



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

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Jeremy Peter Samuel Montagu
27 December 1927 to 11 September 2020

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THE GALPIN SOCIETY

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www.galpinsociety.org

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EDITORIAL

I would like to begin by paying tribute to Jeremy Montagu, President of the Galpin Society since 2006, who passed away on 11 September. The photo of Jeremy on the front page of this issue was kindly supplied by his daughter, Sarah Montagu. His interests in music, music making and organology were as extensive as his collection of musical instruments and his significance to our Society and the study of organology was profound. In addition to playing the French horn, Jeremy was a professional percussionist, pioneered the reconstruction of medieval percussion instruments, and ran his own string orchestra. From 1981 to 1995, he was curator of the Bate Collection of Musical Instruments and lecturer in the Faculty of Music, University of Oxford. His writing on musical instruments include numerous articles and books on various topics, and include the three-volume series *The World of Musical Instruments* (1976, 1979 and 1981), *Musical Instruments of the Bible* (2001) and *The Shofar: It's History and Use* (2015). As well as writing numerous entries for the publication, he was on the editorial team of *The Grove Dictionary of Musical Instruments*, second edition (2014), responsible for non-western and folk instruments. The Faculty of Music in Oxford is planning a memorial concert for Jeremy Montagu in 2021, and a more extended tribute to him will be published in our next *Galpin Society Journal* (2021).

Following the pandemic related closures, a number of museums are now re-opening, but with various modifications to hours and procedures; the wearing of facemasks is obligatory. St Cecilia's Hall Concert Room & Music Museum is now open but limited to Thursday, Friday and Saturday, and there is a timed ticket booking system in place to enable visitors to experience the museum and concert hall as safely as possible. For further information see the website <http://www.stcecilias.ed.ac.uk/>. Similarly, the Horniman Museum & Gardens is open, but it is necessary to book your free ticket in advance. However, while the Music Gallery is now open, the Music Gallery Hands on Space remains closed. For further information see <https://www.horniman.ac.uk/>. The major developments at the Royal College of Music mean that the Museum there is still closed, although it is possible to access digitised images of many of the instruments online, see <http://museumcollections.rcm.ac.uk/collections/instruments/>. The Bate Collection at the University of Oxford is currently open for research visits by appointment only, but is planning to reopen the gallery in the next few weeks. Visitors will need to book in advance, with a maximum of six people in any group; see the website <http://www.bate.ox.ac.uk/>. The Musical Museum in Brentford is currently closed (September 2020) but is planning to re-open safely and securely in October. It is recommended that you check the website of the museum you wish to visit before travelling.

Due to the continued uncertainties of the covid-19 pandemic, it has been decided to postpone the 2021 Galpin Conference to June 2022. We are all very disappointed and apologise for any inconvenience this may have caused anyone. I will, of course, let everyone know as soon as possible when dates have been finalised, but we are intending that it will take place in Edinburgh as originally planned. Given the difficulties of undertaking research at this time, I am particularly grateful for the contributions by Diana Wells and James Merryweather to the current Newsletter. Finally, congratulations to Geerten Verberkmoes, who successfully completed his PhD at Ghent University during the recent lockdown.¹ Some of his doctoral research, concerning the life and instruments of Benoit Joseph Boussu (1703–73), is published in volumes 66 (2013) and 69 (2016) of our journal.

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Seventeenth-Century Town Musicians and their Instruments



Figure 1: Detail from Johann Geisius, *Festessen der Görlitzer Schützengilde*, preserved at the Görlitzer Kulturhistorisches Museum.

¹ Geerten Verberkmoes, 'Boussu inside out: a multifaceted organological study of the life, instruments and methods of the violin maker Benoit Joseph Boussu (1703–1773)', Ghent University, 2020; see <http://hdl.handle.net/1854/LU-8664900>

1. Georg Ball und seine *Stadtpfeifer*

The *Musica Fiata* website is headed by a remarkable picture (see Figure 1).² It shows a group of musicians of exceptional interest to musicologists studying the old town bands of Europe – for instance UK members of the International Guild of Town Pipers – but few, if any, know it. The musicians are the *Stadtpfeifer* (town musicians, waits) of Görlitz, a German border town about 70 km west of what used to be Breslau. The border was re-drawn in 1945 placing Breslau, thereafter known as Wrocław (pronounced vrotslaf), in Poland. The image is a detail from the Görlitzer Triptychon: *Festessen der Görlitzer Schützengilde*, old Breslau Town Hall. It can be seen at:

<http://kimballtrombone.com/wp-content/uploads/2020/03/geisius-full.jpg>

The musicians are playing, seated between tables set in an extended U-shape around which are sitting 92 men, the local *Schützengilde* (Rifle Guild, essentially the town's militia) banqueting. The tables are laden with food and drink. The men and musicians are all numbered, presumably so that their identities may be listed. This is referenced in a useful monograph by Thomas Napp.³ Napp says that the key to names is on the picture frame, but this is not visible here, the only reproduction currently available.⁴

Everybody's face is turned towards the painter and each has his own individual character. The painting is a corporate portrait. Standing or walking between the tables are the servers, four men, two women and a boy. Panels on the walls of the hall exhibit portraits, two of women.

An internet search soon revealed more about the painting, remarkably by providing the detailed coloured preparatory sketch or cartoon *Georg Ball und seine Stadtpfeifer* (Figure 2),⁵ which not only provides the name of the artist and the date, but also the names and professions of the musicians. Georg Ball was the Master of the town band, comprising six players. The sketch explains the painting. For scholars of the old town bands of Europe, this is a rare opportunity, packed with the sort of detailed information we patiently hope to discover, but rarely do.

The artist is Johann Geisius (1625–76). There is little information on the internet about this man, although from the date 1658, written in the bottom left-hand corner of the sketch, plus a print or drawing of *Der Peterskirche in Görlitz* (1665), we may deduce that he flourished during the second half of the seventeenth century and may have been a Görlitz resident. In the sketch, Geisius is seated on the left, looking over his right shoulder in our direction with, at his waist, and looking as though it is sliding onto the floor, a table plan for the banquet. It clearly shows where the musicians will be stationed.

² <https://www.musicafiata.com>

³ Thomas Napp, 'Das Görlitzer bürgerliche Musikleben in der ersten Hälfte des 17. Jahrhunderts – mit der Beschreibung einer musikikonographischen Quelle', Bd. 8 (2007): Jahrbuch 2006: *Die Oberlausitz - eine Grenzregion der mitteldeutschen Barockmusik*, pp.107–16.

⁴ See: <http://kimballtrombone.com/trombone-history-timeline/trombone-history-17th-century-second-half/>

⁵ Kulturhistorisches Museum Görlitz, Graphisches Kabinett: Zugangs-Nr. 5/25, Kult. 3380. Information from Napp (2006).



Figure 2. Sketch: Johann Geisius, *Georg Ball und seine Stadtpfeifer*. Reproduced with kind permission of Görlitzer Kulturhistorisches Museum.

The Musicians

In the sketch, facing the artist, are the musicians (under the leadership of Ball), gathered around a heavy table upon which an organ consisting only of bellows and keyboard is being played. It has been observed that, since no organ pipes are evident, it is likely to be a portable reed organ or Regal (compare Figures 1 & 3). It looks as if there is only one element to the bellows (it should have a pair to work at all) but note that the handle is towards the left, with the other bellows probably hidden by the boy's head. The poor lad is too small to operate each bellows with one hand. All the handwritten text is quite difficult to decipher, but his name seems to be Alex Tripstrille and he is labelled *Der Windmacher* (the wind-maker). Alex is either the organist's usual assistant or he might be an apprentice *Stadtpfeifer*.

The musicians are labelled (left to right around the table):

Viola da Gamba: Mathias Stadtpfeifergeselle

Soprano or Alto Saggbut: Angellmann Stadtpfeifergeselle

Bass Shawm: Moller Stadtpfeifergeselle

Regal: Gerxel or Gecxel Musicus instrum.

Violin: (Georg) Ball Stadtpfeifer

Cornett: Müller Stadtpfeifergeselle.

Lute: (Caspar) Walthers Stadtpfeifergeselle

Standard Bearer: Johannes Besser (right in the sketch shown in Figure 2, but he does not appear in the painting shown in Figure 1).

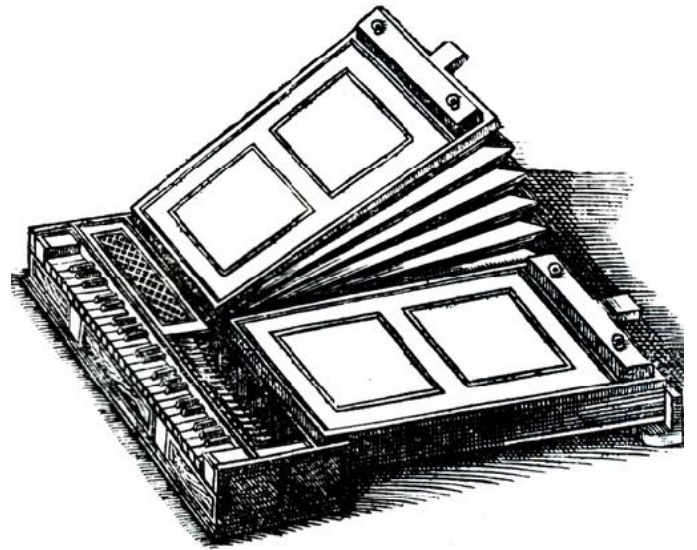


Figure 3. Regal with paired bellows,
Michael Praetorius, *Syntagma Musicum II:
De Organographia* (1620).
Internet Archive edition, plate IV,
<https://archive.org/details/syntagmamusicume00prae>

Along the bottom of the sketch shown in Figure 2 there are two lines of text (Figure 4) which provide further information. Napp asserts that it was added later, perhaps in the late nineteenth or early twentieth century. I disagree. Use of the long ‘s’ puts it no later than the early nineteenth century and, anyway, the handwriting style could well be contemporaneous with the picture.

Georg Ball, Musicus Instrum. u. civis war 34 Jahr Stadtpfeifer u. kam an Caspar Walthers Stelle der 1657. 21 Nov. starb. Ball starb 1691. 30 Nov. aet. 57 J. 26 W. 4 T.

Georg Ball, Musicus Instrum. u. civis war 34 Jahr Stadtpfeifer u. kam an Caspar Walthers Stelle, der 1657. 21 Nov. starb. Ball starb. 1691. 30 Nov. aet. 57 J. 26 W. 4 T.

[Georg Ball, Musicus Instrum. and citizen was *Stadtpfeifer* for 34 years and came in Caspar Walthers' stead who died on 21st Nov. 1657. Ball died 30th Nov. 1691 aged 57 years.]

Figure 4. Text from the sketch of *Georg Ball und seine Stadtpfeifer*; reproduction, transcription and translation.

From this, we know the first names of Georg Ball and Caspar Walthers and the date each died. This is particularly significant for Walthers because he was alive for the sketch but dead, in 1657, by the time the painting was underway or finished. It would seem that either the content of the sketch mandated the content of the painting or maybe Walthers was still alive when his painted likeness had already been finished. It is puzzling that *both* Ball and Walthers are depicted if, as the text says, '[Ball] came in Caspar Walther's stead', in which case one might expect either one or the other to have been featured.

That six of the musicians are town musicians (*Stadtpfeifer* literally means town pipers, in England called waits) seems reasonable, but the suffix '-geselle' does not translate quite so conveniently. *Stadtpfeifergeselle* in full translates as 'Town Whistle' which is almost cognate with 'Town Piper' (but the entire word is a tautology). However, *Geselle* on its own translates as journeyman, fellow, companion or apprentice, but which in this context?

I am grateful to Bruce Dickey for directing me to his facsimile and translation⁶ of the *Hochfürstlich-Württembergische neue Zinckenisten-Ordnung* (Ordinances of the Württemberg Guild of Cornettists), 1721. From Ordinances 3, 4 and 10 we know that, after a five or six-year apprenticeship, a young cornettist would be promoted from *ein Jung* (apprentice) to *ein Geselle*, a journeyman accountable to *der Herr* (his Master) for three years after completing his apprenticeship. Assuming parallel traditions, if we apply these titles to the Görlitz *Stadtpfeifer*, then Ball is Master *Stadtpfeifer* and his fellows are all – except the boy and Gerxel who was perhaps the organist at Der Peterskirche – post-apprenticeship *Stadtpfeifergesellen*.

The Musicians' Instruments

Geisius has depicted the instruments clearly, if not with the precision achieved by Peter Breughel the elder or Adrien Bloemaert (see also Figure 8), when illustrating musical instruments. They form a very plausible broken consort, yet they still provoke some questions of organographic interest.

Matthias's viola da gamba seems a little too small to be a bass viol. The saggbut (trombone) is much too small to be the standard tenor instrument. An alto seems more likely, soprano less so, but plausible. All faces in the painting have been depicted oversized, so maybe both have simply been drawn smaller than reality, for reasons known only to the artist. It is unusual to see a bass shawm being played as late as 1658, though not impossible. Roland Wilson of *Music Fiata* has commented that several sonatas of the period suggest bass shawm: 'bombardone o fagotto'. The instrument depicted is undeniably a bass shawm, not a 'dulzian' (English: curtal; German: Dulcian) as Napp speculated (I think, to be fair, only as an aside). The more convenient curtal, which succeeded the bass shawm had been in common use since the last decades of the sixteenth century and it would not be long after this picture that the bassoon would emerge. I think we may be grateful to this illustration for showing us that the bass shawm was still being played so late in its history.

The regal – other than its possible ambiguity in the bellows department – and violin raise no particular questions, but the next instrument, played by Müller, surely does (Figures 5 and 6). It is clearly a cornett (German: Zink; Italian: cornetto) which is particularly accurately illustrated in showing it played at the corner of the mouth where a tight embouchure may be formed, necessary to produce a clear, controlled tone from the small cup mouthpiece.



Figure 5. Detail of Müller, cornett, in the painting.

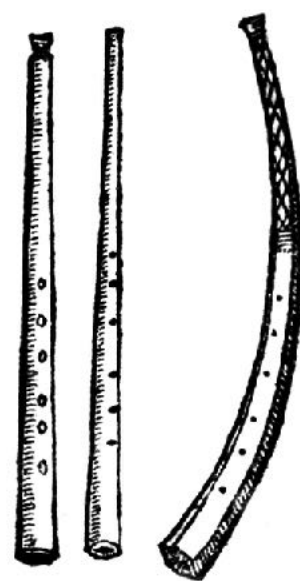


Figure 6. (Left to right) Straight cornett, mute cornett, curved cornett, from Michael Praetorius, *Syntagma Musicum II: De Organographia* (1620). Internet Archive edition, plate VIII, <https://archive.org/details/syntagmamusicume00prae>

⁶ See: <http://www.bruceDickey.com/zinckenistenordnung> and <http://www.bruceDickey.com/zinckenistenordnung-english>

However, the exact form of the instrument is unclear. To begin with, the lowest part of the instrument is hidden under the table's edge in both sketch and painting, so its full extent cannot be determined. In his paper on the Görlitz musicians, Napp says of Müller: 'es handelt sich hier um einen geraden Zinken' ('he is holding here a straight cornett'). Such an instrument did exist,⁷ and with the illustrated instrument not being markedly curved (Figure 6), it is easy to perceive a more-or-less straight cornett in both pictures. However, neither cornett – in sketch and painting – is shown as completely straight, as surely it would be if the real item was plumb straight (and one is pale and the other black).

Figure 7. Detail of Müller, cornett, in the sketch.



The straight and mute cornetts (Figure 6) are rarely if ever black. Being straight they are lathe turned and are usually finished as bare polished wood; therefore, would not show as black. Black is the colour of the conventional and more widely used curved cornett (Figures 6 and 8), which since turning a curve is impossible, has to be made in two hollowed-out halves, glued together and wrapped tightly in leather to prevent leakage. The leather is usually stained black or, occasionally, dark brown. It seems likely that Geisius might have been uncertain of what he was observing and drew an approximation.

In the painting, one important detail is clear. The cornett's mouthpiece is separate from the body of the instrument (it is impossible to tell in the sketch). The straight cornett has a separate mouthpiece (Figure 7), while in the mute cornett (which is almost identical) the mouthpiece is integral, turned as a part of the body of the instrument on the lathe (Figure 6 and extreme left in Figure 9). Müller is clearly blowing a pale-coloured, separate mouthpiece, turned from ivory or bone (alternatively, lignum vitae or blackwood, Figure 9). A black body and separate mouthpiece are most likely to characterise a conventional curved cornett, so why did Geisius not show it distinctly curved, to the player's right?



Figure 8. Gabriel Schütz of Lübeck, cornettist, 1656.

https://commons.wikimedia.org/wiki/File:Portret_van_Gabriel_Schütz,_RP-P-1904-3713.jpg

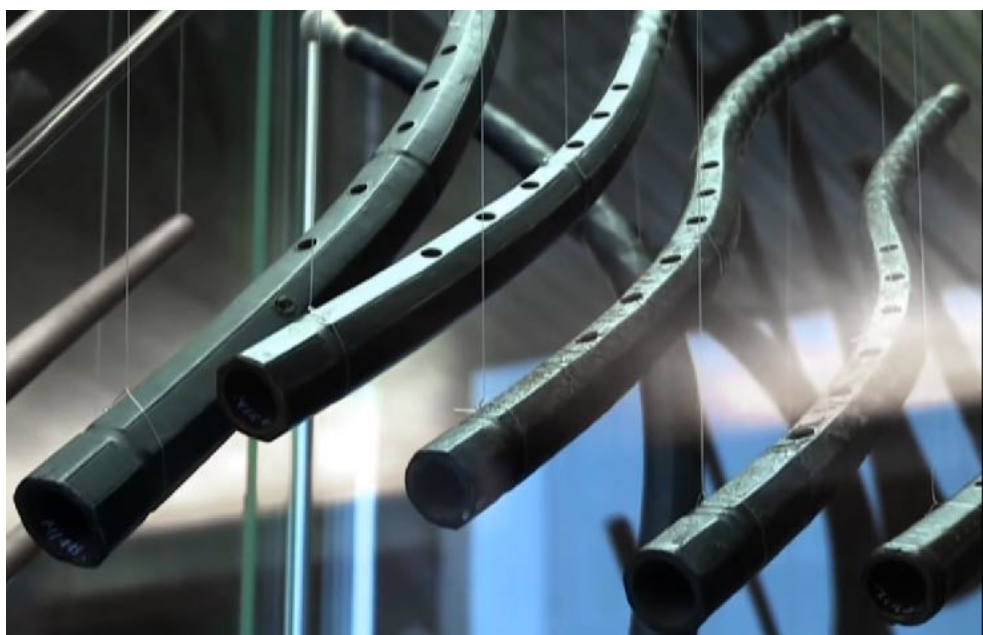
⁷ See for example, Michael Praetorius, *Syntagma Musicum* (1620), plate VIII, no. 8.

Bruce Dickey has observed: ‘It was quite common, even normal, in German lands for cornetts made by German makers to be much straighter than their Italian counterparts. I believe many of them were even turned and then steam bent to a slight curvature.’⁸ The cornett shown is neither straight, nor curved in the manner of the conventional cornett. In both depictions, there is a hint of an up-down, S-shaped, double curve, which we had better not try to over-interpret.

I conclude that, on the balance of likelihood, Müller is playing a conventional cornett, an opinion corroborated by Roland Wilson and Bruce Dickey, both experienced cornettists.

As this article was reaching completion, an image was discovered (in a YouTube video) that might explain the unusual shape of Herr Müller’s cornett. A case containing musical instruments in the Germanisches National Museum in Nuremberg contains several cornetts including two which are distinctly S-shaped (Figure 9). There are over 300 cornetts in European museums, but only six have this format. Readers are invited to draw their own conclusions.

Figure 9. Cornetts in the Germanische National Museum, Nuremberg. Screenshot from the video *Forum Historische Musikinstrumente - Zinken und Posaunen* <https://www.youtube.com/watch?v=ZD26fHhQffM>



In the sketch, the eight-string plucked instrument played by Walther is shown to have a circular body. Napp declares it to be a cittern (‘cister’), but the matter is settled by reference to the painting in which it is clearly a six-course lute.

There is one other musical instrument visible, only in the painting. Under the table is a pair of kettle drums. Why? You do not take kettle drums to a banquet if you are not going to use them. A grand banquet might at some point require fanfares on trumpets and drums. Did some of the Görlitz *Stadtpeiffer*, for instance the wind players Angellmann and Müller, maybe Moller too, also play trumpets? It is not unlikely. As well as their shawms, cornetts, saggbuts, crumhorns, flutes, recorders etc., The York Waits used to be able to deliver a splendid fanfare corps of five trumpets and kettle drums.

One can imagine the company of diners being welcomed with fanfares, after which the musicians stowed the instruments they no longer needed under the table where they would remain during the rest of the banquet, while their owners play less rousing music. It is satisfying to observe that the entertainers have been provided with wine and beer to keep them going.

⁸ Private communication.

2. John Girdler und seine Waits

Johann Geisius's 1658 sketch of *Georg Ball und seine Görlitzer Stadtpfeifer* (Figure 1) bears a striking resemblance to an illustration drawn by Ingrid Johnson for my book *York Music* (1988) of John Girdler and his Family (Figure 10).

Girdler and his brother Thomas were both York waits, civic musicians and the English equivalent of the German *Stadtpfeifer* depicted by Geisius. The first reference to John Girdler was when he was lent the City's saggbut as he took the place of his late father-in-law, curtal-playing wait John Watson, who died in 1623.

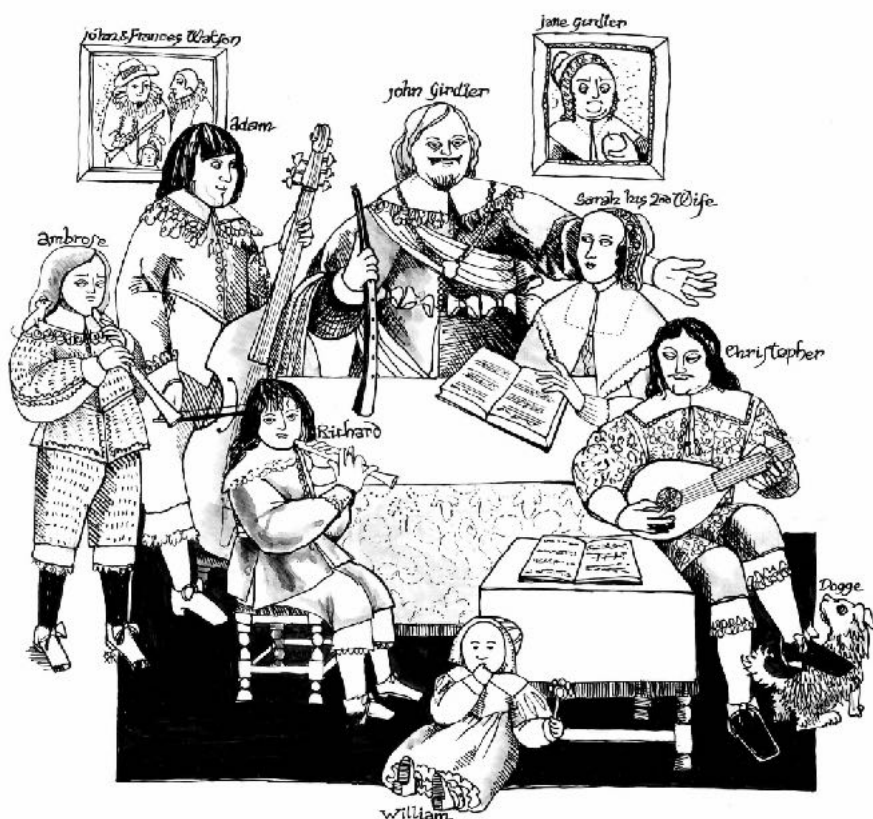
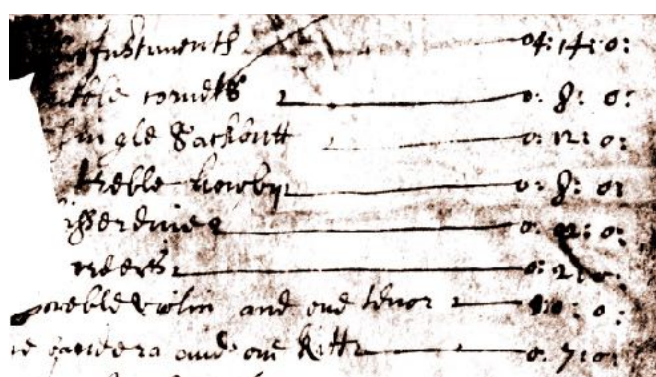


Figure 10. The Girdler Family at Home (1645), by Ingrid Johnson (1988).⁹

We know little of Thomas other than in 1630 he took on the post of third wait, having been apprenticed to his elder brother, plus the 'Inventarye' *post-mortem* that accompanied his 1640 will (Figure 11).¹⁰ It provides an unusually informative list of his ten or more instruments. The numbers have mostly been lost along with the margin of what remains of the badly torn document.



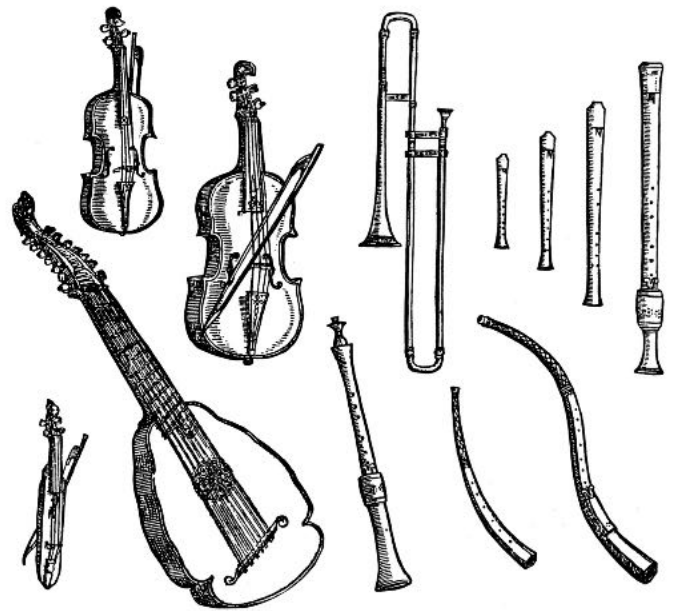
[?] tribble cornets
[one] Single sackbut
[one] treble howby
[one] Lisserdine
[?] ...orders (recorders)
[one] treble violin and one tenor
one bandera and one kitt

Figure 11. Instruments listed in Thomas Girdler's inventory post-mortem, 1640.

⁹ James Merryweather, *York Music*. Sessions of York (1988).

¹⁰ University of York, Borthwick Institute for Archives, Archive of the Peculiar Court of the Dean and Chapter of York, Administration and Inventory of Thomas Girdler, York (1641).

Figure 12.
Thomas Girdler's instruments.
Top row, left to right: treble violin,
tenore violin, sackbut, recorders.
Bottom row, left to right:
kit, bandora, treble shawm,
treble cornett, lisserdine
(after Praetorius, 1620).¹¹



As they became old enough, John Girdler's four sons joined him as waits, and they remained in post throughout the English Civil War (1642–51) that eventually put an end to their employment in 1652, just a few years before the Geisius pictures. According to a source in the York City Archives:

In regard of the extreme poverty of the citty it is ordered that John Gridler [*sic*] and his sons be henceforth discharged of walking the night watch or performing any other service or expecting any benefit as the citty waites till further notice.¹²

From his two marriages (to Jane Watson and Saray Webster), John had 17 children, most of whom died at birth or shortly thereafter. Two girls (Anne and Ellingar) and four boys survived. We know little of John's eldest son, Adam Girdler, except that he might have been an actor. Aged about eighteen, in 1636 he was summoned by the Earl of Cumberland to appear at Skipton Castle in a performance – it is said, by the Queen's¹³ Players – of Francis Beaumont's satire *The Knight of the Burning Pestle* (1613). Four horses were dispatched to York to fetch the waits, including Adam's father John.

We cannot tell which role Adam played, but what was the music that required waits? The play calls for many popular songs and their tunes plus there is, perhaps, a hint in the following dialogue (although *caveat*: the York waits upgraded from shawms to cornetts, saggbuts and curtal in the 1590s).

Citizen: What stately music have you? You have shawms.

Prologue: Shawms? No.

Citizen: No? I'm a thief if my mind did not give me so. Rafe plays a stately part, and he must needs have shawms: I'll be at the charge of them myself, rather than we'll be without them.

Prologue: So you are like to be.

Citizen: Why and so I will be: there's two shillings, let's have the waits of Southwark, they are as rare fellows as any are in England; and that will fetch them all o'er the water with a vengeance, as if they were mad.

Two years after their post-war redundancy, in 1654, Christopher and Richard were employed as musicians again – presumably waits – but Ambrose's profession is not stated. The York Freeman's Register for that year recorded among the city's new freemen: 'Christopher Girdler, musitioner, sonne of John Girdler. Ric. Girdler, musitioner, sonne of the said John Girdler, musitioner. Ambrose Girdler,

¹¹ Michael Praetorius, *Syntagma Musicum II De Organographia* (1620). Internet Archive edition, plates VII, IX, XV and XXI, <https://archive.org/details/syntagmamusicume00prae>

¹² York City Archives, Council House Books (1652).

¹³ Queen Henrietta Maria, wife of Charles I.

sonne of the said John Girdler.’¹⁴ By 1674, the youngest, Ambrose, had attained the rank of City Chamberlain (in charge of council finance) with the title ‘Gent’.

By 1660, the Girdlers were no longer waits, ordered to deliver their chains and badges to their successors and they probably never resumed their posts. In 1665 the council ordered nine yards of scarlet broadcloth to make new waits’ coats, without mention of the name Girdler. Thereafter, we know only of his stepson, William Webster, who in his early twenties seemed destined for a wait’s career: John bequeathed him ‘[...] all my winde instrementes [...]’¹⁵ He never made it, and shortly after John Girdler died aged 68 in 1666, so did young William. Judging by the date, we might reasonably infer that it was plague that carried them both off. John Girdler’s will included: ‘[...] to my son Richard Girdler fifteen pounds and one theorbey lute’; ‘[...] to my man John Barehead one tribble violin’ and ‘to my man Willm Bridekirke one little base viall’,¹⁶ probably two of the new generation of waits in York.



Figure 13. Eighteenth-century band of oboes and bassoons.

We must thank the Girdler family and their successors for significant insight into the instruments played by seventeenth and early eighteenth century waits. In 1703, we have an indication in wait Joseph Shaw’s will of the transition from cornett to oboe as loud solo wind instrument: ‘2 Violins 2 flutes one hautboy One Cornett’. Annually from 1733, for over forty years, the five waits were employed at the Assembly Rooms where a gallery was installed for their use, ‘[bolted] betwixt ye middle columns in ye great room.’ They were paid: ‘half a guinea per man per night and one of them playing upon the Hautboy.’¹⁷

By 1739, at a lavish procession laid on for the announcement of war against Spain in the Caribbean (the War of Jenkin’s Ear), the waits’ outdoor band consisted of oboes and bassoons: ‘[...] the procession began from the Guildhall preceeded [*sic*] by the City Waites with their hautboys and Bassoons and four trumpettes’ alongside ‘several officers with French Horns & Drums’ of General Barrell’s Grenadiers.

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Chris Gutteridge, Anthony Barton and Richard Rastall of the International Guild of Town Pipers; Roland Wilson and Bruce Dickie, cornettists; Carina Hibberd for German-English translation.

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¹⁴ Register of the Freemen of the City of York: Vol. 2 (1559–1759).

¹⁵ Borthwick Institute for Archives.

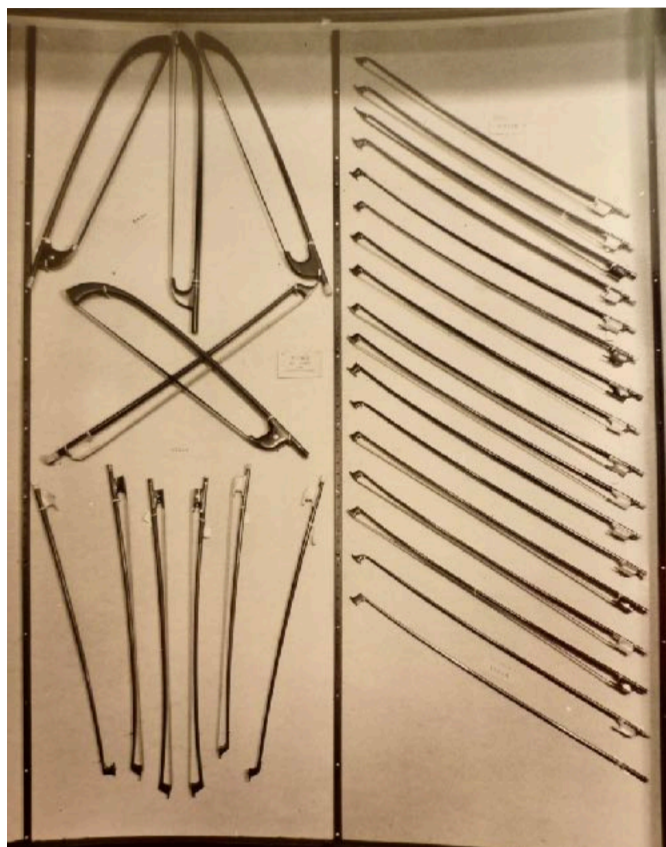
¹⁶ University of York, Borthwick Institute for Archives, Archive of the Prerogative and Exchequer Courts of York, Will of John Girdler, York, n.d. [d. Oct.1666].

¹⁷ York City Archives, York Assembly Rooms accounts.

British Musical Instruments: The Galpin Society Exhibition 1951 (part 4)

Unlike the two-year preparations leading up to the exhibition, the whole event was tidied up remarkably quickly after it ended on 1 September. Owners fetched their instruments within days; Galpin Society committee members drove others all over the country; some were kept in Cluttons' Westminster strongroom pending collection; some inevitable losses and damage were attended to; and various enquiries from people who attended the exhibition had to be answered.

Figure 1. Display of bows from the total of 35 on show.



One of many congratulatory messages to the Society following the exhibition was sent to secretary Eric Halfpenny (quoted here again from *GSN* 57):

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.

The Society Chairman, Brian Galpin, wrote a letter (15 October) to Lord Kilmaine, Secretary of the Pilgrim Trust, thanking him for the Trust's grant towards the expenses incurred; and also to John Denison, Music Director at the Arts Council, for the use of their premises, giving a full report on the whole event:

Now that the exhibition is wound up, you might like to have a short account of it. About 6000 people came to see it during the 23 days it was open; and they bought 2500 copies of the catalogue. Demonstrations on the instruments were given from time to time and proved very popular.

We had three broadcasts from the exhibition itself, one on the opening day in *Radio Newsreel* [see Figure 2], a television show on August 9th, and a half hour in the Home Service¹⁸ on September 26th. The latter was repeated twice in the Overseas Service ... and a commentary was also given in Spanish in the BBC Spanish programme. The exhibition was also given very good publicity in the Press, including a full page of pictures in the *Illustrated London News*, *The Lady*, *The Times Educational Supplement* and a two-page article in *Punch*.¹⁹ In addition the exhibition received favourable comment in many provincial papers in England, Scotland, Ireland and abroad. Reuters distributed a 2000-word telegram to

¹⁸ The precursor to BBC Radio 4.

¹⁹ See *GSN* 38 (February 2014) where this article and cartoons are reproduced and well worth revisiting.

American and Australia, and this has been reproduced in various newspapers in these countries.

Financially we have just come out on the right side: when the few remaining accounts have been paid, there should be a balance of £10 or £15. This is partly because of our broadcast fees, which totalled 40 guineas, and partly because our catalogue made a small unexpected profit. Altogether, I think the exhibition was a great success. We are still receiving enquiries about it, the catalogue and the photographs taken [...] and I think something has been done to stimulate public interest in musical instruments. We hope in time to produce a full, illustrated account [...] as a permanent reference work, and will incorporate many new facts which the exhibition has brought to light about British Musical instrument making. *[Note: This optimistic statement was not realised at that time, but the research of members of the Society and the publication of the annual Journal have certainly fulfilled his hope.]*

None of this would have been possible, were it not for the generous support of the Pilgrim Trust (£250) and the Arts Council for both the grant (£250) which was made to us and the use of the rooms at 4 St James Square. I still think that, after the setbacks of March and April, it is quite extraordinary that the exhibition should have come to fruition! My Committee asks me to express our very great gratitude to the Trust and Council. As a memento of the occasion [...] I enclose two copies of the limited specially numbered edition of the catalogue [...] with the compliments and best wishes of the Society.

Figure 2. Fee for Lady Susy Jeans for the BBC Radio Newsreel.

37, Parkview Court,
London, S.W.6.
26th September, 1951

Lady Jeans,
Cleveland Lodge,
Dorking, SURREY

Dear Lady Jeans,

The B.B.C. has now sent me a cheque for the four people who played for 'Radio News Reel' on the opening day of our exhibition, and I enclose herewith my cheque for £1.1.0 as your share.

I hope that we will meet again before long.

Sincerely yours,

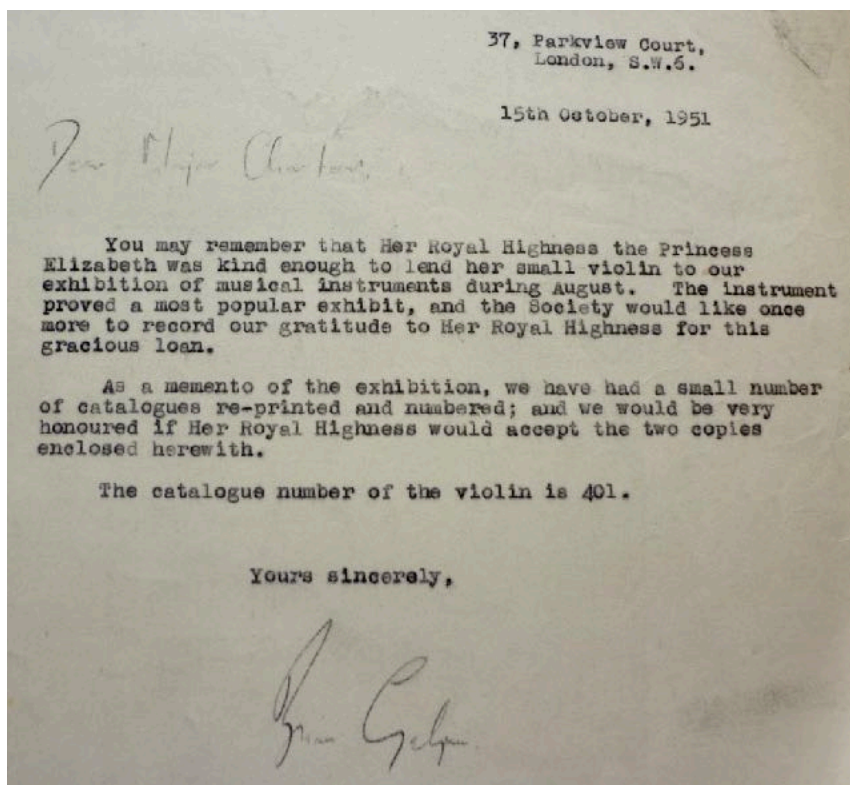
*I acknowledge return of the
instruments loaned by the Royal
Military School of Music to
the Galpin Society Exhibition*

G. Champion
Gen. M. W. Nicholls
9-9-51

Figure 3. Receipt for instruments returned to the Royal Military School of Music. Receipts for the safe return of instruments were hand-written by Max Champion for signature by the recipients.²⁰

²⁰ Max Champion was a founding member with Carl Dolmetsch and Edgar Hunt of the Society of Recorder Players in 1937. Max was Chairman, his wife Stephanie, Secretary, while Carl Dolmetsch and Edgar Hunt became joint Musical Directors.

Figure 4. Letter thanking Major Martin Charteris for the loan of Princess Elizabeth's ¼ size violin.



After the exhibition

The Exhibition was planned to last from 7 to 30 August but was such a success that it was extended to Saturday 1 September, with clearing out of 4 St James Square on the 3 and 4 September. Owners were asked to collect their items if they could, or after that from Messrs. Cluttons' strongroom in 5 Great College Street, Westminster, SW1. A series of vans was hired to return items around the south of England and Cecil Clutton, Society committee member, undertook the return of the citole to Warwick himself. A query by the curator of the Leicester Museum about touring the exhibition was politely refused by Brian Galpin on grounds of cost and the fact that many of the instruments were in normal use by their owners. An extra insurance premium was negotiated for £3600 to 9 September and for £1600 from 9 to 30 September at a cost of £1.6s.8d. to cover those instruments not yet collected from Cluttons (see Figure 5).

THE SCHEDULE WITHIN REFERRED TO	
The Insured: Name	THE GALPIN SOCIETY,
Address	per B. Galpin, Goldsmith Building, Temple, E.C.4.
Period of Insurance:	
(a) From the 26th June 1951	
on the return of instruments to owners, but not later than 5th September 1951 both dates inclusive.	
(b) any subsequent period for which the Corporation may accept payment for the renewal of this Policy.	
Annual Premium ...	£ - - -
First Premium ...	£ 71. 5. -
Expiry Date	On return of instruments not later than 5th September 1951
Date of signature of proposal and declaration	
Property or Articles insured	Sums Insured NOT EXCEEDING
On Instruments as per list lodged with the Corporation, while on Exhibition at the Ballroom Council Chamber and Yellow Room of the Arts Council of Great Britain 4 St. James's Square, S.W.1. and while in transit to and from the Exhibition.	£19,000

Figure 5. Insurance cover for £19,000 for the month of the exhibition plus endorsement for extra storage worth £8,000 following the exhibition. All figures seem very low nowadays and the insurance had just one page of conditions and disclaimers.

Conveying musical instruments across international borders without the free movement of the European Union has never been simple and Cecil Clutton allowed his irritation free rein in a letter to the Controller of the Board of Trade (Atlantic House, Holborn Viaduct, London) about 'obstinate stupidity' and bureaucracy:

... although I had personally seen your customs representative at Northolt (airport) when the instrument, an 18th century contrabassoon, arrived, and had explained the situation to them until they appeared to understand it, they refused to let the instrument go back to its owner, the National Museum of Ireland, without a form which I had to obtain from the Board of Trade, complete and return to the Board of Trade, who returned it to me so that I could transmit it to B.E.A.²¹ so that they could hand it to the Customs Office at Northolt. Now it must be apparent to even the meanest intelligence that if a foreign government lends us something for an exhibition there can be no customs question involved in its return. I cannot believe that the [...] annoyance to the Irish Republic was necessary or authorised.

There was more in the same vein – not quite as diplomatic as Brian Galpin's many letters in the files!

The exhibition sub-committee

Committee meetings ceased completely until 13 September when the 42nd meeting of the joint committee and sub-committee convened at the Goat and Compasses, a popular pub in the Euston Road,²² for a full report and vote of thanks to the Chairman. The minutes recorded 6000 visitors in 23 viewing days and a £700 balance. It was proposed that 600 further catalogues be printed to cover a free issue to members and the public, 400 of which 'shall be specially hand-numbered on the inside cover for members of the Society,' and several of which are lodged in the Society's archives.

A concert to keep up the momentum?

It was further proposed that 'the exhibition sub-committee be dissolved forthwith and that a winding-up committee consisting of Brian Galpin, Christopher Bradshaw and Cecil Clutton, be constituted in its place to settle outstanding matters' and that one or two concerts might be given at the Arts Council during the winter season. It was later realised that public concerts would be unrealistic but a private concert might be arranged. Brian Galpin (letter 15 October) explained to John Denison (1911–2006),²³ Music Director at the Arts Council, that the Committee felt that

we would not be likely to be able to produce a concert on old instruments of a sufficiently high standard to warrant a public performance [...] On the other hand we would very much like to run a small semi-private concert for the benefit of our members and of such persons as the Arts Council might care to invite [...] as an informal opportunity to examine and talk about the instruments played, and to meet each other over some light refreshment.

John Denison wrote to thank him for his 'comprehensive report. I know the Council is very happy to have been associated in the venture. Great credit is due to your Committee and enthusiastic members who did so much voluntarily in organising the exhibition.'

As so often happens with the enthusiasms of volunteers, it did not in the end prove possible to organise either a public or a private concert. The minutes of 14 December 1951 record the more modest proposal of 'a winter meeting in the Burlington Gallery [...] to take the form of a *bring and demonstrate* conversazione on 26 January at 3 pm.'

²¹ British European Airways.

²² This pub sadly no longer exists.

²³ Music administrator at the British Council, the Royal Festival Hall, the South Bank Centre, as well as the Arts Council.

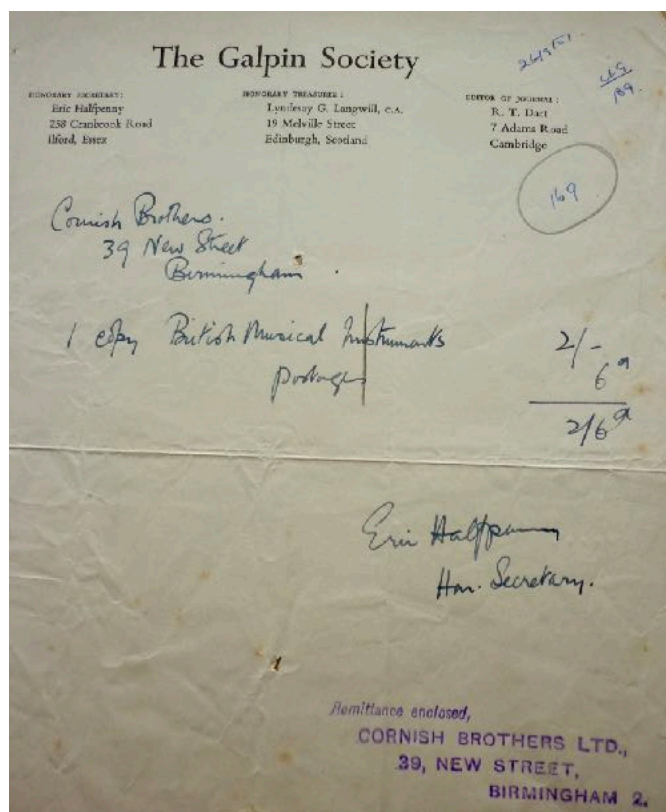


Figure 6. Letter to Cornish Brothers, booksellers, publishers, stationers, printers, and bookbinders, 37/39 New Street, Birmingham, showing the cost of the catalogue as 2 shillings plus 6d postage.

A definitive catalogue?

As described in the article in *GSN* 57, there was still the outstanding issue of Max Hinrichsen's offer to publish the catalogue as part of his Musical Year Book. The minutes record 'that Mr Hinrichsen be invited at the first possible opportunity to meet the committee to discuss his offer of printing a full catalogue.' A further offer came from G. Robinson, Books Editor, of Rockliff Publishing Corporation who wrote to Mr. Morley Pegge offering to 'assist the Society in some way in the publication and sale of the proposed work viz.. a definitive catalogue of old musical instruments.' After much discussion neither of these proposals was realised and the catalogue remains the definitive record of the instruments, the donors and the exhibition itself.

Missing items and insurance claims

Crooks, mouthpieces and cases always have a tendency to go missing from their instruments, as Morley Pegge wrote (16 September) about the mislaid corneopean box: 'very tiresome especially on account of the Potter's mouthpiece, which although completely valueless, they had the bad sense to send us. I thought I had taken all reasonable precautions. I gather a bassoon crook of Tony's [Baines] has gone astray too.'

- A 'lost' mouthpiece turned out to be safely in a case in the Horniman Museum.
- Potters reported a missing mouthpiece to their Swiss Valve Trumpet.
- The Royal Military School of Music, Kneller Hall, reported a missing mouthpiece to their Rodenbostel trumpet, which Brian Galpin sent back with a crook that Morley Pegge thought belonged to Kneller Hall.
- An estimate from W.E. Hill & Sons to repair serious damage to the top side of the 1609 Viola da Gamba by John Ross (508) belonging to Noel Dilks, Nottingham, which would necessitate removing the table carefully as 'the edges are in such a broken condition' at an estimated cost of £10–12 (see Figure 7). Brian Galpin's letter of apology and Noel Dilks's letter graciously agreeing 'it could not be helped and we must forget it; I shall be grateful if Hill's do the repair and I know they will make a good job of it.' In the event it was repaired very promptly — and costing only 25 shillings.

- Charles (Mick) Colt wrote to complain about the brass keyhole cover missing from his Mahoon harpsichord when removed back to Bethersden: 'I shall instruct Hugh Gough to make this and charge the Galpin Society for reclaim from the insurance people.' Brian Galpin wrote explaining that Hugh Gough had in fact removed it 'from the front board for safety and omitted to return it. He is now sending it on to you.' He also cancelled the extra £5 carrier charge as 'an expression of gratitude to you for lending us so many of your instruments.'
- Cecil (Sam) Clutton reported a 'panic telegram yesterday from Christchurch that they had not had their cornett. It appears that when Richardson & Spiers reached the college the Library was shut and no-one would take it in so they took it away again to deliver next time they were in Oxford [...]'
- Brian Galpin wrote to the Grosvenor Museum, Chester, to tell them that the key to the chest of recorders was accidentally broken and another was being made.
- T. Watkin, General Manager at Broadwood's, wrote to ask for the whereabouts of a 'very unique Shell piano stool of considerable value.' Brian Galpin assured him that it was indeed safely in the Cluttons' strongroom and would be delivered to them shortly.

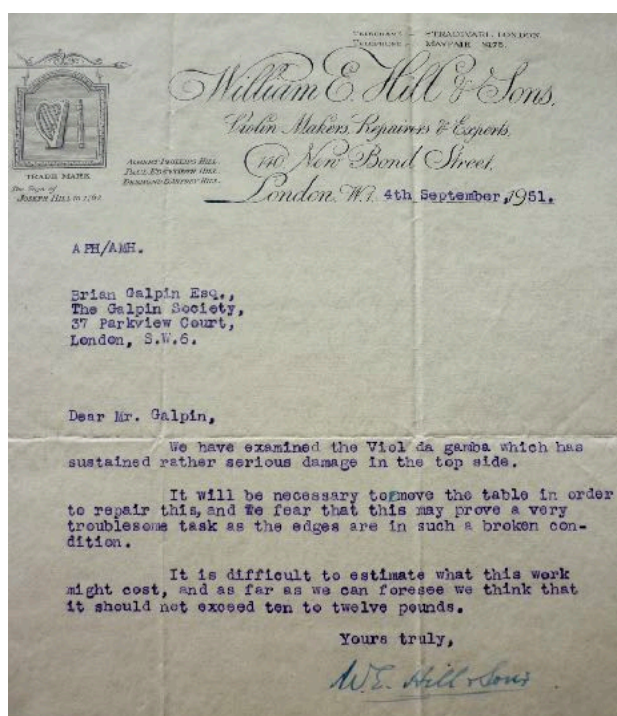


Figure 7. W.E. Hill & Sons' estimate for repair to the viol.



Figure 8. Six viols from the total of 13 on show.

Queries arising from the exhibition

Inevitably several enquiries were received from violin owners such as Miss A.H. Agate about her violin labelled – as so many instruments are! – *Antonius Stradivarius Cremonensis Faciebat Anno 1713*. ‘Unfortunately, during the Battle of Britain in 1940 my home was bombed and the instrument damaged by blast. The wood has three or four splits under the strings and one long split at the back. Before going into the question of repair I should like to be assured that it is a genuine Strad [...]’ Brian Galpin politely suggested that this and other similar enquiries should be addressed to W.E. Hill & Sons, 140 New Bond Street.²⁴

Another follow-up to the exhibition was a request from Miss N. Franck, Information Division at the Council of Industrial Design,²⁵ Tilbury House, Petty France, who was considering the possibility of issuing one of their occasional ‘Design Folios’, which consisted of pictures of various related objects. The items they wished to photograph were: gittern 601, treble viol 501, chamber organ 324, virginals 302, spinet 304, square piano 314, grand piano 318, recorder 2. ‘In the next series of folios we hope to take a number of historical periods, possibly twelve, and show examples of the architecture, interiors, furniture and furnishing of the period [...] including some British musical instruments in several of these. [...] Our folios are one of our most valuable activities and they have been found of considerable use in schools.’ Although Brian Galpin wrote to the owners requesting, and obtaining, their agreement to photograph their listed instruments above, there is no evidence that this idea was followed through to publication.

Appointment of honorary Vice Presidents of the Society

The 2nd meeting of the Founders Committee on 10 November 1946 had recorded the acceptance by Prof. J.A. Westrup, Heather Professor of Music at the University of Oxford, of the Presidency and also the formal agreement to invite Walter Blandford, Adam Carse, Mrs Arnold Dolmetsch, Christopher Galpin and Rosamund Harding to become vice-presidents. Following the 1951 exhibition the committee minutes for 12 March 1952 record the proposal of Sir Steuart Wilson, Sir Reginald Thatcher and ‘the master for the time being of the Worshipful Company of Musicians to be invited to accept Vice-Presidencies of the Society, the last named holding the post ex officio on behalf of the Company.’ At the 5th AGM on 17 May 1952, Sidney John Loeb, Master of the Worshipful Company of Musicians, attended in person; however subsequent holders of the post (appointed for one year) have seldom followed his example and only a few have been Society members, such as Prof. Westrup in 1971.

The final word

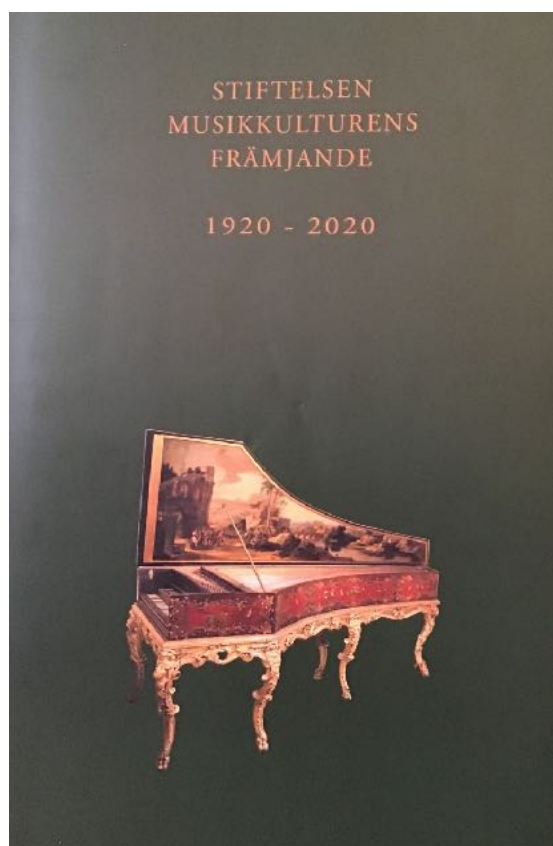
The final accounts submitted to the Society’s AGM in May 1952 were audited by Mr F.C. Coles, Chief Cashier at Lloyds Bank, 71 Lombard Street. As Eric Halfpenny, the Galpin Society secretary, was able to write to Brian Galpin (13 March 1952): ‘My boss will be glad to undertake the audit for the exhibition [...] He is quite a nice bloke. I’ll leave it to you to approach him – come up and be introduced!’

Diana Wells, GS Archivist
dianaswells@aol.com

²⁴ The present Chairman of the Galpin Society recalls that, during his time as head of the Musical Instrument Department at Sotheby’s, several such requests were received every week.

²⁵ Founded in 1944 to showcase British design and support economic recovery, today called the Design Council, see <https://www.designcouncil.org.uk/who-we-are/our-history>

NEW PUBLICATIONS



Stiftelsen Musikkulturens Främjande 1920–2020

Edward Klingspor (ed.)

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Price: SEK 350, plus postage or SEK 190

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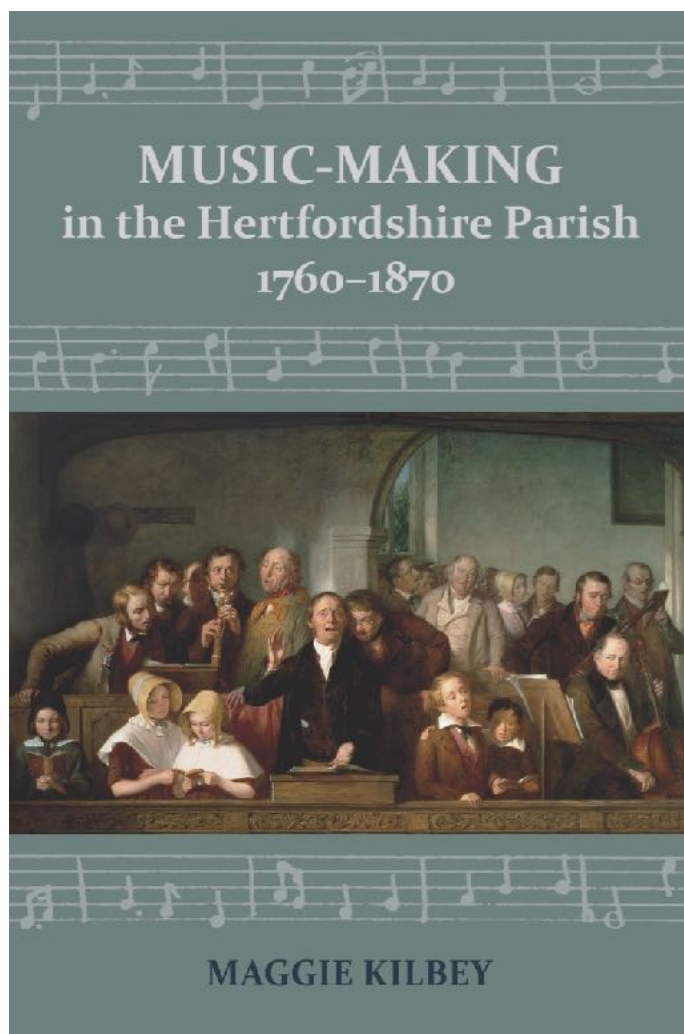


Music-Making in the Hertfordshire Parish 1760-1870

Maggie Kilbey

The standard of congregational singing in mid-eighteenth-century parish churches was viewed with alarm by many influential clergy and social commentators. In this study, the author explores attempts to improve parochial music-making and the factors that played a part in their success or failure. An innovative approach to the social history of church music-making sheds light on interactions between militia and church bands, singers, organists, the role of charity school children and the use of barrel organs.

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