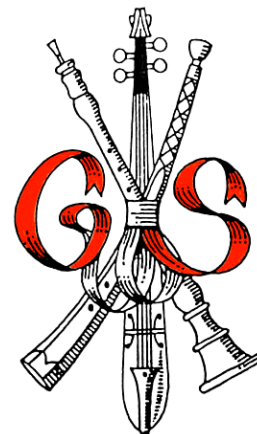


The Galpin Society

For the Study of Musical Instruments



Newsletter 38
February 2014



Musikinstrumenten-Museum Berlin

CONTENTS: ::2:: Contacts; New Members ::3:: Editorial;
Shofarot Query ::4:: The English Flageolet Abroad
::8:: The Rackwitz Clavichord ::10:: Berlin Visit ::11::
Neapolitan Virginal ::13:: 'No Shawms, No Crumhorns'

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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.

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

Giuseppe Accardi, THE NETHERLANDS

Lorenzo Battisti, ITALY

Abigail Graham, LONDON

Peter W Hawkey, FRASERBURGH

Colin Howard, TISBURY

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Mr B A Searle, COVENTRY

Jaako Tuohiniemi, FINLAND

[Cover illustration: Musikinstrumenten-Museum Berlin. *Photo: Colin Hassell*]

EDITORIAL

I am particularly delighted to be able to include on pp.13-14 of this issue the reprint of Basil Boothroyd's amusing article from the 1951 edition of *Punch* which reported on the Galpin Society's Festival of Britain Exhibition. I would like to thank Michael Bryant who drew this to my attention. Eventually I hope to track down the *Punch* review in verse of one of Canon Galpin's books which Boothroyd refers to, and reprint that in a later newsletter.

On p.10 you will find a preliminary programme for the Society's trip to Berlin in April. A number of members have already intimated to me their interest in participating. Some are also reading papers at the symposium on the Saturday. It hardly needs to be said that both the Berlin and Leipzig museums have spectacular collections of musical instruments.

This year's Annual General Meeting will take place at the Horniman Museum on 26 July. This will give members a chance to view the new keyboard display and to hear the newly restored 1772 two-manual Jacob Kirckman harpsichord in a short recital given by Julian Perkins. Please make a note of this date in your diaries. Further details of this and other events will be found on the Forthcoming Events page of our website, including information about the Society's September 2015 Cambridge conference as it becomes available. If last year's Oxford conference left you unable to wait until then for your next dose of organological papers then I would point you in the direction of Museu Nogueira da Silva in Braga (Portugal), where our sister society Animusic is holding a congress 19-20 July 2014. The deadline for submitting papers is 31 March. More information can be found on their website www.animusic-portugal.org The contact email address is animusic.portugal@gmail.com

Graham Wells

Request for information on Shofarot

I am working on a detailed study of the shofar, use and history from Talmudic times onwards, and am now concerned with typology. I have only just over a dozen in my own collection, from north-eastern Europe (18th and 19th centuries), Israel (late 19th century onwards), Morocco, and Iran, and need to fill the gaps with typology from other areas of the world, for shofarot do differ in shape (and original animal) in different areas and from different periods.

I should be very interested to hear from any museums and collections that have any number of shofarot with known location that I could visit (if within geographical reach of Britain) or that might be able to provide photographs.

Jeremy Montagu

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A shofar from the Montagu Collection, formerly the property of Canon Galpin and possibly purchased by him on a visit to Palestine in 1898

The English Flageolet Abroad



Left to right:

**English flageolet,
Clementi (1802-31)**

**double flageolet,
Simpson (1830-50)**

**French flageolet,
Laubé (c.1895)**

[author's collection]

During the 19th century, the recorder all but disappeared from the musical scene and its place in domestic amateur music-making was taken by the flageolet and, around Vienna, by the csakan. The English flageolet – with seven fingerholes and one thumbhole, and fingering akin to the alto recorder – came into existence at the beginning of the 19th century. The instrument had a windcap to contain a sponge or other anti-condensation device, and in 1803 William Bainbridge patented his improved octave flageolet (at soprano recorder pitch) with an improved and simplified fingering. This instrument gave rise to the double and triple flageolets, and Bainbridge subsequently developed his transverse flute-flageolet and double flute-flageolet. After the middle of the 19th century, the English flageolet was modified into the late English flageolet with six toneholes and from one to six keys. In France, the original form of the flageolet – known in England since the 17th century and played by Samuel Pepys – was in use until well into the 20th century. This tiny instrument had four fingerholes and two thumbholes, the lower replacing the second right-hand fingerhole of the recorder. This curious arrangement was necessitated by the small size of the instrument which had a sounding length of c.150mm – it was simply too small for all six fingers to be accommodated in the front. The English flageolet was not confined to the borders of England, or even of Great Britain. Like the French flageolet, it migrated beyond the borders of its homeland, and this short article gives a brief summary of its travels.

Ireland and Scotland

It is hardly surprising that the English flageolet crossed the sea to Ireland and crossed Hadrian's Wall into Scotland. Barra Boydell gives a comprehensive survey of the flageolet in Ireland in an article published in 1990.¹ He notes that single, double and even triple flageolets following the Bainbridge pattern were made by Andrew Ellard (1822-38), John and Matthew Dollard (1822-35) and Wilkinson and Corcoran (1836-40).

Boydell discusses Irish music for the flageolet which bears a marked similarity to English publications in that most of the repertoire is simple: the instrument is used (with the piano) to accompany songs and dances, some of the pieces being 'bird imitation' music and others transposed songs for unaccompanied flute or flageolet players. Treatises were published in Dublin by the firm of Goulding, Phipps, D'Almaine & Co. and others, and Egan published a treatise for the single and double flageolets in the second decade of the century. Boydell concludes that the flageolet was essentially a salon instrument (following its English usage – DM) and that it was at its most popular in the 1820s and 1830s.

The English flageolet was played north of the English/Scottish border, the Account Book of the firm of J. R. Glen (Edinburgh) recording the sale of new and used single, double and flute-flageolets in the period 1833-1853.

Germany

The use of the English flageolet in Germany is well-documented, and the instrument took on a slightly modified form in Austria as the Wiener Flageolett of the late 19th century. Known makers of the flageolet in Germany include Joseph Ebner (1791-1849, Munich), Adulbert Schürlein (c.1885, Nuremberg) and Georg Ottensteiner (1815-79, Munich).² A fine specimen of a multi-keyed English flageolet by Ebner is preserved in the Dayton C. Miller Flute Collection.³ The Belgian collector Cesar Snoeck included a double flageolet

by Helwert (Stuttgart, fl.1844-66) in his collection in 1894. This instrument appears to have been sent to Berlin and lost possibly in the Second World War.⁴ The catalogue of the firm of Kämpffe und Sohn (c.1835) shows both single and double English flageolets, this firm being based in Markneukirchen, the 'capital' of the Vogtland (south-east Germany) musical instrument industry. The catalogue of the Markneukirchen firm of Paul Stark (1893) also includes English flageolets with up to six keys, flageolets with alternative piccolo heads and a single flute-flageolet with six toneholes and a d# key. Waterhouse notes the manufacture of double flageolets following the Bainbridge pattern by Gottfried Streitwolf (Göttingen, fl. 1809-61) and Zimmerman's catalogue of c.1899 (Leipzig) shows a metal flageolet, one- and six-keyed flageolets and flageolets with alternative piccolo heads.⁵ The Wiener Flageolett closely resembles the English instrument and it is difficult to see why it acquired a specific name. Betz illustrates a Wiener Flageolett from the Carolino Augusteum Collection in Salzburg with a narrowed first tonehole, a large fifth hole, spacing studs and a single key (see below).⁶ Thalheimer describes a Vogtländisch Flageolett in d" with four keys and a large fifth tonehole dating from c.1920.⁷

The changes in the English flageolet introduced by Bainbridge in 1803 may be summarized as changing the fingering of f# from 01234 – 6 – to 01234 – – – and partially plugging the first tonehole to give a minor seventh above the sixth-finger note. The fifth tonehole is enlarged, and this feature is characteristic of instruments using the Bainbridge system. The first tonehole then replaced the thumbhole as the octaving hole. These changes evidently crossed the English Channel to

¹ Barra Boydell, 'The flageolet in Ireland. Aspects of the repertoire, the instrument and its makers', *Irish Musical Studies I: Music in Ireland* (1990), pp.150–168.

² Hermann Moeck, 'Spazierstockinstrumente: Csakane, englische und Wiener Flageoletten', *Festschrift zu Ernst Emsheimer*, ed. Hillerstom, G., (Stockholm 1974), p.159; Marianne Betz, *Der Csakan und seine Musik* (Tutzing 1992), p.36.

³ DCM 0659

⁴ C.C.Snoeck, *Catalogue de la collection d'Instruments de Musique*, (Ghent: 1894: reproduction by BiblioLife), p.152; William Waterhouse, *The New Langwill Index* (London 1993), p.171: the instrument is listed as 2775 [X] in the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung.

⁵ Waterhouse, *Op.cit.*, p.390; Betz, *Der Csakan und seine Musik*, illus.22 & 26, pp.38, 48; the term 'flageolet' was also applied in England to metal flageolets and tin whistles.

⁶ Betz, *Der Csakan und seine Musik*, illus.21, p.36.

⁷ Peter Thalheimer, *Vergessen und wieder entdeckt: Die Blockflöte* (Markneukirchen), pp.36-37.

Germany, for Carl Richter's *Flageolettschule* of c.1860 illustrates an instrument of the 'improved Bainbridge' type, with seven fingerholes and a thumbhole. The first tonehole is plugged and the compass of the instrument is given as c#¹ to d³.⁸ In contrast, Köhler's treatise of 1888 (in discussing the Wiener Flageolet) gives a forked fingering for f#. The instrument has a plugged first hole but, despite this 'improved' feature, the octave is obtained by pinching with the thumb. In contrast, f#¹ on Köhler's six-keyed flageolet is fingered 012345 – – – +d# key. On this instrument, the octave is obtained by opening the first (plugged) tonehole.⁹

Whistling's *Handbuch der musikalischen Literature* (1845) lists music published for the instrument, much of it consisting of dance pieces for one or two flageolets.¹⁰ In 1855 the author Welcker von Gunterhausen, commented that the flageolet was 'in der neuesten Zeit, hier und da wieder in Mode' (here and there again in fashion) although it is not clear as to whether he was referring to the French or English flageolets.¹¹ There is, however, ample evidence as cited above to demonstrate that the English flageolet had a small place in German musical circles in the 19th century.

**Englisches Flageolet.
Schürrlein (Nuremberg c.1885):
note the plugged first and large fifth
toneholes, indicating 'Bainbridge' fingering**

[Photo: Günther Kühnel
© Germanisches Nationalmuseum]



⁸ Moeck, 'Spazierstockinstrumente', p.160.

⁹ Ernesto Köhler, *Schule zum Selbstunterricht für Flageolet, Csakan, Stockflöte und Blechflöte*, (Leipzig 1888), pp.9,10.

¹⁰ C.F. Whistling, *C.F. Whistling's Handbuch der musikalischen Literatur*, (Leipzig 1845), p.107.

¹¹ Heinrich Welcker von Gunterhausen, 'Neu eröffnetes Magazin musikalischer Tonwerkzeuge', (Frankfurt 1855).

France and Spain

Although the French flageolet was used in England (particularly in dance bands) there is little evidence for the use of the English flageolet in France. However, Waterhouse reports that Bainbridge was granted a patent in France in 1819, but, as there are no surviving French flageolets by Bainbridge, it is reasonable to assume that this patent was for the English flageolet.¹² The English early 19th century treatises for the flageolet often include brief instructions for the French flageolet as well as the English but the French treatises are published solely for the French flageolet.

It is most likely that the flageolets played in Spain were of the French type and imported from that country. However the Museum of Music in Barcelona has a collection of four flageolets, one of which is of the English variety.¹³

The United States of America and Australia

Expatriates often took these easily-portable instruments on their travels around the globe. English flageolets were offered for sale in Boston as early as 1807, double flageolets were advertised in several American cities between 1810 and 1821 and flute-flageolets appeared in 1821.¹⁴ The instrument continued to be available until late in the century, a catalogue of the firm of J R Holcomb (Cleveland, Ohio) advertising English flageolets and piccolo flageolets with one or four keys. This firm also advertised simple French flageolets with one key.¹⁵ The Markneukirchen firm of Paul Stark advertised English flageolets in a catalogue of c.1893 prepared for the Columbia Exhibition in Chicago.¹⁶ A few English-type flageolets of American manufacture have been identified, including an instrument with one key by Firth, Pond & Co dating from 1856-62 and Douglas Koeppel has drawn my attention to an anonymous instrument stamped '1 / NH / INF'

which was advertised on eBay in 2008.¹⁷ This instrument is of interest in relation to the suggested use of flageolets or recorders in marching bands of the American Civil War: whereas there is no convincing evidence for this assertion, the stamp on the instrument suggests possession by the 1st New Hampshire Infantry and hence possible military use. A double flageolet by Bacon and Hart (Philadelphia, 1813-33) is preserved in the Dayton C Miller Flute Collection in Washington DC.¹⁸

Holcomb's catalogue advertises Winner's *New School for Flageolet* and the same author's *Perfect Guide for Flageolet*. A treatise by Elias Howe (*School for the Flageolet*) is likely to an earlier publication, for it contains fingering charts for both the 'Patent Flageolet' and the 'English Flageolet'. The former scale utilizes L1 as the octaving hole and f# is fingered 01234 – – – as on Bainbridge's improved octave flageolets and the latter scale uses the recorder-like fingering for f# 0123 – 5 – – with the thumbhole for sounding the octave. This suggests a date of publication before the middle of the century.

Despite an obituary for the band leader Allen T Dodsworth published in 1896 containing the observation that, in the 1830s, the flageolet was 'an instrument almost unheard of in our country', it is apparent that the English flageolet was used in America throughout the 19th century.¹⁹

In Sydney, *The Sydney Gazette and New South Wales Advertiser* of 8 January 1809 advertised a flageolet in the estate of an Admiral Gambier, and on 2 September 1815 the paper carried an advertisement for flageolets in the Mr Marr's shop.²⁰ *The Courier* (Hobart, Tasmania) advertised 'newly arrived' flageolets in 1846.²¹

¹² Waterhouse, *op.cit.*, p.16.

¹³ I am indebted to Beryl Kenyon de Pascual for this information.

¹⁴ David Lasocki, 'New Light on the Recorder and Flageolet in Colonial North America and the United States, 1700–1840, from Newspaper Advertisements', *Journal of the American Musical Instrument Society*, XXXV (2009), pp.31–32.

¹⁵ Frank Nordberg: www.musicaviva.com CD reference CDE–978

¹⁶ *ibid.*, CD reference CDE–978

¹⁷ R.Thompson 'The Anachronistic Recorder', *The American Recorder*, II (4) (1961), p.3; Darcy Kuronen, Letter to the Editor, *American Recorder* XLV (1) (2004), p.25; personal communication, Douglas Koeppel, 2 February 2008.

¹⁸ DCM 0117

¹⁹ Obituary for Allen T Dodsworth, *New York Times*, 14 February 1896

²⁰ *The Sydney and New South Wales Advertiser*, 8 January 1809; 2 September 1815

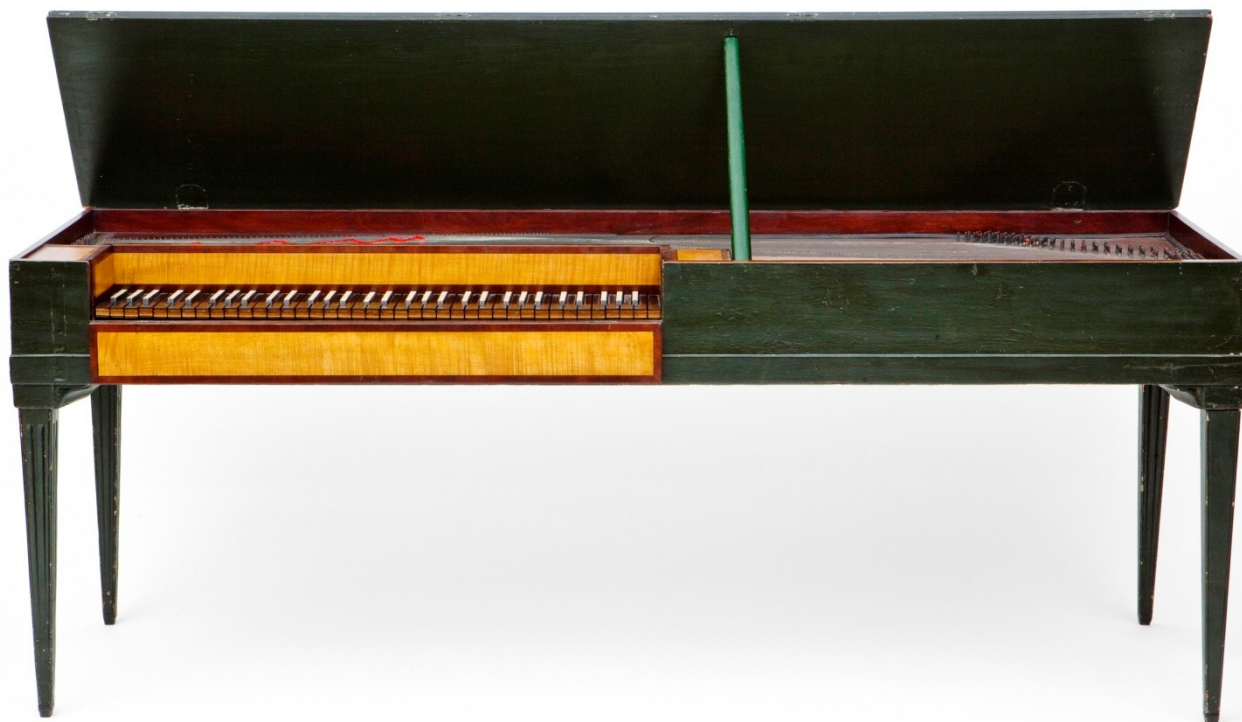
²¹ *The Courier*, 28 November 1846

Conclusion

Because an instrument is styled 'French' or 'English' it does not imply that its use was confined to France or England. This article demonstrates clearly that the English flageolet travelled the world and its use and development in Germany is of particular interest. Many musical cultures have used duct flutes for centuries: they are relatively easy to play, relatively inexpensive and are ideal instruments for educational purposes and amateur musicians. It is well known that recorders were few and far between in the 19th century and, certainly in England and Germany, the English flageolet filled that role. Even around Vienna (the home of the recorder-like csakan) the English flageolet was modified as the Wiener Flageolette. However, with the revival of the recorder in the early years of the 20th century, English flageolets passed into history.

Douglas MacMillan

The Rackwitz Clavichord



The ex-Galpin Rackwitz clavichord

[Photo: Dominic Ibbotson, courtesy of Edinburgh University Collection of Historic Musical Instruments]

Members may be interested to know that I have been doing some research into the history of the 1796 Rackwitz clavichord, which now belongs to Edinburgh University Collection of Historic Musical Instruments [catalogue number (4332)], but which has close connections with the history of our Society. It belonged to Canon F W Galpin himself, but was evidently not included when the main part of his collection was sold in 1917 to William Lindsey of Boston, USA. Mr Lindsey later gave the instruments he had acquired to the Museum of Fine Arts in Boston, where they remain;²² meanwhile, the Rackwitz remained in England, and when the Galpin Society was formed it was presented, along with an anonymous bible regals, to the Society by Christopher and Stephen Galpin at the very first AGM on 22 May 1948.

²² See the excellent catalogue by John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston 1994)

I have been able to trace its subsequent history through the minute books of the Society, kindly made available to me by our archivist Diana Wells, to whom I express my warmest thanks.²³ Following repairs by Hugh Gough, the clavichord was loaned in 1951 to the National Trust and lodged at 3 Cheyne Walk, along with the Benton Fletcher collection, for use by Trinity College's Department of 16th and 17th century Music. In 1952 the Trust moved the Benton Fletcher collection to Fenton House because there was insufficient room for display and teaching at Cheyne Walk. While the clavichord was at Fenton House, repairs were carried out by Arnold Dolmetsch Ltd and Alec Hodsdon among others. From May 1960 onwards, however, the Trust repeatedly asked the Society to find another home for it. The reason for this request seems to have been that it was in need of substantial repairs, and the Trust would have had to pay for these under the loan contract. It was not until late 1966 or early 1967, however, that the clavichord was transferred, with the bible regals, first to the Music Faculty of Oxford University, and then to Edinburgh, where in 1968 both instruments were included in the 21st Anniversary Exhibition organized jointly by the Society and Edinburgh University.²⁴ They remained afterwards on loan to the University at the newly-established Russell Collection of Keyboard Instruments at St Cecilia's Hall, and in 1980 ownership was formally transferred to the University.

Here I must inject a personal note. It was at Fenton House that I first encountered the Rackwitz clavichord, as a schoolboy, around 1956. I had read about clavichords in textbooks, and been intrigued by the description of their construction and the musical effects they were capable of, but had never previously come face to face with one. There it was at last: what to do? Without thinking of waiting for permission, I played a few notes and was immediately struck with the richness of the sound. Perhaps it was some memory of this that led me later to take up the instrument as a maker.

²³ I've also had access to the minutes of the Benton Fletcher Advisory Committee kept at Fenton House; my thanks to the House Manager, Iain Stewart, for this facility

²⁴ The clavichord and the bible regals are listed in the catalogue of this exhibition, edited by Graham Melville-Mason, *An Exhibition of European Musical Instruments* (Edinburgh 1968)

The Rackwitz clavichord is a fine example of the so-called 'Swedish model',²⁵ with a compass of five and a half octaves (68 notes FF–c4) and octave strings in the bass. I cannot help regretting that it is no longer available at Fenton House, which now has no clavichord from the instrument's heyday in the late 18th century, whereas Edinburgh has several. The instrument, which was certainly playable when I saw it in the 1950s, is now silent, in need of a major restoration, and not even on display: there are reasons for this, which were set out in an article by Grant O'Brien,²⁶ but I cannot help feeling that it is a sad outcome. I hope to write more about this clavichord – and about the maker, Georg Christoffer Rackwitz – in an article in the *British Clavichord Society Newsletter* later this year.

Peter Bavington

²⁵ The term 'Swedish model' has been used by Eva Helenius among others to refer to the type of clavichord developed by Swedish makers from about 1760 in collaboration with the Swedish Royal Academy of Sciences.

²⁶ Grant O'Brien, 'The Clavichord by G. C. Rackwitz (Stockholm, 1796): a Preliminary Study with a view to possible Restoration', in Brauchli, Brauchli & Galazzo (eds.), *De Clavicordio II* (Magnano 1995)

Galpin Society Visit to Berlin (and Leipzig)

25-30 April 2014

This visit is designed to fit in with the symposium on valved brasswind instruments being organized by the Musical Instrument Museum in Berlin (Musikinstrumenten-Museum). If this association might tempt you to think that this trip is just for brasswind fanatics let me assure you immediately that that is not the case. The intention is that, except for the symposium itself, there will something for everyone whatever their special interests, as suggested by the photographs of the collection on this page and the cover of the newsletter.

The programme has yet to be finalized but is not expected to vary to any great extent from the following:

Friday 25 April:

Arrive Berlin and check into hotel in Berlin (**see note below***)

Saturday 26 April:

Valved Brasswind symposium in the Musical Instrument Museum

Evening concert by the Neues Kaiser-Cornet Quartet

Sunday 27 April:

Morning concert by brass ensemble of the Academy of the Berliner Philharmonisches Orchester

Afternoon visit to Potsdam and the Schloss Sans Souci

Monday 28 April:

Morning/afternoon, tour of the instruments in the Ethnological Museum led by Dr Koch

Morning/afternoon, tour of the Opera House (to be confirmed)

Evening, group dinner

Tuesday 29 April:

Visit to the Musical Instrument Museum with tour led by Professor Dr Conny Restle

Wednesday 30 April:

Optional trip to Leipzig to visit the musical instruments in the Grassi Museum, University of Leipzig

*It should be noted that participants will be responsible for booking their own flights and hotels, although Graham and Diana will be very happy to make suggestions of suitable hotels. Participants may join the party after the symposium or omit the trip to Leipzig as they may wish.

As it will be necessary to know numbers for some events, anyone wishing to join the trip should contact Graham or Diana Wells before 25 March:

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Tel: +44 (0)20 8943 3589

Museum website:

www.mim-berlin.de/en/

[Photo:

Berlin Musikinstrumenten-Museum]



**Tagliavini Collection, Bologna (Italy):
Neapolitan virginal study day
Saturday 17 May 2014**



On 17 May the Tagliavini Collection will dedicate an entire day to one of its latest acquisitions: a fine 16th century Neapolitan virginal linked to the legendary Beatrice Cenci. The Tagliavini Collection, assembled by the notable Italian musicologist, organist and harpsichordist Luigi Ferdinando Tagliavini, was donated in 2006 to a Bolognese foundation, the Fondazione Cassa di Risparmio in Bologna.

Specific study days dedicated to recently restored instruments were in Tagliavini's plans following the public opening of the collection in 2010. The first meeting took place in 2012 after the restoration of a rare *Tangentenflügel* (tangent-action piano) made in Milan by Baldassare Pastore in 1799. A number of instruments were acquired after the collection was given to the foundation, and following Tagliavini's ideas, after a thorough examination and scholarly research, some of them were restored to playable condition. Most of the work is done on the second floor of the building, where a restoration workshop has been set up. The recent restoration was undertaken by Graziano Bandini, who is also in charge of the tuning and maintenance of most of the keyboard instruments in the collection. Bandini was a close collaborator of restorers Arnaldo Boldrini and Renato Carnevali, who previously worked on several of Tagliavini's instruments. The next study day, as with the previous event, has the scope to gather together specialists in the field, musicians and students from all over the world.

Today the collection holds about 90 instruments and its core is keyboard instruments, although it also comprises significant wind, stringed, and mechanical instruments.²⁷

²⁷ For further details about the collection's instruments see: Luigi Ferdinando Tagliavini & John Henry van der Meer, *Collezione Tagliavini: Catalogo degli strumenti musicali*, vols. 1 & 2 (Bologna 2008); Michael Latham (translator and compiler), *A Concise English Catalogue of the Tagliavini Collection of Musical Instruments*, vol. 3 of *Collezione Tagliavini: Catalogo degli strumenti musicali* (Bologna 2009)

Clavichords, harpsichords, spinets, pipe organs, several 18th and 19th century pianos and two unique instruments, the Milanese Tangentenflügel and a Florentine harpsichord with plectra and hammers by Giovanni Ferrini (1746), are permanently on display at the complex of San Colombano, a religious building situated in the historic centre of Bologna. Italian instruments are primarily represented in the collection, in particular keyboards made by Bolognese and Neapolitan makers. Research conducted during the restoration process of the Neapolitan virginal allowed the attribution of the instrument, of the rectangular type, to Alessandro Fabri (*fl.*1591-1617). It was probably made at the end of the 16th century, as was the other Fabri virginal in the collection. At present, the instrument has a false inner-outer case, antique jacks and a keyboard decorated with sgraffito technique. The restoration process was combined with historical research. Construction details, similarities with other instruments, hypotheses about later modifications and other theories on the origin and uses of the instrument which emerged will be presented in detail by Bandini and Tagliavini. Specialists in the field Grant O'Brien (Edinburgh) and Francesco Nocerino (Naples) are also included as key speakers. The event will close with a concert featuring the recently restored virginal and other Neapolitan instruments from the collection: a harpsichord by Nicolò Albana (Naples 1584) and two spinets, one by Alessandro Fabri (Naples 1598) and the other by Onofrio Guarracino (Naples 1663). Dutch organist Liuwe Tamminga, curator of the collection, harpsichord player Enrico Baiano and Tagliavini will perform Neapolitan music by Giovanni de Macque, Giovanni Maria Trabaci, Ascanio Mayone and Antonio Valente.



Prior to arriving at the Tagliavini Collection, the virginal was in private hands. Before that, it was to be found at Palazzo Cenci in the heart of the historic district of Rome. The best known member of this prominent Roman family is Beatrice Cenci (1577-99), famous for both her beauty and tragic story. In 1598, the young lady plotted with her brother, stepmother and two accomplices to murder her father Francesco at the family's country castle near Rome. He was a brutal father and an unscrupulous man. He had been convicted on numerous charges of rape, assault and murder, but despite having been in trouble

with papal justice several times, always got off with short terms of imprisonment thanks to his connections with influential members of the aristocracy. On the day of the crime, he was bludgeoned to death with a hammer and his body was thrown off a balcony to make it look like an accident. However, it was clear to everyone that the death was not accidental. Afterwards, Beatrice and other members of the family were arrested and some of them beheaded. Their property and assets were confiscated, but years later, the Neapolitan virginal was still to be found in the building. Measurements taken of the instrument, particularly those of the keyboard, show evidence that it could have been made for a child, as Tagliavini has suggested, perhaps for Beatrice.

Since its opening in 2010, the Tagliavini Collection presents a busy schedule offering monthly evening concerts performed by internationally renowned musicians and on Saturdays, at least twice a month, recitals are performed by selected conservatory students from all over the world. Conferences and seminars are regularly given on the third floor of the building, which houses a specialized library containing 15,000 volumes. Guided tours where instruments are demonstrated by Liuwe Tamminga as well as educational programmes for schools are offered weekly.

Further details: www.fondazioneclarisbo.it/fondazioneclarisbo/page.do

Maria Virginia Rolfo

NO SHAWMS, NO CRUMHORNS

British Musical Instruments Exhibition

I HAVE touched the keys that Chopin touched, plucked the strings of George III's double bass, sought out the scale of C on virginals by Thomas White. I have even commissioned from Mr. Eric Halfpenny, Hon. Secretary of the Galpin Society, a recital on a large liquorice boomerang called a tenor cornett (c. 1600), which produced a subtle mooing sound and caused the performer's eyes to bulge alarmingly.

But I was privileged: the power of the Press still goes for something. You, if you visit No. 4 St. James's Square before the end of the month, won't be allowed to take such liberties with musical history; the temporary custodians of these treasures have had to adorn the more accessible exhibits with "Please do not touch" notices, and whole families — generations, even — of flutes and fiddles, serpents and ophicleides, gitterns, citterns and hautboys, howeboies, hoboys, how-boys or oboes lie tongue-tied under glass. Dreams of a delicious din thus muted to necessary nothingness will excite odd imaginings in you; your secret ear will vibrate to a silent clamour, as if lute and clavichord, inventionshorn and viol were begging to be given back their voices. Perhaps at night time they get up a band of their own, led by one of the little kits—violins so

small that the dancing-masters of other times carried them in their coat pockets.

The Clerk of Oxenford, you will recall, would rather have had twenty volumes of Aristotle than "robes riche, or fithele or gay sautrye," and Chaucer, with his trick of ingenuous *non sequitur*, manages to convey a mild surprise at such an eccentric preference. But perhaps the good Clerk merely evinced the Englishman's traditional preference for instruments blown and sucked (I assume that the mouth organ lent to the present Exhibition needs a two-way wind stream) rather than for those bowed and plucked. Certainly, though there are "fitheles" in abundance at St. James's Square—most of which look much of a muchness to the untutored eye, though the specialists would have plenty to say about high bellies and short necks, or (if I have it down correctly) "shallow dishing on the plates"—it is the blowing section that is most richly represented. Its centre-piece is the Old Testament companion of the sautrye (or psaltery), a winsome sackbut; and if on seeing it you are moved to exclaim "See this beautiful trombone," you need feel no shame. This is the trombone's noble ancestor, born in 1557, and the form of the instrument seems scarcely to have altered at all in nearly four hundred years; if this one got among the trombones by mistake in a town band, only a passing musicologist would notice the difference.

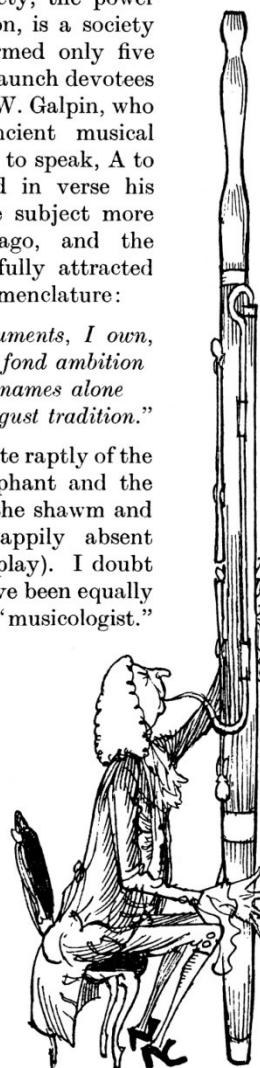


The Galpin Society, the power behind the Exhibition, is a society of musicologists, formed only five years ago by a few staunch devotees of the late Canon F. W. Galpin, who knew all about ancient musical instruments from, so to speak, A to G. *Punch* reviewed in verse his learned book on the subject more than forty years ago, and the reviewer was powerfully attracted by its charms of nomenclature:

*"But there are instruments, I own,
That fire me with a fond ambition
To master for their names alone
Apart from their august tradition."*

And he goes on to write raptly of the fipple-flute, the poliphant and the humstrum (all, like the shawm and the crumhorn, unhappily absent from the present display). I doubt whether he would have been equally charmed by the word "musicologist."

I don't know if the Society in its historical probings has exhumed this word from an ancient manuscript, or invented it for its own purposes; it is not a beautiful or euphonious one; but I suppose that if the language needs to distinguish between those who love music and those who are





passionate to get an old tenoroon under the X-ray and discover whether its bore is cylindrical or conical, then we shall have to put up with it. But let no one answer any question of mine with "Well—musicologically speaking..."

However, we must not be captious. There are many compensations in the—er—etymology of musicology. Even with the instruments in glassed and frozen silence we can still hear music floating from the pages of our catalogues—cornettino, trompe, symphonium, ophimonocleide. Can the harpsichord make a sound more lovely than its own name? Or the virginals one more virginal? Or the buzine one more boozy? Is it not delightful to learn that our old friend the sackbut derives from the old French *saquier-boter*, "to pull and to push"? (Some say from the old Spanish *sacar del buche*, "to exhaust the chest," but the musicologist frowns on this; properly, the chest should not be exhausted by the skilled executant on the saykebud, shackedutte, shagbush, shagbolt, sackbut or trombone; besides, the phrase could be just as true of the men who shift grand pianos.)

Not all the instruments to be seen in the high, gilded and generously provided rooms of the Arts Council (this is their headquarters) could be confident of house-room in a music-lover's home. One eerie exhibit with the innocent appearance of an ordinary upright piano can at the throw of a lever become an organ, and, worse, at the throw of another, assume both identities simultaneously; this means (I feel I must try to make this absolutely

clear) that the performer, pedalling energetically on pedals arranged on either side of the conventional pair and allowing his fingers to wander idly over the noisy keys, produces notes both blown and struck. I leave the effect to your imagination, and hope that you won't wake up in the night fancying that you hear it. And how many musicians would care to sit at home playing themselves selections on Mr. P. Fentum's barrel organ (c. 1815, 3 stops, 30 tunes on three rolls, mahogany and rosewood)? I was regaled with a haphazard rendering of "Charlie is My Darling" on this, and was left unshaken in my conviction that a barrel organ has only one endearing feature—the handle turns out of tempo with the music, thus inducing in the audience a sensation of pleasurable vertigo.

Towards the end of my visit the idea seized me that someone should get together an orchestra of the size and constitution of, say, Orlando Gibbons' time, equipped with contemporary instruments, and play some of Mr. Gibbons' instrumental music, just to see what it must have sounded like to Mr. Gibbons. I don't imagine for a moment that the idea hasn't seized other people; what puzzles me is that nothing seems to have been done about it, and I can only suppose that there is



some abstruse musical obstacle in the way; perhaps the pampered modern bassoonist with his gleaming and multiplex bassoon falters at the stark simplicity of a three-centuries-old curtal, corthol or fagotto, begging to be excused lest he fail to interpret the composer's intention. If that's the only trouble, then—for I badly want to hear some of these instruments in concert—why not assemble the same combination to perform one of the very modern works, which could give no trouble on that score?

Whether you are a musicologist, etymologist or merely an archæologist, you should get a lot of pleasure out of this Exhibition. And in gratitude to the Galpin Society you might keep your eyes open for any of the items needed to bridge the few musicological gaps. They are terribly short of shawms: crying out loud for crumhorns.

J. B. BOOTHROYD

