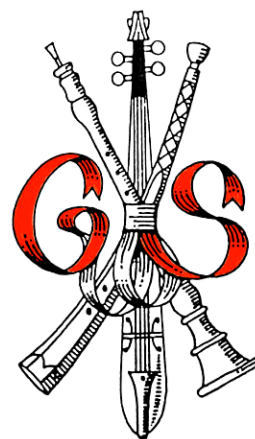


The Galpin Society

For the Study of Musical Instruments



Newsletter 54

May 2019



The Mighty Wurlitzer at the Musical Museum, Brentford (see p. 3)

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

Website: www.galpinsociety.org



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

Cover: Wurlitzer organ at the Musical Museum, Brentford, venue for this year's AGM (see p. 3)

EDITORIAL

I would like to start by thanking Andy Lamb for his period editing the Galpin Society newsletter. He very kindly took over from me after I had been hospitalized, but has now decided to step down. I am taking up my old mantle for this issue only, until the appointment of a successor at the Annual General Meeting at the Musical Museum, Brentford (see below). I am hoping that the AGM will be well attended. I can assure those who do come that, from my experience, they should greatly enjoy the tour of the galleries and the demonstration of the instruments. The AGM is normally the occasion at which the Baines Prize is presented. This year's recipient is the renowned French wind instrument scholar and collector Bruno Kampmann. As he is unable to attend this meeting, the prize will instead be presented during the Oxford conference (see p. 4).

This issue contains what is expected to be the first of several reports by our archivist, Diana Wells, on the Galpin Society's first exhibition of musical instruments, held in August 1951 to coincide with the Festival of Britain. There was much material to be obtained not just from the catalogue itself but also the extensive correspondence held in the archives. The Society did of course hold subsequent exhibitions (which may be reported on in later newsletters), but it is difficult to imagine that exhibitions on a similar scale would now be achievable bearing in mind the formidable cost of venues, insurance, transport, printing and so on, let alone the amount of time that a dedicated group of members would need to devote to organizing such an event. The 1951 exhibition was obviously a huge success attended by around 6,000 members of the public.

I shall hope to be meeting many of you at the Oxford conference, but please do not forget that for reasons of space numbers have to be limited, so if you wish to attend do apply early.

Graham Wells, Chairman
grahamwhwells@aol.com

The Galpin Society AGM

3.15 p.m., Saturday 13 July, the Musical Museum, Brentford, Middlesex

The Musical Museum is devoted to mechanical musical instruments, and is considered one of the most important such collections in the world. Older members may recall that the core of this collection was formed by Frank Holland and that it was located in a rather gloomy, not to say leaky, deconsecrated church not far from its current location. There has been extensive development in the area, and as part of this the Musical Museum was able to move into a brand new, specially designed building.

Before the AGM, members will be able to join the tour and demonstration of instruments at 1.00 p.m. at a discounted entry fee of £4.50. The Riverview Tea Room has light refreshments. The AGM will be at 3.15 p.m. with tea/coffee provided.

Location: The Musical Museum, 399 High St, Brentford TW8 0DU www.musicalmuseum.co.uk/visiting-us

Train: London Waterloo to Kew Bridge, 10 minute walk.

Underground: Gunnersbury + bus 237 & 267, South Ealing + bus 65.

Bus: 65, 237, 267.

Car: Limited parking spaces at the museum itself, further parking is to be found at Waterman's Arts Centre www.watermans.org.uk/your-visit/ and another multi-storey car park 300yds further west.

If you are planning to come in time for the tour at 1.00 p.m. it would be helpful to let me know so that I can inform the Museum.

Diana Wells
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Musical Instrument Collectors and Collections

International conference at the University of Oxford

Friday 23-Sunday 25 August 2019

Registration is now open via bate.ox.ac.uk/conference2019

where you can also download the draft programme.

Further information

The Bate Collection of Musical Instruments and The Galpin Society will be jointly hosting this conference in Oxford, exploring themes in musical instrument collecting.

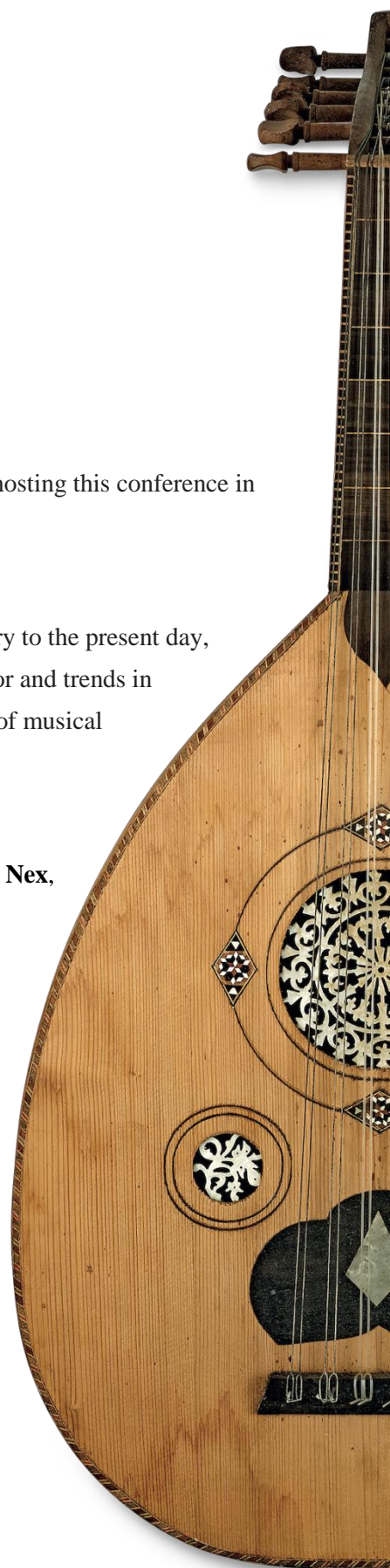
The topics addressed by speakers will include collectors from the seventeenth century to the present day, collections of musical instruments within and outside the museum setting, reasons for and trends in music collecting, and various spotlights on makers, dealers, musicians and scholars of musical instruments.

The keynote address will be given prior to dinner on Friday 23 August by **Dr Jenny Nex**, Curator of the Musical Instruments Collections at St Cecilia's Hall, University of Edinburgh. Places at the conference dinner can be booked as part of registration.

For more information, and to be added to the email list for updates about this event, please email alice.little@music.ox.ac.uk.

...one more thing

The day before our conference begins, on Thursday 22 August, the Musical Instruments Resource Network are holding their annual meeting in the same venue (Music Faculty, Oxford). The theme of their event is Soldiers' Tales: Collecting and Sharing military and musical heritage. Find out more at mirm.org.uk/events.



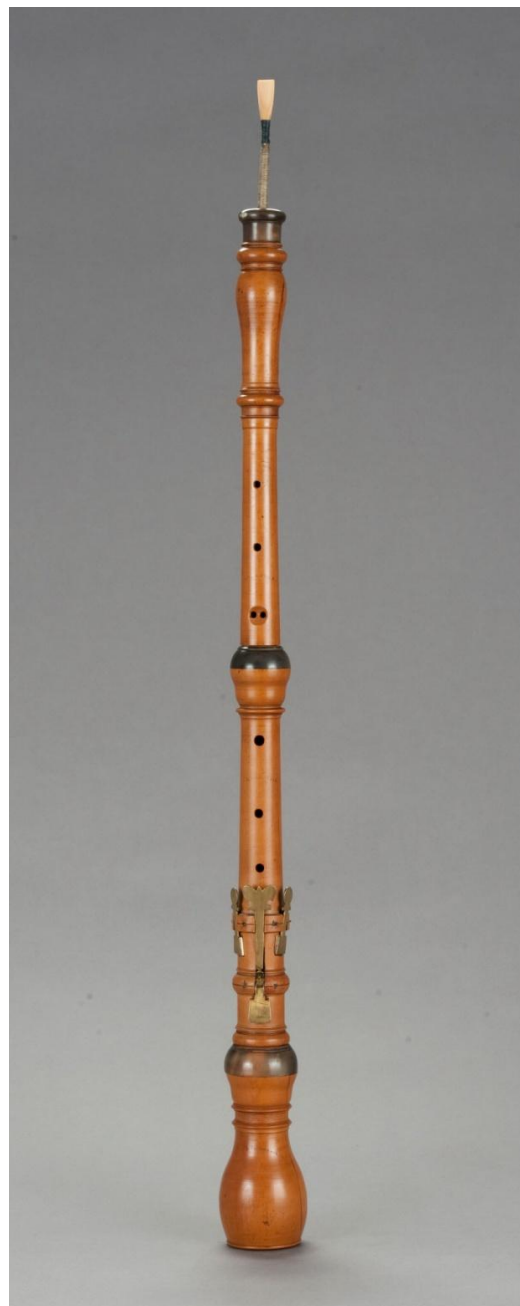
WOLRAUPIER (most probably) = WOLHAUPTER

... or how an instrument maker changes name after c.150 years

According to *L'Écho Musical*, in 1875 Victor-Charles Mahillon (1841-1924) bought an oboe d'amore 'from the time of Bach' signed P. Wolraupier.¹ Mahillon was himself an instrument maker, author of *Éléments d'Acoustique* (1874) and a private collector of musical instruments. Two years later he was appointed the first curator of the Brussels Musical Instrument Museum, then a department of the Brussels Royal Conservatoire. Later, Mahillon sold his personal collection to the Belgian State, in this case the Musical Instrument Museum. After that the Wolraupier oboe d'amore appears as number 0970 in the museum catalogue.²

Since then this instrument has been featured many times in publications, exhibitions and literature. But the name 'Wolraupier' raised questions, since it is so far the only known instrument by this maker.³ Moreover, the fact that this instrument is of rather mediocre playing quality – while most of the repertoire written for this instrument type is *solo* or *obbligato* and therefore requires an instrument of excellent quality – has even provoked the suggestion that this may be a 19th-century facsimile, made for exhibition reasons only. At least the staining looks 19th-century, possibly re-polished in Mahillon's workshop, but X-ray fluorescence analysis has not provided any decisive answer as to the date of manufacture.

Some years after I finished the online Brussels MIM oboe catalogue,⁴ Albert Rice and Geoffrey Burgess drew my attention to Douglas Koeppé's book *Woodwinds in Early America*, which discusses, amongst others, the maker Wolhaupter and the coincidence with the name Wolraupier.⁵ As 'Wolraupier' and 'Wolhaupter' are only two letters apart, a reassessment of the MIM Wolraupier is called for.



Brussels MIM 0970

[© MIM, photo: Anne Decnoc]

¹ *L'Écho Musical* VII/3 (6 Feb.1875), p.iv.

² Victor-Charles Mahillon, *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de Bruxelles*, Vol.I-V, 2nd edn. (Gent: Ad. Hoste, 1893-1923). Reprint (Bruxelles: Les Amis de la Musique, 1978), Vol.II, p.251.

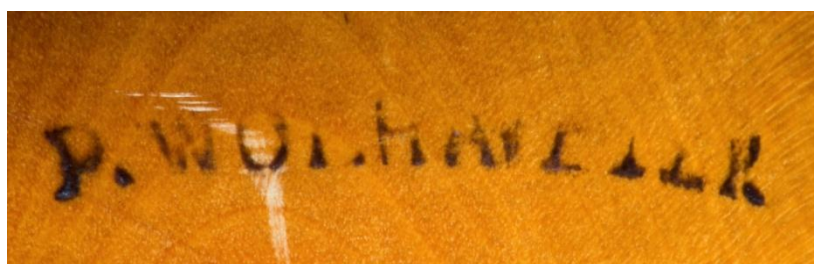
³ William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), p.435.

⁴ See <http://brusselsmimoboeollection.kcb.be/>

⁵ Douglas Koeppé, *Woodwinds in Early America* (Wimberley Texas: Brother Francis Publishers 2015), pp.159-165.

The name 'Wolraupier' does not appear in genealogical sources, but Wolhaupt or Wolhaupter are present: Gottlieb and David Wolhaupter are said to have immigrated from Württemberg, Germany to America in the 1750s (Gottlieb) and 1760s (David).⁶ They were both instrument makers or dealers who set up a business in New York. According to Koeppe no instruments of the Wolhaupter brothers are known to survive, so any correlation with the Brussels instrument could not be checked.

The main cause of confusion is that the mark WOLRAVPIER on MIM 0970 is not well burned in: the upper side of the characters is missing on all three parts, leaving it open to interpretation (see pictures). According to the top joint mark one can very well understand Mahillon's reading as 'Wolraupier'. On the middle joint and bell the stamp is much less distinct, in a sense that it can clearly be read in various ways.



Brussels MIM 0970.
Above: stamp on the top joint,
below: stamp on the bell
[© MIM, photo: Simon Egan]

Géry Dumoulin from the Brussels MIM pointed out that – if it were 'Wolraupier' – it would need two 'R's, and – from what is legible of the characters – the first one is clearly different from the second one, and would be an 'H' rather than an 'R'. But then it would be WOLHAVPIER, which is even less likely and a non-existent name. Moreover, the distance in between 'P' and 'E' at the end looks too big for just 'I', so 'T' would be more logical. All together the reading as WOLHAVPTER seems to be most plausible. Concerning the initial, it seems to be a 'P', rather than 'D', and certainly not 'G'.

The 18th-century oboe d'amore is a typical German phenomenon dated between 1720 and 1780, so it is rather unlikely that MIM 0970 would be an American instrument. Therefore, I rather assume that this could be an instrument of German manufacture, between 1720 and 1750, possibly from the Württemberg region, by P. WOLHAVPTER, maybe a relative (father?) of G.& D. Wolhaupter.

To have more certainty about the maker P. Wolhaupter, archival research should be done in Germany, or we have to wait for other P. WOLHAVPTER instruments to turn up. The irony is that a great amount of literature already exists concerning this particular 'WOLRAUPIER', but since Mahillon's purchase in 1875 the name or mark was hardly ever questioned.

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⁶ William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), p.435. See also <https://www.genealogy.com/>

British Musical Instruments:

The Galpin Society Exhibition 1951 (part 1)

One of the earliest projects of the still relatively young Society was the proposed contribution to the Festival of Britain, an event promoting British science, technology, industrial design, architecture and the arts, looking to a positive future after the negative years of the second World War. The Galpin Society archives have a considerable quantity of papers relating to the exhibition, including committee minutes, two visitors' books containing about 2,000 signatures, exhibition catalogues, and several folders of correspondence with the lenders of instruments for the exhibition, lists and letters of those invited to attend the opening event and the subsequent orders for copies of photographs of exhibits.

The Society's exhibition sub-committee

The Society's minutes of May 1949 reported that the secretary was instructed to 'formulate a proposal on the lines of an Exhibition of British Musical Instruments up to 1851' i.e. the occasion of the Great Exhibition in the Crystal Palace. For musical instruments it would be nearly 50 years since the last similar event, the famous Loan Exhibition in 1904 organized by the Worshipful Company of Musicians to celebrate the tri-centenary of their Charter.

In January 1950 John Denison, Music Director of the Arts Council,⁷ wrote 'intimating that the draft proposals for an exhibition of old instruments submitted by the Society had been approved in principle'. The committee agreed that they should first endeavour to find suitable accommodation by approaching the Ministry of Education, and next to discuss obtaining exhibition 'material and specimens' from owners and custodians. At the June meeting it was proposed that the exhibition should be 'extended if practicable to include a class of modern craft-made examples of antique instrumental types'. At the September meeting a new exhibition sub-committee was formed: Robert Donington, Hugh Gough, Edgar Hunt, Reginald Morley Pegge, Cecil Clutton and Brian Galpin as its Chairman.

Owners and lenders of instruments

In October a circular letter was drafted for approaching owners of instruments, each letter to be individually typed on Society headed paper and signed by the chairman of the committee. In December the chairman was able to report a good response to requests for the loan of instruments sent to various institutions and individuals. A questionnaire was drafted for lenders regarding valuation, condition and transport arrangements, and by late January 1951 it was reported that 219 instruments had been offered, including 24 keyboards and 8 viols, as well as the 'Zoffany group' i.e. the surviving instruments of those portrayed in the famous painting of the Sharp family on a barge on the River Thames, now in the National Portrait Gallery, some of which are today on loan to the Bate Collection.

In April the number had reached 319, leading to the final total of 333. The Society archives include folders of at least 1,000 letters to and from the committee and owners, both private individuals and institutions! The Rev. Sharp would be asked to loan some of the instruments formerly in Canon Galpin's collection, and as bowed stringed instruments had not been adequately represented, Kenneth Skeaping approached Desmond Hill of W.E. Hill & Sons. He replied that he was prepared to lend a group of 'fine old English violins' from the Hill collection which had never before been shown in Exhibition. The Antique Music Sellers Association had asked if they could also show early printed and manuscript music, and this was agreed in principle. However, a proposal that the Carse Collection be jointly exhibited was unanimously 'deprecated'.

⁷ John Denison (1911-2007) had been previously a professional horn player, and later General Manager of the Festival Hall and Director of the South Bank Concert Halls.

Costs and funds

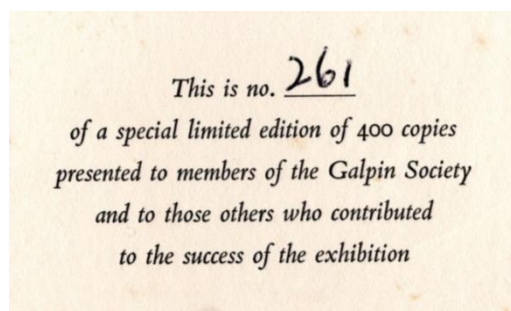
In early 1951 as the issue of funds to cover the costs of the exhibition was becoming urgent, the committee agreed to ask the Arts Council for a grant or guarantee to cover the catalogue cost, repayable from receipts from its sale, which resulted in a grant of £500.

In January 1951 a letter from John Denison intimated that the London County Council agreed with the proposed exhibition and would be responsible for the provision of display cases. The British Road Services would be asked for provisional estimates for transporting instruments. The value of the entire group of instruments for insurance with Royal Exchange Assurance was £21,200, the instruments being covered until returned to their owners.⁸ As further costs of £700 were estimated, it was agreed that Kenneth Skeaping's brother John would write a letter to David Astor, editor of *The Observer*, outlining these difficulties. Members and supporters were asked to contribute, and the Worshipful Company of Musicians donated £50.

Finding a venue

The location still remained to be determined, and it was agreed that if the exhibition had to be in three different parts of the Festival Hall this would be 'unworkable'. The chairman was asked to use his discretion to 'exploit the good will expressed by the Worshipful Company of Musicians'. In January a location in the Festival Hall was still under discussion, but the London County Council backed down in late March. Next, discussions with the Corporation of the City of London about staging it in the City looked promising, with the use of the Gresham College Hall next to the Guildhall which was also hosting events. Finally the Arts Council's own premises were offered at 4 St James Square.⁹

The exhibition catalogue

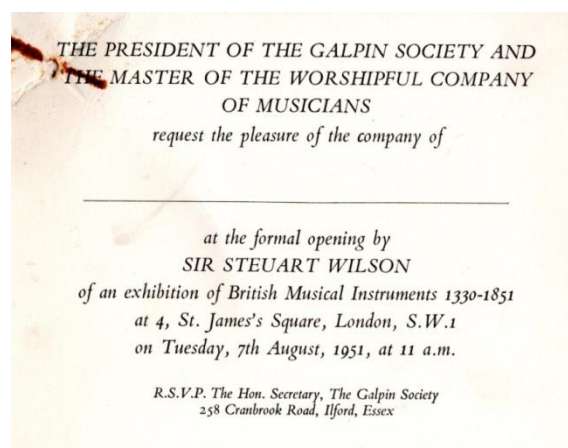


In May 1951 Philip Bate, chairman, was asked to undertake 'general editorship of the hand-list or catalogue', the prefaces to sub-sections to be provided by specialists. In July 1951 the catalogue layout was commenced and the specialists were asked to recommend which instruments in each section should be available for demonstration (although there is no evidence of such performances in the archives). The first print run was for 2,000 copies, and after the exhibition it was agreed that 600 further catalogues should be printed to cover a free issue to give to makers and others, 400 of which would be specially inscribed for Society members and hand-numbered. The Society's archives have nos. 261 and 273.

⁸ Using www.measuringworth.com this gives a current maximum value of £3 million.

⁹ A Georgian house 1726-28; formerly the home of Nancy Astor; today the Naval and Military Club.

**Invitation to the formal opening of the exhibition,
issued to a large number of Society members,
owners and distinguished guests**



Running the Exhibition 7-30 August 1951

Society members were requested to help supervise the exhibition and answer questions if they were happy to do so. No charge would be made for admission. 'Custodians' were to be paid £1 a day for 10.00-6.00, and 10.00-8.00 on Tuesdays and Thursdays, with Miss Rosemary Aglionby as receptionist at £20 for the whole period. A bank account was opened jointly with the Worshipful Company for the exhibition costs. Costs were approved for 'ropes and stanchions' and the provision of police to be on duty for security. An early meeting, when Aubrey Singer¹⁰ was invited to a committee meeting to discuss the proposed television broadcast, from which any fees received would cover 'the expenses of amateurs and the balance go to the Society', led to a direct broadcast on 23rd August. This was to involve a facilities fee of £15 plus separate fee contracts for members of the Society taking part, agreed in a letter dated only two days beforehand!



**A view of some of
the keyboard
instruments in
the exhibition**

¹⁰ Aubrey Singer (1927-2007) had only joined the BBC in 1949; he was especially involved in arts and documentary films. He later rose to be Controller of BBC2 1974-78, Managing Director of BBC Radio, and from 1982 was Managing Director of BBC Television (Wikipedia).

'Inundated with requests to play the instruments on view', Brian Galpin explained¹¹ the Society's 'firm and inflexible rule' regarding instruments that did not belong to the Society and might be damaged by excessive playing. It was recorded that about 6,000 visitors had attended over 23 days, and the Galpin Society archives contain two visitors' books in which about 2,000 of those attending signed their names, many of which are of great interest in the history of the Society and of organology.

DATE	NAME	ADDRESS
7th August 1951	Stewart Wilson	Deputy Administrative General, Royal Opera House. President, The Galpin Society
	M. H. ... P. H. AS Pate.	Master, The Worshipful Company of Musicians Chairman, The Galpin Society
	John Denison.	The Arts Council of Great Britain
	Brian Galpin.	Chairman, Exhibition sub-committee, The Galpin Society
	Eric Hall	Hon. Secretary, The Galpin Society
	D Greenham All-	Clerk to the Worshipful Company of Musicians
	Hugh Gough	Principal, Trinity College of Music, W.1.
	Kilman	Exhibition Sub-Committee
	C. J. ... Victor Allward.	The Pilgrim Trust
	M. Cristina Paimrich.	33/59. Weymouth St. W.1.
	M. P. ...	2
	Jeffrey Reynolds	7 Stanley Mansions, Park Walk, S.W. 10
	R. M. ...	Exhibition Sub-committee

First page of the visitors' book on the opening day of the exhibition, Tuesday 7 August 1951

As the archives contain a wealth of interesting material about both owners and instruments, as well as the circumstances of the committee's discussions and the arrangements surrounding the exhibition, the account is to be continued in future newsletters!

Diana Wells
dianaswells@aol.com

¹¹ Letter to Mr Martindale of Harefield 30 August 1951.

Conference Review: Sustainable Sounds: Interrogating the Materials of Music Making Technologies

On 11 May 2019, two years to the day since it reopened after redevelopment, St Cecilia's Hall in Edinburgh hosted the one-day conference 'Sustainable Sounds: Interrogating the Materials of Music Making Technologies'. This event brought together (in person and via computer technologies) scholars from different countries including the UK, USA, Germany, Canada and Australia. Although the call for papers had been an open one in terms of periods, the final programme mainly comprised scholars with interests in 20th- and 21st-century technologies and their use in musics of different genres. One exception was keynote speaker Rebecca Wolf, who gave an excellent talk on researching the materials of 19th-century instruments from the flute to the glass armonica. There were a variety of perspectives and approaches within this, including discussions about materials and materiality, education, virtual reality, and the design and use of computer-based musical instruments in the mid- to late-20th century.



Hatsune Miku

Some longstanding issues came up which are familiar to those of us responsible for older collections of instruments, such as the extent to which electronic instruments in museum collections should be maintained and played. There were also challenging new questions including how (or whether) to frame the Japanese vocaloid software voicebank Hatsune Miku and its front-end, an animated female character created in the manga style (see image above), as a musical instrument. Issues came up as subtexts within a number of papers, including the extent to which instruments are made by a player only for that player's use, as opposed to instruments made for a large market place using mass production. The interface between the player and the sound output of their instrument was also a central theme, and is again a matter that applies to all musical instruments and not just the new ones.

It was also revealing to see that similar questions relating to modifications to instruments apply across the field, such as whether the original state of an instrument is more 'authentic' than the modified states developed through use and in order to keep an instrument in working order. Should a 20th-century synthesiser be restored to its original state or preserved in the way it was used by a particular musician? This is no different to asking whether an 18th-century harpsichord should be restored to the disposition and size in which it left the maker's workshop or to its most recent playable state, the latter being the current accepted practice.

It is interesting to consider that we are in a unique position concerning the instruments of today. We can observe new ideas and modifications to older ones appearing on the market, see them being adopted, modified, and in many cases falling out of use perhaps to rise again with further 'improvements'. We do not have this privileged position for instruments of the past, but it is important to realise that this process happened then as now. For all of these reasons, the community of people interested in musical instruments, whatever their period of specialisation, have everything in common.

'Sustainability' is in the title of the conference and also ran as a thread through the day. Approaches included using recycled materials in pedagogical contexts to encourage school children to make instruments, exploring the use of alternatives to wood and fibreglass in guitar making, and the potential

of virtual reality in removing the need for certain kinds of materiality. No world-changing answers were found to the global problems facing us all, but it was agreed that reusing materials was to be encouraged, as was repurposing existing objects rather than throwing them out. International collaboration is vital, and this was truly an international day.

The conference was supported by the Arts and Humanities Research Council and organized by staff based at the University of Glasgow, University College Cork, University of Edinburgh and Edinburgh Napier University.

Jenny Nex
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ANNOUNCEMENTS AND REQUESTS FOR INFORMATION

WoodMusICK2019 at Edinburgh University

Edinburgh, 17-18 October 2019

We are very happy to announce the next WoodMusICK conference to be hosted by the University of Edinburgh at St Cecilia's Hall. The theme this year will be *Wood, Musical Instruments, and Sound*.

The EU-funded COST-Action WoodMusICK started in 2013 and brought together scientists, conservators and instrument makers from different fields. After the conclusion of this four-year project, it was agreed to keep this platform alive and continue having biennial conferences. Since we have no financial support from the EU-COST-Action, this year there will be a conference fee and the organization committee will not cover travel costs.

St Cecilia's Hall is in Edinburgh city centre. It is situated within walking distance of Waverley station and all hotels situated in the heart of Edinburgh. It is home to one of the most important historic musical instrument collections anywhere in the world. St Cecilia's Hall is Scotland's oldest purpose-built concert hall. Originally built by the Edinburgh Musical Society in 1762, the Georgian venue is a real hidden gem, tucked away in the heart of Edinburgh's Cowgate. Having undergone a £6.5million renovation, St Cecilia's Hall and Music Museum is now Edinburgh University's first visitor attraction and a fantastic addition to Edinburgh's offer of museums and event venues. It comprises a Concert Room, hosting a range of concerts and public events, and a Music Museum, which is open to the public and brings together the University's collection of musical instruments for the first time. The Music Museum displays the University's unparalleled collection of musical instruments from across the globe, including its world-famous harpsichords, some of which are playable. This is the only place in the world, it is claimed, that you can hear 18th-century music being played on 18th-century instruments in an 18th-century setting. Further information: <http://woodmusick.org/>



Shawms Around the World

My most recent book *Shawms Around the World* is now available as a free download (pdf, Kindle, and Epub formats) on my website. It covers the history of the shawm from antiquity to the modern day all around the world and is illustrated with photographs of 69 shawms in my collection plus other material.

Jeremy Montagu
www.jeremymontagu.co.uk

The Early Pedal Harp: website, blog and forum

Readers of the February issue of *GSN* will have learned from Daniela Kotašová's report of the international workshop *The Early Pedal Harp as a Museum Artefact* held at the Deutsches Museum, Munich, in November 2018. Arising from the concluding discussion there, and alongside planning for a publication of record from the workshop, a new web forum for research on the harp and its music c.1700-1850 was established in February, through the initiative of Mike Baldwin, assisted by Eve Zaunbrecher and Lewis Jones. The website <https://www.theearlypedalharp.net/>, is an online multidisciplinary research community of harpists, instrument makers, conservators and restorers, curators, musicologists, organologists and historians. It aims to represent the current state of research into the history, design, making, and use of, principally, single- and double-action pedal harps and their immediate predecessors, and their music. All who are potentially interested are invited to subscribe, without charge, and – it is hoped – to take part. Several contributions from authors including Robert Adelson, Mike Baldwin, Lewis Jones and Beat Wolf have appeared in the first couple of months. The site's main sections include: a Blog page, in which, to date, nineteen published items range from brief discussion pieces to substantial articles; a Forum, for shorter notices, questions, and less formal discussion, which has already included stimulating and illuminating debates; a Members' section; and a page devoted to Resources, which provides summary information about, and links to, a range of relevant organizations, initiatives, and individuals. Blog posts include several on harpists and their music in early 19th-century London, an initial study of harps owned by King George IV, critical comments on Pierre Erard's 'THE HARP in its present improved state ...', an initial investigation of the numbering system used in the Erard harp workshops (see the request for information below), analyses of sales of harps by makers and at auction, and a series of examinations of cases, revealing of the perhaps unexpectedly varied social history of the harp, in which the instrument figured in the criminal courts. The site affords scope for audio and video recordings of performances and demonstrations to be posted.

All who are interested are invited to subscribe and contribute, it's free to join:

<http://www.theearlypedalharp.net/members>



Engraving from the titlepage of
Neville Butler Challoner,
*New Guida di Musica ... for the
piano forte* (London:
Skillern & Co., 1812)

Multiple numbering of Sebastian Erard harps

One initiative of <https://www.theearlypedalharp.net/> is a pilot project to pool and share, for the benefit of all who are interested, the multiple numbers found on the wooden parts of London-made Sebastian Erard harps, wherever at least one number other than the 'official' serial number (the number boldly engraved on the brass neck plate, and copied into the company ledger) is visible. While some instruments exhibit a single number several times, others have as many as four different numbers. In an initial one-month period, information from about 30 harps has been assembled in this way, and this will shortly be made available via the website. The background to this project is explained in 'Multiple numbering of Sebastian Erard harps: the case of harp(s) 1955 and 2116'.¹ The main aims are:

- To advance understanding of initial manufacturing practices
- To advance understanding of modification, reworking, and repair of harps by Erard during the period of continuing manufacture, whether documented in the company ledgers or not
- To advance understanding of the subsequent repair and modification practices of others, including recombination of elements from more than one harp, especially but not necessarily where practitioners are identifiable, or the repair/modification/restoration history is documented or can be ascertained. (Some such information is anecdotal and difficult to verify.)

Underlying this proposal is an array of research questions to which we don't have clear answers; and I feel certain that others among us, who have examined more such harps than I have or have thought about them more deeply, will have other questions with which information gathered might help.

The task

We would like to extend this request to members of The Galpin Society and to anyone else with access to an Erard harp. The minimum information to report is: (1) the neck plate number PLUS (2) one other visible number, noting its location on the instrument. Additional numbers (3, et seq), if known, with their locations, would be particularly welcome. It would be helpful to know the location of the instrument but that might be withheld if confidential.

The most accessible site on the harp, while it is strung, without use of special equipment or taking the instrument apart, is the underside of the neck, usually at the treble end, where the wood is exposed:



**Underside of the neck of S. Erard harp no. 2116,
numbered 1955 H**

¹ <https://www.theearlypedalharp.net/post/multiple-numbering-of-sebastian-erard-harps-the-case-of-harp-s-1955-and-2116>

Other possible sites include the normally hidden surface(s) of the removable pocket-piece (sometimes called ‘the forgotten piece’) which is lodged at the junction of neck and pillar:



Normally hidden inner face of the pocket piece of S. Erard harp no. 2116, numbered 1955 / S / H



Pocket at the junction of the pillar and neck of the same harp

Other typical sites of stamped numbers, accessible only with endoscopy or after partial disassembly, include: the inner face of a shutter, the lower end of the pillar, and or the edge of the pedal box walls.

Where there is no stamped number on the underside of the neck, a report confirming that is equally valuable. A more detailed list of locations where these makers' numbers have been found is available at: <https://www.theearlypedalharp.net/post/request-for-information-about-multiple-numbering-of-sebastian-erard-harps>

If anyone who has access to an instrument would kindly check, or has notes made while repairing/restoring/ researching which they are willing to share, we will collate, summarise and, periodically, post the results. Reports can either be submitted to the forum part of this website or mailed to: alvisezuani@gmail.com

Lewis Jones

Attention UK members: Churchill Fellowships

Churchill Fellowships are awarded annually, and applications are welcomed from UK citizens aged 18 or over, regardless of qualifications, age or background. A number of past and present Galpin Society members have made successful applications in previous years.

- Fellows are funded to spend 4-8 weeks overseas, researching a practical topic of their own choice.
- The deadline for applications is 5p.m. on 17 September 2019, for travels in 2020.
- Applications can be made online at wcmt.org.uk.
- On their return they are assisted to make change happen in their profession or community.

An instrument by Tielke?

In the 1960s my father Günther Hellwig was shown a viola, which on its back had a carved representation of Venus on her chariot drawn by two stags. This scene very much resembles those found on a number of instruments of various types by Joachim Tielke.

I am at present preparing a small supplementary volume to *Joachim Tielke, Kunstvolle Musickinstrumente des Baroque* (2011), and would like to find out if the viola, or perhaps only its back, is indeed a work by Tielke. To this end I need to know the instrument's present whereabouts in order to get in touch with its owner. Any helpful hints would be most welcome.

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[Photo: Günther Hellwig]