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

## Bulletin No. 46

### Report of the CIMCIM Meeting 2001 at the ICOM 19th General Conference in Barcelona 1st – 6th July

About 2.000 members met at the 19th General Conference held in Barcelona, Spain this year. Twenty-nine CIMCIM delegates from 15 countries attended the triennial meeting. It was a pleasure for seasoned CIMCIM members to welcome new delegates and to meet our colleagues from Spain.

For 15 CIMCIM members the conference started on the 30th of June with an excursion to Rupit at the foot of the Pyrennes. Romá Escalas from the Museu de la Música in Barcelona introduced us to a collection in La Fontana unknown to many in CIMCIM. It was assembled together by two families in the course of 40 years and became a foundation in 1992. It is housed in a building specially designed for two discrete collections including a countless number of porcelain and ceramics produced in Spain during the 15th and 19th centuries, and a vast collection of non-western musical instruments. These range from a copy of the Bianzhong bells from China and several Gamelan orchestras to lithophones, not forgetting the collections of stringed instruments and drums from all over the world. The ceramic collection is of great value to the organologists showing depictions of musical instruments and their use in Spain. I don't think I exaggerate to say that all attendees were deeply impressed and would have wished to spend more time there. The collection can be visited on request (Fundación La Fontana, Finca La Fontana, 08569 Rupit, Spain, Fax: +34 93 201 73 20) and is definitely worth a longer visit. On our way back we stopped

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in Rupit for a magnificent Spanish lunch provided by the courtesy of the Museu de la Música. Lunch was followed by a stroll through the picturesque village with fantastic views of the countryside.

The theme for the CIMCIM paper sessions, *Musical Instruments on Display: Mounting, Security, Labelling*, was divided into two main parts: *New Exhibitions and Labelling* and *Security and Mounting*. The first session presented a discussion of the recent experiences installing several new exhibitions and included, among other topics, the design of labels. The delegates also had the opportunity to become acquainted with the upcoming plans to exhibition musical instrument collection from Museu de la Música in Barcelona.

The other session focussed on the security of the objects within an exhibition. Contributions came both from CIMCIM members and from members of other international committees like ICOM-ICMS (International Committee for Museum Security). It was obvious from the lectures and discussions following that trends to make museums adventure parks not only create new challenges for museum personnel, but identify new risk factors that potentially endanger objects. Discussions focusing upon security issues for objects are becoming more necessary. Individuals representing Austria, Belgium, Canada, France, Italy, Norway, Poland, Switzerland and Germany contributed papers. Arnold Myers (Edinburgh) presented a paper by Alla Bayramova (Azerbaijan), who unfortunately could not attend the meeting.

The third day was reserved for a joint meeting with ICOM-CIPEG (International Committee for Egyptology). Papers compared music and dance

iconography from Egyptian archaeological sources with actual instruments. The complete program is available on the CIMCIM Website or can be obtained through the editor. Despite of some initial technical problems, the conference was very successful and professionally inspiring.

The post conference tour, organised by Beryl Kenyon de Pascual and Cristina Bordas, brought the delegates further into the country toward Madrid. The first stop was *Ávila*. After visiting the town museum, that houses a small yet interesting collection of musical instruments, and a walk on the medieval town walls, the trip continued on to *Urueña* in the county of *Valladolid*. And yet another surprise was awaiting us. *Urueña* is a small picturesque mountain village with about 60 houses and an old bishop's palace. There, behind thick pine doors, you find Castilla's most extensive centre for traditional music, the *Fundación Joaquín Diaz* (Website: [www.funjdiaz.net](http://www.funjdiaz.net)). The collection is comprised of about 300 musical instruments from *Castilla* and *Léon* and includes a well-equipped library of traditional music. The museum is open to the public and there are a number of concerts arranged during summer. Mr. Diaz provided a delicious tapas lunch in the village hotel that created the perfect frame around our visit there.

The last stop of the tour was Madrid. On the morning of July 10th members visited the Royal Palace to admire a string quartet made by Antonio Stradivarius and several Spanish keyboard instruments. Afterwards we had the opportunity to attend the opening of a new exhibition under the care of Cristina Bordas. For the first time musical instruments from seven public and three private collections of Spain have been brought together and exhibited at the *Casa Cerralbo*. For us it was a wonderful chance to study some of the finest instruments of the country.

CIMCIM wishes to thank all those involved in organising this wonderful and inspiring conference.

Corinna Weinheimer

#### **Minutes of the CIMCIM Business Meeting, Museu de la Música, Barcelona, 4. July 2001**

**Present:** Carmelle Bégin (Canada), Stefan Bohmann (Sweden), Frederic Dassas (France), Sylvie Douce de la Salle (France), Joël Dugot (France), Mizushima Enji (Japan), Martin Elste (Germany), Eszter Fontana (Germany), Florence Gétreau (France), Göran Grahn (Sweden), Herbert Heyde (USA), Cynthia Adams Hoover

(USA), Roland Adams Hoover (USA), Beryl Kenyon de Pascual (Spain), Ignace de Keyser (Belgium), Tom Lerch (Germany), Ivan Macak (Slovak Republic), Jeremy Montagu (UK), Ken Moore (USA), Arnold Myers (UK), Catherine Megumi Ochi (Japan), Carlos Rausa (Argentina), Gabriele Rossi-Rognoni (Italy), Patrice Verrier (France), Corinna Weinheimer (Norway), Miguel Zenker (Mexico).

**2. Regrets of absence:** Mia Awouters (Belgium), Alla Bayramova (Azerbaijan), Margaret Birley (UK), Dagmar Droysen-Reber (Germany), Heidrun Eichler (Germany), Tatjana Fomina (Uzbekistan), Sumi Gunji (Japan), Veronika Gutmann (Switzerland), Sheila Heidarova (Azerbaijan Republic), Friedemann Hellwig (Germany), Rudolf Hopfner (Austria), Cary Karp (Sweden), Peter Andreas Kjeldsberg (Norway), John Koster (USA), Darcy Kuronen (USA), Janine Lambrechts-Douillez (Belgium), Michael Lea (Australia), Scott Odell (USA), Alexander Pilipczuk (Germany), Zami Ravid (Israel), Konstantin Restle (Germany), Christiane Rieche (Germany), Hélène la Rue (UK), Gary Sturm (USA), Lisbet Torp (Denmark), Elizabeth Wells (UK).

#### **3. Minutes of the CIMCIM Business Meeting in Markneukirchen, 19th September 2000**

The minutes, published in the CIMCIM Bulletin No. 43 were approved by the meeting.

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

The committee's grateful thanks are due to the University of Edinburgh, ICOM Norway and the Ringve Museum, Norway for the postage of CIMCIM Bulletins to subscribers during the past year, and to Arnold Myers for all his work in arranging to have them printed and posted. The committee also owes debt of gratitude to John Koster who has maintained the CIMCIM US Dollar account for the last six years. Patrice Verrier, of the Musée de la Musique in Paris is the new treasurer of CIMCIM, and he is welcomed and thanked by the outgoing officer. Ken Moore, the new Vice President of CIMCIM has kindly opted to take over John Koster's role, and maintaining the US dollar account. The current balance of the CIMCIM US dollar account is \$ 2.103,13 and the UK account is £ 9.827, 34.

Margaret Birley

#### **5. Report from working groups**

In general there were no working group meetings at this conference.

## 5.1 Publications Working Group

### TRIENNIAL REPORT

Constituted St Paul 1990; re-formed Quebec 1992, Stavanger 1995, Melbourne 1998

Remit: to be to promote the dissemination of information produced by CIMCIM through publications and to advise on the exploitation of electronic communications media for CIMCIM's purposes.

Members: Arnold Myers (Co-ordinator), Sylvie Douce de la Salle, Gretel Dumont, Eszter Fontana, J. Richard Haefer, Monika Lustig, Marlowe Sigal, Rob van Acht, and Patrice Verrier. Additional participants in subsequent sessions: Margaret Birley, Sylvie Douce de la Salle, Ken Moore, Christiane Rieche, and Gabriele Rossi-Rognoni.

Last meetings: Paris, 11 June 1999; Markneukirchen, 18 September 2000.

The CIMCIM Board had renewed the mandate of the Working Group in 1998 in Melbourne.

The Group has continued to review CIMCIM's electronic communications:

the website, the moderated e-mail list CIMCIM-L, and the distribution of the CIMCIM Bulletin by e-mail to members.

The triennium has seen the development of a web-based version of the Bulletin to replace the former e-mail version, and an augmented web page 'Technical Drawings of Musical Instruments in Public Collections of the World', now with details of drawings of 664 instruments.

The CIMCIM welcome page receives circa 12500 hits per year, 'Technical Drawings of Musical Instruments' receives circa 15500 hits per year, and the 'International Directory of Musical Instrument Collections' menu page receives circa 4500 hits per year. Hits for other pages are lower. The actual number of accesses to the pages will be higher than these figures, since accesses to cached pages are not recorded by the server.

Maintenance of the website and mailing lists has necessarily required frequent editorial work.

One further printed publication has been produced: *Regional Traditions in Instrument Making: Challenges to the Museum Community*, CIMCIM Publications No. 4. This includes papers read at the CIMCIM meeting, Nagycenk, Hungary, September 1996

The sale of printed publications has continued at a modest rate, and Publications 1 and 3 were reprinted. The main form of publicity for the printed publications is the CIMCIM website,

which also gives free access to the electronic versions of many of them.

The CIMCIM website and CIMCIM-L have throughout the triennium continued to be hosted free of charge on University of Edinburgh servers.

Report submitted by Arnold Myers, 1st June 2001.

### 6. Future meetings

2002: St. Petersburg

CIMCIM received an official invitation from Irina Viktorovna from ICOM-Russia. Mrs. Natalia Metelitsa, director of the State Museum of Theatre and Music in St. Petersburg expressed the wish to discuss the following topic during the conference: *Musical instruments: do they have to sound?* Ken Moore presented the different issues that could be discussed during the conference and it was suggested that working groups be created to deal with possible topics for panel discussions. Stefan Bohmann from the Musikhuseet in Stockholm, Sweden was elected co-ordinator for a working group concerned with the representation of sound in museums. The organisers of St. Petersburg suggest the second week of September 2002 for the conference. More information about the meeting will be published in Bulletin 47.

### 7. Elections to the new board

The president expressed her gratitude to the election committee (Cynthia Adams Hoover, USA and Peter Andreas Kjeldsberg, Norway) and the assembly approved the committee's suggestion. The new board is as follows:

*President:* Eszter Fontana, Germany

*Vice-president:* Ken Moore, USA

*Treasurer:* Patrice Verrier, France

*Secretary:* Corinna Weinheimer, Norway

*Advisory Members:*

Carmelle Bégin, Canada

Alicja Knast, Poland

Michael Lea, Australia

Lisbet Torp, Denmark

Eszter Fontana thanked the outgoing board members for their work and welcomed the new members to the board.

### 8. Any other business

8.1 CIMCIM subscriptions: the Board suggested to waive the subscription fees requested from ICOM/ CIMCIM voting members until further notice. The annual dues for CIMCIM subscriptions will be: 16 Euro, 16 \$ for ICOM/ CIMCIM non-voting members and 24 Euro, 24 \$

for CIMCIM subscribers. The assembly supported the suggestion.

8.2 Sylvie Douce de la Salle, France reported the cancellation of the music project "Cité des musiques vivantes" in Montluçon. Mrs Douce de la Salle asks CIMCIM to write a letter of concern to the mayor of Montluçon. This letter will be published in the Bulletin. The assembly approved of this motion.

8.3 Miguel Zenker, Mexico from the Escuela Nacional de Musica in Mexico City reported on an International Symposium on Musical Acoustics to be held the 13. 11. - 06. 12. 2002 in Mexico City and invited the assembly to attend. For more information see *Conferences* further below.

8.4 Mizushima Enji, Japan reported on his translation of *The Care of Historic Musical Instruments*, edited by Robert L. Barclay and published by the CCI, the Museums and Galleries Commission and CIMCIM. Sumi Gunji, former president of CIMCIM will take on the proof reading.

8.5 The ICOM conference fees were discussed and the assembly agreed that they were too high. The body felt that as costs increase the conferences become financially prohibitive for some countries, and therefore are in direct opposition to ICOM statutes calling for inclusion of all countries in the world. The Board suggested contacting the chairs of other national and international committees concerning these problems and drafting a letter of recommendation to ICOM General Secretary.

8.6 Report from the Advisory Committee Meeting (Eszter Fontana)

*International Museums day:* the themes for the International Museums Day will from now on be announced two years in advance. The committee is invited to suggest themes for that occasion. Please contact Eszter Fontana with your suggestions.

*Code of Ethics:* the new, revised ICOM Code of Ethics will soon be printed. This version is also available at the ICOM-Web-site [www.icom.org](http://www.icom.org).

8.7 CIMCIM's membership in RIDIM (Répertoire International d'Iconographie Musicale)

It was stated that CIMCIM cannot take over any administrative role for the board of RIDIM. CIMCIM is to be regarded as a "sister organisation" welcoming joint meetings on projects which further the mutual goals of the two associations. Ken Moore will prepare an official letter to RIDIM expressing these statements.

8.8 Cynthia Adams Hoover from Washington reported that the Piano 300 exhibition has been further extended until October 21st. So far 280.000 visitors have come to see the exhibition at the Smithsonian Institution in Washington DC.

8.9 Göran Grahn from Stockholm reported on a Swedish organ project, that involves several conferences. The next conference will be in Lisbon, Portugal in 2002. Further information will be given shortly in the Bulletin.

8.10 Eszter Fontana suggested to produce guidelines based on the papers given at the conference and reminds all lecturers to send their contributions to the editor.

### **9. Closing remarks**

The president, Dr. Eszter Fontana expressed her thanks on behalf of the assembly to the Museu de la Música and to Romá Escalas and Oriol Rossignol for all the help CIMCIM got making this conference possible. She also thanked the attendees for their contributions to a successful meeting.

Corinna Weinheimer

## **Announcements**

### **ICOM News**

Themes for the International Museums Day 2002 and 2003

During their meetings in Barcelona (July 2001), The Advisory Committee members have chosen the following themes for International Museum Day 2002 and 2003

For 2002: "*Museums and Globalisation*"

For 2003: "*Museums and Friends*"

International Museum Day was created in 1977 at ICOM's 12th General Assembly. It is celebrated each year on 18th May. This annual event provides the opportunity to draw the public's attention to museum programmes through activities taking place on and around 18th May. To have more information on International Museum Day, please consult ICOM Web site at <http://www.icom.org/imd.html>

### **ICOM Resolutions**

The ICOM Secretariat would like to inform you that the Resolutions adopted by the General Conference 2001 are now available on the ICOM Web Site at:

<http://www.icom.org/resolutions/eres01.html>

and the Strategic Plan for 2001-2007 at:

[http://www.icom.org/strat\\_plan.html](http://www.icom.org/strat_plan.html)

## **CIMCIM News**

Dear Colleagues,

It was good to meet so many list members at the conference sessions in Barcelona. Following the election of the new CIMCIM Executive Board, our website <http://www.icom.org/cimcim> has now been updated as necessary.

And following the CIMCIM Executive Board and business meetings, the mandate for the operation of CIMCIM-L was renewed, and I was re-appointed as list owner.

Our purpose has been the same since we set up the list in 1995: discussion and announcements of topics related to musical instruments in museums and collections, including acquisition policies, specific conservation problems, the mounting of exhibitions, publications, training of specialist museum staff, etc etc. So do continue to post relevant queries, debatable topics, and announcements ! Your list moderator,

Arnold Myers

### *Working Groups*

Ken Moore, Vice-President of CIMCIM has been elected co-ordinator for the working group International Directory. Stefan Bohmann, Musikmuseet Stockholm has been elected co-ordinator for the working group Representation of Sound in Museums.

## **Conferences**

### *Guitar and Cittern: Construction, playing technique and history till 1800*

22nd Symposium on Musical Instrument Building  
Stiftung Kloster Michaelstein, Germany  
November 15-19, 2001

Latest at the beginning of the 16th century Guitar and Cittern were developed as independence types of instruments. They exist in wide variation of construction and mixed models. The Citterns had their time of prosperity in the 16th century. But in the 17<sup>th</sup> and 18<sup>th</sup> century the guitar with catgut strings came out on top against the plucked instrument with wire strings.

The 22nd Symposium on musical instrument building in Michaelstein will deal the first time with Guitar and Cittern. These plucked instruments are neither in the centre of research nor in the centre of the musical performance practice. In course of this symposium the construction, the use in music and the history till 1800 of the Guitar and the Cittern shall be examined, taking a startpoint in 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.

### **Agenda**

*Thursday, November 15, 2001*

16.00 – 24.00 Conference office open  
20.00 GUIDED TOUR of the monastery and the collection of musical instruments  
from 21.00 meeting of the conference participants in the Klosterrestaurant

*Friday, November 16, 2001*

8.00 – 20.00 Conference office open  
10.00 PRELUDE

Michael Koch, Hannover – Renaissance- and Baroque guitar: Italian guitar music of the 16th and 17th century  
from 11.00 LECTURES

19.30 CONCERT

Lee Santana, Winkelsett – Renaissance- and Baroque guitar, as well as Zister  
Lee Santana is one of the very few musicians playing this almost forgotten instrument.

*Saturday, November 17, 2001*

from 10.00 LECTURES

19.30 CONCERT: Josè Miguel Moreno, Spain – Vihuela and Baroque guitar

100 years of the Spanish guitar history

*Sunday, November 18, 2001*

from 10.00 LECTURES

17.30 CONCLUDING WORDS

*Monday, November 19, 2001*

Departure

### **Lectures (status 16.08.2001)**

**Gerardo Arriaga, Spain:** The Spanish guitar as a continuo instrument (1596–1776)

**Arte en Parte, Gitarduo, Spain:** The Spanish Guitar c. 1800: a new music for a new instrument

**Joël Dugot and Florence Gétreau, France:** Citterns in French Public Collections. Instruments and musical iconography

**Lex Eisenhardt, Netherlands:** “Nuove Suonate di Chitarriglia Spagnuola, picciate e battute” – Italian guitar music from Montesardo to Bartolotti

**Peter Forrester, England:** Cittern construction to 1800

**Xosé Crisanto Gándara, Spain:** Portuguese plucked instruments in the XVIIIth. Century

**Olav Chris Henriksen, USA:** La Guitare Royale: The Guitar in the Age of the Sun King

**Frank Hill, Germany:** Zwei frühe Tabulaturdrucke von 1570 (für Gitarre und Zister) mit Anweisungen zu Spiel, Besaitung und Stimmung aus dem Hause Phalése/Bellére

**Darcy Kuronen, USA:** The Risks and Rewards of Performing and Recording on Early Guitars

**Rob MacKillop, Scotland:** Guitar, cittern and guitar in Scotland

**Andreas Michel, Germany:** Zistern in Sachsen vom 16. bis 19. Jahrhundert

**Steffen Milbradt, Germany:** Erkenntnisse zum Gitarrenbau in der 2. Hälfte des 18. Jahrhunderts – ein Guadagnini zugeschriebenes Instrument und seine Rekonstruktion

**José Miguel Moreno, Spain:** Evolution of Spanish guitar – organology and construction

**Abel Nagytothy-Toth, Canada:** The guitar in chamber music and with orchestra

**Sebastian Nuñez, Netherlands:** Study and reconstruction of an early XVII century Dutch cittern

**Christian Rault, France:** The emergence of new ways about plucked instruments during XIIIth and XIVth centuries

**Christoph Reuter, Wolfgang Voigt, Germany:** Unterschiedliche Klangeigenschaften von historischen und modernen Gitarren

**Doc Rossi, Italy:** The 18th century technique and ornamentation on the cittern (including the Colonial US or Corsican cittern)

**Oleg Timofeyev, Russian Federation:** Russian Seven-String Guitar of the early 1800s: Organology, Technique, Repertoire

**Gunter Ziegenhals, Germany:** Zur Dämpfung bei Zupfinstrumenten

Information for your stay in Michaelstein  
Hotel and bed-and-breakfast accommodation can be booked through the Blankenburg Tourist Information Centre (Kurverwaltung Blankenburg, Tel.: +49 (0)3944-2898, Fax: +49 (0)3944-63102, Email: BlankenburgInfo@tasa.de)

The following hotels are located near Michaelstein:

Ferienhausanlage Stuckenbreite, Stuckenbreite 1-3; Tel.: +49 (0)3944-2885

Gasthaus „Zum Klosterfischer“, Michaelstein; Tel.: +49 (0)3944-351114

Pension „Brockengeister“, Waldriedenstr. 15, Blankenburg/Oesig; Tel.: +49 (0)3944-954230

#### Conference Fee

The participation on the symposium is free. Tickets for the Concerts are 22,00 DM (reduced price 17,00 DM).

For more information please contact: Stiftung Kloster Michaelstein, Monika Lustig, PF 24, D-38881 Blankenburg, Tel.: +49-(0)3944-903012, Fax: +49-(0)3944-903030, e-Mail: museum@kloster-michaelstein.de, Internet: <http://www.kloster-michaelstein.de>

**International Symposium on Musical Acoustics**  
Mexico City, December 9-13, 2002  
"Musical Acoustics and an Interactive Musical Instruments Museum."

#### First Announcement.

Promoters: Catgut Acoustical Society, Escuela Nacional de Música / UNAM

Sponsors: Instituto Mexicano de Acústica, Centro Nacional de las Artes / INBA - CNCA, Centro de Instrumentos, Department of Acoustics / UNAM, Organising Committee: Eduardo Castro-Sierra, Miguel Zenker, Gonzalo Camacho, Antonio Corona, Roberto de Elías

Associated meetings, venue and objectives of the meeting:

1. This will be a satellite symposium of the 144th Meeting of the Acoustical Society of America, the 3rd Iberoamerican Congress of Acoustics and the 9th Mexican Congress of Acoustics, which will jointly meet from 13th November to 6th December, 2002, in Cancún, Mexico. ISMA Mexico City will be held from 9th - 13th December, 2002, in Mexico City.

2. Mexico City lies on the crossroads of the Americas. The presence of noted acousticians and researchers in allied fields from South and North America, as well as from Europe, Asia, Oceania and the rest of world is expected in this Symposium. Mexico City is situated in south central Mexico and is one of the largest metropolis of the world, with over 20 million people. It is connected by air with the main cities of Europe, North America, South America, the Orient and the Pacific, as well as the main tourist resorts of Mexico. It was founded by the Aztecs in 1325 and later became the capital of New Spain and Independent Mexico. It is one of the outstanding cultural centres of Latin America. The temperature in December ranges between 8°-20°C, and the weather is dry and sunny.

3. The Symposium will have as its main theme: the relevance of musical acoustics in a interactive museum of musical instruments. This will bring together musical acousticians, musical museologists and museographers, curators and directors of museums of musical instruments; musicologists; biologists doing research on the acoustical properties of different woods and neuroscientists and educators in the musical area.

The classical topics of musical acoustics meetings, such as the acoustics of stringed, wind and percussion instruments, as well as the acoustics of the human voice, musical psychoacoustics, musical reproduction, electronic music and room acoustics, will also be covered in this Symposium.

The thrust of the main theme of the Symposium is creating an interest in musical acoustics among young and old generations by having audiences visiting museums of musical instruments learn the principles of musical acoustics in an attractive

and interactive manner; and by assisting them in understanding the functioning of musical instruments.

#### Languages:

The official languages of this Symposium will be English and Spanish.

#### Transportation:

For those persons attending the Cancún Meeting there will be a special air connection from this city to Mexico City.

Address: E-mail: [ismamex2002@yahoo.com](mailto:ismamex2002@yahoo.com),  
Tel/fax: +52 5 651-5187, +52 5 680-3746

ISMA Mexico City, Escuela Nacional de Música,  
Universidad Nacional Autónoma de México,  
Xicoténcatl 126, Del Carmen, Coyoacán, 04100  
México, D.F.

#### Congress Web Site

[www.unam.mx/enmusica/ismamexico.html](http://www.unam.mx/enmusica/ismamexico.html)

In future communications, details on abstract submissions deadlines and registration will be provided.

Miguel Zenker

## Exhibitions

### *Nordic Countries*

#### ACCORDION DAY

The four Nordic music museums in Stockholm, Åbo, Copenhagen and Trondheim have through their common network decided to establish an annual day for the celebration of one individual musical instrument. The first attempt, dedicated to the accordion will take place on Sunday the 7<sup>th</sup> October.

The four museums will on this same day each make a manifestation of this popular and celebrated instrument through "one day exhibitions" showing accordions from the museums' collections as well as private owners. Musicians will demonstrate the instrument in its many varieties and repertoires ranging from classical to traditional music. There will be special guided tours of the collections emphasising the accordions combined with unique possibilities to study the interiors of the instrument.

The accordion societies as well as the education institutions have received the idea with enthusiasm and the museums are aiming at making this day a meeting point for amateurs and professionals on this popular instrument.

Peter Andreas Kjeldsberg

### *Paris, France*

#### Musée de la Musique

Le musée de la musique présentera en 2001-2002 deux expositions étroitement liées dans leur

conception et qui constituent les deux parties d'un projet d'ensemble consacré à une étude de l'expression des sentiments dans l'art occidental de l'époque moderne. La première, *Figures de la passion*, sera consacrée à la codification des passions en France au XVII<sup>e</sup> siècle et au début du XVIII<sup>e</sup> siècle, la seconde, *Aux sources du romantisme*, portera sur la représentation des sentiments, depuis la fin du XVIII<sup>e</sup> siècle jusqu'aux années 1830, dans les différents domaines artistiques.

#### *Figures de la passion*

(23 octobre 2001-20 janvier 2002)

#### *Aux sources du romantisme*

(16 avril 2002-14 juillet 2002)

#### *Figures de la passion*

Emmanuel Coquery, conservateur du patrimoine, musée du Louvre; Frédéric Dassas, conservateur du patrimoine, directeur du musée de la musique; Christine Laloue, conservateur, musée de la musique; Philippe Malgouyres, conservateur du patrimoine, musée du Louvre; Anne Piéjus, musicologue; Michel Verschaeve, musicien et metteur en scène.

#### *Similitudes et divergence des arts*

Au-delà des thèmes communs à plusieurs arts, les plus évidents étant les grands sujets de la peinture d'histoire, que l'on retrouve aussi bien au théâtre qu'à l'opéra, c'est à rendre lisibles les principes sur lesquels se fonde la communauté esthétique qui rassemble ces différents types d'oeuvres que l'on s'attachera. Cette recherche se croisera avec celle, complémentaire, visant à définir en quoi peinture musique et théâtre ont par ailleurs suivi chacun une voie qui lui est propre, en quoi ils incarnent des modalités distinctes de l'expression des passions.

#### *Le choix des œuvres*

Environ 80 peintures, dessins, gravures et sculptures seront présentés, comprenant entre autres des œuvres de Le Brun, Dughet, Blanchard, de Champaigne, Rigaud, Puget, de Troy. Ces œuvres ont été choisies parmi les plus pertinentes et les plus révélatrices de l'expression des passions entre 1620 et 1740.

#### *Parcours musical*

Un parcours musical diffusera de nombreux extraits d'œuvres en correspondance avec le propos de l'exposition. Ainsi des œuvres musicales religieuses, leçons de ténèbres, motets de Marc-Antoine Charpentier, Michel-Richard Delalande et François Couperin illustreront les passions religieuses. La passion littéraire trouvera sa correspondance musicale dans la tragédie

lyrique avec, par exemple, des œuvres de Jean-Baptiste Lully, Armide et Atys, ou encore de Charpentier, Médée, ainsi que des pièces instrumentales au nom très évocateur comme Le Chaos, Les Tourbillons, Courante le Tonnerre de Jean-Philippe Rameau, Pancrace Royer, Marin Marais ou Jean-Féry Rebel. Les passions intimes seront évoquées par les nombreux portraits musicaux composés par François Couperin et Jean-Philippe Rameau pour le clavecin, L'Affligée, L'Enjouée, La Joyeuse, l'Indiscrète...

#### *Manifestations associées*

En regard de l'exposition auront lieu plusieurs séries de concerts, des journées de rencontres et de débats destinées au plus large public, un colloque scientifique et des activités pédagogiques à l'intention du jeune public.

La programmation musicale comprendra, entre autres, un concert sur la tragédie lyrique française par les Arts Florissants, des cantates de Jean-Sébastien Bach, Didon et Enée de Henry Purcell ainsi que des cantates profanes françaises.

Des films illustrant la danse, la gestique et la déclamation à l'époque baroque seront diffusés dans le cadre de l'exposition.

### **Recent Publications**

#### *Florence, Italy*

The Galleria dell'Accademia, Collezione di Strumenti Musicali del Conservatorio Cherubini received several requests for the new musical instrument catalogue and guide of the granducal collection of the Conservatory of Music of Florence. Unfortunately the museum cannot sell the catalogue directly, so that all the requests should be sent to the publisher at:

Grazia Maria Monte <gm.monte@giunti.it>

It is possible to pay via credit card.

For details concerning the publications please see previous Bulletin.

Gabriele Rossi-Rognoni

#### **Websites**

A private collection which was donated to the School of Music of University of the Witwatersrand, Johannesburg, South Africa in 1979 can be viewed on a private homepage on the Internet at: <http://home.t-online.de/home/Mary.Adler>  
Mary Adler

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[www.stadtmuseum-online.de](http://www.stadtmuseum-online.de)

Sibelius Museum: [www.abo.fi/fak/hf/musik](http://www.abo.fi/fak/hf/musik)

### **Bulletin 47**

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