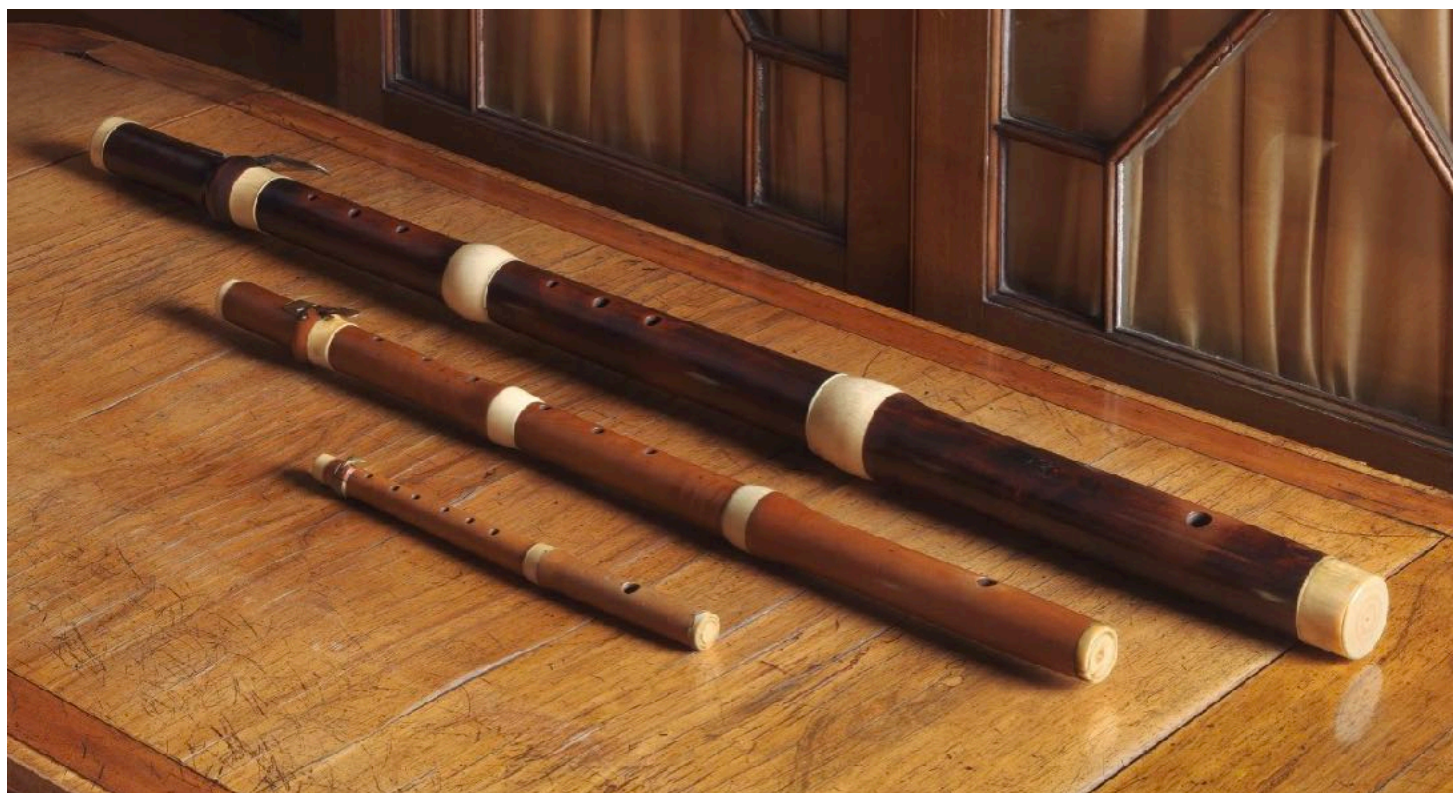




# THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

**NEWSLETTER NO. 57**  
**SUMMER 2020**



A trio of flutes from the Musical Instrument Collection, University of Edinburgh

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**Cover:** Trio of boxwood flutes: flute in G by Caleb Gedney, c.1754-69 (MIMEd 60); flute in C by Paul Villars, c.1741-76 (MIMEd 15); piccolo in F by Wood & Ivy, c.1837-47 (MIMEd 3461). *Photo:* Digital Imaging Unit, University of Edinburgh.

## EDITORIAL

Since our previous issue, the coronavirus pandemic has had an extraordinary impact on the world – closure of public buildings, physical distancing, the negative price of US oil – and I am sure you will all share with me in holding those most severely affected close to our hearts. Some countries have now begun to ease lockdown restrictions, but as non-essential travel and group gatherings will clearly remain problematic for some time to come, we will sadly not be holding our AGM at the Royal Birmingham Conservatoire in July. It should also be noted that the 2020 AMIS Conference (see <https://www.amis.org/2020-meeting>) has been cancelled and that the CIMCIM Conference has been postponed until 2021 (see <http://cimcim.mini.icom.museum/call-for-paper-cimcim-annual-meeting-2020/>) due to the global

Covid-19 pandemic. The closure of museums and libraries also has an impact on primary research and I currently have a dearth of potential material for our next journal. Nevertheless, we anticipate publishing our 2021 journal towards the end of March as usual, so if anyone has an article that meets our criteria do feel free to contact me as soon as possible.

Unfortunately, fake news and misinformation have been prominent features of media in relation to the coronavirus pandemic, as well as politics and world events in general. There are also many fallacies and misunderstandings in musicology: that minor keys are sad; pianos are more expressive and versatile than harpsichords; and that musical instruments have little bearing on musical traditions and cultures. Too

many times, radio announcers perpetuate such delusions, and what are we doing to encourage the inclusion of musical instrument studies in our school and university curricula? Clearly not enough. Some colleagues have been doing what they can, but institutional apathy and reluctance to bring musical instruments into normal teaching is so profound that it is almost impossible for individuals to change the current mind-set. One important exception to this general trend, therefore, is Northumbria University in Newcastle upon Tyne, where organology is being positioned at the core of the music curricula, largely due to the work of Dr Rachael Durkin (see her article ‘Returning Organology to the University Curriculum’ on p. 18). We all wish Rachael and her colleagues all the best for this important venture.

A conference is another excellent venue for addressing some of the issues concerning the study of musical instruments and plans are well underway for our next Galpin Conference, which will be held in Edinburgh on 24, 25 and 26 June 2021, hosted by the University of Edinburgh (for further information see the notice by Arnold Myers on p. 18). I would encourage members to begin considering possible presentation topics as soon as possible. It may be that museums and archive centres won’t be open for several months yet, so it might be advisable to consider topics on data already gathered. A theme of the conference will be ‘Domestic Music Making and its Instruments’, although offers of papers on other musical instrument-related topics will also be welcome.

**Lance Whitehead**  
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## Stuart Allan’s Rockstro—a life altered by a flute

If you were facing a catastrophe and could rescue one item from your home, only one, what would it be? Most of us never have to face such a difficult question, but in 1942 a young musician in the Royal Marines chose to bring his flute as he abandoned HMS *Manchester*, badly damaged in a torpedo attack.



Figure 1. *HMS Manchester* in 1938.<sup>1</sup>

The light cruiser HMS *Manchester* was launched in 1937, serving initially in the Indian Ocean. After Britain declared war with Germany, she was deployed to Scapa Flow and served in the north Atlantic. With a length of 200 metres and displacing 11,000 tons, *Manchester* carried 950 crewmen, one of whom was Royal Marine Musician Stuart Kenney Allan. Born in Glasgow 18 June 1913, his discharge papers from the Royal Marines show that he was a printer’s reader by trade, that he married Grace Allan in 1935 and that they resided on 43 Culloden Street in Glasgow, a densely-settled urban neighbourhood. He bought this flute the same year.

In 1937 Allan joined the British Merchant Navy, taking his flute with him on four crossings to New York. He enlisted in the Royal Marines as a musician on 23 April 1940, training at the Royal Navy School of Music until 26 July 1940, when he was posted to HMS *Manchester*.

<sup>1</sup> Photographs of HMS *Manchester* and documents are courtesy of the late Mr Stuart Allan, Brongan, Scotland.



Figure 2. *Manchester* in 1942. Note the added radar assembly atop the bridge.

In June 1941 Harold Drew became *Manchester's* captain. *Manchester* was seriously damaged in July 1941 while conveying troops to the island of Malta. Now fitted with a sophisticated radar system, she had to cross the Atlantic for repairs in Philadelphia, after which she returned to service.

In August 1942, *Manchester* joined a relief convoy for Malta. Malta, Great Britain's key Mediterranean base, is directly south of Sicily. It served a port for British warships which prevented free travel of Axis shipping in the Strait of Sicily. Being only a half hour from Axis airfields, Malta was the object of unremitting aggression; in two years, the Maltese suffered 3500 air attacks from planes originating from Italian airfields. By summer 1942 Maltese reserves of food and oil were critically low and surrender seemed inevitable.

Rather than lose this critical island, Winston Churchill ordered a series of relief expeditions. The first two were repulsed and failed. The third, Operation Pedestal, had 14 freighters. These included the world's then-largest oil tanker, the Lend-Lease American SS *Ohio*. To protect these 14 freighters, the greatest naval convoy in history was assembled, comprising five aircraft carriers, two battleships, seven cruisers, 32 destroyers and nine submarines. These were every available British warship on the western front, HMS *Manchester* being among them.

Cruising into the Mediterranean on 11 August 1942, Operation Pedestal's ships suffered almost constant attacks, with submarines, small craft and more than 700 aircraft attacking the convoy. Just after midnight on 14 August *Manchester* was attacked near Kelibia by a pair of Italian motor torpedo boats. Despite evasive manoeuvres, a torpedo struck the rear engine room, killing an officer and nine sailors. This jammed her rudder hard to starboard and knocked out electrical power to the rear of the ship, which slowed to a stop as both starboard propeller shafts were damaged. The ship took on water and developed an 11 degree list.

When the destroyer *Pathfinder* stopped to render assistance at 01:54, Drew transferred 172 wounded and superfluous crewmen to the smaller ship. We can presume that as a musician, Allan was considered 'superfluous'. Allan's son wrote 'Stuart was injured whilst rescuing the flute when crew were allowed to return to their lockers prior to the scuttling of *Manchester*'.

For two hours *Manchester's* crew worked to restore seaworthiness, but as dawn approached Captain Drew weighed the certainty of further attacks, the unlikelihood of any crewmen surviving if the ship were to be sunk by hostile fire and the importance of not allowing the Italians to capture and study *Manchester's* advanced radar system.

Captain Drew was not informed that power had been restored to the engines and the rudder restored when he decided to abandon and scuttle the ship. After the remaining crew evacuated, explosives tore open the hull below the waterline. *Manchester* sank stern first, coming to rest on the seafloor 80 metres below. She was the largest warship sunk by motor torpedo boats during the Second World War and her sinking was the Italian navy's finest hour.

Captain Drew's decision to scuttle *Manchester* led to his court martial. British naval tradition requires that ships engage the enemy while having any ability to do so and the court

determined that *Manchester* had been capable of limited combat operations. Drew was found guilty of negligence, reprimanded, and prohibited from further command at sea, although he remained in the Royal Navy.

Operation Pedestal brought sufficient supplies to Malta to avoid surrender. This success was earned at great cost, as nine of the 14 freighters and four of the 55 warships were sunk, with more than 500 British sailors being killed. The critical ship, oil tanker SS *Ohio*, was heavily damaged by attacks from an Italian submarine and Luftwaffe bombers. These set her cargo ablaze, destroyed her rudder, holed the stern and brought the decks awash to the sea. Through heroic efforts, the ship was maintained afloat. She was towed into Grand Harbour, Malta lashed for support to two Royal Navy destroyers. Transferring her 170,000 barrels of fuel oil to other ships and to shore, *Ohio* sank in the harbour as the last of her cargo was emptied.

After the *Manchester's* sinking Stuart Allan was taken to Gibraltar and then repatriated to England, returning to the RNSM after only two weeks and fathering his oldest child in the meantime. He was posted to HMS *Victory* from 29 December 1942 to 5 May 1943. This was not a dangerous post. *Victory* is a 104-gun sailing ship launched in 1765, which served as Lord Nelson's flagship at the Battle of Trafalgar on 21 October 1805. She is preserved to this day as a museum at Portsmouth.

After serving on *Victory* Allan returned to RNSM until his discharge from the Royal Marines, 'Physically unfit for Royal Marine Service', on 31 March 1944. Despite his injury, he passed a swimming test on 8 June 1943. While his service documents list no wounds, his son describes Stuart as having 'a very pronounced limp' in 1949 and after.

On his Certificate of Discharge, dated 31 March 1944, his character is given as 'Very Good' and his special acquirements, 'A very good flute player'. His son noted that '[...] after the war

Stuart no longer played in bands, but continued to play the flute regularly for his own pleasure'.

Figure 3.  
Certificate of  
Discharge.

Figure 4. Above,  
Allan's passport  
showing him to be  
a 'government  
official'. Note that  
his wife and son  
are not listed.  
Right, a page  
from his passport.  
He made at least seven trips to  
occupied Germany 1945–49.



Figure 5. *Allan's 1955 portrait on the Carte d'étudiante.*

A gifted linguist, Stuart Allan spoke German, Russian, French, Spanish and Italian.<sup>2</sup> After discharge he is

believed to have served in a unit that interrogated German POWs while following the Allied advance across Europe, searching for documents that could be of use. From December 1945 he worked with the British government in Holland and occupied Germany as an interpreter and translator.

Returning to Glasgow in 1949, his family grew to include sons Stuart and James, and daughter Grace. He left his family in 1954 and moved to London, then to Paris, working for UNESCO as a documents editor and teaching English to evening classes at the Sorbonne. We have his 1955–56 'Carte d'Étudiant' at the Alliance Française in Paris. On retiring from UNESCO he returned to London, working as a newspaper compositor. He died there in 1984.

Seventy-eight years after her sinking, it is unlikely that any crewmen from HMS *Manchester* remain alive. The HMS *Manchester* Association appears to no longer be active. The Association collaborated in the making of a 2002 documentary by Britain's ITV, called 'Running the Gauntlet: Sink the *Manchester*!', which is easily found on YouTube.



Figure 6. *Rudall Carte flute. Front view, maker's mark and in its original case.*

The flute, originally purchased for use in a Glasgow flute band, is of cocus wood with silver-plated keys. The tenons and headjoint are lined with nickel silver.

The trademark on the main joint reads (crown) // RUDALL // CARTE & Co // 20 CHARING CROSS // LONDON // 726 // ROCKSTRO'S // MODEL. The serial number of 726 gives a date of 1877.

<sup>2</sup> Stuart's daughter-in-law Avril Allan noted in April 2020, 'I have often wondered how he learned those languages. No one learns to speak Russian in high school'.

The system is Boehm with Rockstro's modifications. Rockstro's F# allows the flautist to use a lever for the right ring finger, rather than a plateau, to produce F#, thus improving the venting and clarity of that note.



Figure 7. *Three ways to play F# (the tone hole on the far right). Top, using lever. The note vents from the entire remaining length of the flute. Centre, using finger 6. The note vents from two holes before a closed hole is encountered; the pitch is fine but the note is more covered. Bottom, using finger 5 as in combinations with E. Venting from one hole, the note is stuffy and flat.)*

Rockstro's model also included a doubly-holed G#, in keeping with the Boehm principle of 'open venting' of all notes.

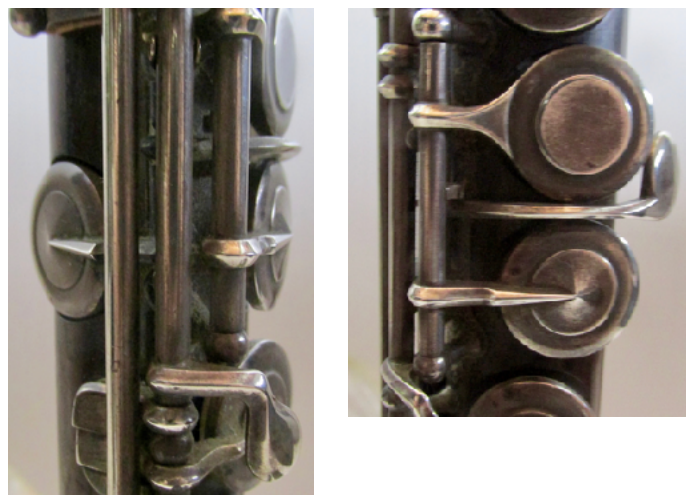


Figure 8. *Rockstro G#. Left, The hole on the front is open for A and all higher notes (right centre of photo). The hole on the rear (left centre of photo) is opened for G#. Right, the touch for the rear G# hole.*

The story of Stuart Allan, his Rudall Carte flute and HMS *Manchester* tempts us to speculate on the ways that a musical instrument affects the life of its owner. What injury did Allan incur while retrieving his flute from the locker of a doomed ship? Did this lead to his being posted on HMS *Victory*, an easy, safe, assignment? Was he groomed for government service and taught languages while serving on *Victory* and at RNSM 1942–44? Was his time in Paris spent simply editing for UNESCO, or was he involved with British intelligence? We can never know, but it is fun to imagine.

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## Vertical or Transverse? Octave Flutes in Late Eighteenth-Century England

The choice of high-pitched instruments to brighten orchestral texture or to play an obbligato part in vocal music dates back many centuries; consider the prominence of the piccolo in the concluding bars of Beethoven's ninth symphony and Handel's use of a small recorder in 'Hush, ye pretty warbling quire' in *Acis and Galatea*. This brief article will touch on the high-pitched ('octave') flutes available to composers in late eighteenth-century England.

Firstly, let us look at the vertical instruments. For all practical purposes, the flageolet had ceased to exist in late eighteenth-century England (although it became prominent again in the early nineteenth century) so we are left with the recorder, a duct flute with an inverted conical bore. It is often assumed that the recorder became obsolescent by the middle of the eighteenth century, although alto recorders continued to be made even into the nineteenth century.<sup>3</sup> In the course of my project 'Octave flutes in England 1660 – 1914' I chanced upon a small repertoire of eight pieces assigned to the sopranino recorder (pitched an octave above the alto in f) written between 1758 and 1793. The composers include Thomas Arne, William Shield, and Samuel Arnold. In two pieces, the sopranino was used 'instrumentally' within the orchestral overture to short operas, and in the remainder the sopranino was assigned either to imitate birdsong or to imitate men or boys whistling.<sup>4</sup> Few sopraninos have survived from this period: the only English specimen I have encountered is an ivory instrument by Benjamin Hallett (a.1736 – p.1753) in the collection of the late Frans Brüggen. Sopranino recorders are

tiny instruments (c.25cm long) and could easily be lost or broken – or simply discarded as being obsolete relics of the past.

To move from an instrument declining into its dark age, we must look to one coming into the orchestral limelight, the transverse piccolo, pitched an octave above the German flute. The instrument only arrived in England in the 1790s although it was in use in France and Germany considerably earlier. The earliest description was given by Michel Corrette in his *Méthode pour apprendre aisément à jouer de la flute traversiere* of c.1740:

*On fait présentement a Paris des petites Flutes Traversieres et a l'Octave qui font un effet charmant dans les Tambourins et dans les Concerto faits exprès pour la Flute. Voyez ceux de Messieurs Boismortier, Corrette, Nodeau [sic], Braun et Quantz.*<sup>5</sup>

The instrument is first encountered in Germany c.1755 in an inventory of instruments in the court of Sayn-Wittgenstein in Berleburg, Westphalia.<sup>6</sup>

The piccolo is a transverse octave flute with a contracting conical bore (at least in the body) measuring 320–350mm in length: the typical range of the instrument was a little over two octaves. The majority of early piccolos were built in D, although examples in E flat, F, G and C may be encountered, and pitch marks including 'D' and '8' may be found on the instruments. The early eighteenth-century flute was furnished with one key (for d sharp) but by the fourth quarter of the century it became common for

<sup>3</sup> Douglas MacMillan, 'Baroque Recorders in the Nineteenth Century', *GSJ* 68 (2015), pp. 215–219.

<sup>4</sup> Douglas MacMillan, 'The sopranino recorder in England, 1750–1800', *A Handbook for Studies in 18<sup>th</sup>-Century English Music*, 22 (2018), pp. 19–24.

<sup>5</sup> Michel Corrette, *Méthode pour apprendre aisément à jouer de la flute traversiere*, facsimile ed. by Mirjam Nastasi (Buren: Knuf, 1978), p. 11.

<sup>6</sup> Lenz Meierott, *Die Geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17. und 18. Jahrhunderts* (Tutzing: Schneider, 1974), p. 107.

flutes to bear four keys (d sharp', f, g sharp', and b flat'). Later in the nineteenth century, these keys were also added to the piccolo, but no examples of multi-keyed English piccolos survive from an earlier period.

The surviving English piccolos of the late eighteenth and early nineteenth centuries cannot be dated with any degree of precision beyond quoting the dates of their makers: they were commonly made in three pieces (although instruments in two or four pieces are reported) and were furnished with a D sharp key.<sup>7</sup>

No tutors for the piccolo were published in England in the eighteenth century, and I have not encountered any music assigned to the instrument in the English repertoire: the only convincing evidence for its use in England in the late eighteenth century is the existence of a handful of instruments by English makers.

The remaining octave flute of the late eighteenth century is the cylindrical-bored, six-holed fife. Originally a military instrument associated with the drum and dating from the late Middle Ages, it was re-introduced into the Guards regiments around 1745 by the Duke of Cumberland and

served both as an accompaniment to the march and a signalling instrument for the infantry.

The fife is a robust out-door instrument, its narrow bore in relation to its length and large tone-holes aiding the sounding of higher harmonics, and giving a penetrating tone: commonly built in D, it had a compass of about a twelfth, although skilled players on high-quality instruments could produce two octaves.

Tutors for civilian use were published in the latter half of the eighteenth century, and tune books written with a variety of alternative instruments (usually the violin or flute).<sup>8</sup> Although essentially an instrument of the soldier and the civilian amateur, the fife did manage at least one appearance in the opera house in William Shield's *Fontainebleau* of 1784!

In the study of organology we see fascinating changes in musical instruments which reflect the transition from the classical era to the romantic – even in the small world of octave flutes!

**Douglas MacMillan**

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*Piccolo by Metzler, London, late C18/early C19. Royal College of Music 0728. Photo: author*



*Unstamped military fife, late C18/early C19. Royal College of Music 0417. Photo: author*

<sup>7</sup> English makers include Cahusac, Florio, Goulding, Metzler, Milhouse, Parker, Potter, and Whitaker.

<sup>8</sup> For example, Anon., *The Complete Tutor for the Fife Containing easy rules for Learners...*, (London: David Rutherford, c.1750); *The Gentleman's Amusement being a Selection of Scotch, English, Irish and Foreign Airs, adapted to the Fife, Violin, or German Flute* (London: Thomas Skillern, c.1790).

## British Musical Instruments: The Galpin Society Exhibition 1951 (part 3)

Following the first two articles in *GSN* 54 and 55, this article addresses the details of the exhibition planning and introduces many of the significant personalities who were the Society's sub-committee members, the owners and lenders of the instruments and the many academics, musicians and organologists who supported and attended the initial reception and the month-long exhibition itself.

After two years of preparations, discussions, changes of plan and hundreds of typed and hand-written letters and minutes, the arrangements began to fall into place. In March the sub-committee was set up: with Edgar Hunt, Society Chairman, responsible for planning the accommodation needed, Cecil Clutton, Kenneth Skeaping and Brian Galpin assisting with administration and Secretary Eric Halfpenny.<sup>9</sup> Four further members of the sub-committee had the task of making a 'selection of known material throughout the British Isles which it would be desirable to include': Geoffrey Rendall, woodwind; Reginald Morley-Pegge, brasswind; Robert Donington, bowed strings; and Hugh Gough, 'keyboard strings'.

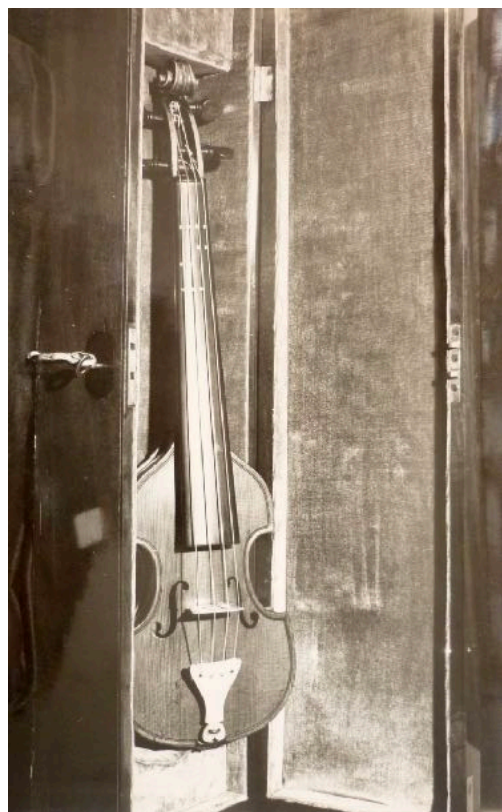


Figure 1. *Quarter-size violin by William Ebsworth Hill (item 401), lent by The Princess Elizabeth, Duchess of Edinburgh.*

There was a 'magnificent response' to the initial request for the loan of instruments and 'it became evident from the goodwill shown by owners in every part of the country that the Galpin Society's exhibition has their whole-hearted support.' Indeed, the list of those willing to lend instruments was headed 'by Her Royal Highness, The Princess Elizabeth, Duchess of Edinburgh'. The instrument she lent was the quarter-size violin (item 401), made by William Ebsworth Hill (see Figure 1) 'to the order of the Prince Consort (i.e. Albert) for Prince Alfred, second son of

Queen Victoria and later 1<sup>st</sup> Duke of Edinburgh [...] first shown in the Great Exhibition of 1851. With mother-o'-pearl studs let in the fingerboard to guide his fingers, the little Prince began his studies, and gave his mother a birthday greeting, by playing *God Save the Queen* learned for the occasion.'<sup>10</sup> An enquiry was made whether the Princess would agree to open or visit the exhibition but unfortunately was declined.

<sup>9</sup> Eric Halfpenny was also Clerk to the Worshipful Company of Musicians at the time.

<sup>10</sup> This violin, surprisingly, is not listed in *Musical Instruments in the 1851 Exhibition*, edited by Peter and Ann Mactaggart (Welwyn, Herts: Mac & Me Ltd, 1986).

Her Royal Highness, the Duchess of Kent, was also asked if she would be able to open the exhibition, but her secretary replied that she very much regretted that it was not possible as ‘she does not undertake official engagements during August and September as she is away with her children on holiday at that time.’<sup>11</sup> Another notable coup for the exhibition was the loan of Lord Warwick’s citole, at the time known as the ‘Warwick Gittern’ (see Figure 2).<sup>12</sup>

Figure 2. Telegram dated 25 January from Lord Warwick agreeing to loan his ‘gittern’ for the period 7–30 August 1951.

### Transport, storage, insurance and security

Some of the instruments to be exhibited were sent by rail, such as the chest of bagpipes from Will Cocks, Northumberland, costing 15s 9d, and the two oboes and a clarinet sent by post from the Kelvingrove Museum, Glasgow. Most were brought personally to London by owners and museum curators or by commercial carrier, and all were stored in the ‘fireproof strongroom’ at 5 Great College Street, Westminster, as Cecil Clutton was a member of the London family estate agent Cluttons and could offer accommodation for what must have been a significant number of valuable objects in the days prior to the exhibition opening.<sup>13</sup>

<sup>11</sup> Letter 13 July 1951, Marlborough House.

<sup>12</sup> This important instrument now at the British Museum (museum number 1963,1002.1) has been the subject of much research and debate. For further information, see *The British Museum Citole: New Perspectives*, edited by James Robinson, Naomi Speakman and Kathryn Buehler-McWilliams; Research Publication no.186. See also Michael Fleming, ‘Report on 2-day symposium, the British Museum; and 1-day Musical Instrument Study Day, Institute of Musical Research, London University, 4–6 November 2010’, *GSN* 29 (February 2011); and Laurence Wright, ‘The Medieval Gittern and Citole: A Case of Mistaken Identity’, *GSJ* XXX (1977), pp.8–43.

<sup>13</sup> Clutton was a consultant on organs, Secretary to the Organs Advisory Committee, Council for the Care of Churches, London; Fellow, Society of Antiquaries; author of *The British Organ*. Some website references suggest that he had no qualifications and was responsible for some bad decisions on major organ repairs. He was also a lifelong owner of vintage cars, racing his 1908 GP Itala for 60 years, president of the Vintage Sports Car Club and editor of its Bulletin. His wide interests also included clocks e.g. the Cotehele turret clock (1962) and he was author with George Daniels of *Watches*, 1965, and of *Britten’s Old Clocks and Watches and their Makers*, 1973.

Insurance was arranged at preferential rates with Royal Exchange, the company which was insuring the Arts Council's own exhibition, at 7s 6d per £100, making a total of £71 5s 0d for the total value of £19,000 and a further endorsement for any increase in the final figure. This included 'transport in both directions and storage' in Clutton's strongroom. Typical examples are the Rodenbostel natural trumpet from Kneller Hall at £15 (today valued at £6,000); Eric Halfpenny's corneopean insured for £5 (today £1,500), a Betts bow £10 (£1,000), harp-lute £10 (£800) and a Panormo guitar £20 (today £3,000). The Father Smith organ case, by contrast, was valued at £1,500 and Potter's three military drums at £500 (item 615).<sup>14</sup> Several owners admitted they were unable to estimate the value of their instruments and were happy to leave 'the matter to the expert sub-committee.'<sup>15</sup> Others had to be advised on their over-valuation such as the oboe by Bradbury from the Kirkwood Collection, York Museum, lowered from £75 to £20 when valued by Eric Halfpenny 'our expert on 17<sup>th</sup> century woodwind.'

Security was organised by Brian Galpin who negotiated the employment of 'three men in uniform' from the Metropolitan and City Police Pensioners' Association for the period 7–30 August excluding Sundays, and room stewarding was taken on by the members of the sub-committee.

### **The exhibition catalogue**

Christopher Bradshaw planned and distributed 10,000 copies of the advance leaflet at a cost of £15, and the archives contain numerous letters between the GS committee members, marked *Private and Confidential*, concerning the choice of publisher for the catalogue. The specific issue

was the offer by Max Hinrichsen<sup>16</sup> to publish the catalogue at no cost to the Society as part of his *Musical Year Book* Vol. VII or VIII which would be 'still bigger, still better' than Vol. VI and 'can be found in practically all music libraries the world over [...] I cannot think of any better publicity for the Galpin Society as well as for British craftsmanship.' Eric Halfpenny thanked him for his 'extremely kind and generous offer' which he was circulating to all members of the committee for their fullest consideration as there were 'technical and formal difficulties in such an arrangement' if the catalogue were part of another publication.

Eric's letter to all members of the committee requesting their views produced a pile of carefully-worded responses which showed considerable wariness regarding Hinrichsen's motives, as a 'wily businessman' making his offer, contrasted with serious worries about the potential cost to the Society of the alternative route of self-publishing. Edgar Hunt felt that 'to have any status our catalogue must be independent.' Geoffrey Rendall could not 'see the ghost of a chance of printing anything at present costs nor, in view of the limited appeal of the subject, that more than 2 or 3 hundred copies would sell.' Adam Carse felt that Hinrichsen, a 'cute business man, would probably use it for his own ends.' Lyndesay Langwill had personal experience of a similar situation when his *History of the Bassoon and Double Bassoon* was included in Hinrichsen's *Year Book*, but added serious concerns due to printing delays on several other articles: 'Forgive me if I seem to be critical or unduly cautious but after my experience I advise caution and a definite written agreement.'

<sup>14</sup> £500 was the surprisingly high value placed on them by Potter's 'as a business relic' and Brian Galpin (letter 25 July 1951) made it clear that cover would be subject to valuation when 'our experts' had seen the drums on arrival in London.

<sup>15</sup> Millicent Hales, owner of a treble viol by Barak Norman (505).

<sup>16</sup> Letter 14 July 1951; Max Hinrichsen, one of the three sons of Henri Hinrichsen of Peters Music Publishers, Leipzig, who set up his own house in London in 1938; see his daughter Irene Lawford-Hinrichsen's history *Music Publishing and Patronage: C.F. Peters, 1800 to the Holocaust*.

It did seem that this major matter had been left to a very late date in the preparation as these messages were dated barely two weeks before the opening of the exhibition: the committee meeting on 18 July recorded that Mr Hinrichsen be invited to attend a convenient committee meeting to discuss his offer further; Brian Galpin wrote 'we are being very careful about it and have by no means jumped at the offer.'<sup>17</sup> Ultimately the decision was taken to self-print and any worries on this matter proved to be quite unfounded as the exhibition attracted 6,000 visitors, including some no doubt who visited more than once, and in September the committee voted to order a reprint of 600 copies 'to cover a free issue to members and further demands from the public.' Four hundred would be 'specially hand-numbered on the inside front cover' for Society members.

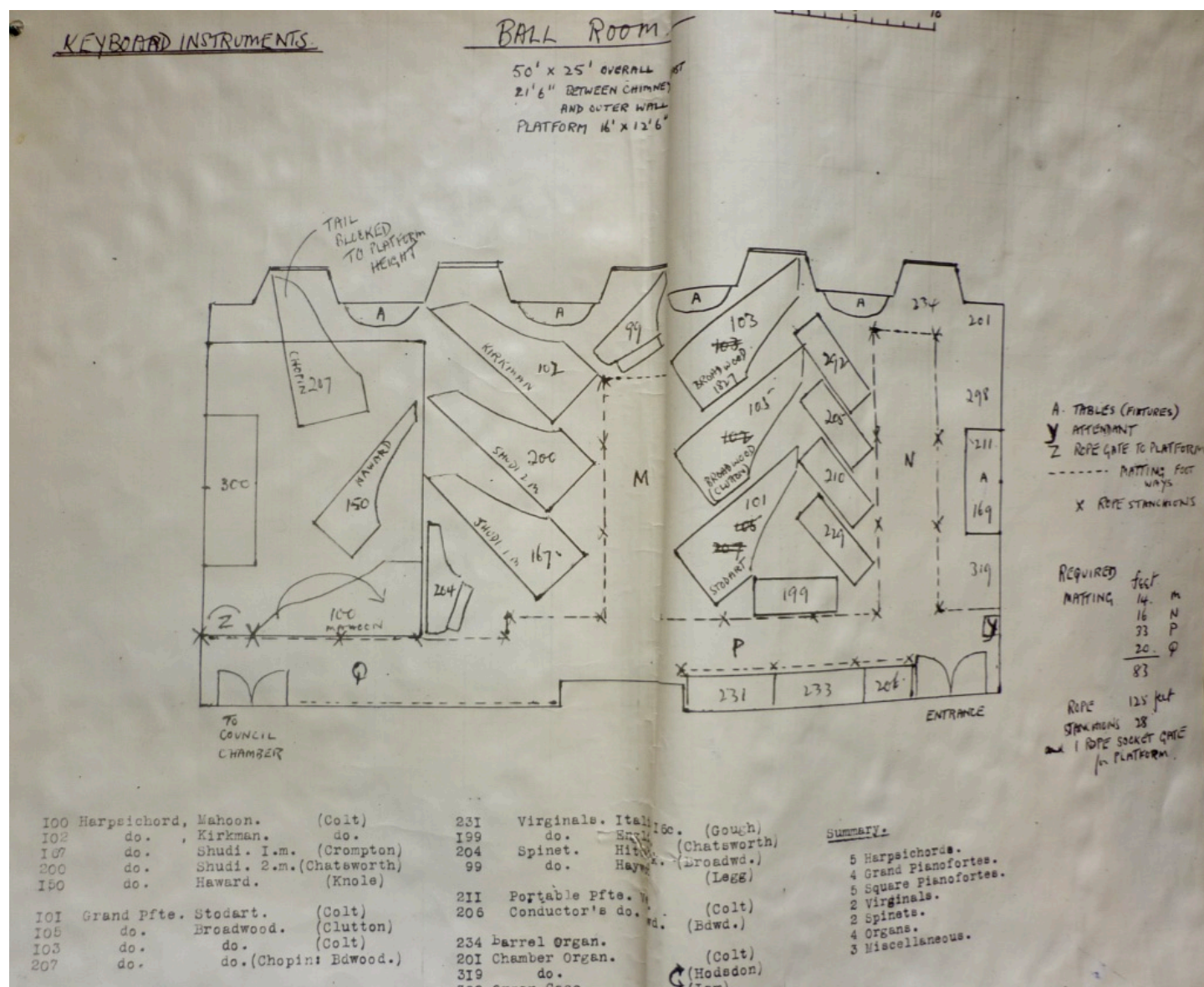


Figure 3. Floor plan for the display of the keyboard instruments.

<sup>17</sup> Letter to Lyndesay Langwill, 23 July 1951.

## Display of the instruments

There was considerable discussion of the arrangements to be made for the actual setting up of display cases which were hired for the period, with lengths of coco-matting to avoid damage to the floor of the Arts Council's eighteenth-century ballroom, and a system for checking and labelling the instruments. 'The final look of the exhibition will depend on what imagination goes into the careful placing of exhibits. A general historical sequence may suit routine specimens, but sometimes a bunch of similar instruments have a greater appeal if they are arranged in a pattern [...] Certain objects should be featured: the Sharp Family instruments should be grouped rather than included in their respective sequences; so should the Chester and Stanesby recorders.' There were tightly typed pages of measurements to accommodate rows of clarinets, flutes, bassoons, oboes etc. Many letters between the members of the sub-committee listed various arrangements of instruments and how they might be fitted into the cases so as to be seen to the best advantage (see Figures 3 and 4). As well as the display cabinets, Brian Galpin also visited Messrs Barnum's (Carnival Novelties) Ltd. in Hammersmith where he negotiated the hire of 150ft of gold rope in 10ft lengths with weighted tassels; 30 stanchions; and 100ft of coconut matting in lengths of 20 and 40ft at a cost of £38 15s, with a further request for 'tarpaulins to cover the floor while moving instruments' and 'one 4ft length of red rope with hooks.'

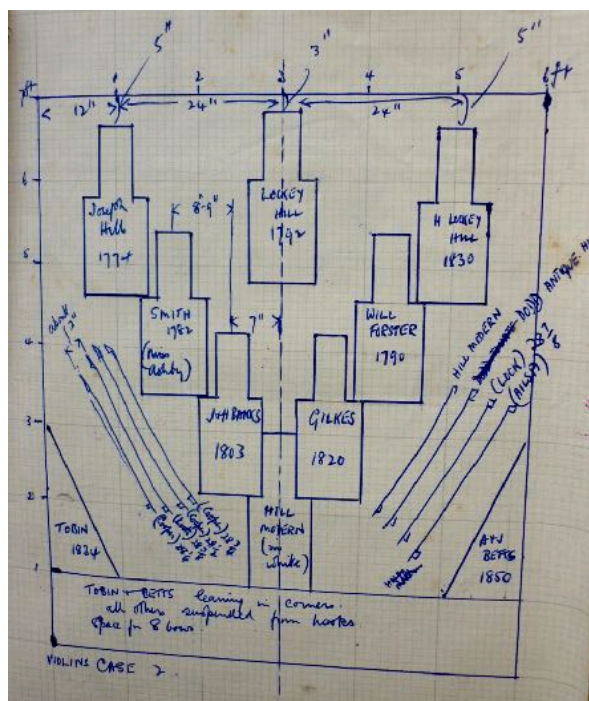


Figure 4. Design for the display of violins.

Edgar Hunt suggested a list of music 'to have about the exhibition on the music desks of some of the harpsichords etc': the *Modern Music Master* (1731) open at the picture of the recorder player; Playford's *Introduction to the Skill of Music* open at the picture of the bass viol; the *Compleat Tutor for the German Flute* open at the frontispiece; an old table for fingering for the oboe.

## The opening reception

The President of the Galpin Society, Professor Jack Westrup, and the Master of the Worshipful Company of Musicians, Brigadier Hilary Chadwyck-Healey, headed the invitation card<sup>18</sup> sent out to a large number of guests for the formal opening event on Tuesday 7 August at 11 a.m. Professor Westrup, at that time Heather Professor of Music at Oxford, also agreed to perform the introduction of Steuart Wilson, Deputy Administrator-General of the Royal Opera House, who would officially open the exhibition. The guest list included all the owners and lenders of the instruments as well as a distinguished group of VIPs, and the archives contain a thick file of acceptances and apologies from a wide range of musicians – some of whom were unable to attend due to rehearsing for concerts such as the Albert Hall Proms – composers, academics, museum curators and instrument makers as well as

<sup>18</sup> See GSN 54.

editors and journalists from arts publications, and titled trustees of notable arts organisations. There were very few guests from abroad, perhaps because the purpose of the exhibition was specifically to showcase British makers. One such was Victor Luithlen of the Vienna Museum.

## THE GUEST LIST

### **Musicians, composers, academics, collectors:**

- Sir Malcolm Sargent, one of Britain's most famous conductors, who was for 20 years in charge of the London Promenade concerts.
- Natalie Dolmetsch and Mrs Arnold Dolmetsch (tenor violin 406).
- Herbert Howells, composer and organist.
- Ambrose Gauntlett, viola da gamba player, owner of a bass viol by Barak Norman 1693 (item 512).
- Rosamund Harding, viola da gamba player, owner of a bass viol by Henry Jaye 1611 (item 509) and a quartet of recorders (item 10).
- Christopher le Fleming, composer and teacher, the Rural Music Schools Association.
- Paul Talagrand, cellist, who lent a cello by William Forster 1794 (item 440), and a cello by J.F. Lott c.1820 (item 441).
- William Cocks, collector and authority on bagpipes, in particular on the Northumbrian small-pipes who lent nine sets (138-146) (see Figure 4).
- Brenda Barnett, owner of a cello by Francis Child 1747 (item 437).
- Marco Pallis, expert in Tibetan Buddhism, viol teacher at Royal Academy of Music, English Consort of Viols (items 503 and 507).
- Thomas Armstrong, organist and composer, Christchurch, Oxford.
- Adam Carse, composer, academic, writer, whose collection of 350 wind instruments had been donated to the Horniman Museum in 1947.
- Percy Scholes, academic, compiler of the first *Oxford Companion to Music*.
- Gerald Abraham, musicologist, prolific writer, Professor of Music at Liverpool University at this time.
- Sir Reginald Thatcher, Principal of the Royal Academy of Music.
- Kennerley Rumford, baritone, husband of Clara Butt.
- Gillian Ashby, opera singer, Royal College of Music.
- Charles O'Brien, organist, composer, Edinburgh.
- Charles Colt, collector of keyboard instruments, Bethersden, sold 2018.
- Christopher Edmunds, composer, Birmingham University.
- W. Hayford Morris, Birmingham University.
- Professor Sir Anthony Lewis, musicologist, Birmingham University, editor *Musica Britannica*, later Principal of the Royal Academy of Music.
- Edric Cundell, composer and conductor, Guildhall School of Music and Drama.
- Eric Blom, musicologist and music critic, compiler of 5<sup>th</sup> edition of *Grove's Dictionary*.
- Basil Lam, harpsichordist, BBC Third Programme and Radio 3 producer of early and baroque music, owner of chamber organ (item 325).
- Dr. B. Ifor Evans, Principal, Queen Mary College, London University.
- Miss Lloyd Baker, Hardwicke Court, descendant of the family of Granville Sharp depicted in the portrait by Zoffany in the National Portrait Gallery, playing the family's instruments on a boat on the Thames (two clarinets item 113, two flageolets 151, two horns item 210).
- Lady Suzanne (Susi) Jeans, pianist and organist.
- James MacGillivray, oboist, and wife Joan Rimmer, pianist and musicologist.
- Maureen Lovell, cellist.

- Gerald Hayes, lutenist, owner of the cittern (item 603).
- Mary Baldwin, owner of Tabel harpsichord (item 306) bought in 1951 at Sotheby's and sold in 1965 to Warwick Museum.

**Makers, many of whom lent instruments:**

- George Morley, harp maker.
- Desmond Hill of W.E. Hill & Sons.
- J.P. Guivier & Co.
- J. Broadwood & Sons.
- Geoffrey Hawkes of Boosey & Hawkes.
- Robert Goble, harpsichord maker.
- Alec Hodsdon, harpsicord and clavichord maker.
- K.V. Chidley of Wheatstone & Co. concertina makers.
- Dennis Woolley, harpsichord maker.
- Major George Potter, of Henry Potter & Co, Military Musical Instrument Makers.

**Other associated VIPs from the world of the arts, invited but not all present at the reception:**

- Lord and Lady Kilmaine and their daughter Hon. Phyllida Browne, Secretary of The Pilgrim Trust, a UK charity which was one of the patrons of the exhibition.
- Brigadier H.A.F. Crewdson, the Worshipful Company of Musicians, author of *A Short History, 1950*, of the Company.
- Lord MacMillan, G.C.V.O., the Pilgrim Trust.
- Seymour Whinyates, violinist, promoter of music for the British Council.
- Mrs Ailsa Galpin, wife of Brian Galpin, Galpin Society Chairman.
- Eric W. White, writer, Literature Director at the Arts Council.
- Frank Reade, the Royal Society of Musicians, a UK charity supporting musicians in need. It is the oldest music-related charity in Great Britain, founded in 1738 as the 'Fund for Decay'd Musicians.'
- Sir Felix Cassell, lawyer, philanthropist, past Master of the Worshipful Company of Musicians.
- Sir Bronson Albery, theatre director and impresario.
- Sir Ernest Pooley, barrister, Chairman of the Arts Council.
- The Dean of Christchurch, Oxford (lender of the 1605 cornett, item 203).
- The Warden of All Souls, Oxford, owner of item 1 in the exhibition.
- The Headmaster of Westminster School, owner of item 323, organ case by Father Smith, originally in Westminster Abbey for the coronation of King James II, 1685.
- Lord and Lady Sackville, Knole, Kent, owners of the John Haward harpsichord (item 305).
- Duke and Duchess of Devonshire, owners of a virginals (item 302).
- Sir Kenneth Clark, art historian and broadcaster.
- Philip Pouncey, art historian, British Museum department of prints and drawings.
- Canon Noel Boston, vicar of East Dereham, Norfolk.
- Stewart Montagu Cleeve, army musician, involved in the revival of the viola d'amore.
- Commander F. Hart, R.N., retd., owner of the Buzine (*buisine* item 219).

**Museum Curators** from the Victoria and Albert Museum, Birmingham School of Music, Gloucester City Museum, the Bankfield Museum Halifax, Luton Museum, Castle Museum Norwich, York Museum, the Pitt-Rivers Museum Oxford, the Horniman Museum, Belfast Museum, the National Museum of Ireland Dublin, the Wallace Collection, Moyse's Hall Museum Bury St Edmunds, Grosvenor Museum Chester, Glasgow Art Gallery and Museum (Kelvingrove), Warrington Museum,

H.M. the Tower of London, Royal Military School of Music Kneller Hall, National Museum of Wales, the Science Museum.

**Journalists, press, critics:** *The Scotsman*, *The Yorkshire Post*, *Harpers Bazaar*, *Music in Education*, *The Queen*, the *City Press*, the *Glasgow Herald*, the *Daily Herald*.

Two notable guests were J.B. (Basil) Boothroyd, humorous writer, and Norman Mansfield, cartoonist, both of *Punch* magazine, the former a friend of Eric Halfpenny. *GSN* 38, February 2014, reproduced the two-page article from *Punch*, 22 August 1951, giving a full review of the exhibition by Boothroyd with a number of brilliant cartoons by Mansfield, which is well worth re-reading on the Society's website (*GSN* 38).

### **Praise and congratulations to all**

One of many congratulatory messages following the exhibition sent to the Society's secretary Eric Halfpenny: 'May I congratulate you and all the others concerned on the s.p.l.e.n.d.i.d (sic) exhibition. It is certainly the most exciting collection of instruments I've ever seen [...] The disposition of them in their cases and about the rooms seems to me wholly admirable, and I am quite ravished by the whole thing – I've been twice to see them. And as for the catalogue: masterly in style, format, conciseness and typography. It represents weeks and weeks of thought and work and justifies the existence of the Society itself.' Another comment: 'The exhibition is a triumph', and another with 'grateful thanks to all concerned' but complaining of 'only five violas'!

A more unusual comment came from H. McDougall after hearing the BBC radio broadcast while out in his garden: 'My small portable wireless was on the sundial and throughout the broadcast a robin sat on the top and kept up a low musical accompaniment on his own, entirely unconcerned by the changes of instrument going on at his feet [...] It was a combination of sounds which I much enjoyed.'

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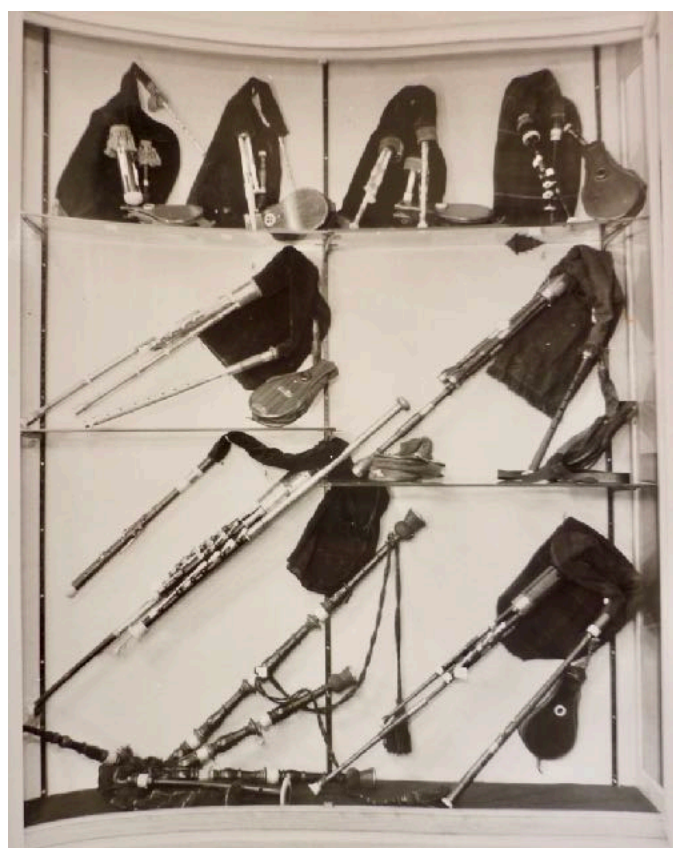


Figure 5. *Display of Northumbrian small-pipes lent by William Cocks.*

## The Galpin Society 2021 Conference

The Society is planning the next in its current series of biennial conferences. (Two years is judged to be sufficiently long for enough organological research to have taken place to fill a meeting with interesting reports while short enough for the material to be fresh and appropriate for discussion with friends and colleagues.)

The Galpin Society conference will be held in Edinburgh on 24, 25 and 26 June 2021, and will adopt the successful features of previous GS conferences hosted by the University of Edinburgh (1994, 1997, 1999, 2003, 2009, 2017). The papers sessions will take place in the Sybert Concert Room at St Cecilia's Hall and in the Reid Concert Hall. The provisional plans include a banquet on Friday 25th and an evening concert on Saturday 26th. The Call for Contributions will invite lecture-recitals so it's possible that there will be a variety of performances throughout the meeting. The Society's Annual General Meeting will be in the afternoon of Saturday 26th.

The Call for Contributions, to be issued later in 2020, will invite papers on all aspects of musical instruments, and depending on what is offered, several themed sessions may be possible. One topic which has been suggested is 'Domestic Music Making and its Instruments' and offered papers relevant to this theme will be especially welcomed.

Visiting the Music Museum at St Cecilia's Hall will be an attraction; private study visits to examine particular instruments in the University's Collection will be possible by prior arrangement following the conference.

The conference website (which will be updated as plans develop) can be found at <http://www.euchmi.ed.ac.uk/gxtp.html>

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## Returning Organology to the University Curriculum

The study of music at university in the UK has never been so uncertain. A drop in the number of A-Level students, a population dip in the number of 18-year-olds, anti-arts rhetoric from Westminster, and the continued decimation of funding to music services has created a toxic combination in the increasingly commercialised and competitive higher education student recruitment drive. A removal of student caps, and unconditional place offers before A-Level results day, has caused further disruption to the rich diversity of music provision at university as departments clamber to attract students through any means possible. As we ride out this storm, it is now more important than ever that we reassert the importance of a holistic music education.

The foreword to the first volume of the *Galpin Society Journal* states that 'the subject of musical instruments is one that appeals equally to the scholar and to the practical musician'. In an educational context, this is not just true of university students, but transcends all ages and stages of music tuition. Babies and toddlers are fascinated by musical instruments: the cause and effect of striking a piano key or banging a drum, and the endless synthesised ditties produced by their toys, capture their attention and often turns a tantrum into a smile. Group music lessons in early years education are often built around the handling and sounding of an instrument which, as well as being immensely enjoyable, helps to develop hand-eye

coordination. This interaction with the musical object is again seen in primary music education, utilising a range of tuned and untuned percussion, and electric keyboards. The growth of the whole class music lesson has seen an exponential rise in the use of the ukulele for its simplicity, size, and relatively cheap cost; the return of the recorder; and greater engagement with woodwind and brass for older children. Sadly, many children are not taught about the instrument at their disposal, how the instrument connects to other instruments they may recognise, or where the instrument comes from. It therefore remains a contextless tool, detached from their understanding of wider music or history.

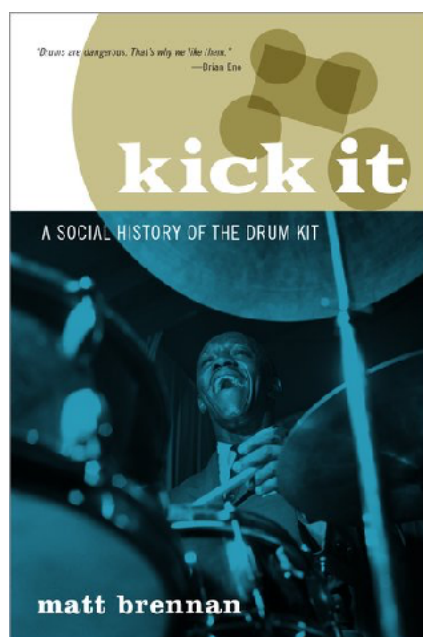
At secondary level, both the GCSE and A-Level curricula are broad in their remit, but again little (if any) time is given to understanding the instruments behind the music. For baroque music, students are told to listen for the harpsichord, but few are told why the harpsichord sounds different to the piano, and fewer still why the music for harpsichord is distinctive. The phenomenon of the virtuoso violinist is explained in terms of notes on the page, and not changes to the instrument's capabilities. The small ensembles of the baroque compared to the later classical orchestra are often not explained in terms of organological developments. At the other end of the musical timeline, changes to the electric guitar and amplifier technology are largely ignored, and the rapidly growing importance of software-based instruments has yet to be acknowledged. The understanding of musical instruments is therefore limited by the teacher's knowledge, in itself limited by their own university education or curiosity. The delivery of any organological content in the curriculum is therefore reliant on the teacher's own initiative, and is at the mercy of the difficulties faced by schools in terms of time, resources, and jumping through hoops to meet exam board requirements.

Changing any of this at a curriculum level will be a long and likely arduous journey, and may sadly never become a core part of school music education. It is therefore better, in the meantime, to tackle things from the top rather than the bottom. At Northumbria University in Newcastle upon Tyne, we're placing organology back as a core part of our curriculum. As well as a specialist optional module in the second year of our Music BA (Hons), the history and construction of musical instruments is woven into both music history and performance pathways, ensuring that students graduate with an understanding of how the physical object is inextricably linked to the music they perform. Our degree includes modules in music education, so the hope is that, as the next generation of classroom and instrumental teachers, our students will be equipped to inject organology into their lessons. As performers, they will be able to approach works more sympathetically than perhaps they would have otherwise, identifying the questions to be asked when performing a piece originally for baroque violin on a modern instrument, or understanding the complexities of transferring harpsichord music to the piano. In UK higher education, we are indeed a rare breed by opting to focus on organology instead of popular music technology; in order to go forwards, we need to look back. Through our approach we are also seeking to attract more postgraduate students to the field of organology in its broadest sense, and to work with the wider members of the Galpin Society to continue to build and promote what is an oft-neglected academic area despite its intrinsic relationship with both music history and performance. In the words of the editorial in the first issue of the *Galpin Society Journal*, 'we need more and more to realize that the study of old instruments is no mere antiquarianism but a severely practical subject'.

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# RECENT PUBLICATIONS



## *Kick It – A Social History of the Drum Kit* **Matt Brennan**

The drum kit has provided the pulse of popular music from before the dawn of jazz up to the present day pop charts. *Kick It*, a provocative social history of the instrument, looks closely at key innovators in the development of the drum kit: inventors and manufacturers like the Ludwig and Zildjian dynasties, jazz icons like Gene Krupa and Max Roach, rock stars from Ringo Starr to Keith Moon, and popular artists who haven't always got their dues as drummers, such as Karen Carpenter and J. Dilla. Tackling the history of race relations, global migration, and the changing tension between high and low culture, author Matt Brennan makes the case for the drum kit's role as one of the most transformative musical inventions of the modern era. *Kick It* shows how the drum kit and drummers helped change modern music—and society as a whole—from the bottom up.

Oxford University Press

392pp., 21 illustrations, 1 musical example, 31 photos; 235x156mm

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383pp. with illustrations. 17x24 cm, paperback.

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Michael Latham

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