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Deadline for the next  
CIMCIM Newsletter: 15.9.2011

## President's Message

Dear CIMCIM members –  
dear friends and colleagues!

Thank you for entrusting me with the responsibility to serve as CIMCIM president during the next three-year-term. It is a great honour and a pleasure and I look forward to sharing it with the new board of our committee. Serving CIMCIM and its membership is a task in which I engage myself with both respect and admiration for the excellent work carried out by previous presidents and board members all to the benefit of our field of organology and neighbouring disciplines.

On behalf of the membership I thank Ken Moore for six years of energetic and dedicated leadership and Gabriele Rossi Rognoni for contributing to the smooth running of the organization keeping the board and the membership informed about CIMCIM matters and activities. Thanks also go to Christiane Rieche for serving as CIMCIM treasurer as well as to the advisory board with a special mention of the two outgoing members Jesmael Magata and Kazue Nakamizo.

On this note, it is my pleasant duty to welcome the new board:

### **Vice-President:**

Gabriele Rossi Rognoni, Italy

### **Treasurer:**

Christiane Rieche, Germany

### **Secretary:**

Bradley Strauchen Scherer, UK

### **Advisory members:**

Eric de Visscher (new member), France

Golnaz Golsabahi (new member), Iran

Darcy Kuronen (new member), USA

Martin Elste (continuing member),

Germany

Darryl Martin (continuing member), UK

I look forward to working with you all and am committed to carry on in the positive spirit that has characterized the leadership of Ken.

In times of financial crises, museums are an endangered species whether independent or depending on public support, donations, or funding. Music museums and collections are no exception. The present situation calls for innovative collaboration and increased exchange of professional experience across borders and among cultures. Openness, generosity, and creativity are characteristics common to CIMCIM and its membership – I strongly believe that through strengthening the ties among us and between our institutions we can overcome many of the difficulties we are facing.

Hence, I encourage us all to employ the CIMCIM Bulletin and the CIMCIM-List to achieve these goals and I am grateful to Heike Fricke for having agreed to serve as editor of the revived Bulletin and to Arnold Myers for keeping the CIMCIM-List up and going.

However, irrespective of how exciting, efficient, and useful interacting on the internet may be, there is nothing that compares to the experience of being among colleagues and friends that share the same passion and concerns. I therefore hope to see you all at the CIMCIM conference later this year. You can read more about the forthcoming conference on p. 8 of this bulletin.

Until then, I send you my best wishes,  
*Lisbet Torp*

# Norman Rodger

## THE MIMO PROJECT

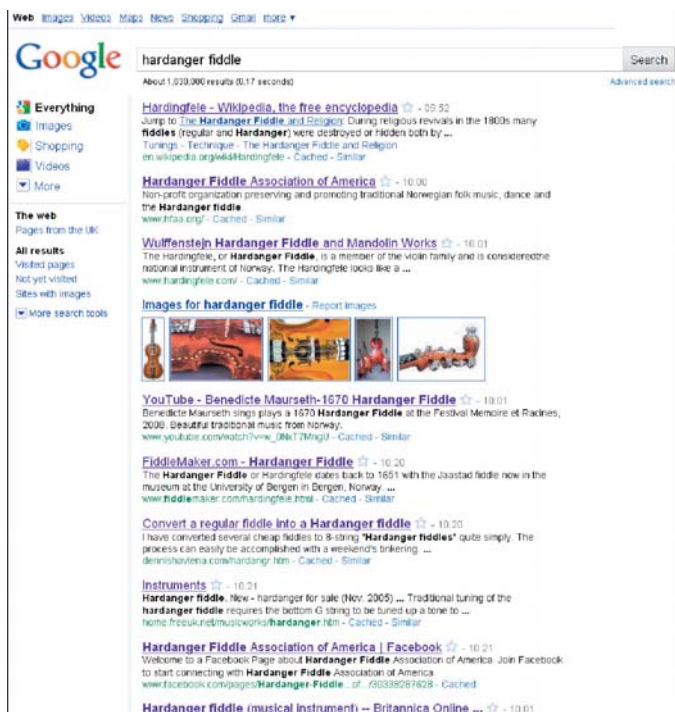
### MUSICAL INSTRUMENT MUSEUMS ONLINE

#### Introduction

Have you ever tried to find information about specific types of musical instruments online? Unless you already know where to look, it's difficult.

Let's suppose you're not an academic and have no knowledge of which museums might house the instrument that you're looking for. Where would you start? For most people that would probably be Google, so by way of example, try a search for, let's say, a Hardanger fiddle.

Page 1 of my search result brought up the following results:



Links are - *Hardingfele - Wikipedia, the free encyclopaedia; Hardanger Fiddle Association of America; Wulffenstejn Hardanger Fiddle and Mandolin Works; Images for hardanger fiddle; YouTube - Benedicte Maurseth-1670 Hardanger Fiddle; FiddleMaker.com - Hardanger Fiddle; Convert a regular fiddle into a Hardanger fiddle; Instruments Hardanger Fiddle Association of America | Facebook; Hardanger fiddle (musical instrument) -- Britannica Online ...; Hardanger fiddle - Simple English Wikipedia, the free encyclopedia*

From each of the above pages, the only link which then took me to a museum site was via one of the images, in this instance to the National Music Museum in the University of South Dakota.

But even knowing about musical instrument museums and their websites is not easy.

Searching the Edinburgh University Collection of Historic Musical Instruments (EUCHMI) does bring up four results for the same search term but the resulting page is simply a brief list of the instruments held in their collection, with no link to any detailed information page on the instrument

in question. Links to further catalogue pages within the EUCHMI site proved no more helpful and, after a ten minute scroll through pages about printed catalogues and electronic picture galleries, I gave up.

A similar search through the site of the Musikmuseet in Stockholm did at least produce several more images but little in the way of detailed information.

This is just one example but one which is fairly typical of any search for specific instruments but even a search for a list of musical instrument museums is not straightforward and it takes some persistent searching to track down a link to the CIMCIM site and a list of its members' museums.

Once you start going through these pages, however, you quickly realise that there is little in the way of consistency. Some sites have full search capability, others do not. Some offer enormous amounts of detail but with poor images, others the reverse. This is then compounded by language issues. Most sites that are from museums which have English as their first language do not offer an alternative language option. Non-English language sites often offer an English alternative to their mother tongue and occasionally a second language but this is generally limited to the top levels of the site and rarely covers the full detail. Moreover, even those sites which do have some multilingual capability do not extend this to their search terminology. So, unless the word for an instrument is the same in your language as in that of the museum's website being searched, the search will not recognise the term being used.

The MIMO project seeks to address these difficulties.

## Background

MIMO began life in the winter of 2008, in the Centre for Research Collections at the University of Edinburgh in Scotland. At that time, I was working on the development of another project; a cataloguing project based on European books in Scotland, and had been looking into European Commission programmes as a possible means of funding. Growing frustrated at my inability to match the project idea with the aims of the various funding strands, I discussed the situation with a colleague, Emily Peppers, the Learning and Access Officer for EUCHMI. She suggested that perhaps Musical Instrument Museums might be a more appropriate area to consider and pointed me in the direction of various websites to look at and see how they worked (or didn't, as the case may be). Picking up on some of the difficulties outlined above we then ran the idea past Arnold Myers the Director of Edinburgh University Collection of Historic Musical Instruments. Using his connections with CIMCIM, we then circulated a speculative letter outlining our ideas.

At that stage the overall aim was to create a project that built on the digital content which museums already held, create new material and launch a single resource that greatly improved access to museum collections of musical instruments.

The letter went out to around thirty museums across Europe and we received around a dozen positive responses expressing interest in taking the idea further. However, given that the date for submission of the funding bid to the European Commission was in early June and the first meeting of interested parties did not take place until late March, time was not on our side. Nevertheless, there was tremendous willingness to take the idea forward, as all involved could see the potential for developing an extremely worthwhile resource. Over the following two months and particularly in the virtually round the clock schedule in the final two weeks, the proposal came together and the bid was submitted on time.

Provisional approval for funding, through the European Commission's eContentPlus programme, was granted in December

2008 and, following some further modifications, the project was formally launched on 1<sup>st</sup> September, 2009. It is running for two years, until 31<sup>st</sup> August, 2011, with a total budget of Euro 3,197,870. Led by the University of Edinburgh, the MIMO partnership is a consortium of eleven major musical instrument museums from six European countries.

- University of Edinburgh, UK
- Germanisches Nationalmuseum, Nürnberg, Germany
- University of Leipzig, Museum für Musikinstrumente, Germany
- Africamuseum, Tervuren, Belgium
- Associazione "Amici del Museo degli Strumenti Musicali," Firenze, Italy
- Cité de la musique, Paris, France
- Musical Instrument Museum, Brussels, Belgium
- Università degli Studi di Firenze, Italy
- Horniman Museum, London UK
- Stiftung Preußischer Kulturbesitz Ethnologisches Museum, Berlin, Germany
- The Stockholm Music Museum, Sweden

## What will MIMO do?

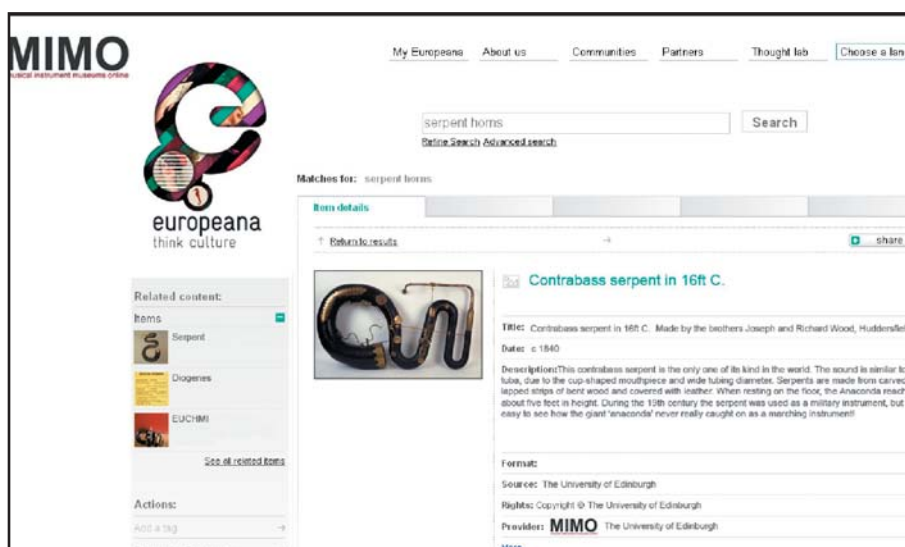
The stated aim of the MIMO project is to create a single access point to digital content and information on the collections

of musical instruments held in European museums.

Europe has developed its culture of music over many centuries and integral to that development are its tools: instruments. Together, the European museum collections hold the largest number of these objects in the world and, as such, can claim to represent a key part of the world's musical instrument heritage.

At present, there is no common access point for anyone wishing to explore these collections online, nor is there any consistency or common standard for the online presentation of musical instruments. Taken as a whole, this important heritage is currently only accessible (with some difficulty, as outlined earlier) to scholars and museum professionals through the individual museums' websites: this project seeks to address that problem. The MIMO project will enable the digital content of eleven major musical instrument museums to be harvested from their collection databases and made available to all through the EUROPEANA website - <http://www.europeane.eu>

In the early stages of the project's development, we had envisaged creating a distinct MIMO web portal but it soon became apparent that making use of EUROPEANA made more sense and that offering our content via that route would contribute to a bigger European cultural initiative.



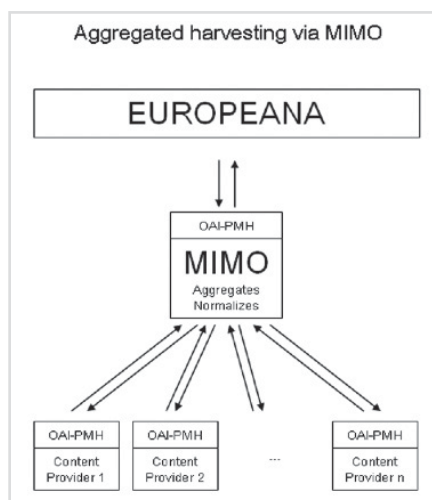
Mock up of a MIMO page on the Europeana site.

While most of the partners have a significant proportion of their collections digitised in some capacity, few have much of this material available online. Through the targeted digitisation of well-defined groups of instruments, MIMO will create a common, easily accessible online information point. The project will generate new digital images of 35,000 musical instruments currently held in public collections. By adding these to 10,000 existing digital images, this will create a critical mass of 45,000 images of instruments, with metadata, thus making available 40% of Europe's and 16% of the world's heritage of historic musical instruments in public possession.

1250 digital audio files giving an impression of the instruments' sound will also be made available; while another 550 will be digitised from analogue sources. The overall number of audio files seems relatively small in comparison with the images, but this reflects the limited quantity of historic musical instruments that still exist in playing condition. With that in mind, these examples become particularly precious.

Even rarer, and thus perhaps more valuable, are video clips of historic musical instruments being played. The project will provide 300 video clips, of which 200 will be digitised.

To achieve this, the project will create a technical platform, hosted by the Cité de la Musique in Paris that will aggregate metadata related to musical instruments in public collections to provide EUROPEANA



ANA with normalised data, using OAI Harvesting, and digitised documents such as images, audio and video files. The project will aggregate all content as MIMO and EUROPEANA will harvest it from there – see diagram below.

The content presented via EUROPEANA will then be accessible and valuable to both the general public and specialist users. In this way it will be useful in educational programmes, school classrooms, and to the general web user with an interest in music, history, culture, or craft. By including information of a specialist nature, it will also be of value to the growing international community of museums, organologists,

### So how are we achieving this and what are the issues we have to address?

During the development process we not only had to agree the aims and objectives of the project but we also had to establish a means of achieving them. To do this we split the work into six distinct areas (or work packages, to use EC jargon), with a different member of the consortium taking responsibility for leading each section. There is some overlap and interdependency between them.

1. Digitisation
2. OAI Harvesting, database development and EUROPEANA Interoperability
3. Thesauri and Classification
4. Project Management
5. Assessment and Evaluation
6. Dissemination

### Digitisation (Work Package 1)

The early research that led to the development of this project clearly identified the fact that there is no consistency or common standard for the photography of musical instruments. Given that we intend to photograph around 35,000 musical instruments over the life of MIMO, it was decided at the outset that it would be necessary to develop agreed standards among

the partnership, so that all new images would be consistent in terms of style and file format. In an ideal world, all the museums involved would have liked to have had multiple views of each instrument, as well as close up photographs to illustrate important details. The reality is that that we had to work within the limited timescale and budget of the project and for this reason we elected to work with a single, optimum view.

Working as a group to agree how to select this proved to be an interesting experience. Unlike the majority of my peers involved in the project I am not an expert in historic musical instruments, so it has, at times, been quite an eye opener to view them at work, as debates raged about how best to show any given type of instrument. At an early project meeting in Nürnberg, for example, the conversation became very heated as the group argued over how best to display a French horn, face on, mouthpiece to the right, mouthpiece to the left, at an angle etc. That particular debate took almost two hours and several sheets of flip chart paper to resolve! It did, however, demonstrate not only their passion for their field but showed that that everyone involved really want to achieve something which is of a high standard and will be viewed as such by other professionals.

As a result, following research into worldwide common de facto standards for photographing musical instruments, based on several thousand individual images in printed and online sources, the staff at the Germanisches Nationalmuseum in Nürnberg prepared a draft for The "Definition of Scanning Properties and Recommendations for Photographing Musical Instruments - Version 1." This document was then discussed, corrected, refined and unanimously agreed upon by the members of Work Package 1 (WP1).

The WP1 members also agreed to continue to enhance this version 1 by adding further refinements, concerning more specific types of instruments, sharing technical solutions developed for photographing certain types of instruments in an efficient manner and contributing these to a pool of technical tips in order to collate examples



© University of Edinburgh

les of best practice.

This continuous process will progress the current document to the final version, which will be made public at the end of the project in August 2011. The document has already been extensively used as a guide by photographers on the MIMO project but it is our hope that it will eventually be adopted as a worldwide standard by the global musical instrument community.

In practical terms, the photography of the collections has proved to be a major challenge for all the museums involved. In addition to identifying precisely which instruments had to be photographed and in what order, detailed timetables had to be developed. These have to take into account not only the time it takes to set up and photograph the instrument, but also to move it to and from its location in the museum, which in the case of keyboard instruments can be a major operation, but also to carry out some cleaning of the instrument, particularly on those which are not on public display and had been in store for some time. In some cases, where no in house photographer was available, the work had to be put out to tender and a suitable photographer hired for the work.

Here in Edinburgh, 745 instruments which had not previously been photographed were professionally photographed as part of the MIMO project. A total of 18 sessions

were held in both the Reid Concert Hall Museum of Instruments and St Cecilia's Hall Museum of instruments. The photography followed the standards outlined in the MIMO guidelines document *Definition of Scanning Properties and Recommendations for Photographing Musical Instruments - Version 1*. Each day on-site was followed by another whole day in the studio for post-processing. In particular, all the keyboard instrument images were cut out, and suspension lines for string instruments edited out. In the few cases where instruments were photographed on Plexiglas mounts, the mounts were not edited out (as this is permitted in the MIMO photography standard).

### **OAI Harvesting database development and EUROPEANA Interoperability (Work Package 2)**

Central to the success of the MIMO project is how we extract the digital content from each museum's database and make it available to the public via EUROPEANA. This work has been led by the Cité de la musique, in Paris.

Over the first four months of the project we undertook an analysis of common data models and standards used in various museums database software, such as MUSEUM DAT, CDWA Lite, Spectrum, CDOC CRM

and this led us to LIDO, a new model currently designed by another eContentplus project ATHENA - <http://www.athenaeurope.org>.

Workshops were then organised with all MIMO content providers in order to test the use of LIDO, specifically in the field of Musical Instruments, and the outcomes of these workshops then helped us to delimit a framework for the use of LIDO in MIMO's platform.

The MIMO will harvest metadata describing musical instruments from data providers using OAI-PMH. Data providers expose their metadata into repositories. LIDO v1.0 is the format of the metadata available through these repositories. Data providers must convert their data into LIDO using mapping rules between their format and LIDO.

As with Work Package 1, there has been considerable debate within the group, in this instance about which fields can be used to describe each instrument or category of instruments. The LIDO Model has proved a useful tool for the project but it was designed for museum objects, not specifically musical instruments and has had to be considerably adapted to fit the criteria of the latter.

We have also had to work around the fact that the level of information required by EUROPEANA will not necessarily be to the same level of detail as that required by a specialist museum, so it had been necessary to discuss which fields are mandatory for EUROPEANA and which will be used only within the partnership or by the individual museums. This will however enable us to offer information on different levels of detail. The EUROPEANA website will act the first point of entry, offering limited information about individual instruments, with images and a link back to the site of the museum in which it is housed and, therefore, full details.

### **Thesauri and Classification (Work Package 3)**

Linking closely with activities of Work Package 1, WP3 focuses on Thesauri and

Classification. As indicated in the introduction, multilingual capability is one of the key aims of the project, as we have to ensure that our information is searchable in more than one language. EUROPEANA operates across the whole of Europe and much of its content is searchable in 26 different languages. But within MIMO, we were again constrained by budget and time so we elected to work only in the languages of the consortium members – Dutch, English, French, German, Italian and Swedish.

Our objective is to improve access to multilingual content through the delivery of dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for the musical instruments within a multilingual framework. It was originally agreed that this work would be based on a simplified version of the classification scheme for musical instruments of 1914, written by Erich M. von Hornbostel and Curt Sachs, which was translated into English by Anthony Baines and Klaus P. Wachsmann in 1961. Many scholars have at various times revised or extended the scheme and shortly after the MIMO project proposal was submitted (though unknown to us at the time) a revised version of the Hornbostel-Sachs classification was compiled by Jeremy Montagu. After discussion within WP3, it was agreed to adopt this new version as the basis on which the MIMO model would be adapted and, given the large number of instruments to be classified and the widespread use of the full scheme by museums, it was decided to use a corrected and extended version of the full scheme and to make it generally accessible by the use of common names as keywords.

The group has agreed on a list of five types of access keys (lists of vocabularies). These are:

- Geographical
- Ethnonyms (the name applied to instruments originating from a given ethnic group)
- Instrument Makers
- Instrument names (keywords likely to be used by the general public)
- Instrument names for specialists using the HS classification



Project Steering Group Meeting  
MIM Brussels, 31 March 2010

At present, there is no appropriate single source list of ethnonyms so we are currently building our own with synonyms. An editor has been appointed within each language group to provide correct transliterations.

Work on WP3 is led by the Horniman Museum in London, with further input from all other partners.

### Management

The (perhaps unenviable) task of managing the MIMO project falls to the University of Edinburgh. Working with a partnership of eleven museums, in six countries can inevitably lead to some difficulties, whether those be with logistics, language or culture differences but so far, at least, we seem to be managing fairly well. Because of the delay between the project's initial approval and the actual launch date we were in the fortunate position of having a few months to think about how we would manage the project and to the time put some basic guidelines in place before it got underway.

Two key documents were produced over the initial six month period to facilitate this:

1) The production of a MIMO Manual, which set out established guidelines for the running of the project, focussing on contractual and financial elements, as

well as procedures for reporting, meetings and communication. This was presented and adopted at the Kick-Off meeting in Florence in September 2009.

2) The completion of a more formal Consortium agreement, drafted by the legal team of University of Edinburgh.

These, plus a clearly defined programme of meetings, have enabled us to set up excellent communication channels between all partners and, to date, work has gone very much to plan, with few major problems and little dissent.

### Evaluation

Responsibility for the evaluation of the MIMO project lies with the Africamuseum in Tervuren, in Belgium. No external evaluation has been conducted to date, as we have no live content to assess, however, within the consortium all work is regularly evaluated via the WP meetings, as we have to ensure that all parties work to the agreed standards and guidelines in order for us to meet our aims and objectives on target.

### Dissemination

The role of coordinating the promotion of the MIMO project falls to Work Package 6, led by the Ethnologisches Museum in Berlin.



The main point of information about the project is the MIMO website - [www.mimo-project.eu](http://www.mimo-project.eu).

The public site offers information about the project and its consortium in the six languages of the partnership – English, French, German, Dutch, Italian and Swedish, while an internal site, for project partners only, provides access to documentation, technical forums etc.

It is worth noting that the MIMO website will not be the point for online access about musical instruments. This content will only be available online through the EUROPEANA website, - [www.EUROPEANA.eu](http://www.EUROPEANA.eu) - from mid-2011.

We have also made use of a number of Web 2.0 sites, with a MIMO page on Facebook and Twitter, video clips on YouTube and presentations on Prezi.com. In addition, WP6 produces regular online newsletters with updates on project activities and has issued two project flyers.

### Where next for MIMO?

At the time of writing, the MIMO project is two thirds of the way through its lifespan and so far we are on track to achieve all our objectives. We currently have around 27,000 digital images and there are a total of 2078 keywords in the system, in English, French, German and Dutch. Testing is now underway with Europeana and we anticipate having around 50% of our content visible online by May 2011. Thereafter, the key work, apart from completing the ongoing digitisation of the collections, will be to further test and refine the harvesting to ensure that it functions correctly, both between the partner museums and MIMO aggregator in Paris and, in turn, between that and EUROPEANA.



We are also looking at how to sustain and expand the service beyond the life of the current project. As a starting point, we have been working on the development of a subscription based sustainability model. The aim of this is to formalise an agreement between the nine contributing partners of the MIMO project, committing them to maintaining the databases and harvesting systems established during the life of the MIMO project in order to provide ongoing content to Europeana. This will cover a minimum five year period after the conclusion of the current project. This initiative will be coordinated by The University of Edinburgh and technical infrastructure will be maintained by Cité de la Musique, Paris. Thereafter, we are exploring ways of bringing in new content from other museums. This involves the development of a MIMO Toolkit, which will outline in detail what museums have to provide, in terms of digital content, metadata and technical infrastructure in order to contribute their collections to EUROPEANA via MIMO. This will be promoted through the project's dissemination channels.

Taking the MIMO project from a conversation over a cup of tea to seeing it beginning to achieve its ambitions has been a lot of hard work but also tremendously exciting. We all know we're not there yet and there is still a way to go but the problems we faced at the outset are now very close to solution. Watch this space.

*Norman Rodger*  
MIMO Project Manager  
University of Edinburgh

## NEXT ANNUAL MEETING IN PARIS AND BRUSSELS AUGUST 29th – SEPTEMBER 2nd, 2011

In collaboration with the musée du quai Branly in Paris, the Royal Museum for Central Africa in Tervuren, and the Vleeshuis Museum in Antwerp.

### Call for papers

We invite you to send your lecture proposals on the following topic:

»Museums of music – Music in museums«

Most collections of musical instruments resulted from amateur's cabinets or were created for specific goals (such as Louis Clapisson's „galleries“ or Victor Mahillon's interest in the „acoustic value“ of instruments); nowadays they have largely evolved to become in an increasing manner museums including larger musical and cultural dimensions. Scientific research includes more and more the sounding aspect of a musical instrument, including of course the question of playability, whereas educational programs and devices are meant to respond to the public's growing need for musical content and contextualisation.

At the same time, other museums (Fine Arts or Historic museums) also include the musical dimension in their exhibitions, which in return questions our own identities. In face of these new challenges, CIMCIM members are invited to submit lecture proposals on the following themes :



*The Museums in Brussels (left) and Paris.*

© mim, Bruxelles© // Thierry Ardouin/Cité de la musique/Paris

What are the new challenges facing instrumental collections, in their research, conservation, exhibition and education programs ?

Does the current situation of our museums contradict or pursue the original aims of the founders ?

If other museums also present musical and sound dimensions, what are the consequences of this situation for our museums?

Moreover, one of the sessions will be fully dedicated to free papers on topics regarding keeping, organology, museology.

### Practical information for your stay in Paris, Brussels, Antwerp

#### PARIS :

HOW TO GO TO ...

CITE DE LA MUSIQUE

<http://www.cite-musique.fr/anglais/default.aspx>

#### YOUR ACCOMMODATION...

Nearby the Cité de la musique :

2-star category hotels :

Hôtel ABRICOTEL

15, rue Lally Tollendal – 75019

Paris – Métro : Jaurès (line 5) – From 60 Euro

Ph : +33 / (0)1 42 08 34 49

[www.hotel-abricotel-paris.federal-hotel.com](http://www.hotel-abricotel-paris.federal-hotel.com)

Hôtel Le Laumière

4, rue Petit – 75019 Paris –

Métro : Laumière (line 5) – from 70 Euro + breakfast (10 Euro)

Ph : +33/(0)1 42 06 10 77

[www.hotel-lelaumiere.com](http://www.hotel-lelaumiere.com)

Hôtel du Parc des Buttes Chau-

mont: 1, Place Carrel – 75019

Paris – Métro : Laumière (Line 5)

Ph : +33 / (0)1 42 08 08 37

Over 2-star category hotels :

Holiday Inn/Hotel Manin Jau-

rès :216, avenue Jean-Jaurès

– 75019 Paris – Métro porte

de Pantin (Line 5) – approx 150

Euro/250 Euro.

Ph : +33/ (0)1 44 84 18 18

<http://www.holidayinn.com>



## HARP EXHIBITION IN NICE

Across the Parc de la Villette (25 mn walk) :  
Hôtel Paris La Villette – Forest Hill  
28 ter Avenue Corentin Carriou  
75019 Paris; Métro : Corentin-Carriou, Ourcq – from 200 Euro to 320 Euro + 13 Euro breakfast  
Ph : + 33/(0)1 44 72 15 30  
villette@foresthill.tm.fr

Hôtel Ibis  
31-35 quai de l'Oise – 75019 Paris  
Métro Corentin-Carriou, Ourcq – from 75 Euro  
Ph : +33/(0)1 40 38 04 04

See more information at <http://www.parisinfo.com/>

### BRUSSELS:

HOW TO GO TO...  
MUSICAL INSTRUMENTS MUSEUM  
<http://www.mim.be/opening-hours-location>

### YOUR ACCOMMODATION...

Center of BRUSSELS  
<http://www.bruxelles-tourisme.be>

### ANTWERP:

HOW TO GO TO...  
VLEESHUIS ANVERS  
<http://museum.antwerpen.be/vleeshuis/bezoek/bereikbaarheid.htm>

### TRAVELLING FROM PARIS TO BRUSSELS

Train every 30/40 mn – duration : approx 1h30

Information at :  
<http://www.thalys.com>

The Musée du Palais Lascaris in Nice, France is pleased to announce a major new temporary exhibition "Erard : l'invention de la harpe moderne, 1811-2011" which will run from 12 May until 17 October 2011. The exhibition will celebrate the bicentennial of Sébastien Erard's invention of the double-action harp, and promises to be the most ambitious Erard event in history. In addition to harps from the museum's collection and from the Erard archives recently deposited by the Axa insurance group, there will be harps on loan from the Museo dell'arpa Victor Salvi (Piasco, Italy), the Institut de France, and several private collections. Several harps that have never before been exhibited will be presented, including two prototype harps by Erard (his very first harp, c. 1786 and his first experiment with a double-action harp, c. 1801) and the fourteen-pedal harp made by Cousineau in 1786. A catalogue is in preparation, with articles by Robert Adelson, Laure Barthel, Jenny Nex, and Alain Roudier. A number of concerts and lectures are planned, both in the museum, in nearby churches, and at the Conservatoire de Nice.

The Musée du Palais Lascaris houses France's second most important collection of historical musical instruments. Exhibitions are currently underway in the magnificent baroque Palais

Lascaris in the old town as well as the modern Conservatoire de Nice in the Cimiez district. The museum presents monthly concerts on instruments from the collection. For more information, please visit <http://www.palais-lascaris-nice.org>

Robert Adelson  
Curator of the historical musical instrument collection of the city of Nice,  
Musée du Palais Lascaris  
[robert.adelson@ville-nice.fr](mailto:robert.adelson@ville-nice.fr)

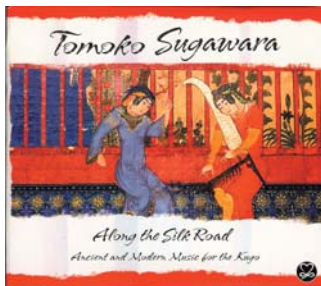


*Sébastien Erard's first attempt at a pedal harp.  
Prototype, Paris, c. 1786.  
Gaveau-Erard-Pleyel collection, on deposit at the  
Musée du Palais Lascaris,  
Nice courtesy of the AXA insurance group.*

# RECENT CD AND BOOK RELEASES

## Music for Kugo

**Along the Silk Road**  
Tomoko Sugawara (Kugo), Robert Dick (alto flute), Ozan Aksöy (bendir and darabuka)

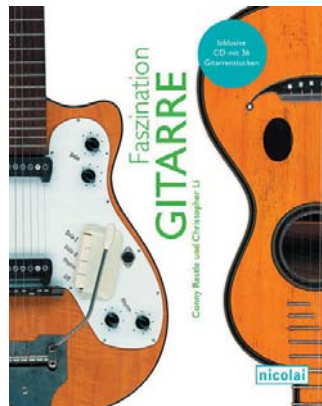


Tomoko Sugawara's meditative collection revives a four thousand year old instrument evidenced only by paintings from antiquity. The kugo, or abcient harp, first appeared around 200 BC and flourished along silk trade routes and in the Near East, before falling into obscurity during the late seventeenth century. Playing a reconstruction based on a sixth century Silk Road illustration, Ms. Sugawara juxtaposes ancient and modern compositions from Spain and the Near and Far East.

motema.com, MTM-31

## Fascinating Guitars

Edited by Conny Restle and Christopher Lee, Staatliches Institut für Musikforschung, Stiftung Preußischer Kulturbesitz.

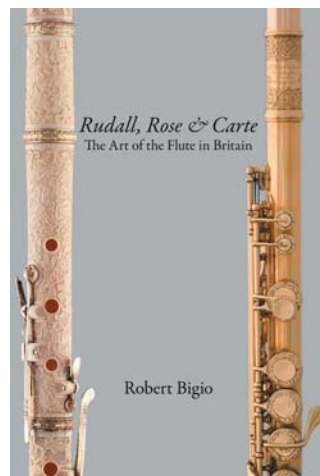


This lavishly illustrated book offers an overview of the guitar from baroque times to present day music. The history of guitar building as well as the history of guitar music – from the classical repertoire to Pop music – is exemplified in photographs of more than 150 precious guitars. One focus of the book is guitar building in South- and Middle-Germany and Austria in the 19th century.

Nicolai-Verlag, ISBN 978-3-89479-637-2

## The Art of the Flute in Britain

Robert Bigio: Rudall, Rose & Carte: The Art of the Flute in Britain



The firm of Rudall & Rose, later Rudall, Rose & Carte, and finally Rudall Carte, dominated flute making in Britain for a century and a half from their founding in 1822. For much of their existence almost every professional flute player and most serious amateurs in Britain played on one of this firm's instruments.

The original firm, Rudall & Rose, produced simple-system flutes of the highest quality before they were persuaded by Richard Carte, a student of George Rudall, to begin production of Theobald Boehm's early conical flute. The firm went on to buy the British rights to manufacture Boehm's 1847 cylindrical flute, which is the basis of the instrument most flute players use today. Richard Carte, a brilliant businessman, joined the firm as a partner in the early 1850s and transformed them from a small business pro-

ducing high-quality flutes to a hugely-successful concern that produced and sold flutes and most other instruments as well as publishing books, music and, for eight decades, The Musical Directory, an annual guide to the music business in Britain. Rudall, Rose & Carte, as they became, bought the business of Thomas Key, military musical instrument maker, adding brass and percussion instruments to their catalogue. In addition to their instruments and publications, the firm promoted concerts, for a time under the management of Richard Carte's son, Richard D'Oyly Carte, who later made his fortune promoting the operas of Gilbert & Sullivan. The firm became Rudall, Carte & Company in 1872.

This book is a comprehensive history of the firm and contains detailed descriptions of the many innovative instruments they made. There are hundreds of colour photographs of flutes, alto flutes, bass flutes and piccolos, each shown in at least two views, and where necessary in three or four views with photographs of details. The firm's output is shown in context with photographs of dozens of flutes made by their competitors including Willis, Prowse, Monzani, Wood, Wylde, 'Pratten's Perfected' by Boosey & Co., Fentum, Godfroy, Koch, Boehm, Laurent, Gerock, Badger, Ward, Card, Siccama, Clinton, Lot, Collard and Boehm & Mendler.

Available from the publisher, Tony Bingham.

[www.oldmusicalinstruments.co.uk](http://www.oldmusicalinstruments.co.uk)