



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 55

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Newly-built *clavécin royal* (see p.4)

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THE GALPIN SOCIETY

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The *Galpin Society Newsletter* is edited by Lance Whitehead and copy-edited by Maggie Kilbey. Opinions expressed by authors in this newsletter are not specifically endorsed by The Galpin Society.

Cover: Three-quarter view of a *clavecin royal* built by Kerstin Schwarz in 2019. Photo: Simon Chinnery.

EDITORIAL

As I am now taking over the responsibility for editing the *Galpin Society Newsletter*, I would like to begin by thanking Graham Wells for his work on the publication up to this point. I plan to build on Graham's work and would welcome input from all members in order to continue making this a useful and interesting publication. If you would like to contribute a short report or essay on instruments that you have seen, a current research project, a request for information or conference update please do not hesitate to get in touch. I am particularly keen to publish research news from postgraduate students.

Our AGM was held at The Musical Museum in Brentford on 13 July and a select gathering enjoyed the demonstration of various mechanical instruments. As someone who has attempted to provide a piano accompaniment to silent films

featuring Harold Lloyd (*Safety Last*) and Laurel and Hardy (*Big Business*), it was particularly exciting for me to hear the Wurlitzer theatre organ demonstrated in the concert hall. With its kaleidoscopic range of sounds and special effects, the organ was an enviable instrument and one that would add a certain sparkle to any Sunday morning service. The arrangements for next year's AGM are still in the early stages, but it will take place on Saturday 18 July 2020 at the Royal Birmingham Conservatoire at the time that the RBC is hosting the International Biennial Baroque Conference. During the Conference, instruments from the Conservatoire's collection will be on display, and it is hoped that Galpin Society members attending the AGM will be given special viewing opportunities.

The other big event of the summer was the three-day conference 'Musical Instrument Collectors and Collections' held at the University of Oxford from Friday 23 to Sunday 25 August. Due to family commitments and the Scottish school term having already begun, it was not possible for me to be there, but I would like to thank Michael Fleming and Alice Little for their organisation of this important occasion; a report by Alice will be included in the next issue. The conference was also the occasion when this year's recipient of the Baines Prize, Bruno Kampmann, received his award. Bruno is shown below receiving his award from Jeremy Montagu. Bruno's citation is posted on the Galpin website at:

www.galpinsociety.org/baines%20prize.htm



Bruno Kampmann receiving the Baines Prize from Jeremy Montagu.

Photo: Diana Wells

Technological changes seem to be impacting on our lives with increasing rapidity, whether it is online shopping, social media or self-checkouts at the supermarket. The format of music recordings has similarly been transformed over the 50 years: LPs, cassettes (and CDs) have been replaced by on-demand streaming services and digital downloads. The potential cultural loss of institutionally-held magnetic audio and video tape recordings was highlighted in July by UNESCO, who, in conjunction with International Association of Sound and Audiovisual Archives (IASA) posted a Magnetic Tape Alert (<https://en.unesco.org/news/magnetic-tape-alert-project-supported-ifap>) and institutions with unique recordings were encouraged to complete an online survey by the end of September. Although the deadline has now passed, the project coordinator, Dr Andrew Pace, would still be interested to hear from anyone with concerns or examples in their own collections, at MTAP@iasa-web.org.

A challenge which is facing many learned societies is the drive for Open Access, or the freely accessible publication of research outputs. This is an issue the committee has been considering, and at this point we would value the input of our members through the completion of a questionnaire. This shouldn't take more than two or three minutes to complete, the results are totally anonymous and the questions can be accessed simply by clicking on the following link:

www.surveymonkey.co.uk/r/RDCSV65.

We hope that as many members as possible will take part: please do click 'done' at the end of the survey, and be aware that it will only be available until 31 October. We hope to share the results with you in the Spring Newsletter.

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The building of a *clavecin royal*

A *clavecin royal* (in German, *Clavecin Roïal*) is a large German square piano with a compass of five octaves (typically FF to g³). The instrument has an escapement action of the *Stoßmechanik* type, but it works differently from the better known English hammer action (see Figure 1). It was built in large numbers until c1796 and is important for the historical performance practice of the late eighteenth century. Like Johann Zumpe's English square piano, the instrument plays a major role in the history of the piano.



Figure 1. Action of the *clavecin royal* built by the author in 2019. Photo: Simon Chinnery

The sound is generated by bare wooden hammer heads of triangular cross-section (see Figure 2). The strings are only damped when using a knee lever to engage the dampers. With a second knee lever, a so-called 'harp register' (a frame with cloth fringes on its front site which can be lowered onto to the strings) can be engaged. With a third knee lever, small pieces of leather can be moved between the strings and the hammer. This register is called the 'moderator'. There is also a swell, an internal cover made of cardboard covered with silk which sits above the soundboard and opens to give a crescendo effect or sudden *fortissimo*, similar to the Venetian swell.

The surviving examples (no more than around 18 in the whole world) are all of extremely good workmanship. Most of them have unusual veneers with beautiful inlay work, the surface polished and decorated with smart brass hinges. Almost none of

them is in playing condition.



Figure 2. Bass hammers of the *clavecin royal* built by the author in 2019.

Photo: Kerstin Schwarz

The instrument was given the name *clavecin royal* by the Dresden builder Johann Gottlob Wagner (1741–1789). He worked together with his younger brother Christian Salomon (1754–c1800), who continued the business after Johann Gottlob's death. Wagner published a description of the instrument in 1775, and this was printed four years later in Johann Nicolaus Forkel's *Musikalisch-kritischer Bibliothek*:

Already in the year 1775 an organ and instrument maker from Dresden, Mr. Wagner, has through an announcement described a new kind of Clavecin (harpsichord) which he invented and which he named on advice of a great composer and musician Clavecin Roïal. The whole construction will be understood best with his own description; we reproduce it here literally.

Already last year a newly invented musical instrument, which one of the greatest living musicians [C.P.E. Bach?] gave the name Clavecin Roïal, was announced by the person mentioned before [...]. Instead of the plectra's or the brass tangents in this new instrument the notes sound in the various registers thanks to wooden hammers [...]. If he [the musician] is good in improvisation, rich in imagination and knows how to use the the long sound of the bass artfully, will be able to play the most pleasant harmonies there are to be heard.

Although Wagner claims to be the inventor of the instrument, this is by no means certain. From C.P.E. Bach's inventory we know that he owned a *clavecin royal* from the then famous instrument maker Friederici from Gera, of whom unfortunately no *clavecin royal* has survived. In addition, a *clavecin royal* made by Johann Gottlob Horn in 1786 is preserved in the Kunstgewerbemuseum Schloss Pillnitz, near Dresden (inv. no. 48121), and there are a few other undated and unsigned instruments as well.

For the first time in modern times, a copy of a *clavecin royal* has been built by Kerstin Schwarz (see front cover of this issue). Since none of the surviving *clavecins royaux* is in original condition, research on various instruments was necessary. This included a detailed investigation of a *clavecin royal* made by Johann Gottlob Wagner in 1788 and preserved in the *Musikinstrumenten-Museum* in Berlin (inv. no. 1174). Thanks to the support of the Director Conny Restle and the restorer Sabine Hoffmann, it was possible to dismantle, photograph and measure the very complex hammer mechanism of this instrument. This particular *clavecin royal* is one of only a very few with historical gauge numbers, and thus provides vital information regards the stringing of these instruments.

Clavecins royaux have no opening in the belly rail and it is consequently difficult to ascertain their inner construction. For the copy, the internal parts were reconstructed thanks to photos of the restoration of the Wagner *clavecin royal* carried out in 1974 in Berlin, and of another Wagner *clavecin royal* restored in 1984 in the *Bach-Haus* museum in Eisenach (inv. no. 85). The copy's soundboard thicknesses were also based on measurements of the Eisenach instrument, the soundboard of which was very damaged and replaced in 1984.

Almost all surviving *clavecins royaux* have veneered cases, but there are a few built in the more traditional Saxon style of clavichord construction, with case sides of oak and visible corner dovetail joints. This is the case of the *clavecin royal* made by Johann Gottlob Wagner in 1788 and now preserved in the Bach-Haus in Eisenach. This style, which from

Wagner's publication appears to have the 'basic model', was chosen for the copy. Since the legs of the Eisenach instrument are not original, the design of these was copied from the Horn *clavecin royal* preserved in the museum in Pillnitz.

Three of the four registers plus the knee levers survive in original condition in the *clavecin royal* in the Berlin museum. The swell mechanism, as well as the music desk, have been copied from the *clavecin royal* made by Jean Theophile Wagner in 1783 and now in the St Annen-Museum Lübeck (inv. no. 1968).

The copy has demonstrated that the sound and dynamic possibilities of the *clavecin royal* range from as strong as a large harpsichord to the intimacy and sweetness of a harp or a lute. When the moderator is engaged, the sound is reminiscent of a Romantic piano. The action works well and is very fast, and the damper register proved to be extremely efficient.

The initiator of the *clavecin royal* copy was Pablo Gómez Ábalos, a Spanish pianist and musicologist living near Valencia. In 2017 he was awarded the *Leonardo Grant for Researchers and Cultural Creators of the BBVA Foundation (Spain)* for the project. For further information on the instrument see the website: www.animus-cristofori.com; audio material available from October 2019.

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PhD Project: ‘Boussu Inside Out’ Ghent University, 2015–20

The Musical Instruments Museum in Brussels preserves nine instruments by the violin maker Benoit Joseph Boussu, who was born in the north of France in 1703, and was active as maker in Brussels in the middle of the eighteenth century after an initial career as a notary. Two of the MIM instruments, a violin and cello, are both still in almost unchanged state, an exceptional circumstance when it comes to historical bowed stringed instruments. These two instruments are kept in a non-playable condition, in order to preserve their original characteristics.

In the past, instruments of Boussu and his Brussels contemporaries have been studied, though not yet from the perspective of a researching instrument maker. With the use of the latest research techniques, such as digital endoscopy and CT scanning, the current study aims, for the first time, at a full visualisation of the internal structure of the instruments. This research is performed in close collaboration with the Musical Instruments Museum in Brussels, hospitals and medical imaging experts. From the results, it becomes possible to determine the construction methods employed by the original maker. Additionally, extensive archive research is performed on the remarkable life of Boussu, to complement findings published earlier in the *GSJ*.

The project aims to realise the ideal of ‘informed instrument making’. Thus, replicas are built on the basis of extensive research into surviving instruments, as well as a maker’s working methods and his biography; in this case Boussu. It is envisaged that the resulting instruments, played by experts in their field, will ultimately inform matters of historical performance practice in eighteenth-

century Brussels. The replicas are currently being used by experienced performers of eighteenth-century music to play public concerts of Brussels chamber music from the time of Boussu, in order to demonstrate the instruments’ playing and sound possibilities.

The findings of this project have been published in *The Galpin Society Journal*,¹ *Early Music*² and *The Strad*,³ as well as *Wooden Musical Instruments*.⁴ Thesis submission is planned for early 2020.

A six minute introduction movie for this project can be found here:

www.youtube.com/watch?v=j3EbbbXzVD8

Project supervisors: Prof Dr Francis Maes (Ghent University), Dr Geert Dhondt (School of Arts Ghent), Dr Anne-Emmanuelle Ceulemans (MIM Brussels).

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See following two pages for accompanying images.

¹ Geerten Verberkmoes, ‘Benoit Joseph Boussu (1703–1773): violin maker and notary’, *The Galpin Society Journal* 66 (2013), pp.117–138, 262–264; Geerten Verberkmoes, Anne-Emmanuelle Ceulemans, Danielle Balériaux and Berend Stoel, ‘An inside look at four historical violins by Brussels makers’, *The Galpin Society Journal* 69 (2016), pp.109–136, 159–165.

² Geerten Verberkmoes, ‘Made in Amsterdam: a 1771 cittern by Benoit Joseph Boussu’, *Early Music* 44/4 (2016), pp.627–641.

³ Geerten Verberkmoes, ‘Hybrid habits’, *The Strad* 130, no. 1546 (February 2019), pp.80–81.

⁴ Geerten Verberkmoes, ‘Instrument (re-)construction as a catalyst for organological research’, in Marco A. Pérez and Emanuele Marconi, ed., *Wooden Musical Instruments - Different Forms of Knowledge - Book of End of WoodMusICK COST Action FP1302* (Paris: COST/Cité de la Musique – Philharmonie de Paris, 2018), pp.9–33.

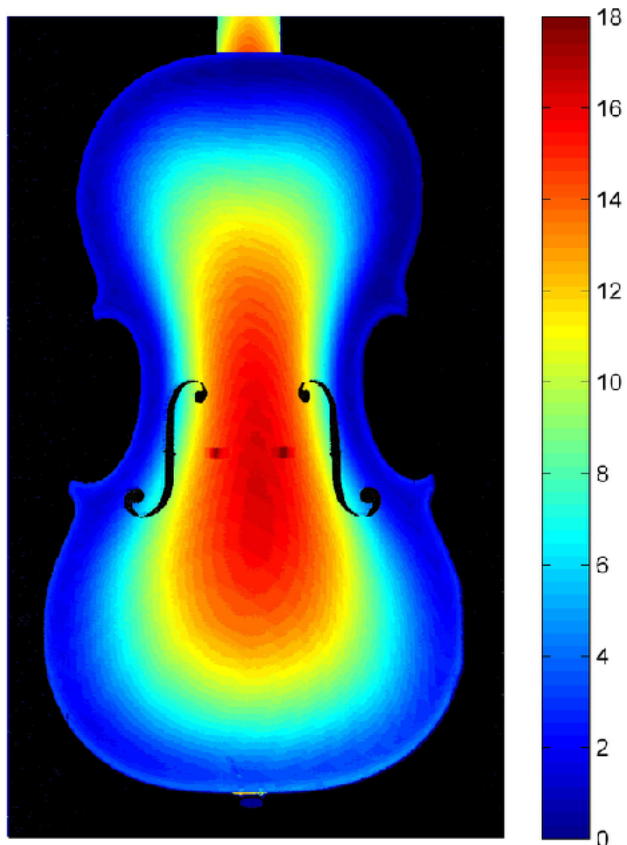


Left: Original Boussu violin in CT scanner at Erasmus hospital, Brussels

Below: Elevation map from CT data of original Boussu violin 1750 (MIM2781).

Image: Berend Stoel

Right: Violin replica in the making





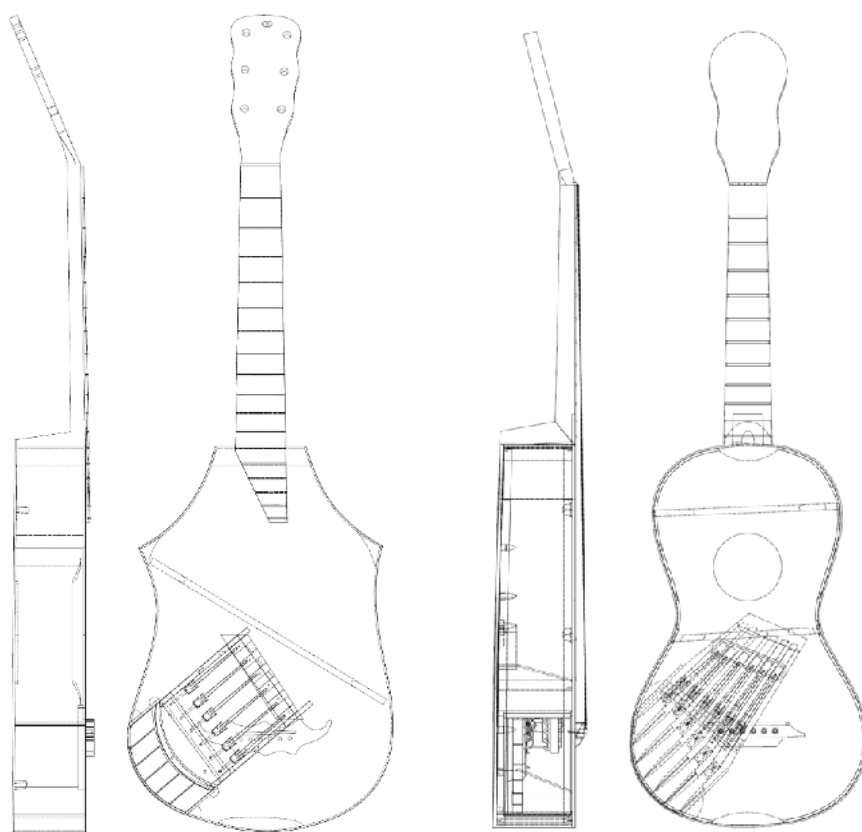
**Geerten Verberkmoes
with newly-finished
cello replica**



**Ensemble Boussu
(Ann Cnop, Mathilde Wolfs and Shiho
Ono) with replicas**

PhD Project: Resurrecting the *Tastengitarre*

I began my PhD in 2016 at the University of Edinburgh to research the presence of nineteenth-century keyed guitars made in Germany. At the beginning of my second year it became clear that my research could continue in two different directions: either, to make an in-depth study of the Baden state archives from 1820 to 1843; or, to build copies of the two keyed guitars known to survive. After discussion with my supervisors I opted for the latter option.



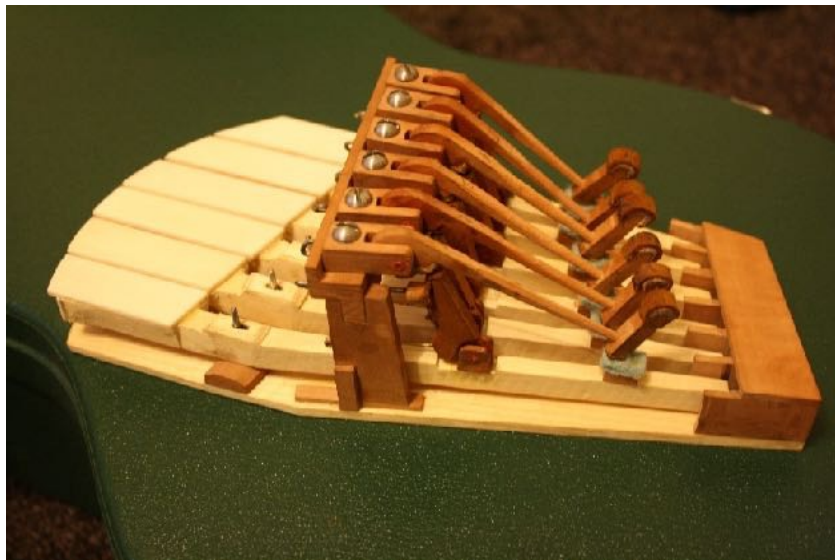
**Left: keyed guitar by Matteo Sprenger and Franz Fiala, 1843 (MMA 89.4.3145);
right: keyed guitar by Mathias Neüner, 1810 (private collection).**

I demonstrated my newly-constructed keyed guitar based on a surviving instrument by Mathias Neüner at the 2019 AMIS conference in May, and those who attended the recent Galpin Society conference in Oxford will have had an opportunity to see it. I have been pleased that this instrument has received such positive feedback, and as I continue working on my copy of the second instrument by Sprenger and Fiala I hope it has similar success.

The University of Edinburgh is an excellent base for this project partly for the collection of Musical Instruments but also for the academic supervision of curator Dr Jenny Nex. I am also grateful to conservator Dr Jonathan Santa Maria Bouquet for his expertise and assistance in building these instruments; it would not have been possible without him. There is also a research element to my thesis, and I hope to share this in some form in addition to my thesis in the hope of elucidating a hitherto obscure area of musical history.



Daniel Wheeldon demonstrating his keyed guitar at the Carolina Music Museum, Greenville SC.



Copied piano hammer action based on the instrument by Mathias Neüner, 1810.

To build these instruments I have relied heavily on 3-D digital modelling and 3-D printing. I have benefitted from a grant from the 3-D printing firm 'Shapeways', enabling me to produce prototype mechanisms. As I have little practical experience with piano actions this has been a significant help – aiding me to conceptualise quite a complex mechanical structure. Likewise it has been a major challenge to coordinate the piano hammer mechanism within the body of the guitar within a fine degree of tolerance, being able to make 3-D drawings of the instruments has been essential for reproducing accurate working copy mechanism to within an acceptable margin of error.

Currently, I am finishing the construction of the second instrument by Sprenger and Fiala, and I have been uploading the progress of this project on facebook and Instagram (@djwheeldon).

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Soldiers' Tales: Review of the MIRN & AMOT Symposium

On 22 August the Musical Instrument Resource Network held a collaborative symposium with the Army Museums Ogilby Trust at the University of Oxford, supported by a grant from The Art Fund and addressing the theme of 'Soldiers' Tales'.

The day was organised into four sections. In the morning, Sarah Lowry of the Oral History Society led a training session on the most appropriate and beneficial techniques for undertaking interviews for archiving. This could be very useful for the Galpin Society in capturing the experiences and memories of members, especially our most senior representatives. Sarah explained how oral history is deliberately subjective and recognises that people remember things differently. It is also vital that the interviewer does not impose themselves or dominate the interview but instead allows the interviewer to speak, offering guidance or prompts only as needed. In our time of data management and personal privacy issues it is also of vital importance to agree where and when material can be made widely available both beforehand and after the interview has been completed as people can change their minds depending on what they actually said. Information and sample forms for anyone wishing to explore this further can be found on the Oral History Society website: www.ohs.org.uk/.

After an abundant lunch enjoyed by some in the late summer sun of Oxford, delegates enjoyed two presentations, one each from a musical instrument and military museum perspective. Sarah Sinka described the 'Object in Focus' scheme at the Horniman Museum, whereby individual items are actively offered on loan, together with a showcase and further support such as travel, and publicity, to other institutions. This has a range of benefits. For the Horniman, it means that collections items are visible beyond the Museum itself, while relationships can be built up with a wide range of institutions. For the borrowers, it is a way of developing a temporary exhibition on a small scale with few costs and is an important way of building opportunities for smaller museums to engage with potential inter-institutional loans on a larger scale. A First World War military

bugle is part of the scheme and has been used in relation to recent centenary events. For further information about the scheme, see:

www.horniman.ac.uk/about/object-in-focus-loans.

Mary Godwin spoke about work done by Cornwall's Regimental Museum to engage children and families with military history through music. An exhibition, 'Music, Military & Morale', was supported by schools' activities which had deep impacts for those who participated. The programme included working with educational hubs, peripatetic music teachers and the schools themselves to deliver activity days with a First World War theme.

The third session was a round-table chaired by Lewis Jones addressing the issue of 'Collections in Flux'. Indeed, the panel itself had been in flux with two speakers stepping in at relatively short notice. The panel comprised Jenny Nex (as a musical instrument curator), Jennifer Allison (as an army museum curator), Rupert Shepherd (as a documentation specialist) and Susana Caldeira (as a conservator). Each gave a short talk, which was followed by a group discussion which was then opened to the floor. It was generally agreed that there is rarely a time when collections are not in flux for one reason or another. Important trends at the present time seem to be a move away from privileging the views of 'so-called experts' (a comment from the floor) to a more inclusive approach to interpretation and knowledge. It was agreed that content management software packages do tend to make the basic levels of information lean towards the 'tombstone' details of who made the object, when, and where, with use history being less of a priority for many cataloguers or institutions. However, it is to be hoped that many individuals do try to capture use histories when objects join collections since this is part of the story each object can tell. Some degree of expert knowledge remains crucial though, but it is important to balance different perspectives in order to enrich collections' knowledge and engagement.

The day ended with Andrew Lamb of the Bate Collection describing how visitors to the Museum are encouraged to engage with sound in different ways,

in order to explain, interpret and entertain. Projects outlined include recordings, books, 3-D printed instruments (notably a purple serpent which Andy demonstrated), and more traditional copying of instruments. Overall the day was useful and interesting, particularly through bringing together groups from the musical instrument and army

museum communities. Delegates were extremely well looked after by Alice Little and her team at the Music Faculty, University of Oxford. Thanks were extended to them, MIRN, the Army Museums Ogilby Trust and The Art Fund.

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British Musical Instruments: The Galpin Society Exhibition 1951 (part 2)

GSN 54 included an article (part 1) introducing the first major Galpin Society event following its foundation in 1948, based on a large pile of documents in the Society's archives. Eric Halfpenny, the Society's secretary and one of the founder members, wrote a full account of the exhibition in the *Galpin Society Bulletin* no.14 (October 1951), which is worth dipping into here as it gives a good idea of the event as well as of his own character and contribution to the Society in its early days:

The occasion received handsome publicity from the general press, although few musical papers appear to have noticed it. The British Broadcasting Corporation (BBC) covered the Exhibition with Radio Newsreel on the Opening Day, a 30-minute Television Programme on Thursday 9th August, and an Outside Broadcast on the Home Service⁵ on Thursday 23rd August. This last, together with a two-page article which appeared in *Punch* the day before did more than anything else to attract visitors in large numbers. Under the title *No Shawms – No Crumhorns*, a phrase borrowed from Mr Geoffrey Rendall's Introduction to the woodwind section of the Catalogue, Basil Boothroyd⁶ reviewed the Exhibition for *Punch* with a deft pen, to which humorous but uncannily accurate drawings by Norman Mansbridge formed a fitting accompaniment.

This article is still to be seen on the Galpin Society website (*GSN* 38, February 2014) and is well worth revisiting for its lively and exuberant style and delightful illustrations. He continued:

The Society may justifiably pride itself in an Exhibition, which despite its transient and improvised nature had every appearance of a permanent and well-arranged museum of instruments: with this very happy difference that in no museum in the world could scenes have occurred such as those which lie concealed beneath a brief understatement on the Exhibition leaflet, *demonstration on some of the instruments*. Space did not allow set recitals, but at almost any time of day, it was possible to find someone ready to show off the paces of one's particular fancy. The wind instrument room especially dispensed a warm-hearted cacophony which had to be heard to be believed, but proved immensely popular. If the Exhibition did nothing else it showed visitors that it is possible to make a pleasant sound on any obsolete wind instrument if one knows how.

Brian Galpin's earlier explanation of the Society's 'firm and inflexible rule' regarding instruments that do not belong to the Society and might be damaged by excessive playing had plainly been reviewed, to the advantage of the visitors and the success of the whole event.

⁵ Radio 4 today.

⁶ Boothroyd (1910–1988) was an English humorous writer, chiefly known for his articles in *Punch* magazine, and was its assistant editor for 18 years. His chief literary work was an official biography of Prince Philip. He also wrote comedy scripts for television and radio, and was a frequent broadcaster and after-dinner speaker. (Wikipedia).

The Photographs

Following the closure of the exhibition, Eric Halfpenny was able to inform members that:

A complete photographic record of the cased exhibits was made during the closing days of the Exhibition. It is regretted that it was not found possible to cover the keyboard instruments with more than two general views but, as many of these were well-known and even famous examples, it is believed that they are all photographed already. The conditions in the keyboard room in any case made the photographing of individual specimens impossible. One could not, with the best will in the world, play a game of chess with instruments weighing several hundredweights on a priceless Austrian ballroom floor circa 1710. Members may wish to acquire copies of complete sets, groups or single items. For the benefit of these a list is subjoined. Photographs can be supplied only in one size, [...] at a flat rate of 4/-⁷ per copy including package and postage.

The instruments were photographed by cases, except in a few instances where groups had to be broken up because of the difficulty of siting the cameras. As far as possible the photographs were numbered in the sequence of the cases listed in the catalogue:

1 & 2	Recorders	18	Violins case 1
3	Flageolets, flutes	19	Violins case 2
4 & 5	Flutes	20	Violas
6	Oboes	21 & 22	Violoncellos
7	Bassoons	23	Basses (front)
8	Clarinets	24	Basses (back)
9	Bagpipes	25	Bows
10	Cornetts	26	Irish Harp
11 & 12	French Horns	27	Welsh Harp
13	Trumpets, Trombones	28	Double-action Harp
14	Cornets	29	Miscellaneous stringed instruments
15	Serpents	30	Treble Viols
16	Ophicleides, Key Bugles, Zoffany group	31 & 32	Gambas
17	Small violins, Tenor Violin, Viola d'Amore	33	Drums
		34	View from door of Keyboard Room

The photographer

The photographs were taken and printed by Rick Ramage, 'Magazine Features Photographer and Colour Specialist, Avoca House, Belsize Park, Hampstead', and from the file of correspondence it seems that requests for photographs were still being received three years after the exhibition had taken place! Mr Ramage himself later followed advice, apparently from Eric Halfpenny, to 'chuck photography', and reported that 'I have now bought one of the Aga Khan's houses and am retiring to the south of France. When you are near Biarritz, drop in and stay with me for a year or so', a light-hearted invitation that Eric did not take up!

Requests for Photographs

Many letter writers requested a list of between two and ten photographs. Percy Scholes asked if he might see some of them in case they could be used in the next edition of the *Oxford Companion to Music*, but later returned them and wrote that they were 'not quite what I could use for my particular purpose'.⁸ E.A. Keene Ridley (1904–2000), solicitor, civil servant, Galpin Society committee member, author of books on music, was one of many familiar names from the early days who sent in his cheque and a request for several photographs. Len Lock,⁹ from his house named *Spinnet*, asked for 15 photos, and wrote: 'Very annoying to see that no special mention of the exhibition was made in the *Strad* this month. I shall write to Mr Lavender about it. *Violins and Violinists*

⁷ 4 shillings i.e. 20p in decimal currency, today worth approx. £6.50.

⁸ Percy Scholes (1877–1958), musician, journalist and writer, edited the first edition of the *Oxford Companion to Music* in 1938.

⁹ Len Lock was a private collector of viols, viola da gamba, viola d'amore and early bows (recalled by Graham Wells).

August edition have given it a column and a quarter'.¹⁰ The curator of the Uganda Museum, Dr K.P. Wachsmann, asked for copies of all the harps, explaining that 'of all the African areas Uganda is the keenest on harps and there is hardly a tribe which has not its variety of bow-harp. Harp music is of course dying out and as the educated generation needs re-introducing to their own traditional instruments, an exhibit of European harps photographs would raise interest and lead to renewed concern about their own instruments'.¹¹

Lyndesay Langwill complained politely that it would be helpful 'to identify the instruments by means of a key to each photograph as a caption' and offered to take up the matter! Further requests came from the BBC for publication in the *Schools Music Pamphlets*; various UK museums; the British Council for dispatching to Mexico for their musical academy; the BBC's Overseas Journal *London Calling*; and the Metropolitan Museum of Art, New York. From the latter Emmanuel Winternitz, its Curator, wrote enthusiastically: 'After my visit to your wonderful exhibition [...] I wrote a little review which I am planning to have published either in the *Music Library Association Notes* or in the *Music Quarterly*. I am enclosing the draft and would be most obliged if you would tell me if you find some changes advisable.'¹²

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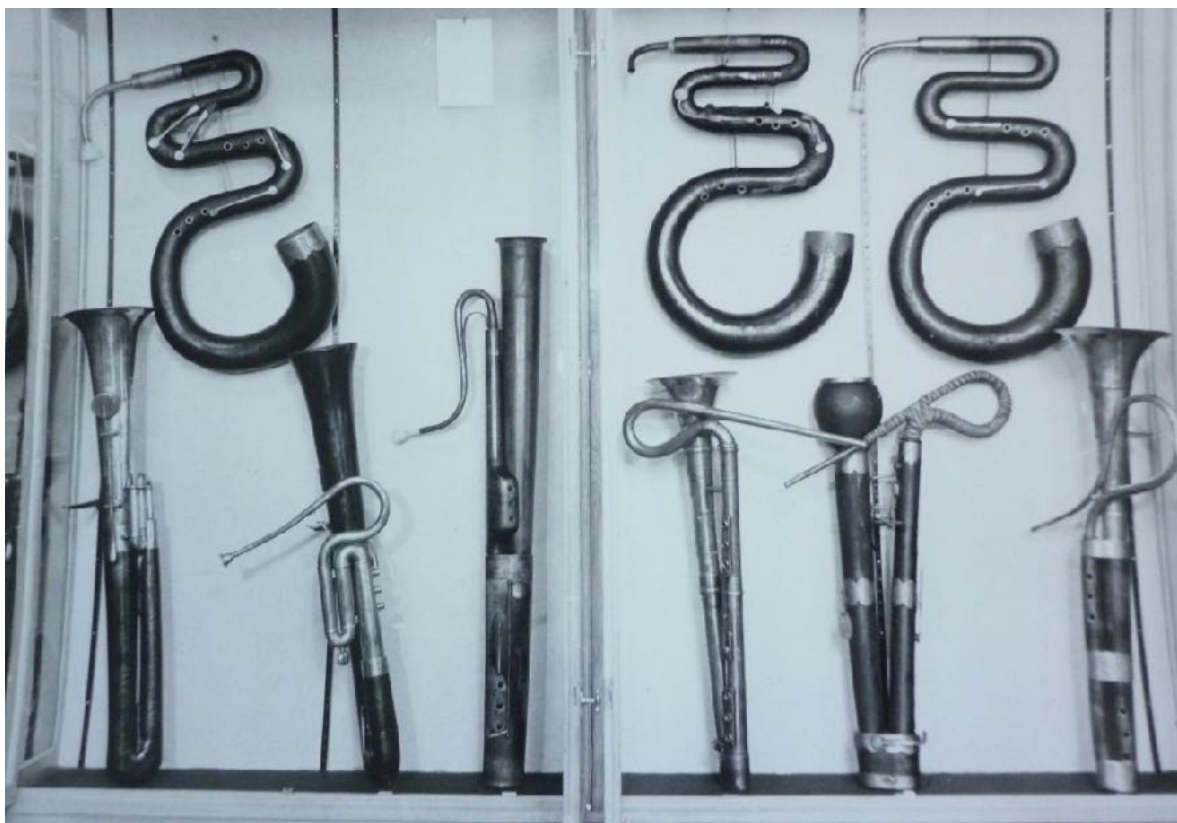


Photograph 1: Cases 4 & 5, flutes

¹⁰ Eric Lavender (1901–1983) was the last in a long family line of editors of the *Strad Magazine*, succeeding his mother Emily in 1937 and continuing until 1982.

¹¹ Letter, 16 November 1951, Galpin Society archives.

¹² Letter, 19 December 1951, Galpin Society archives.



Photograph 3: Case 15, serpents; Photograph 4: Case 13, trumpets & trombones

Shackleton Collection News



**Orchestral hand horn made by
Courtois in Paris c1840,
MIMEd 4668.**

*Photo: Raymond Parks,
© The University of Edinburgh*

We are delighted to report that two concerts at this year's Edinburgh Festival Fringe have involved instruments from the Shackleton Collection. Held at St Cecilia's Hall on 10 August, the annual Sir Nicholas Shackleton Memorial Concert featured the Courtois orchestral hand horn made in Paris c1840, MIMEd 4668 (see above). Expert horn player Andy Saunders played the instrument in Paul Dukas' *Villanelle* and in a modern work by Arkady Shilkloper which included multiphonics and other extended techniques. Andy was joined by pianist Claire Haslin and violinist Aisling O'Dea in a rousing performance of the horn trio in E-flat, Op. 40 by Brahms. On 13 August, clarinettist William Stafford, who plays regularly with the Scottish Chamber Orchestra and other ensembles, used clarinets by Buffet-Crampon, a B-flat dating from 1875–85 (MIMEd 4884) and an A from 1900–20 (MIMEd 5476), in a concert of Brahms's first Serenade in its

nonet version, preceded by Wagner's *Seigfried's Idyll*, again scored for a chamber ensemble. The concert took place at the Institut Français and was led from the horn by Alec Frank-Gemmill. All of the players were using instruments which were similar to those available to players at the time when the pieces were written. Both players reported enjoying the privilege of being able to play these instruments. The Musical Instrument Collection is grateful to Andy and William for being willing to engage positively with the parameters and framework of a Museum collection when working with these interesting instruments. This included undertaking their individual practicing at the Museum and, in the case of the clarinets, enabling Museum staff to attend the ensemble rehearsals and concert in order to return the clarinets to the Museum afterwards.

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Why do I collect instruments?

Why do I collect instruments? Well, it started back in 1961. I did a year at the Horniman Museum as curator of instruments, while Jean Jenkins had a year's leave. While I was there, I became aware that organology, the study of musical instruments, was a worldwide thing and that all instruments were connected in one way or another, historically, developmentally, sociologically, and of course typologically. And through the kindness of the Museum's Director, Dr Otto Samson, I became a Fellow of the Royal Anthropological Institute, where I met other ethnomusicologists.

And then, I was asked to give a public talk there. It was a disaster – some instruments, some slides; lights up to see an instrument, lights out to see a slide, the audience was blinking and rubbing their eyes; some slides were upside down; some of them had a large thumbprint on them, and so on. Never again, I said. Either slides (controlled by me, and not by someone up in the balcony), or instruments – never again with both. So that was when I really started to collect. At that stage, this was to illustrate lectures, which I did all over the country, at music clubs in the evening, and at schools in the day. I laid out a hundred instruments in a line, and talked and demonstrated the Development of Instruments from one end to the other. And twice I was asked to put on temporary exhibitions, once by an University and once for a Festival, in Sheffield and Durham respectively, and you can only do that if you have a collection to exhibit.

The first few instruments had been acquired much earlier. When I was in the Army, back in 1947, I was in the Canal Zone based in Port Said. I liked the funny noises that I heard in the streets, and was intrigued by the instruments that produced them. I even managed to buy a couple. This interest in ethnographic instruments was in abeyance for many years, but it was strongly revived in that year at the Horniman.

Next was that I'd been a horn player at school, and when after I was demobilised from the Army, I went on to the Guildhall School of Music and Drama to

study conducting, the horn was my second subject. I realised that the horn I was playing was not the instrument that Beethoven and Mozart had written for, and I found my first handhorn in a shop in Wisbech in 1951, during the Festival of Britain. That was a Besson with a full set of crooks plus a two-valve alternative tuning slide. Later I got a Bohemian one, and it was only by playing them that I could recognise the great difference between them, one French, the other Austro-Bohemian, and for that matter how different each of them was from my German valve horn. That's a very important aspect of collecting that I'll come back to.

And the third starter was that I had become a professional musician, not a good enough horn player to be a professional, but as a timpanist and percussion player. Because percussion players mop all the things that the ladies and gentlemen of the orchestra are too posh to play, whether it's whistles or saws, one accumulates a good deal of non-percussion as well as all the normal drumming kit. And once I was asked to play an alphorn for a charity concert.

Film composers do like exotic sounds, especially when the subjects of the films are in exotic locations. So that is also another aspect of my collecting, and provided that one is a competent performer, as I then was, on a number of the instruments that I had collected, drums and horns of all sorts, and if one has the knowledge, as I had as an ethnomusicologist, of what some local sounds were like. And, I was asked to produce a chromatic scale of conch trumpets to represent the Alien's voice, which had meant collecting shells and sawing the ends off or knocking holes in the side to cover all the pitches required. I've also used all sorts of other things on other films, such as a squeaker for a thievish spider. Another was to imitate the sounds of a bereaved whale – it was a terrible film! And then there was an Arthurian epic for which I was fool enough to lend some of the instruments we'd played. Of course they damaged one (I never lent again), and the compensation added

a few other instruments that filled some gaps in my European woodwind history.

Civic lecturing, those music club lectures that I mentioned earlier, expanded into university work. An American visitor who'd asked to see my collection, already by then fifteen hundred or so instruments, asked me if I'd ever thought of lecturing in America – I said 'Invite me' and he did. That led to a visiting professorship there, which was very productive in adding to the collection – I went out with a lot of slides and about half a dozen basic instruments for demonstration, and came back with over 150 – travel by sea made this possible! Gwen had to meet me with a hired van at the Southampton docks. By then too I was lecturing for Bob Dart at King's in London and later at Goldsmiths for Stanley Glasser, on World instruments. It wasn't easy to take instruments to those institutions so I had to use slides, so after the series of lectures I used to invite the students home to see the collection.

In the mid-1970s I wrote three books, the 'World of series. When it came to the second, *Baroque and Classical*, I was able to save costs by including photos of some of my own instruments – I'd not been able to do anything much in *Mediaeval and Renaissance* other than percussion – I had been the first person to make reconstructions of mediaeval percussion instruments to play with Musica Reservata back in the late 1950s. And I could put quite a lot into the *Romantic and Modern* book. Of course I'd only been able to do that because I'd been collecting.

Then, in 1981, I was appointed here, to the Bate, and one must remember that under the terms of Philip Bate's gift, the Bate position was a lecturer/curator. I gave three series of eight lectures a term, one on the history of our instruments, one on those of the rest of the world, and the other on whatever Faculty Board asked for. Most of those lectures I illustrated with my own collection – it was really easier to bring down a trunkful each week from home than it was to take instruments off display and then put them back before we opened to the public at 2 o'clock, and anyway the only ethnographic instruments in the Bate, were my own on loan.

Another very useful aspect of collecting is illustrating the further books that I've written since I retired. When one publishes a book of the sort that I write, one is given, as part of the negotiations for the contract, an approximate page or word figure, and always a fairly tight limit of the number of illustrations. If one has to depend on getting photos from museums, one can very seldom get more than one instrument in a picture. But with a collection like the one I've built up, I can line up a row of flutes from Renaissance to Boehm, with a dozen or so flutes in one photo. And with instruments like bassoons, where a lot of keywork goes on with the thumb side as well as with the finger side, I can photoshop fronts and backs into the one picture. So I was able to show many hundreds of instruments of whatever types I wanted to illustrate in an allowance of only 120 plates, as I did in my *Origins and Development* book. And much the same applied to a number of the plates in my *Timpani and Percussion* book, and some of the others. And as well, nowadays that I've got fed up with publishers, I write about them on my website, even putting free books about them up there, thanks to my son's skill in setting them up there.

But I think perhaps the primary purpose of collecting is to get to know the instruments. Yes, one can wander round museums, looking at things in the showcases, and one can make appointments in many of them to look at an instrument in detail, and I have many hundreds of pages of notes on instruments that I've seen in museums, but one really only gets to know them when one can handle them to one's heart's content, try to play them, feel what they're like in the hands, see how they're made, what they're made of, and so on. Once upon a time museums used to allow visitors to do a lot, even all of this – I have especially fond memories of the Göteborg Ethnographic museum back in the 1960s, and of the old India Museum (which was in accessible storage under the aegis of the V&A) where I was able to blow Tibetan human thigh bone trumpets and other things, and Fijian conch trumpets. Nowadays such behaviour is all-but impossible (though the Bate is still an exception). A museum curator can do a lot of this, of course, as part of the job, though some tactile

connexion is lost when one is wearing gloves, but the ordinary person can't do that.

With my own instruments I can do what I like with them. I can handle them in all these ways. I can take any of them off to play in a concert; I can take them to the studios and play them there, and if there is need for multiples I can hand them round. I can and do let any of you who are interested, to come round to my home and I can let any of you handle them, play them if they're playable, photograph them, and so on, and if by any mischance an instruments get damaged by playing or handling in this way, well it's my instrument, and it's my fault, and too bad. Anyway it hasn't happened yet! And while you're here for this conference, you're very welcome to come and look at it, though I may have to limit handling if there are too many other people at the same time. You can always come back! The collection is always accessible at any day and any time that I'm at home. What's more, I've often learned quite a bit about the instruments from visitors like you.

And one final point – I often lend an instrument to a player, even if it's only those that are robust enough to stand up to professional playing. Anneke Scott has one of my instruments now, and she plays it in their Prince Consort Band and so on, and others have done so, too. I only do this to people whom I know are reliable, of course, but various things do go out from time to time. Even while I was still at the Bate, some students wanted to recreate a nineteenth-century brass band, and I put in a number of my instruments, and for some of them I had to have low pitch slides made for them, and others I got restored in one way or another, which I'd have hesitated to do for Bate instruments. As I've said before, I can do what I like with my own instruments, sometimes doing things that I'd never have allowed to be done with Bate instruments.

If you have your own collection, there's a lot that you can do with it, as well as just looking at it or being a magpie.

Jeremy Montagu, GS President
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Awards to Galpin members

We are delighted that two of our members, Elizabeth Wells and Robert Adelson, have been honoured for their contributions to the study of musical instruments by the American Musical Instrument Society. Elizabeth Wells is the 2019 recipient of the Curt Sachs Award for her lifetime's work at the RCM Museum of Instruments, and Robert Adelson received the Frances Densmore Prize for his article '“A Museum of Its Own” – The Musical Instrument Collection of Antonio Guatier (1825–1904) in Nice', published in the *Galpin Society Journal* LXX (2017). Further information concerning both awards may be found on the AMIS website: www.amis.org/recent-award-winners.

NOTICES

AMIS-L Listserve

AMIS-L is an email list and distribution service (listserve) devoted to musical instruments, managed by Peggy Banks for the American Musical Instruments Society. The AMIS listserve is open to both AMIS and Galpin Society members, thanks to the generosity of the AMIS Board.

Like the Galpin Society, AMIS promotes better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods. This defines the content of postings to the list. Any member of the Galpin Society can subscribe to the list, and then receive posts (not too many) and submit posts to go out to other subscribers. Typical posts include discussion of organological topics, announcements of relevant meetings and publications, and news of members.

To join the list EITHER go to listserv.usd.edu/scripts/wa.exe?A0=AMIS-L-LIST and click on Subscribe, OR send an email to the AMIS-L manager at margaret.banks@usd.edu mentioning that you are a Galpin Society member.

Arnold Myers
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Organ: 96 x 99 x 50
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The instrument is in Kew, Richmond, Surrey.

Tim Israel (Tel: 0208 948 5379)
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