

# CIMCIM BULLETIN

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



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 CIMCIM Newsletter: 01.03.2013



Photo: Kurt Larsen

*The Metropolitan Museum of Art seen from 5th Avenue.*

## President's Message

### CIMCIM – New York May 2012

Writing this message shortly after my return from the joint CIMCIM-AMIS meeting at the Manhattan School of Music and the Metropolitan Museum of Art I am still full of impressions of New York City as well as the MET, MSM, and all the other special venues that the local organizing committee and the program committee had succeeded in putting together for us.

Not only did we have excellent working conditions we also had ideal opportunities for social gatherings and access to localities not otherwise accessible such as Steinway Hall which offered a unique setting for the opening reception and the Cosmopolitan Club presenting the perfect frame for the farewell party. Add to this a wine reception on the roof of the MET with a 360° view of the New York skyline followed by an unforgettable concert – for our ears only – by the American String Quartet playing Haydn's String Quartet in G Major, Op. 77, No. 1 followed by Dvorak's String Quartet No. 10 in E-flat Major, Op.

51, performed on two Stradivarius violins and a cello by J. B. Vuillaume – all three from MET's collection – and an Amati viola played by its owner. What a treat!

The main themes of the conference were:

- Display Philosophy, Visitor Experience, and Point of View
- The Arts and Artists of Musical Instruments

The conference also included paper sessions on:

- Woodwind, Brasswind and String Instruments,
- Asian Instruments, Analyzing Traditions, Instruments in Nazi-Era Germany,
- Keyboard Aesthetics, Decorative Arts and Analysis,
- Instruments by Visionary Makers as well as on Collectors and Collections.

The main themes as well as the additional paper sessions attracted a rich variety of interesting papers presented by CIMCIM and AMIS members (a detailed program of the conference can be found on the CIMCIM home page).



Photo: Kurt Larsen

*Wine reception – and a breathtaking view of the Manhattan skyline and Central Park from the roof garden of the Metropolitan Museum.*

After long days of sitting through interesting papers, the local organizers had wisely arranged for an evening of physical activity at the Hungarian House not far from the MET. For several hours traditional Eastern European music alternated with »participant observation« as CIMCIM and AMIS members alike joined hands and let themselves go in Balkan dances to the accompaniment of the Zlatne Uste Balkan Brass Band.

On behalf of the CIMCIM membership and the CIMCIM Board I want to express my sincere gratitude to all those involved in the preparations and the running of the 2012 conference. We are grateful to the program committee for putting together a professionally rewarding and highly interesting program and to the local organizing committee for spoiling us with an excellent array of concerts and exciting events – all together a memorable conference!

**Future conferences**

We truly missed those of you who were not able to join us in New York and we certainly hope to see you next year. Ideally our next meeting should be an integral part of the triennial ICOM conference in RIO, Brazil. However, as we have



Photo: Kurt Larsen

*CIMCIM and AMIS members dancing to Balkan music at The Hungarian House.*

not been able to find local collaborators with whom to organize a satisfactory program within our field – and in recognition of the economic difficulties met by some members in attending the conference in New York this year – the Board has approached the Galpin Society inquiring about the possibility of joining the society at its annual meeting in Oxford in July 2013. We are happy to say that our inquiry has been positively received and has resulted in a warm and welcoming invitation for a joint meeting next year. The 2014 CIMCIM conference will be a tra-

velling conference with participants visiting the Nordic music museums in Stockholm, Turku (Finland), Copenhagen, and Trondheim (Norway). Regarding 2015, the Board has accepted the invitation extended in New York by Mikhail Bryzgalov, director of the Glinka National Museum Consortium of Musical Culture, to organize a CIMCIM conference at the Glinka Museum in Moscow in 2015. Hoping to see you at the forthcoming conferences and events, I send you my best wishes,

*Lisbet Torp*

**Jorge Cometti, Leila Makarius**

**Museo de Arte Hispanoamerica »Isaac Fernández Blanco«**

**Buenos Aires, Argentina**

## MUSEOLOGICAL CRITERIA IN MUSEUMS

The annual CIMCIM meeting 2012 has once again demonstrated the relevance, pertinence and timeliness of the discussion on museological criteria which are to be applied in museums that manage musical instrument collections.

Museological criteria are essential when it comes to the valuation of assets and optimizing their conservation and safety standards. Furthermore, the debate includes issues such as acquiring new external support for research and dissemination, attracting new audiences, and not least for the promotion of multiple training programs. Those topics should become the focus on the management's agenda in both museums which are specifically dedicated to instrument collections, as well as generalist museums that manage collections of musical instruments amongst others.

Historic tensions between different types of museums – e.g. scientific, historical and artistic approaches, or between institutions with a traditional management philosophy, and those who consider broader options in asset management – can now be easily resolved, as new technologies are available for reconciling and approximating museum's positions.

It is crucial to adapt permanently to new market demands because endogamy often leads to a reduction in new target groups on one hand as well as the loss of existing visitors on the other hand. Furthermore, ostracism could even result in disadvantages for leading institutions regarding alternative funding, and in the loss of attractiveness for governmental grants, private foundation opportunities or corporation and individual support. In order to captivate the interest of both the customers/visitors as well as funding, the museums should intensify the effort on such issues.

New technologies allow a wide range of possibilities to optimize museums operations, such as conservation and research, but also technical issues and logistics. Besides, these technologies can enhance and expand display options, and raise new ideas and design possibilities. Included are exhibition installations, the production of publications, editing and distributing sound recordings by multimedia programs and educational concerts or musical cycles, as well as enhancing the possibility for new financial support.

Such new technologies also provide new possibilities for diffusion, creating a worldwide network for professionals. This provides an extension of capabilities regarding training organizations and building common information tools for research and also the protection of heritage.

Never before have curators had so many different options in realizing fully the various aspects relating to the management and exhibiting of collections of musical instruments. The origins and evolution of instruments, as objects and as a means to transmit sound, can be explored. The technical solutions with which instruments makers have met the challenges of evolving musical aesthetics can also be described. Furthermore, the beauty of the instruments' designs or their significance as decorative objects embellished with different techniques of art can be displayed efficiently in the historical and social contexts in which they were created and used. All these are basic elements in the construction of a museum's script. The different issues might be weighed as more or less important, but for sure, museums can never totally dispense with them.

Currently, musical instrument museums are in search for new modes of displaying and contextualizing. One approach perhaps is a strong network for museums

that focus on similar objects. Looking for administrative bridges for long loans between public museums of same or different subjects, as well as loans between private institutions, may be a way to improve exhibitions and to awake a new audience.

General museums can establish a link for providing different objects of art and applied arts such as furniture, paintings, silverware, or sculptures. Museums for musical instruments in turn could then provide pieces of their comprehensive collections to museums with decorative arts or history backgrounds. This way, they could redefine and strengthen their scripts and the design of their productions, while incorporating new areas of distribution. Museums' efforts must be driven to relocate the value of music in different moments of history and to restore the link that musical instruments have had, have and will have with each of us.

The 2012 CIMCIM meeting has allowed the exchange of experiences, management policies and museum projects of different institutions around the world. The exchange and discussions of different approaches serve as a tool for inventing and optimizing one's own ideas. The Spanish American Art Museum »Isaac Fernández Blanco«, located in the city of Buenos Aires, is now at an interesting period of its institutional life, as it has been decided to work seriously on all the above issues. The museum owns a small but important collection of violins and violas and wants to enhance its work in music and the incorporation of new collections of musical instruments. However, this requires a change in the agenda as well as a redefinition of its program of exhibitions. The issues discussed within the CIMCIM 2012 must drive us to better museological options.

Beyond the new knowledge acquired and

professional contacts and network of relationships gained through the participation at CIMCIM, we want to highlight the enormous motivation, energy, desire, belief, hope and energy that we gained throughout the meeting, a contribution that we are capitalizing on for the future development of professional labour. For this process, the following steps are going to be taken within our agenda:

a) Continuing the restoration of instruments; especially those, which can be brought back to sound due to their condition

b) Opening a themed room for musical instruments in the hall of honour of the »Palacio Noel«, the headquarters of our museum. Such a room shall cover necessary requirements for environmental control, security and the ability to appreciate the instrument's sound. Additionally it shall complement the presence of other instruments in different rooms which highlight their social role and decorative beauty.

c) Enlisting an outstanding volunteer musician from Argentina to implement a constant operation of »hours of music« for each instrument in a safe environment as an important element of conservation.

d) Initiate the second stage of the production of the catalogue of the collection, and the second edition of a CD using many of our instruments.

e) Programming an extraordinary cycle of concerts using instruments from the collection.

f) Programming small instrument demonstrations to accompany guided tours.

g) Re-cataloguing the current collection and instruments that are incorporated in a grant (collection of wind instruments and machines, music boxes, several other instruments and photographs that are linked to music) and incorporating such records to MIMO system

h) Continuing the seasons of chamber music in the museum and the work with American Baroque music through the ensemble »Capilla del Sol« which is resident at the Museum

j) Continuing the organization of the master classes and different actions in which music is involved in traditional educational programs.

## Bengü Gün, Istanbul, Turkey

### CIMCIM FOR YOUNG RESEARCHERS

The 2012 joint conference of AMIS and CIMCIM has been realized with the participation of musical instrument lovers from all over the world in New York, the city that never sleeps, with the collaboration of the Metropolitan Museum of Art, Manhattan School of Music and the sponsors. The meeting started with a special opening reception and recital in the Steinway Hall, which has been the a store for Steinway & Sons since 1925.

The theme of this year's conference was »The Arts and Artists of the Musical Instruments«. As the theme would also suggest, we had the chance to have a view of the history and evolution of music and organology through the eyes of the instrument makers and had the chance to share the practices of the making and restoration of musical instruments and traditions from different parts of the world from Mexico to India, from ancient times to the contemporary world. The program was prepared meticulously including almost sixty presentations with parallel sessions, special mini concerts in the Metropolitan Museum of Art collection performed with the exhibited instruments, walking tours in the piano district, Balkan dance workshop, concert and parties.

This event was a great opportunity to meet with colleagues studying similar issues in their own countries and to share infor-

mation and experience in an environment that is really inspiring and motivating for the young researchers like me. Having the chance to present our own works and studies, to share them with this pronounced community and scholars is ineffable. As the conference was located in the Metropolitan Museum of Art, the participants had the chance to visit the galleries of the museum, especially the musical instruments collection. Most probably, the most exciting experience for all the participants was hearing the sounds of exhibited instruments in the collection.

This has been the second CIMCIM conference I attended and I found both of them essential for my research and personal development. The travel fund provided by CIMCIM made it possible for me to join the great event this year. I would like to thank the CIMCIM board and members for all the financial and mental support they provided me during the application process and the conference. With the help of this grant, I had the chance to present my research and get feedback from colleagues. I encourage everyone interested in organology, musicology, museums of musical instruments and collections, musicians to be a member of CIMCIM and attend the annual conferences to be a part of this network. Especially, young researchers should not miss this chance.



*CIMCIM and AMIS members researching new instruments.*

## Minutes of the CIMCIM General Assembly

Saturday 19 May, 2012, 1:45 - 3:30,  
Metropolitan Museum Of Art, New York,  
Sacerdote Lecture Hall

Attended by:

Frank P. Bär, Patricia L. Bastos, Susana Caldeira, Heike Fricke, Bengü Gün, Cynthia Hoover, Sabine Klaus, Darcy Kuronen, Tom Lerch, Christina Linsenmeyer, Darryl Martin, Ken Moore, Christopher Morrongiello, Arnold Myers, Eva Olandersson, Gabriele Rossi-Rognoni, Bradley Strauchen, Lisbet Torp, Eric de Visscher, Mimi Waitzman

Apologies:

Margaret Birley, Christiane Barth, Martin Elste, Eszter Fontana, Golnaz Golsabahi, Jeannine Lambrechts Douillez, Elizabeth Wells

### 1. President's Report

The President reported that the 2011 Paris/Brussels CIMCIM meeting had been a great success attended by 162 participants. The CIMCIM Board has met and has been active throughout the year communicating via e-mail and Skype and has carried out the following work: ongoing dialogue with the MIMO consortium about partnership, annual and meeting reports completed and filed with ICOM on time, updated joining instructions added to CIMCIM website, publication of CIMCIM Bulletin, review of the 'Guidelines for the Care of Musical Instruments in Non-Specialist Museums' drafted by the Conservation Working Group, representation on the RIdIM Commission Mixte by Arnold Myers. The President noted that approximately 70 CIMCIM members appear on the ICOM membership database but that actual membership is probably closer to 100 because of ICOM's delay in updating the database with details of new members.

### 2. Financial Report 2011/2012

See report prepared by the Treasurer

### 3. Budget 2012/2013

The Board and Assembly discussed a number of ways to spend some of the large balance in the CIMCIM account. It was agreed that improving the website is a priority and would fulfil the remit of a do-

mination that CIMCIM had received to support publishing. Other suggestions included helping museums to fund MIMO subscription fees, increasing the award of travel grants through wider publicity of the grant programme and supporting student attendance at CIMCIM conferences.

ICOM is working to provide an account service for International Committees, which will simplify CIMCIM banking procedures.

### 4. Revised By-Laws of CIMCIM

To maintain stability and ensure smooth functioning of the Board during election years when all of the members of the Board stand down, the following amendments to the bylaws were accepted by all members present:

Add at the end of By-law 7.1:

*The only exception to the previous two sentences is as set out in By-law 7.9 below.*

Add a new By-law 7.9:

*In the event that all three executive officers (i.e. President, Vice-President and Secretary) step down simultaneously, the Board shall appoint a non-voting Liaison Officer to serve for one further year, choosing between the outgoing President, the Vice-President and the Secretary.*

### 5. Upcoming CIMCIM meetings

**2013:** the ICOM meeting will be held in Rio de Janeiro, but as there is no obvious musical instrument collection to host a meeting and CIMCIM's approaches to ICOM in Rio have not yielded any support, alternative possibilities are being explored, including a joint conference with the Galpin Society in Oxford or with RIdIM in Istanbul [Secretary's note: it has been agreed that the 2013 CIMCIM conference will take place in collaboration with the Galpin Society in Oxford].

**2014:** The President reported that plans are progressing for a major Scandinavian conference in the Spring of 2014 that would feature visits to a number of museums and collections including those in Copenhagen, Trondheim, Stockholm and Turku – and hence, take the participants on a Scandinavian roundtrip. Unfortunately the organizers foresee that the conference cannot be open to groups beyond CIMCIM because of limited space.

**2015:** The Board is pleased to have received an invitation from The Glinka National

Museum Consortium of Musical Culture to hold the 2015 CIMCIM meeting in Moscow. The General Assembly was in support of accepting this invitation and the American Musical Instrument Society expressed an interest in joining the conference. [President's note: The invitation has subsequently been accepted by the Board].

### 6. CIMCIM and MIMO project collaboration

The President stated that CIMCIM favored a partnership with MIMO where each organization would maintain its own identity and finances. The President and Vice President will seek ICOM's approval for such an arrangement at the ICOM meeting in Paris in June.

Frank Bär discussed financial aspects of the project with members of the General Assembly, who sought clarity on how MIMO funding to date has been spent. Ongoing financial arrangements were summarised as follows: Contributions for MIMO maintenance will be borne by MIMO partners and not CIMCIM. 60,000 Euros is needed to develop a more user-friendly and attractive MIMO web catalogue/interface. Frank Bär flagged this up as an area for possible CIMCIM/ICOM support.

MIMO is actively seeking new members and is particularly keen to encourage museums outside of Europe to join and upload their collection data to MIMO.

### 7. Report from Repertoire International d'Iconographie Musicale

Arnold Myers continues to serve CIMCIM as a representative on the RIdIM Commission Mixte. RIdIM set up a legally constituted body in 2010, Association RIdIM, which enables funding. 20,000 Euros has been awarded for the setup of a database, which is due to be launched during the summer of 2012

### 8. Brief reports from the current working groups

Conservation working group: Susana Caldeira and Mimi Waitzman outlined the following possible online outputs for the group: 1. Establishment of a web register open to all institutions with musical instruments where planned work on instruments in their collections could be announced to promote professional dialogue

and transparency. 2. Webpage with up-to-date bibliography of articles on musical instrument conservation. 3. Advice and information on web for aspiring conservators of musical instruments.

Museum Sigla: Arnold Myers has prepared a list of Sigla for New Grove Dictionary of Musical Instruments. Sigla have been allocated to most collections in the CIMCIM directory and institutions appearing in Grove. A draft is available for review on the Edinburgh University Collection of Historic Musical Instruments website. Sigla will be mounted on the CIMCIM website.

Training: Elizabeth Wells, in absentia, provided a draft list of resources. It was agreed that the CIMCIM website would be a good tool for disseminating training resources and opportunities in future.

Terminology: Margaret Birley, in absentia, provided a report and proposal for further activity: The group aims to create and maintain a bibliography of new sources which deal with issues relating to the classification of musical instruments and to review proposed amendments to the classification system used by MIMO. The working group will make critical analyses, with the ultimate aim of producing another revision of the classification, at some future date (or alternatively maintaining the current one). Details of such new publications should be sent to Margaret Birley, with a statement indicating the areas of the classification that would be implicated for revision.

International Directory: Ken Moore stressed that although the work of the group was complete, individual museums should assume responsibility for updating their information. Members wishing to update or create entries for their collections should contact the Secretary for a password to do so.

### 9. Suggestions for new working groups

In the interests of time, the President requested that suggestions for new working groups should be sent to the Board via e-mail. [Secretary: no suggestions have been received at present, but ideas remain

welcome]

### 10. CIMCIM publications

Heike Fricke was thanked for her continued work as editor of the CIMCIM Bulletin. She encouraged all members to contribute announcements, news and articles.

'Guidelines for the Care of Musical Instruments in Non-Specialist Museums', a document compiled by the previous conservation working group under the direction of Corinna Weinheimer, has been reviewed by the Board. It will be mounted on the CIMCIM website as a draft document with opportunities for readers to provide feedback in the first year.

### 11. CIMCIM website

Two options for redeveloping the CIMCIM website have been explored by the board: use of the turnkey website provided to International Committees by ICOM and the use of an independent web designer. Dwight Newton, designer of the AMIS website, is willing to work with CIMCIM on this project. Members questioned whether use of the ICOM turnkey service would enable CIMCIM to develop an effective and attractive website. All present agreed that redevelopment of the website was a priority spending area for CIMCIM and interest was expressed in further investigating the possibility of employing a web designer. Darcy Kuronen offered to work with the board to guide and monitor progress. Arnold Myers was thanked for all of his work on the website to date.

### 12. Other business

Susana Caldeira is compiling a family history of Portuguese harpsichord makers and asked if CIMCIM would consider endorsing a grant application to the EEA for publication. The Board awaits further details of the project and a request for a letter of support.

St. Cross College, Oxford is seeking applicants for an organology scholarship in memory of Dr Helene LaRue. The scholarship is open to graduate students pursuing any aspect of organology. Further information can be found on the website of St Cross College, University of Oxford.

*Bradley Strauchen*

## THE FRANK TOMES COLLECTION

In February, Edinburgh University Collection of Historic Musical Instruments received a generous donation of 36 instruments constituting 'The Frank Tomes Collection'. Francis James Tomes (16 August 1936 - 27 July 2011) was a musician, a trumpet and sackbut maker, and a connoisseur collector. He had been an appreciative visitor over many years to the University's Reid Concert Hall Museum of Instruments and his widow, Susan Tomes, offered the collection to the University of Edinburgh as a permanent memorial to Frank.

The 36 instruments in this Collection were collected by Frank over the period from circa 1970 to 2010. They include a 'Sharpe's New Model' clarinet by John Sharpe, a natural trumpet by Shaw, an 11-key serpent by Roe, a basson russe by Cu villier, keyed bugles by Charles Pace, Thomas Key and Michael Saurle, an ophicleide by Charles Pace, a clavicor by Frederick Pace, a 6-valve trumpet by Adolphe Sax, a 'Bayley's Improved Acoustic Cornet' by Kohler, a circular cornet by Fiske, the contrabass trombone by Boosey & Co known as 'King Kong', a 7-valve trombone by Le Brun and a tenor sackbut made by Frank himself.

The museum staff in Edinburgh share the pride and delight in these instruments which Frank took. With his art-school training he appreciated musical instruments as sculpture as much as tools for music making. He loved the fine proportions of well-designed instruments and the workmanship of the craftsmen who made them.

The Frank Tomes Collection is being exhibited in its entirety at the Reid Concert Hall Museum of Instruments until the end of 2012 and probably beyond; the exhibition has been curated by Lisa Norman. A catalogue has been produced and is now available, see:

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

*Arnold Myers*

### REPLICA OF RARE IRISH HARP IN BOSTON MUSEUM OF FINE ARTS

In 2010, the Boston Museum of Fine Arts commissioned master harpmaker David Kortier of Duluth, Minnesota, to build a carefully researched replica of a rare Irish harp in its collection, made in 1734 by John Kelly for the Reverend Charles Bunworth of Baltdaniel, Ireland.

This highly significant instrument is the sole historical example of such a harp (a *cláirseach*) located outside of Ireland and Scotland, having come to the MFA in 1917 as part of the large instrument collection formed by Francis W. Galpin. Kortier was able to benefit from research provided by MFA conservators and research scientists, wood identification expert John Koster, and musician/historian Ann Heymann. The difference in appearance between the original and the replica is striking. The vibrant palette of colors on the latter is based on analysis of numerous paint samples taken from the original instrument.

A year in the making, this magnificent instrument was debuted by Heymann in June 2011, coinciding with the Boston Early Music Festival and an Early Gaelic Harp Conference. Plans are now underway to create a commercial recording featuring this harp.

*Michael Suing*



### LISZT AND THE ÉRARD SOUND

It is with great pleasure that we announce the publication of the book *Liszt and the Érad sound*, on the occasion of the bicentenary of the composers birth. The work is edited by Nicolas Dufetel, artistic and historical director of the French *Année Liszt 2011*. Dufetel describes the magical moment of Liszt's Parisian debut. Making up the forth appendix to the catalogue *In search of lost sounds* containing notes on Liszt's Parisian period during his connection with the Érad family, the piano builders which enjoyed for almost fifty years a musical cooperation.



Further French writers and Italian authors continue to alternate the story of Liszt's journey around Italy where he found musical inspiration. Underlining also his rapport with Chopin and the memorable confrontation by Jean-Jacques Eigeldinger of a musical piece by both composers. Presenting a new image of Liszt from the young genius who, at the height of his fame was part of the 1878 jury for The Universal Exposition, as told in the story by Malou Haine. The article of Marie-Paule Rambeau tell the day to day life of Liszt. The pages of Cécile Reynaud, Hervé Audéon and Laure Schnapper suggest the world that surround the Érad family and their famed concert hall. Anna Pasetti gives rare importance to the harp in Liszt composing. Andrea Malvano e Franco Lorenzo Arruga give importance to the Érad family and to Liszt during the composers Italian period.

Concluding the the volume are Dagmar Droysen-Reber, Anna Pasetti, John Henry van der Meer and Giovanni Paolo Di Stefano who present the scheme for the seven Instruments, pianoforte and harp built by Érad's. The publication is accompanied by 2 CD's with tracks that document the transformation of the Érad sound under Liszt compositions, from first to last with both chamber and soloist recitals. For any further information concerning the Villa Medici Giulini publications and order forms please consulte the site [www.villamedici-giulini.it](http://www.villamedici-giulini.it)

### NEW BOOK ON JOACHIM TIELKE

We are pleased that we can now announce the appearance of our book on Joachim Tielke, the prominent Hamburg musical instrument maker (1641-1719). It is more than a second edition of our father's book of 1980; it describes more than thirty additional instruments, it deals extensively with ornamentation as well as organological, musical and constructional features. The majority of illustrations are in colour. There is an English glossary and an English summary.

21 x 28 cm, ca. 480 pages, 512 illustrations, ca. 78 EUR (Deutscher Kunstverlag München).

*Friedemann Hellwig*



## TRUMPETS AND OTHER HIGH BRASS NATIONAL MUSIC MUSEUM

Sabine Katharina Klaus, *Trumpets and Other High Brass*, Volume 1: Instruments of the Single Harmonic Series

Date of Publication: Spring 2012

Publisher: National Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069, USA, [www.nmmusd.org](http://www.nmmusd.org)

Price: \$ 120.00

Hardcover, 358 pages, 8 1/2 x 11 inches, approximately 1000 illustrations, more than 800 in full color.

Includes DVD with musical examples performed on instruments from the Utley Collection by Barry Bauguess, Richard Seraphinoff, Crispian Steele-Perkins, and others.

ISBN: 978-0-9848269-0-2 (book)

ISBN: 978-0-9848269-1-9 (DVD)

The planned five volumes of this series, based on the Joe R. and Joella F. Utley Collection of Brass Instruments at the National Music Museum, University of South Dakota, will provide an overview of the history of trumpet-type instruments. The Utley Collection includes more than 600 examples from around the world that together demonstrate the evolution of the trumpet and related brasses over a span of three hundred years.



Volume 1, Instruments of the Single Harmonic Series traces the development of high brass instruments without valves or keys from antiquity through the heyday of the natural trumpet to the twentieth century Baroque trumpet revival. It provides a complete photographic and descriptive record of this section of the Utley Collection and includes technical drawings, acoustical measurements, and x-ray imaging. A total of 127 instruments from the Utley Collection are described in the main body of the text and in a fully illustrated appendix which includes physical measurements.

This volume covers ethnic instruments from many cultures, the emergence of the trumpet in Europe, and the dominant trumpet designs of the sixteenth through eighteenth centuries. The inclusion of a great variety of military and signal trumpets, bugles, and such oddities as bicycle bugles and walking-stick trumpets, paints a richer and more comprehensive picture than is usually seen in the literature.

Not a catalog in the narrow sense, this volume uses examples from the Utley collection along with many from public and private collections, extensive archival research, primary source documents and iconographic references. It sheds new light on the history of these instruments and on the biographies, working conditions and social status of their makers.

## DISPLAYING MUSIC MUSEOLOGY FOR AN ABSTRACT FORM OF ART

It is a practical exploration of the representation of music in museum spaces. Through the review of the characteristics and problems that the exhibition of this form of art in museums from around the world imply, a series of desirable practices are proposed, which may help, either on the development of museological projects directly related with music, or in the insertion of music as a complementary subject in apparently non musical scripts. All this with the intention of highlighting the importance of music as a constitutive element of society, that supersedes the simple cultural or artistic manifestation, and projects itself as an element that has shaped social phenomena through history, and is still relevant today.



CIMCIM Secretary new contact details – please update your address book

Bradley Strauchen has joined the Musical Instruments Department at the Metropolitan Museum of Art and can be reached as follows:

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