-sized violins. This symposium seeks new contributions to organology, particularly encouraging explorations of phenomena that cross cultural and stylistic boundaries, such as the need for instruments that extend the abilities of the human musical body, or the accordance of spiritual or secular meanings to instruments of music and the sounds they produce. This forum might also investigate how instruments are valued and interpreted in different cultures, places, times, or functions, and why some instruments fail, but others are adopted and succeed.

Each symposium will include multiple sessions, papers and poster presentations on subtopics that

will be determined by the proposals received. The program committee hereby calls for proposals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in Spanish, Italian, German, French or English) should be submitted by 3 April 2001, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference. All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author, indicating whether the proposal is an "Session", "Paper" or "Poster presentation". Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable typeface on single sides of paper in A4 or 8.5 × 11-inch format with at least 3 cm. margins). Only one submission per author will be considered, and all proposals will be treated confidentially.

Proposals for SESSIONS must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organizer and a list of committed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Preference will be given to sessions with an interdisciplinary and international panel of speakers. Proposals for individual PAPERS must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words. POSTER presentations should be designed to be displayed for at least three hours on three consecutive days, with the project co-ordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

All proposals must be submitted by 3 April 2001 to the chair of the program committee: Prof. Barbara Haggh: IMS 2002, College of Music, University of North Texas, P.O. Box 311367, Denton, Texas 76203-1367 U.S.A.; Fax: (1)-940-565-2002.; e-mail: bhh0005@jove.acs.unt.edu

Exhibitions

Leipzig, Musikinstrumentenmuseum der Universität, 21 March 2000: Opening of the Exhibition *Bartolomeo Cristofori – a court instrument maker of the Medici* Highlights of the exhibition: six keyboard instruments made by Cristofori. Guided tours, lectures, concerts. Information: clavier2000@uni-leipzig.de
The exhibition is part of the earlier announced series of exhibitions to the piano-anniversary in Germany. Opening in Berlin: 23 March 2000, opening in Nürnberg: 29. March 2000.

21 July 2000: Exhibition in honour to the Bach anniversary: *Musical Instruments for Johann Sebastian Bach – masterpieces of musical instrument makers in Leipzig*. Both exhibitions can be seen until the end of 2000.

Nürnberg, Germanisches Nationalmuseum, 29 March 2000: *Clavier 2000*, An invention for all
The Germanisches Nationalmuseum possesses the largest collection of keyboard instruments. The 300th anniversary of piano-making is occasion and pleasure to examine the development of this group of instruments. In co-operation with the Musikinstrumentenmuseum der Universität Leipzig and the Musikinstrumentenmuseum der Stiftung Preussischer Kulturbesitz, Berlin the development of the piano from the day of its invention by the Italian instrument maker Bartolomeo Cristofori will be presented. All three museum will show special exhibitions on that theme. A series of concerts will accompany the exhibition.

The Hague, Gemeentemuseum, 30 September 2000 - 18 February 2001

Bach Schatten ('Bach Treasures') exhibition, concerts and lectures

As part of this year's Bach 2000 celebrations, the Gemeentemuseum Den Haag is holding an exhibition of 'Bach Treasures'. The Gemeentemuseum possesses the world's largest collection of first and early editions of Bach music scores and the exhibition will centre on these precious documents. The aim of the exhibition is to portray Johann Sebastian Bach (1685-1750) as a man, a musician and a composer. In addition to books and musical instruments, it will feature paintings and prints, including portraits of the composer and his sons. This will enable visitors to picture life in Bach's day.

The exhibition will include a number of 17th and 18th-century books and other documents containing contemporary descriptions of Bach, all drawn from the collections of the Gemeentemuseum's music library. There will also be first editions of works like the Goldberg Variations and The Art of the

Fugue, and even a unique receipt, hand-written by Bach himself in 1731 and complete with his seal and signature. The museum's collection of musical instruments will contribute a number of items built in Bach's life-time and the picture of Bach and his contemporaries in the 17th and 18th centuries will be enlivened by prints and paintings of the period. The exhibition will be accompanied by a series of five concerts and five lectures on widely varying aspects of J.S. Bach and his music, all held in the Gemeentemuseum itself.

For further information and/or photographic copy please contact: Information and PR Department, Tessa Stassen or Gerrit Jan de Rook, 070-33 81 119 or 070-33 81 121.

Boston, U.S.A., 5 November 2000 - 24 February 2001.

The Museum of Fine Arts, Boston, is preparing a major exhibition of over 120 guitars that provides a revealing look at the most interesting changes in the instrument's visual design from the late sixteenth century to the present day. Curated by CIMCIM member Darcy Kuronen, *Dangerous Curves: The Art of the Guitar* will examine how the forces of fashion, technology, and society have influenced the appearance and construction of the world's most popular musical instrument. Planned for display in the Museum's 10,000-square feet Gund Gallery.

Several institutions, performers, and private collectors are lending guitars for the exhibition, including The Metropolitan Museum of Art, The Smithsonian Institution, America's Shrine to Music Museum, Edinburgh University, The Gene Autry Museum of Western Heritage, Les Paul, Chet Atkins, and Steve Howe of the rock group Yes. There are plans for a profusely illustrated catalog and a state-of-the-art audio guide to lead visitors through the displays. An ambitious series of concerts is planned to showcase the broad range of guitar music from classical to jazz, and there will be lectures and demonstrations presented by leading performers, guitar makers, and collectors.

The MFA also recently announced the reorganization of some curatorial departments. The Museum's instrument collection has now been instituted as the Department of Musical Instruments, and is no longer a sub-division of Decorative Arts. Darcy Kuronen has been promoted to Curator of Musical Instruments. In the coming years the Museum is planning to construct a major addition to the current building, and it appears that new and additional space will be allotted for the display of musical instruments.
Darcy Kuronen

New position

Profil de poste: Conservateur H/F XIXe siècle au musée de la musique - cité de la musique

Poste disponible rapidement

Le musée de la musique (cité de la musique) recherche un conservateur spécialiste du XIXe siècle. Sous l'autorité directe du directeur du musée et au sein de l'équipe scientifique, il aura en charge la gestion des collections relatives à la période. Il aura à élaborer, seul ou en collaboration, des expositions temporaires et des programmes de concerts, de colloques ou de conférences, ainsi que des cycles pédagogiques. Il devra intervenir dans le cadre du réseau des

collections instrumentales nationales et internationales et contribuer au développement des liens que le musée entretient avec ses partenaires du monde de la musique et des musées.

Le candidat devra posséder :

- une connaissance solide de l'organologie ;
- une culture générale étendue ;
- la capacité à s'intégrer dans une équipe nombreuse et pluridisciplinaire ;
- un sens affirmé de la médiation culturelle.
- une bonne pratique de la langue française

Les candidatures (lettre de motivation manuscrite + curriculum vitae + photo) et demandes de renseignements sont à adresser à Monsieur Frédéric Dassas, directeur du musée de la musique, ou à Madame Bénédicte Boringe, administrateur du musée de la musique, cité de la musique, 221 avenue Jean-Jaurès, 75019 Paris. Tel : 01 44 84 46 21 Fax : 01 44 84 46 01

e-mail : fdassas@gwmail.cite-musique.fr

Recent publications

MARTIN ELSTE: *Meilensteine der Bach-Interpretation 1750-2000. Eine Werkgeschichte im Wandel.* (Milestones in the interpretation of Bach 1750-200. A history in change). Stuttgart, Weimar: J. B. Metzler; Kassel: Bärenreiter 2000/480pp., hardcover, 87 illus., music examples, Audio CD (70 min.); EUR 39,88 ISBN 3-476-01714-1. Obtainable from ordinary and internet booksellers; see also:

<http://www.metzlerverlag.de>

and

<http://www.baerenreiter.com>

From Felix Mendelssohn Bartholdy to John Eliot Gardiner, from Wanda Landowska to Gustav Leonhardt, from Albert Schweitzer to Ton Koopman... Bach's musical oeuvre can be seen as 'work in progress', evolving for 250 years

through arguments about such concepts as 'Urtext' and 'Werktreue', as well as through changing performance traditions, romanticism, protestantism, 'New Simplicity', 'Objectivity', and alleged 'Authenticity'. In his book, Martin Elste presents and discusses some 800 important sound documents of the shellac, LP and CD eras in the dynamic development of Bach performance practice. The accompanying CD contains many rare sound recordings such as the very first recording of the harpsichord previously unissued (Wanda Landowska with the 1st movement of the Italian Concerto made in 1908).

ESZTER FONTANA, FRIEDEMANN HELLWIG, KLAUS MARTIUS: *Historische Lacke und Beizen.* (Historical varnishes and stains) Third, enlarged edition. 224 pages, black and white illustrations. Order from: Verlag des Germanischen National-Museums Broschur, ISBN 3-926982-60-8, price: 28 DM.

ANDREAS MICHEL: *Zistern*

A new book in the series of 'Instrumentarium Lipense' is the catalogue on Cittern instruments from the collection of the Musikinstrumenten Museum der Universität Leipzig. 224 pages, colour and black and white illustrations. Brochure, 21 × 21, ISBN 3-929330-86-5, price: 32 DM.

SCRIPTA ARTIUM No. 1.

Scientific publication on the art collections of the university of Leipzig, Germany. With contributions from Germany, England, Switzerland and USA. Contributions to musicology, organology and conservation of musical instruments. A detailed table of contents can be found at: musik.museum@uni-leipzig Leipzig, 122 pages, brochure, 21 × 29.7 cm, black and white illustrations, price 25 DM

ALEXANDER PILIPCZUK: *Erwerbungen für die Sammlung alter Musikinstrumente in den Jahren 1996 und 1997.* (Acquisitions for the collection of musical instruments in the years 1996 and 1997) in *Jahrbuch des Museums für Kunst und Gewerbe Hamburg*, Band 15/ 16 1996-1997, pp.318-324. Museum für Kunst und Gewerbe Hamburg, 1999, ISBN 3-923859-45-7.

Northeast Document Conservation Center (NEDCC)

NEDCC announces the publication of the third edition of *Preservation of Library & Archival Materials: A Manual*, in hardcover. This revised and expanded edition, edited by Sherelyn Ogden, has been available electronically on the NEDCC Web site since March 1999, but this is the first time it has appeared in printed form. Rapid

technical changes and their impact on the preservation profession prompted NEDCC to update and expand the manual by adding important contemporary topics that were not included in the previous edition.

The manual is approximately 412 pages in length and is comprised of 50 individual technical leaflets. Every leaflet from the first two editions has been updated to reflect new information and changing opinions. In addition, the third edition contains eight new leaflets. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures.

Order form, available online at
<http://www.nedcc.org>

The cost of this publication is \$50 including shipping within the Continental U.S.A. Credit card payments not accepted. For international orders, including Canada, please e-mail (fpmsi@fpmsi.com) or fax (978-521-2802) your request for shipping charges before sending payment or purchase order. We will provide you with the shipping charges for your location based upon the quantity being requested. Your order will only be processed after we receive your Order Form and authorization for shipment based on the final cost (U.S. dollars: \$50 order cost plus shipping charges quoted).
Jamie Doyle

Edinburgh University Collection of Historic Musical Instruments

Catalogue of the Collection, Volume 2 Part J
Fascicle iii: Beaters for Percussion Instruments.
Published January 2000. 40 pages.
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