

The Galpin Society

For the Study of Musical Instruments



Newsletter 36

May 2013



A corner of the Bate Collection, Oxford

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THE GALPIN SOCIETY

Registered Charity no. 306012

Website:	www.galpinsociety.org	
President:	Jeremy Montagu	jeremy.montagu@music.ox.ac.uk
Vice-Presidents:	Friedrich von Huene, Charles Mould, Arnold Myers, The Master of the Worshipful Company of Musicians	
THE COMMITTEE		
Chairman:	Graham Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU grahamwhwells@aol.com	
Administrator:	Maggie Kilbey, 37 Townsend Drive, St Albans, Herts, AL3 5RF administrator@galpinsociety.org	
Editor:	Lance Whitehead, 24 Longfield Road, Horsham, West Sussex, RH12 1LQ editor@galpinsociety.org	
Journal Editor:	Michael Fleming, 13 Upland Park Road, Oxford, OX2 7RU journal@galpinsociety.org	
Reviews Editor (UK):	Mimi Waitzman, Horniman Museum, London Road, Forest Hill, London, SE23 3PQ MWaitzman@horniman.ac.uk	
Reviews Editor (USA):	Bradley Strauchen-Scherer, Dept of Musical Instruments, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA Bradley.Strauchen-Scherer@metmuseum.org	
Advertisement Manager:	Andy Lamb, The Bate Collection, Faculty of Music, St Aldate's, Oxford, OX1 1DB andrew.lamb@music.ox.ac.uk	
Archivist:	Diana Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU dianaswells@aol.com	

Other committee members: Bruno Kampmann, Ben Marks, Francis Wood

The Galpin Society Newsletter is edited by Graham Wells and sub-edited by Maggie Kilbey.
Opinions expressed by authors in the Newsletter are not specifically endorsed by The Galpin Society.

NEW MEMBERS

We are pleased to welcome the following new members into The Galpin Society:

Mr Richard Barnes, POMONA, USA

Ms Jocelyn Howell, BURY ST EDMUNDS

Ms Christina Linsenmeyer, ANNAPOLIS, USA

Mr Marten Postma, YZENDIJKE, The Netherlands

Mr Daniel Wheeldon, LONDON

Mr Giles Whittome, BASSINGBOURN

[Cover: A corner of the Bate Collection, Oxford (see p.4) *Photo: Graham Wells*]

EDITORIAL

I do not know whether to be pleased or sorry to report that the joint GS/CIMCIM Conference in Oxford is a complete sell-out: pleased that it has received such support, and sorry that space limitations may well preclude some people from attending who would otherwise have liked to do so. Similarly the response to the call for papers was somewhat overwhelming, and regrettably time limitations restrict the inclusion of more. For further details see Andy Lamb's report on page 4.

Provisional arrangements are underway for an overseas visit in 2014. This time the venue is Berlin. The intention is to arrange the visit to coincide with an exhibition of valved brasswind instruments at the Berlin Musical Instrument Museum (Staatliches Institut für Musikforschung – Preußischer Kulturbesitz) scheduled to take place in April. I hasten to add that the idea is to provide a programme for members with an interest in all types of musical instrument and not just brasswind. I hope to be able to give fuller details in the next issue of the newsletter.

Members had a very enjoyable visit to the Royal Military School of Music at Kneller Hall which has been written up in this issue by Francis Wood (see p.7). Francis rightly refers to the fact that the students there are soldiers as well as musicians, and often have to pay the penalty for this joint role. He wrote this piece before the appalling murder of Drummer Lee Rigby in Woolwich which took place on 22 May. I have been unable to find out whether Drummer Rigby was a student at Kneller Hall, but his death must underline the fact that joining the army as a musician does not protect you from the dangers of being a professional soldier.

Can I please draw members' attention to the fact that the Society's Annual General Meeting takes place during the course of the Oxford Conference. The meeting will take place in the Dennis Arnold Hall of the University of Oxford Music Faculty between 2.00 and 3.00pm on Saturday 27 July. All members are cordially invited to attend the AGM whether or not they are signed up for the conference, and may wish to visit the Bate Collection will be available for viewing after the meeting, as will the musical instrument collections at the Ashmolean Museum and the [Pitt Rivers Museum](#), but please note the latter closes at 4.30pm. This may be the opportunity to visit the Ashmolean Museum's [Stradivarius exhibition](#), although I am afraid membership of the GS will not enable you to escape purchasing a ticket.

I am pleased to report that two of our members, Dr Michael Fleming and Dr Charles Mould were contributors to the book which has been awarded the 2012 C. B. Oldman Prize by the International Association of Music Libraries. The publication in question is *Musical Instruments in the Ashmolean Museum: the Complete Collection* (ed. John Milnes). This sumptuous and distinctly large volume replaces the now long out of print catalogue by David Boyden published in 1969.

On the subject of books, I received notification that the publishers Boydell & Brewer are happy to give a 25% discount to Galpin Society members on two books in their catalogue which have organological connections. These are John White's biography *Lionel Tertis: The First Great Virtuoso of the Viola* and Peter Holman's *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch*. If anyone wishes to take up this offer they should apply to Franziska Scheithauer FScheithauer@boydell.co.uk

Lastly may I thank Kenneth Mobbs and Jaakko Rislakki for contributing letters to this newsletter (albeit Kenneth's technically relates to the *GSJ*). It would be very good to include more correspondence from members, so please do not hesitate to write and comment on anything organological.

Graham Wells

The copy deadline for the October newsletter is 15 September.

GS Oxford Conference

25-29 July 2013

Planning is now in a very advanced stage for the forthcoming conference this July. The call for papers closed in March and the whole programme, including timetable, sessions, abstracts and speaker biographies has been posted on the [Bate Collection website](#) and can be downloaded in pdf format. Naturally, these are all provisional and draft arrangements, and there will be amendments up until the week before the conference. The sessions have been divided into themes with complementary papers running sequentially to develop a broad arc. Accordingly:

- Thursday 25 will be concerned with 'Trade and Business', 'Methods and Analysis' and 'New Directions in Musical Instruments'
- Friday 26 is devoted to the 'Making the English Viol' project
- Saturday 27 will look at 'Plucked Strings', 'Renaissance Discoveries' and 'English Eccentrics'
- Sunday 28 will be a little less intensive, with opportunities to visit other musical instrument collections in Oxford. Jeremy Montagu has very kindly agreed to host visits to his extensive private collection at his home and the Ashmolean will have completed preparations for the Stradivarius exhibition
- Monday 29 will be mostly devoted to 'Museums of Music' and will host a Museums Panel Session: 'New Media for Musical Instrument Collections: Trend, Luxury or Necessity?'

There will also be a whole host of other activities. We have planned a theremin recital with the gala dinner at St Cross College, the Viola da Gamba Society will be performing during the viol day, Oxford Guitar Society will be giving us some lunchtime entertainment and there will be opportunities for informal gamelan workshops and instrument handling sessions.

A mini trade show has been scheduled for the Friday and Saturday, to include works by students of West Dean College, books and publications and other contributions.

In addition to the formal conference activities visitors are also encouraged to engage with the many and varied musical activities also going on in Oxford. Every night there are concerts, pub music and a variety of entertainment. Full details will be made available in the conference package.

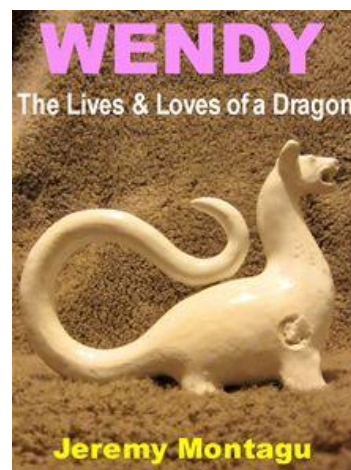
Registration will take place on the mornings of 25 and 26 July. I look forward to seeing you there.

Andy Lamb

A Surprise Publication

One can just never predict what eminent organologists might be getting up to in their spare time. I had heard that, a little while ago, Dr Robert Barclay, the distinguished conservator and trumpet specialist, had been responsible for publishing a book of detective fiction. Now I have discovered that Jeremy Montagu, our much revered President, has entered a field which I believe is known as fantasy fiction. The title of the book is *Wendy, the Lives & Loves of a Dragon*. It is at the moment only available to ereaders via [Kobo Books](#) or Amazon where it is possible to read the first chapter free as a sample. Jeremy tells me this is 'light reading for travel and between bouts of work'. Doubtless he will not complain if he finds himself following in the footsteps of J. R. R. Tolkien and J. K. Rowling.

Graham Wells



Friends of Square Pianos meeting at Finchcocks

If you have not heard of the Friends of Square Pianos I am very pleased to introduce them to you, together with their website which can be found at www.friendsofsquarepianos.co.uk/ Square pianos do indeed need friends. As many will know they have survived in large numbers, but their function as a musical instrument has usually long been superseded by becoming a repository for the family photos, vases of flowers and many other miscellaneous objects. Indeed it is possible that many owners have long since forgotten the original purpose of what has just become a useful piece of furniture, and not only useful but very attractive too. It is only when the time eventually comes to try and dispose of a square piano that the problems become apparent. There is a very small market for these instruments. Most are in sore need of restoration, which is an expensive business being both time-consuming and requiring considerable expertise if the instrument is to function properly thereafter. Just a few can fetch more serious prices, these being mainly those by the early makers and ones whose casework decoration is well above the average.

It is always a pleasure to visit Finchcocks, the Kentish home of the keyboard collection of Richard and Katrina Burnett, and there are few better times than in the Spring. It was here in early May that some 36 Friends gathered for a day of papers, discussion, music and good food. The programme commenced with a welcome from David Hackett who must take the credit for founding the Friends and being the driving force behind them. There had been similar meetings in the two preceding years, and I have to say that I much regret not having been present on these occasions. The papers were without exception both fascinating and instructive. The day concluded with a short recital by Martyna Kazmierczak playing three contrasting pianos from the Finchcocks Collection, a Walter (c.1805), a Beyer (1777) and Clementi (1824). Next year's gathering of the Friends has been provisionally earmarked for 10 & 11 May 2014. If you would like to be contacted nearer the time with confirmation of the date and further details please email David Hackett at friends.sp@btinternet.com

Graham Wells



David Hackett and Lucy Coad demonstrating the intricacies of the square piano single action
[Photo: Graham Wells]

Portuguese Organology Conference

ANIMUSIC (Associação Nacional de Instrumentos Musicais), the 3-year-old Portuguese version of The Galpin Society and the American Musical Instrument Society, has just completed its 2nd annual conference, this year at the University of Évora. It was a considerable success, with over 30 speakers plus audience, from Portugal, France, Spain, Italy, Russia, Turkey, New Zealand, Ireland, Scotland, and England, a number of them GS members. As well as many good, and as is inevitable some less good, papers covering a wide area of places and instruments, there was a small exhibition of instruments, both local and international, plus a workshop on drone reed-making and continuous (circular) breathing. Some of the most exciting papers were on reconstructing the Celtic Carnyx and the Irish Bronze and Iron Age horns, on folk instruments of Galicia (not only the well-known bagpipes but many others also), on Turkmen instruments, on Salpinx, on measuring and reconstructing the earliest known Highland bagpipe chanter, and on an important Italian traverso collection. There was also an excellent and informative panel discussion on reconstructing earlier musics of all sorts and their instruments. The conference language was English, because English is now the main international language in our field, though there were also a few papers in Portuguese and one in French (with English text provided). Some papers from last year's conference have now been published in the form of a new publication, *Liranimus*, and copies are available for €12.50 (plus postage) from www.animusic-portugal.org, as are the other papers. Finally, we must thank Patrícia Lopez Bastos for organizing so successful a conference – that for next year is already in the planning.

Jeremy Montagu

Diana Poulton's Dolmetsch lute to appear at auction in New Zealand

I must thank Christopher Goodwin for bringing to my attention the fact that a lute that once belonged to the eminent British lutenist Diana Poulton (1903-1995) is expected to appear at a New Zealand auction in the next few weeks. Chris established that the lute bore a small label which states: 'This is the first lute made at Jesses Haslemere made under my direction 1927 – Arnold Dolmetsch'. The case also bears a label with the handwritten inscription 'Diana Poulton'. The auctioneers, Central Markets Auctions of Lower Hutt, who are handling the sale, have obviously been taken totally by surprise by the international interest that has developed in this instrument. Looking at their website it is apparent that their normal business is holding weekly sales of household goods. Their sale next week contains such items as a chainsaw, a fridge-freezer and boxes of kitchenware (I did, admittedly, also find a Grafton plastic saxophone among the lots on offer). At the time of writing no sale date had been set. Anyone wishing to follow the sale (or bid) can check the auctioneer's website www.centralmarkets.co.nz and a series of photographs of the instrument can be seen on [Facebook](#).

It is worth mentioning that the auctioneers have admitted that they have little or no experience of shipping items abroad. Shipping would be further complicated by the fact that the instrument seems to have some ivory inlay so would need a CITES licence. Although usually a lengthy process, there should be no problem in obtaining this as the lute was made before 1947. The auctioneer's knowledge of the provenance of the lute so far extends only to the fact that it was placed in storage in Wellington in 1993 and is now being sold to recoup the storage costs. It is apparently to be sold without reserve.

Graham Wells

Visit to Royal Military School of Music, Kneller Hall

Saturday 23 March 2013

The Galpin Society visit to the Royal Military School of Music at Kneller Hall was a delight! An unusual collection, a grand setting, the commentary of specialist colleagues and finally some generous and excellent hospitality nearby made this a most enjoyable event. Things might have been better still had it not been for some unseasonable snow, an unwelcome sight in late March. However, this did not deter the 20 or so members who assembled there from various directions including Edinburgh, Paris and New York. Since the last visit was 11 years ago, for most members this was their first. This was undoubtedly the case for one keen young artist busily sketching instruments in the collection, 5-year-old Lucy Whitehead, who is our youngest member.

Kneller Hall is in itself a fascinating venue, the site of several stately homes which were demolished in succession, whether because of dilapidation, fire, or the desire to follow contemporary tastes. The present building, dating from the mid 18th century, was subsequently greatly modified and enlarged, and much of what remains visible was created in the mid 19th century. However it retains the name of an early and influential owner, Sir Godfrey Kneller who purchased it in 1709. As court painter he would have been an unusually wealthy artist, and contemporary engravings on display in the Museum confirm the scale and taste of this estate.

Since 1857, Kneller Hall has been the site of the Royal Military School of Music, created with the intention of establishing common practice and excellent musical standards, and to bring this about by developing musical training within the Army itself. Earlier custom had been to employ civilian bandmasters, frequently Italian or German. No doubt there was much excellent musical activity at the time, as well as some that fell far short of acceptable standards. Whatever the general discontent may have been regarding this situation, it was a specific event that made it urgently clear that a Military School of Music was necessary.



Bruno Kampmann and Bradley Strauchen-Scherer (above), Lance Whitehead and Peter Bavington (below) delving in the cellars at Kneller Hall
[Photos: Graham Wells]

The debacle in question took place during the Crimean War, the occasion being a parade held in Scutari, Turkey, in 1854 to celebrate Queen Victoria's birthday. Twenty bands had assembled and a massed performance of *God save the Queen* took place without rehearsal. Unfortunately, a wide variety of pitches, keys, arrangements and probably tempi were represented. The resulting Ivesian phenomenon did not escape Royal disapprobation, since the Queen's cousin, the Duke of Cambridge, was present in his rôle as the officer 'Commanding the Division'. Nor did it escape notice that among allies; French military music had already achieved a more advanced and unanimous standard because of the earlier establishment of the *Gymnase de Musique Militaire* in 1836. The Duke became Commander-in-Chief of the army in 1856, and acted swiftly to bring about a number of radical changes in military practice, including the establishment of the RMSM in the following year.

Despite its musical function the RMSM is, of course, an essentially military establishment, a factor that was evident on our arrival. We were met by serving personnel who although most welcoming, were also observant of all necessary security requirements. It should be noted here that in recent memory there have been three mainland attacks specifically aimed at musicians serving in the forces. The first two took place on the same summer's day in 1982 when IRA bombs in Regents Park and Hyde Park killed 11 bandsmen, severely injuring others as well as bystanders enjoying the performances. Five years later, a similarly deadly attack was made on the Royal Marines School of Music in Deal, Kent, killing another 11 musicians.

There are many reminders of this tragic association between musical performance and danger to life in this museum, well exemplified by one of the best-known items in the collection. This foyer exhibit is the ruined trumpet of Trumpet Major Gray, together with his medals and spurs. Gray took part in the charge of the Light Brigade. Unlike most of his comrades, Gray actually survived, as did another fortunate musician, the 15-year-old Trumpeter Landfrey, who was also known as Martin Landfried. Indeed, this individual seems to have survived long afterwards, and he eventually made a cylinder recording in 1890 repeating the trumpet sound that he had played. If genuine, it is a most remarkable item and may be easily found through an online search of his name. However, the sad

fate of most of their comrades on that dreadful day is a far more familiar memory in British history.

Another poignant item also prominently displayed in the foyer is that of a much blood-stained tune-book found adjacent to the body of a drummer boy on the day following the Battle of Waterloo. Many other items in the collection serve as a powerful demonstration of the presence of military music in active warfare. A particularly curious example is a German tuba dating from the First World War. This is painted black to reduce visibility. Displayed nearby is a set of band parts pierced by shrapnel. Above this rests a clarinet with its owner's reed still in place, together with a photo of the instrument in the hands of Charles King, killed shortly afterwards in action on the Somme in 1916. As with several other examples in the collection, the interest lies in the precise and often tragic provenance rather than any organological significance.

While the importance of military music in warfare is powerfully emphasised, the museum also exists to represent the variety of musical activity in peacetime, both in earlier times and to the present day. Although welcoming to visitors, its principal function is to provide trainee musicians and student bandmasters with the historical context for today's operations and introduce them to a broader range of instruments. Instruments used over the past 200 years are well represented in the displays, and emphasise a continuing tradition. However, as is so often the case, much of interest is to be found among those items in any collection which are not organized and on display. It was therefore with a sense of keen anticipation that members were led into the cellars to view the reserve collection. This did not disappoint, and a number of fascinating items were discovered, in particular, a fine keyed bass trumpet by Piatet et Benoit.



Keyed bass trumpet by Piatet & Benoit
[Photo: Bruno Kampmann]



Detail of makers' mark on the keyed bass trumpet [Photo: Bruno Kampmann]

Finally, we were given a brief tour of other notable parts of Kneller Hall such as the Officers' Mess dining room, used for special occasions. A surprise for most of us was the large chapel, built on the first floor in 1845-50, with fine stained glass windows and panelled walls engraved with the names of Commandants, Directors of Music, etc since 1857. It is used for Sunday services as well as for weddings where one partner is a serving or retired member of the British Armed Forces. The chapel also provides the students with the opportunity to practise and be assessed on their ability to arrange and perform music for church services.

Our visit concluded with thanks to our host, Susan Welch, the museum's assistant curator and secretary, who had provided an interesting and helpful commentary throughout. However, the event had even further delights in store, and members soon reassembled nearby in Teddington at the home of Graham and Diana Wells who provided a most delicious lunch.

Francis Wood

Of related interest:

[RMSM Museum of British Military Music](#)

[Recording of Trumpeter Landfrey](#)

Letters

Dear Maggie

I would like to comment on David Edwards' article about the Cavalry Trombone in *GSN* 35 (Feb 2013).

In the six-valve trombone the valves do not add to the length of the tubing, but rather make shortcuts of different length. 'All open' indeed corresponds to the longest 7th position of the slide trombone, and the subsequent valves make the tubing ever shorter and shorter. The first valve (closest to the mouthpiece) finally bypasses the valve section completely corresponding to the 1st position (slide in).

The valves are also independent, one cannot combine valves in the same way you can in the three-valve trombone. Pressing one valve prevents air flow to the rest of the instrument, owing to the shortcut.

Each valve is actually a double valve. The upper part of the valve disconnects the rest of the instrument and connects the bypass tube, and the lower part connects the bypass to the bell section.

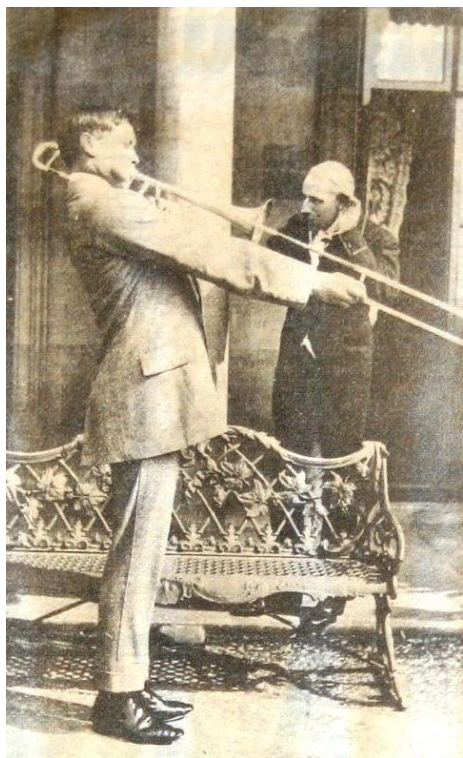
I have an instrument like this, and I can assure you the playing ergonomics are really awkward.

Jaakko Rislakki
Finland

The following letter from Kenneth Mobbs relates to articles published in *GSJ* LXVI (2013), but is published here rather than wait a year to include it in the next Journal:

Dear Lance

I was most interested to read your Editorial to *GSJ* LXVI (2013) concerning the attributions of instrument makers to particular instruments and vice versa. You covered very widely: we had, among other topics, Elgar's trombone and Broadwood's assisting Tschudi in making harpsichords for Frederick the Great. May I add my comments to this potent mix?



Elgar and the trombone

I attach a photograph taken in 1913 at Tibberton Court (Glos), the then home of the Labour MP for the Forest of Dean, Mr Morgan Phillips Price. I paraphrase the late Michael Gryspeerdt's words below in describing the origin of the photograph:

Mr Price played the trombone in the Gloucestershire Orchestral Society (now the Gloucestershire Symphony Orchestra) in the early part of the 20th century. Mr Price was still to be seen pottering about in Gloucester in the 1960s. When he died, his Russian-born widow left the instrument to the orchestra. Sir Edward Elgar often stayed at Tibberton Court when the Three Choirs Festival was at Gloucester. This photograph of Mr Price attempting, presumably, to obtain a fundamental note with the slide out, an endeavour which often results in silence (Elgar's pose suggests that it did) is reproduced in Mr Price's autobiography *My Three Revolutions*. The alto trombone is undoubtedly the one enclosed in the wooden black case to which the photo was stuck, and it is highly probable that Elgar, himself an accomplished trombonist, had a blow on it.

Morgan Phillips Price MP on trombone while Sir Edward Elgar listens (politely)

I am grateful to Mr Mark Finch, the present conductor of the Gloucestershire Symphony Orchestra, for producing the alto trombone, case and information attached to it, and allowing me to photograph it.

Tschudi's Harpsichords for Frederick the Great

GSN 34 (October 2012) provided me with the wonderful news that the first (no. 496) of the four harpsichords that Tschudi sent in 1765 and 1766 to Frederick the Great at Potsdam (the instrument the 9-year-old Mozart had played in London) had been rediscovered in Poland. In the article that the late David Wainwright wrote with me, we mentioned that only numbers 496, 511 and 512 were definitely known from earlier writers.¹ Correspondence with Patryk Frankowski, senior assistant, Museum of Musical Instruments, Poznan, has revealed that no. 496 has no. 497 pencilled on its soundboard. It is therefore reasonable to assume that the harpsichord whose number is not known from earlier writing is likely to be no. 497. This will be made clear in a promised forthcoming article for the *GSJ*.

Marie Kent: Piano Silkers

I was very impressed by the content of this article, and indeed the summary Marie Kent gave of the detailed processes I and my late wife Mary had described in our article 'Making a silk 'sunburst' for a cabinet piano'.² In case readers are not aware, the quarterly articles of the Fellowship of Makers and Researchers of Historic Instruments are now available for free download from their website.

Yours very sincerely,

Kenneth W. Mobbs

Mobbs Keyboard Collection, 16 All Saints Road, Bristol, BS8 2JJ

+44 (0)117 973 3613; mobbsearlykeyboard@blueyonder.co.uk; www.mobbsearlykeyboard.co.uk

¹ 'Tschudi's Harpsichords for Frederick the Great', *GSJ* IL (1996), pp.77-94

² FoMRHI Quarterly, no. 84 (July 1996), pp.56-67

Forthcoming Exhibitions and Conferences

Please see our website for a full list of [Forthcoming Events](#)

Bagpipes of the British Isles

1-31 August 2013, St Cecilia's Hall, Edinburgh

A special exhibition is being mounted this August to show the variety of bagpipes played in Britain from the past 250 years. It is being mounted at St Cecilia's Hall by the Edinburgh University Collection of Historic Musical Instruments (EUCHMI), and will be part of the celebrations marking the Hall's 250th anniversary.

The exhibition is the culmination of a 5 year project funded by the Heritage Lottery Fund (HLF) which has supported important acquisitions by the University. Bagpipes had been a weak area in EUCHMI's holdings, and the HLF's 'Collecting Cultures' scheme presented an ideal opportunity for the university to ameliorate this situation. The HLF grant has fully funded the purchase of 17 sets of pipes and 9 practice chanter. The project also attracted some valuable gifts and loans, and the exhibition will show lent items as well as purchases and gifts.

The exhibition, entitled *The Piper's Whim* after a traditional pipe tune, will be open Tuesday to Sunday from 1 to 31 August. Among the bagpipes to be exhibited are Lowland and Border (common-stock) pipes, Northumbrian and Scottish smallpipes, great Highland bagpipes, reel pipes and union (Uilleann) pipes.

Associated with the exhibition are three concerts and a colloquium:

- 6 August: Concert: Lowland (bellows) pipes
- 12 August: 1-day colloquium followed by Concert: Highland music (bagpipes and other instruments)
- 25 August: Concert: Northumbrian pipes

For full details, see www.euchmi.ed.ac.uk/uahw.html

Arnold Myers



**Set of Border bagpipes by George Walker, Edinburgh (c.1840),
purchased by EUCHMI with the support of the Heritage Lottery Fund**

Conference: Roots of Revival

12-14 March 2014, Horniman Museum & Gardens, London

The revival of interest in early music remains a prominent and influential feature of the Western classical music scene. But the revival had roots in the 19th and early 20th centuries with proponents as diverse as Felix Mendelssohn, Arnold Dolmetsch and Wanda Landowska. Without these pioneering and zealous individuals, and the famous 19th and early 20th century collectors of musical instruments, the revival may never have occurred nor reached such a wide public. We hold one of the largest and most diverse collections of musical instruments in the UK, including over 8,000 objects. The museum's Music Gallery, displaying some 1,200 instruments, is soon to be supplemented by a new permanent keyboard instrument exhibit, including several examples from the Victoria and Albert Museum. A current temporary exhibition, the *Art of Harmony*, featuring about 40 instruments of all types from the V&A will continue to run during the conference and remain open until May 2014.

Call for Papers

This conference will be a forum for presenting research on the lives and work of collectors, enthusiasts, craftsmen and musicians who had an impact on the course of the 20th century early music revival. The museum, housing the Dolmetsch and many other relevant collections, including a small but significant selection of instruments from the V&A, provides an apt setting for such a meeting. Presentations concerning the historic models that builders such as Dolmetsch used as prototypes, accounts of their workshops and working methods, and of restorations that they undertook, are invited. Research into 19th and early 20th century notions about historic performance practice will also be welcomed.

Abstracts of 250-300 words should be sent by email to rootsofrevival@horniman.ac.uk. Please include name, affiliation, postal address, email address, and audiovisual requirements on a separate cover sheet. Presentations should last 20-25 minutes plus 5-10 minutes questions/discussion. Proposers of panel discussions (one hour) should submit, together with the abstract, a brief overview of the rationale for the session, together with a list of up to four participants and the topics that will be addressed. Proposals for lecture-recitals (50 minutes plus 10 minutes questions/discussion) should include, together with the abstract, full details of the proposed performance and any relevant requirements in their cover sheet.

The closing date for receipt of proposals is 1 November 2013. All those submitting proposals will be notified of the outcome by 2 December.

Please note conference places are limited. To reserve a place please email rootsofrevival@horniman.ac.uk. An invoice for the Registration fee of £80 will be sent to you in due course. The fee covers attendance at all sessions, tours, lunches, refreshments, final evening reception with wine and concert. Travel and accommodation costs are not included.

For further information please visit our [website](http://www.horniman.ac.uk)

Mimi Waitzman
Deputy Keeper of Musical Instruments,
Content co-ordinator

**Instruments from the Dolmetsch collection
in the Horniman Museum:**

**Bressan treble recorder (left); and
Barak Norman viola da Gamba (right)**

[Photos: Horniman Museum and Gardens]

