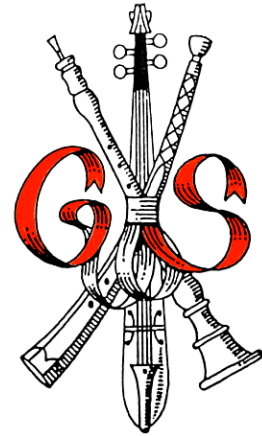


The Galpin Society

For the Study of Musical Instruments



Newsletter 48

May 2017



The new display at Bern Musical Museum (see p. 4)

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The Galpin Society Newsletter is edited by Andy Lamb.

Opinions expressed by authors in the newsletter are not specifically endorsed by The Galpin Society.

Website: www.galpinsociety.org



<https://www.facebook.com/Galpinsociety/>

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

Alma Mater Studiorum Universita de Bologna, RAVENNA, Italy

Trevor Bailey, STOKE-on-TRENT, U K

Conservatorio Statale di Musica G. Rossini, PESARO, Italy

Harold Lester, LONDON, U K

MúSIC - Musée des instruments Céret, CÉRET, France

Wim Raymaekers, WILSELE, Belgium

EDITORIAL

We are pleased to announce that the joint conference of the Galpin Society and the American Musical Instrument Society in Edinburgh in June has been very well supported. As reported in the previous newsletter, the response to the call for papers was overwhelming.

We have had a letter from Dr N Sackman in response to the book review that appeared in the last journal. We have asked Dr Sackman's permission to publish this in the Newsletter. We would like to give other correspondents the opportunity of airing their views on this subject and will accept submissions in response to this letter for publication in future newsletters. In so doing, we would like to remind readers that the views expressed in these letters do not necessarily reflect the views or values of the Galpin Society.

There are also letters from Keith Puddy and Ingrid Pearson on the subject of Museum-use of musical instrument collections.

We are planning a visit to the Musical Museum in Brentford on the 23rd of September. Further details of this trip can be found on page 8.

Andy Lamb – Newsletter Editor

The Galpin Society Journal LXX (2017)

There is a significant problem with a very small number of copies of this volume. Would all members please check through their copy and inform the administrator of the page numbers affected, if any. Please do this as soon as possible, so that a replacement copy (there is a limited supply of these) can be sent. Please note, this is not an obscure flaw that requires minute proof reading to identify – if it is there, it will be obvious. The printer has recognized and apologised for it. Those who have already notified us should not do so again. Please accept our apologies – it's just 'one of those things'.

Michael Fleming (Editor - Journal production)

The Galpin Society AGM

Saturday 3 June 2017

The Annual General Meeting of the Galpin Society will be held on Saturday 3rd June at 3.00 p.m. in St Cecilia's Hall, Edinburgh. The full agenda will be available on the day but will include the election of the following Officers: Chairman, Vice-Chairman, Reviews Editors (both UK and USA), Newsletter Editor, Advertisement Manager, Archivist, Minutes Secretary; and replacements for retiring Committee members. Nominations should be received 14 days prior to the Meeting.

The 'Playing Collection' in Bern



A new display of historic musical instruments has opened in the centre of Bern, going under the name 'Klingende Sammlung' (or 'Playing Collection'). This is an impressive gallery established by Adrian von Steiger of the University of the Arts in Bern, showing the University's collection. The core of this is the Karl Burri collection, to which has been added the Hirsbrunner Collection from Sumiswald and recent acquisitions.

Karl Burri (1921-2003) was a trained brass instrument maker who ran a wind instrument business in Bern. He kept many of the old instruments he received in trade and began to collect systematically in 1964, buying instruments at home and abroad and exchanging with other collectors. In 1970 he established a museum nearby in Zimmerwald showing around 700 instruments, a number which doubled in the next twenty years. After the death of Karl Burri his two children maintained the collection in the basement of the business in Bern. In 2015 the Foundation Instrumentensammlung Burri took over the collection in order to preserve this cultural heritage and use it as a playing collection. A recent major donation is the collection of 70 instruments of the Swiss maker Hirsbrunner, documenting the 200 years of that company at Sumiswald near Bern.

For opening times and further information, see: <https://www.klingende-sammlung.ch>

Special Exhibition ‘Celebrating Art and Music: The SOAS Collections’

Finishes: 24 June 2017

Venue: Brunei Gallery, Exhibition Rooms

‘Celebrating Art and Music: The SOAS Collections’ draws upon material from the SOAS collections to explore and acclaim the visual and sound arts of Asia, Africa and the Middle East. In focusing on the role of art and music in acts of celebration it showcases the rich histories and dynamic contemporary practices of art and music in SOAS’s specialist regions and enquires into connections between tangible and intangible cultural heritage.

This dynamic exhibition combines manuscripts, books, paintings, photographs and 3D objects with sound recordings, films and other audio-visual displays, many being shown to the public for the first time. A multisensory experience, it evokes the full richness of Asian, African and Middle Eastern visual and sound arts, bringing the SOAS collections to life in a new and vivid way.

“I am delighted that the centenary of SOAS, which for many years has played a leading role in the study of Asian, African and Middle Eastern art and music, will be celebrated with this exhibition”, says the curator, Anna Contadini, Head of the School of Arts. “The exhibits range widely across subject, time and place, from the transmission of Sufism into Central Asia in the sixteenth century to present-day African music and sculpture, reflecting the diverse interests and expertise of SOAS scholars.”

Celebrating Art and Music is accompanied by a catalogue of the same name that includes twelve essays exploring the context and significance of the diverse exhibits on display.



Two church band cellos

Following on from the report on All Saints, Winterton (Lincolnshire) in *GSN* February 2016, members may be interested in two further churches which have their band instruments on display.

Berkswell (Warwickshire)

The first is St John's, Berkswell, and the churchwarden Alastair Dymond has kindly provided an update on their cello.¹ This instrument is labelled: 'IOHN BARRETT at the Harp and Crown in Pickadilly, London',² with the date 1720.

In 1778 three pews were allocated to 'singers' in the church's west gallery which had been erected the previous year. The cello was acquired in June 1794 to support the singing, as itemised in the churchwardens' accounts: 'paid in part towards the Basevial for the use of Church, £1-8s-6d'.³ The gallery was eventually dismantled in 1896 to make way for the installation of the Father Willis organ. Although initially kept in the church, during the 1970s the cello was deposited in Warwickshire Museum, and later in the Berkswell Museum of Local History.

The Berkswell cello
[Photo: Alastair Dymond]



In 2007 the Berkswell Museum committee was approached by Chris Egerton, a postgraduate student of stringed-instrument conservation at the Royal College of Art and the V&A. He prepared a Condition Report and treatment proposals, including photographs of its interior and suggestions for future display and interpretation. The cello was in a very fragile and unstable condition, with many missing parts and severe woodworm damage throughout. The committee decided on conservation and restoration to preserve the instrument for future generations, and it was restored to 'display' condition rather than playing condition, which would have compromised its many original 18th-century features.

¹ This report on the Berkswell cello is based on the church's leaflet: Alastair Dymond, *The Berkswell Cello* (2017). See also Eric Halfpenny, 'The Berkswell Cello', *GSJ*, XXXVII (1984), pp. 2-5; Brenda Neece, 'The Cello in Britain: A Technical and Social History', *GSJ*, LVI (2003), pp. 77-115.

² See also Lance Whitehead & Jenny Nex, 'Sun insurance policies 1710-79', A to D, p. 18 http://www.galpinsociety.org/galpinextras/GS_Whitehead&Nex_A_to_D.pdf. I am indebted to Dr Whitehead for drawing this to my attention.

³ The names cello, bass viol etc. were often used indiscriminately in church bands.

Following the closure of the Berkswell Museum in 2016, the cello has now been returned to the church. Thanks to a generous memorial donation a special exhibition cabinet has been obtained to house the cello and several associated objects, including a replica 18th-century bow and some important fragments discovered during the conservation process.

Briston (Norfolk)

Meanwhile at All Saints, Briston, a metal-bodied cello formerly used in the church band has been on display for many years. According to local newspaper articles written during the 1940s-50s, the cello was made by Mr Clitheroe, the Briston blacksmith, who played it in the church band.⁴

The Briston cello changed hands several times before being acquired during the 1930s by William Brown, a local antiquarian, who stripped several layers of scumbled paintwork from the instrument. The cello was finally returned to the church during the 1950s, where it remains on display together with the tunebook used by its maker.

The Briston cello (right)
and tunebook (below)
[Photos: M. Kilbey]



The fact that Clitheroe's name is found in the tunebook said to date from 1699 seems to have led to the suggestion that the instrument itself was made at this date.⁵ But Canon Boston suggested the cello may have been first used in the church 'somewhere about 1790',⁶ as at Berkswell. An examination of both instrument and tunebook could yield further information.



St John the Baptist, Berkswell,
Warwickshire, CV7 7BJ,
and All Saints, Briston, Norfolk,
NR24 2LE, are both open seven days
a week.

Maggie Kilbey
administrator@galpinsociety.org

⁴ *Eastern Daily Press* (18 Nov. 1949) & (9 May 1955).

⁵ *ibid.*

⁶ Noel Boston, 'The Village Church Band', *The Amateur Historian* (Winter 1964), p. 54.

Galpin Society trip to Brentford Musical Museum

Saturday 23 September 1.00 p.m. – 3.30 p.m., cost £8.50 including tour with demonstrations on the instruments and tea/biscuits.

We have arranged a visit to this wonderful collection of mechanical instruments: see the website at www.musicalmuseum.co.uk. The Museum is housed in an attractive modern building across the Thames from Kew Gardens. It contains a fine and exciting collection of “self-playing” musical instruments, from clockwork musical boxes to an array of reproducing pianos, with a demonstration on the Mighty Wurlitzer!

We shall meet at 1.00 for a group tour at 1.30. You may arrive sooner and enjoy the Riverside Café, and you are also invited to tea following the visit at the home of Graham and Diana Wells, 24 Gloucester Road, Teddington TW11 0NU.

Please let Graham or Diana know if you plan to come so that we can confirm the arrangements and the numbers for the group booking by 1st August. You are welcome to bring friends who are not Galpin Society members.





Musical Instruments Resource Network (MIRN) Conference

Theme: The Life Cycle of Musical Instruments and MIRN's first Q&A surgery

Date: Thursday, 12th October 2017

Venue: Horniman Museum and Gardens, London, SE23 3PQ

Musical instruments can have curious and complex biographies! They often accumulate layers of wear, accretion, repair and modification, presenting challenges to all who come into contact with them.

This conference will explore the myriad ways that musical instruments have been adapted to extend their working lives, and the rationale behind such adaptations. What are the outcomes when new and old materials and past and present working practices meet? What values are relevant when we repair or change musical instruments, and how do we formulate an approach to accretions and interventions?

MIRN invites contributions from musicians, dealers, instrument makers/restorers, conservators, researchers and curators who have played on or worked with instruments that have undergone change, or who have themselves been agents in that change. Contributions may address general issues, relay a specific case history, or be a combination of both. Presentations may take the form of 5 minute (plus 5 minutes questions), 10 minute (plus five minutes questions) or 20 minute (plus 10 minutes questions) talks or talk/demonstrations. Panel discussions of 60 or 90 minutes, examining one issue or instrument from a variety of perspectives would also be welcome.

Following the presentations, MIRN will hold its first musical instrument Q&A surgery where members of the audience, who may bring (small) instruments or photographs with them, will be invited to pose questions to a panel of specialists. NB It will not be possible to accommodate questions regarding the valuation of individual instruments.

The conference day will be brought to a close with MIRN's AGM to which all members are invited, followed by a social hour at a nearby pub.

Submit proposals by 5pm BST 10th June 2017 to enquiries@mirn.org.uk with the subject line: **CONF2017**.

Proposal submission guidelines:

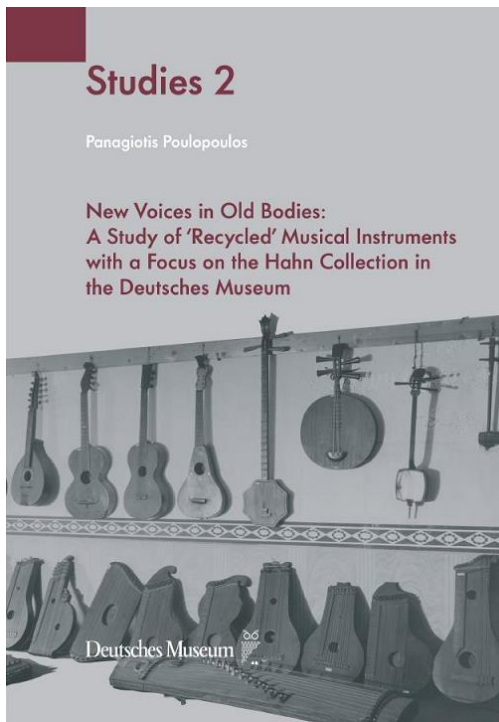
- For 5 minute presentations: not to exceed 250 words
- For 10 minute presentations: not to exceed 300 words
- For 20 minute presentations: not to exceed 400 words
- For panel discussions of 60 minutes: 3-4 speakers, submit one proposal not exceeding 450 words.
- For panel discussions of 90 minutes: 4-6 speakers, submit one proposal not exceeding 500 words.

All proposals must include the proposer's name, address, email address and institutional affiliation (if any). Each must state clearly the type of presentation for which application is being made. All prospective panel members must be listed and their individual details included as above. All proposals must be submitted electronically as Microsoft or Microsoft-compatible WORD documents attached to an email. Acceptances will be notified by 1st July.

The conference registration fee will be £25 (MIRN members), £20 (MIRN members who are retired, students or unwaged) or £30 (non-members), to include all presentations, lunch, coffee, tea and a tour of the Horniman Music Gallery. Registration will open in July.

Updates and further information at <https://mirn.org.uk/events/>

Announcement of New Publication by Panagiotis Poulopoulos



Panagiotis Poulopoulos, *New Voices in Old Bodies: A Study of 'Recycled' Musical Instruments with a Focus on the Hahn Collection in the Deutsches Museum.* Deutsches Museum Studies 2 (Munich: Deutsches Museum Verlag, Verlagshaus Monsenstein und Vannerdat OHG Münster, 2016). 148 pages, numerous illustrations. ISBN 978-3-95645-885-9 (Print version): 29,90 €, ISSN 2365-9149 (free PDF-Download).

A large number of historic musical instruments that survive in museums have been drastically transformed through a process of 'recycling'. Although often leading to the loss or distortion of original features, these 'recycling' transformations can also reveal a wealth of information about the history of these artefacts and how they were valued and treated by their various owners and users during their lifetime.

This book presents and analyses several representative cases of 'recycled' stringed instruments focusing on the Hans Hahn collection, the first major collection of musical instruments that was acquired by the Deutsches Museum in 1906. Using a combination of object-based and archival research, the book provides a comprehensive insight into the foundation and development of the musical instrument department at the Deutsches Museum in the beginning of the twentieth century while discussing issues of provenance and authenticity of historic instruments.

The book is published in print form (ISBN 978-3-95645-885-9, price: 29,90 €), but is also available for free downloading (ISSN 2365-9149, PDF-Download) at the website of the Deutsches Museum using the following link:

http://www.deutsches-museum.de/fileadmin/Content/010_DM/050_Forschung/interaktives-pdf-studies-2.pdf

For any feedback or comments please contact the author at: p.poulopoulos@deutsches-museum.de

LETTERS

A letter from Dr N Sackman

Having just read your review of my book *The 'Messiah' violin: a reliable history?* in the 2017 issue of the Galpin Society Journal I would be grateful if you would respond to the following points. Going forward your responses will be most helpful.

Your second paragraph: please identify within my book's Preface, by page number and line number, where I 'propose' that my book will 'be an extensive review of the literature covering [...] materials [and] methods of construction' of the *Messiah* violin.

Your third paragraph: please supply all the relevant quotations from the writings of Stewart Pollens (together with details of the publications, page numbers, and line numbers) – together with the relevant quotations from my book – which demonstrate that '[my] research owes much to work carried out by Stewart Pollens a few years ago'.

Your fourth paragraph: please provide quoted text, from within my book, and in context, which precisely justifies your statement that '[I appear] to work from the assumption that, because of the now generally-accepted uncertainties of part of the provenance, the authenticity of the violin is, itself, in doubt.'

Your fourth paragraph: please identify, precisely, the location (page numbers and line numbers) where I '[compile] in these chapters an exhaustive catalogue of what [I] see as significant anomalies in the Messiah's features.'

Your fifth paragraph: please provide the written evidence from within my book which demonstrates that I '[ignored] the potential value of brushing with living, embodied knowledge.'

Your sixth paragraph (p. 223): please supply exact and complete details of the 'numerous examples of misreadings of instruments and misunderstandings of processes, leading to erroneous conclusions.'

Your sixth paragraph (your text relating to the asymmetrical condition of the *Messiah* violin's scroll): please provide an exact quotation from my book – including page and line number – which demonstrates that 'On this basis' [i.e. because of the scroll's asymmetrical condition] [I] 'come to the conclusion that it [the *Messiah* violin] may not, therefore, be the work of Stradivari.'

Your sixth paragraph: please supply precise details of every location within my book – 'here and elsewhere' – where I demonstrate 'little regard to context' when considering 'other people's writings'.

Your seventh paragraph (dendrochronology): please identify, precisely, the 'relevant articles' which exhibit 'more significant findings', these articles being 'mentioned in the bibliography' but about which there are no pages – 'none at all' – in my Dendrochronology chapter.

Your eighth paragraph: please explain how you can know that 'His [my] work lacks evidence of the benefits of collaboration or peer review'.

I look forward to receiving your responses.

Yours, Dr N Sackman

TO ALL WOODWIND COLLECTORS

Do not leave your collection to Museums if you wish to hear them played again – the sole purpose for which they have been made.

As a Trustee to the will of Sir Nicholas Shackleton (collection now in Edinburgh), the terms of his will were totally disregarded.

Last year instruments requested for a highly important period orchestral concert and recording in London were refused. Shackleton's greatest joy was to restore an instrument to playing condition and hear it being played. I am sure that if Shackleton knew of the restrictions put on by the Museum he would not have given it to them together with a large sum of money for restoration.

He lent only to a handful of top players and rightly so, security was left to the players.

This attitude of keeping woodwind dormant seems to be the policy among many museums.

So, collectors, don't leave instruments to a Mausoleum.

Keith Puddy

Dear Keith

I am slightly surprised by your sentiments above given the role you played as one of Nick's clarinet executors. Nonetheless you will recall that my keynote address to the Galpin Society in Cambridge in 2015 expressed similar concerns about Edinburgh's failure comprehensively to engage with Nick's collection. Aware that you weren't able to attend my talk I emailed my script to you at that time but was disappointed never to have received anything from you in response. Indeed, the only person at the conference who seemed to understand what I was trying to say was Tony Bingham. As a result of the deafening silence from the organological community I decided not to renew my Galpin Society membership.

I do feel that those of us who work, or have worked, in higher education must strive to be ambassadors for the ways in which such institutions must reconcile responsibilities associated with preserving collection materials with the wishes of persons who may, under previous circumstances, have enjoyed a different and somewhat unfettered access to such materials.

Best wishes,

Ingrid (I E Pearson)

Dear Editor

I was sent copies of both Keith Puddy's and Dr. Ingrid Pearson's letter to the Society's Newsletter prior to publication. The subject of whether instruments placed in the care of public museums should be played is indeed a complex one which has been a source of controversy for many years and doubtless will continue to be for many more. I must give credit to Keith Puddy and Dr. Pearson for raising the matter in a public forum, the former in this publication and the latter initially in her keynote address at the Society's conference in Cambridge in 2015.

However, I must take issue with Dr. Pearson's underlying suggestion that the Galpin Society has in some way taken sides in this debate to the extent that she felt it necessary to cancel her subscription. This would seem to be an example of cutting off your nose to spite your face. The Society's publications should be the place where discussion on such subjects take place. The Society itself must remain totally impartial on such issues even if individual members have understandably very firmly held opinions.

Yours sincerely,

Graham Wells
