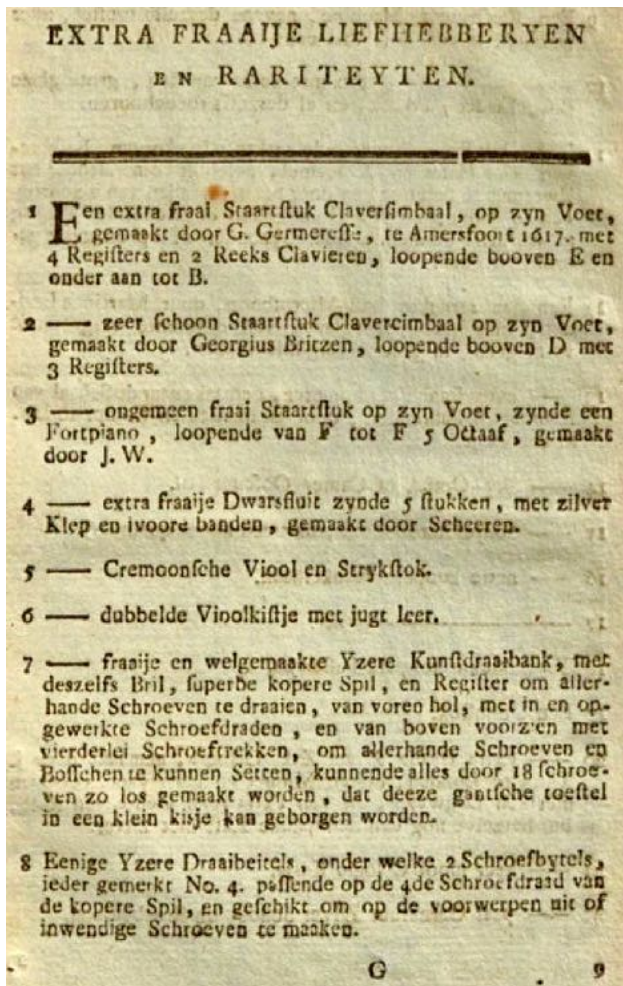




THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 61
AUTUMN 2021



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**List of Instruments from the Auction
Catalogue of the Books and Other Objects
of Arnoldus de Does, Leiden, 18 March 1782**
(see p.6)

THE GALPIN SOCIETY

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

EDITORIAL

After 18 years of dedicated service, Maggie Kilbey has decided to step down as administrator of the Galpin Society. Since 2003, Maggie has combined the roles of treasurer, secretary and membership secretary, helping the Society negotiate banking and taxation changes, as well as copy-editing and producing the Newsletter. In addition, Maggie has rebuilt the Society's website, which now includes links to individual members' websites, as well as an events page and supplementary material for Galpin journal articles. I would like to thank Maggie for all her hard work and efficiency in fulfilling her role, and am delighted to confirm that in acknowledgement of her long-term dedication the Committee has appointed her a Vice President of the Society. I am also pleased to confirm that Maggie will continue in her roles as website manager and copy-editor / page setter of the Newsletter.

At the same time, we are very pleased to welcome our new administrator, Chris Goodwin. Chris has 20 years of administrative and editorial experience as secretary of The Lute Society, editor of *The Lute* and *Lute News*, and both secretary and editor of the Fellowship of Makers and Researchers of Historical Instruments. He came to early music through a history degree, and the unusual route of historical re-enactment, and his special interest is lute song, with a number of research projects currently on the go. I would also like to welcome two other new members to the Galpin Society Committee: Rachael Durkin (Senior Lecturer, Northumbria University Newcastle); and Alice Little (Research Fellow at the Bate Collection, and Junior Research Fellow in Music/History, Corpus Christi College, Oxford).



Chris Goodwin

After the cancellation of last year's AGM due to the pandemic, the Committee was determined to hold this year's meeting virtually using the Zoom platform. This took place on 26 June. We are delighted to confirm that 24 members participated in the meeting, including members from America and the Netherlands. At the conclusion of the meeting our new President Arnold Myers read out the citations for two recipients of the Baines Prize: Peter Bavington (2020) and Clifford Bevan (2021). This was followed by a recorder recital by Douglas MacMillan, an interview with Trevor Herbert and Bradley Strauchen-Scherer, and two Baroque arias performed by Lucy Whitehead (recorder), Jenny Nex (soprano) and me on the organ. Bradley and Trevor were reflecting on the legacy of Jeremy Montagu, and this was an exceptional piece of documentary film making, well worth watching. In a beautiful church setting, Douglas demonstrated three sizes of recorder to illustrate three contrasting styles of recorder music. He began his recital with two movements from the *Quatrieme Suite* by Joseph Bodin de Boismortier (1689–1755) on an alto recorder by Mollenhauer. This was followed by 'Ranz des Vaches' (a traditional Alpine melody for calling the cows, perhaps originally played on an Alpine horn), arranged by Ernst Krähmer, and played by Douglas on a tenor recorder by Moeck; he finished his recital with variations on 'Engels Nachtgaelte' by the Dutch recorder virtuoso and carillonneur Jakob van Eyck (c1590–1657) on a soprano recorder by Mollenhauer. Jenny, Lucy and Lance performed J.S. Bach's 'Höchster, was ich habe', from *Brich dem Hungrigen dein Brot*, BWV 39; and the aria 'Meine Seele hört im Sehen' from Handel's *Neun deutsche Arien* using the anonymous English organ in the Musical Instrument Collection at the University of Edinburgh.

An important highlight of our Society's activities is the biennial conference, which will be held in Edinburgh from Thursday 23 June to Saturday 25 June 2022 inclusive. The meeting will be hosted by the University of Edinburgh and will be centred on St Cecilia's Hall Concert Room and Music Museum. Abstracts of papers (400 words maximum for full-length papers, 200 words maximum for brief contributions) and a biography (no more than 75 words) are invited, to be submitted by 20 January 2022. For further information see the Call for Papers on p.5 and the website: <http://www.euchmi.ed.ac.uk/gxtp.html>. I look forward to seeing you in person in Edinburgh.

Lance Whitehead

Increase in subscriptions for the 2023 journal onwards

As you may have noticed if you have visited the website recently, rising costs mean that to balance the books we will have to increase the subscription, not for the 2022 journal, which will appear next April, but for the 2023 issue, to appear in the Spring after that. The current rates, to be paid by 1 March 2022 at the very latest if you want to be sure of your copy of the 2022 Journal (vol. 75), are:

Individual, UK: £30, outside UK: £36

Institution, UK: £40, outside UK: £46

Student/under 25, UK: £15, outside UK: £18

Joint members, UK: £32, outside UK: £38

For the 2023 Journal (vol. 76), for which we will send out reminders from next April, but which in fact you can already pre-pay for at: <https://www.galpinsociety.org/subscriptions.htm>, the rates will be:

Individual, UK: £34, outside UK: £42

Institution, UK: £44, outside UK: £54

Student/under 25, UK: £17, outside UK: £21

Joint members, UK: £36, outside UK: £44

Well, you can't say we don't give plenty of advanced notice!

In fact we still have back issues of recent Journals (and at last count, at least one copy of every back issue except 1962 – a vintage year perhaps?). Just contact me at the new address: admin@galpinsociety.org to discuss completing your set. It's very easy to pay nowadays, by Paypal.

Chris Goodwin

New Publication

Anthony Baines Archive

Alice Little

Bate Collection (14 October 2021)

80 pp., 46 colour + 16 b/w images, paperback, £8.95 + £2.78 UK

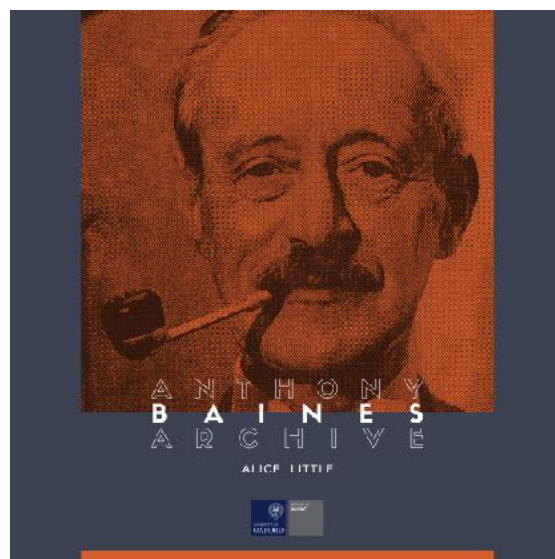
ISBN 9781838496302

Anthony Baines (1912–1997) was the first Lecturer/Curator at Oxford's Bate Collection of Musical Instruments. He was one of the most prominent organologists of the twentieth century, making a significant and enduring contribution to the study of musical instruments.

The Anthony Baines Archive contains Baines's research notes on a wide range of musical subjects as well as historical documents relating to his life, such as correspondence, and compositions from his time as a prisoner of war.

The catalogue of the Anthony Baines Archive is 80 pages in length with over 50 images from the archive. It contains a detailed biography of Anthony Baines in addition to archive highlights, the catalogue tables themselves, and an extensive list of publications by Baines.

For further information see: <https://www.pdsprint.co.uk/product-page/anthony-baines-archive>





CONFERENCE ON MUSICAL INSTRUMENTS

The Galpin Society

The University of Edinburgh



Edinburgh

23–25 JUNE 2022

<http://www.euchmi.ed.ac.uk/gxtp.html>

The Galpin Society's biennial conference will be held in Edinburgh on Thursday June 23, Friday June 24 and Saturday June 25.

The meeting will be hosted by the University of Edinburgh and will be centred on St Cecilia's Hall Concert Room and Music Museum.

CALL FOR CONTRIBUTIONS

The Organising Committee invites offers of individual papers and lecture-recitals based on original research and discoveries, and proposals for panel sessions with identified panellists. Contributions should relate to the history, design, construction, function, and use of musical instruments in any culture and from any period.

A theme of the Conference will be *Domestic Music Making and its Instruments* – papers on topics related to this theme will be especially welcome, but offers of papers on other musical instruments will also be welcome.

Offers of paper presentations are invited, either full-length presentations of 20 minutes (followed by 10 minutes for discussion) or brief contributions of 10 minutes (followed by 5 minutes for discussion).

It will not be necessary to submit the full text of papers, but suitable contributions may qualify for publication in the *Galpin Society Journal* at the discretion of the editor and subject to the normal acceptance procedures (the *GSJ* is a fully refereed journal). The language of the abstracts and presentations will be English. It will not be possible to mount posters at this conference. It is intended that there will be no parallel sessions. Papers should be delivered in person at the Conference by the author (or one of several named authors). All presenters must register for the conference and pay the normal fee for participation in the Conference.

Abstracts of papers (400 words maximum for full-length papers, 200 words maximum for brief contributions) and a biography (no more than 75 words) are invited, to be submitted by 20 January 2022. Acceptance of submissions will be notified by 20 February 2022. Accepted abstracts will be placed on the Conference website.

To submit a paper, go to: <https://easychair.org/conferences/?conf=gs2022>

Create an account as an author and follow the instructions for 'New Submission'. Please specify at the end of your abstract whether it is for a 20-minute or 10-minute presentation. There is no requirement to upload your paper.

The Organising Committee for the GS Conference on Musical Instruments consists of: Sarah Deters, Arnold Myers, Jenny Nex, Jonathan Santa Maria Bouquet, and Lance Whitehead.

Further information email: stceciliashall@ed.ac.uk

Instruments in Dutch Book Auctions, 1623–1850

Many catalogues of book auctions held in the Netherlands from the early seventeenth century onwards have been preserved. Moreover, in addition to books, scientific instruments (such as microscopes), weapons, drawings, paintings, and all kinds of musical instruments – both of Dutch origin and from all the important European centres of instrument making – were regularly sold in these auctions. This makes these catalogues especially interesting to musicologists, as the distribution of instruments and their prices provide an important insight into their popularity and the musical practices of the time.

While the catalogues have attracted the attention of various musicologists, it was Gerard Verloop from Schagen (Netherlands) who was the first to undertake a systematic investigation into the musical instruments recorded in the catalogues of over 5,000 auctions held in the Netherlands between 1623 and 1850. In doing so, he made an inventory not only of chamber organs (his main area of expertise), but all other musical instrument types, including musical clocks and music boxes found by him in about 600 catalogues. These Verloop transcribed in three volumes as *Het muziekinstrument op de boekenveiling / The musical instrument at the book auction: 1623–1775; 1776–1810; and 1811–1850*.

The aim of this article is to make Gerard Verloop's publication better known and more accessible, especially to non-Dutch speaking researchers. To this end, I have digitized the brochures with Verloop's permission and uploaded them to my personal website.¹ In this article, additional information is presented to help researchers overcome linguistic problems. While French and occasionally Latin are used, most of the catalogues are in Dutch; moreover, many of the words and concepts are no longer in common usage. The matter is complicated by the fact that at the time there was no uniform spelling, and, perhaps due to the haste in producing the catalogues, there appear to be many spelling or typesetting errors. Verloop uses [*sic*] or added a suggestion for a correction where he identified an obvious error in the spelling of a name. In the prefaces to the brochures, which have been translated into English and are added to the PDF file, Verloop outlines the method and scope of his research, but apart from a few general remarks, he did not elaborate on the information provided by the auction catalogues.

REGISTERS

For each of the brochures, Verloop compiled a register of names: instrument makers, book sellers and previous owners of the instruments. In an explanatory note (Brochure No.1, p.51), Verloop writes:

The register of names is set up simply and is intended for practical use [rather than as a comprehensive list]. One problem is that, for various reasons, many names were spelled differently. The issue of names has been resolved to a limited extent since there are many doubtful cases, and it is not within the field of expertise of the author.

To assist researchers, I have made a new list of instrument makers, and grouped all variants together. This list is added to the PDF file. An additional index of instrument names, with variable spellings has also been created. For the *klavecimbel* (harpsichord), for instance, there are over 20 different spelling variants.

Some instrument names – albeit with minor variations – are identical in several languages, and this may also give rise to misunderstandings. For instance, for much of the seventeenth and eighteenth centuries, the term *fluyt* (modern Dutch *fluit*) generally referred to a recorder, whereas the transverse flute was mainly named *dwarsfluit* or *fluyt travers*. During the eighteenth century, however, *fluit* was increasingly used for the cross flute. The modern meaning of the term *fluit* is only conclusive if additional information is given, for instance the presence of extra middle joints. The names of stringed instruments may be also confusing for those not familiar with international terminology. For instance: a violin is called *viool* in Dutch and *violon* in French. Similarly, the term *bas* in modern Dutch refers to the contrabass or double bass, but in the

¹ To access the files, see my website: <http://www.mcjbouterse.nl> and on the homepage click on the link to the 'Verloop-Files'. The PDF file has been made suitable for searching with the search function of Adobe Reader: press CTRL+F (for Windows) or CMD+F (for Mac). Practice shows this generally works well, but due to the manner of photographic reproduction and the existence of some special letter combinations (such as 'æ' and 'œ') there remain some minor issues.

eighteenth century the cello is often simply referred to as *bas* (in French: *basse*, short for *basse de violon*), or for a bass voice in general, separate from the instrument. Some of the instruments named in the catalogues are a real enigma. What exactly is a *sasaret*, or a *sing* or *zing instrument*? Was the latter perhaps a mirliton? A *speelinstrument* (playing instrument) can be everything but may have been some form of automatic instrument. A list has been compiled of all the variants, providing the current Dutch and English terminology.

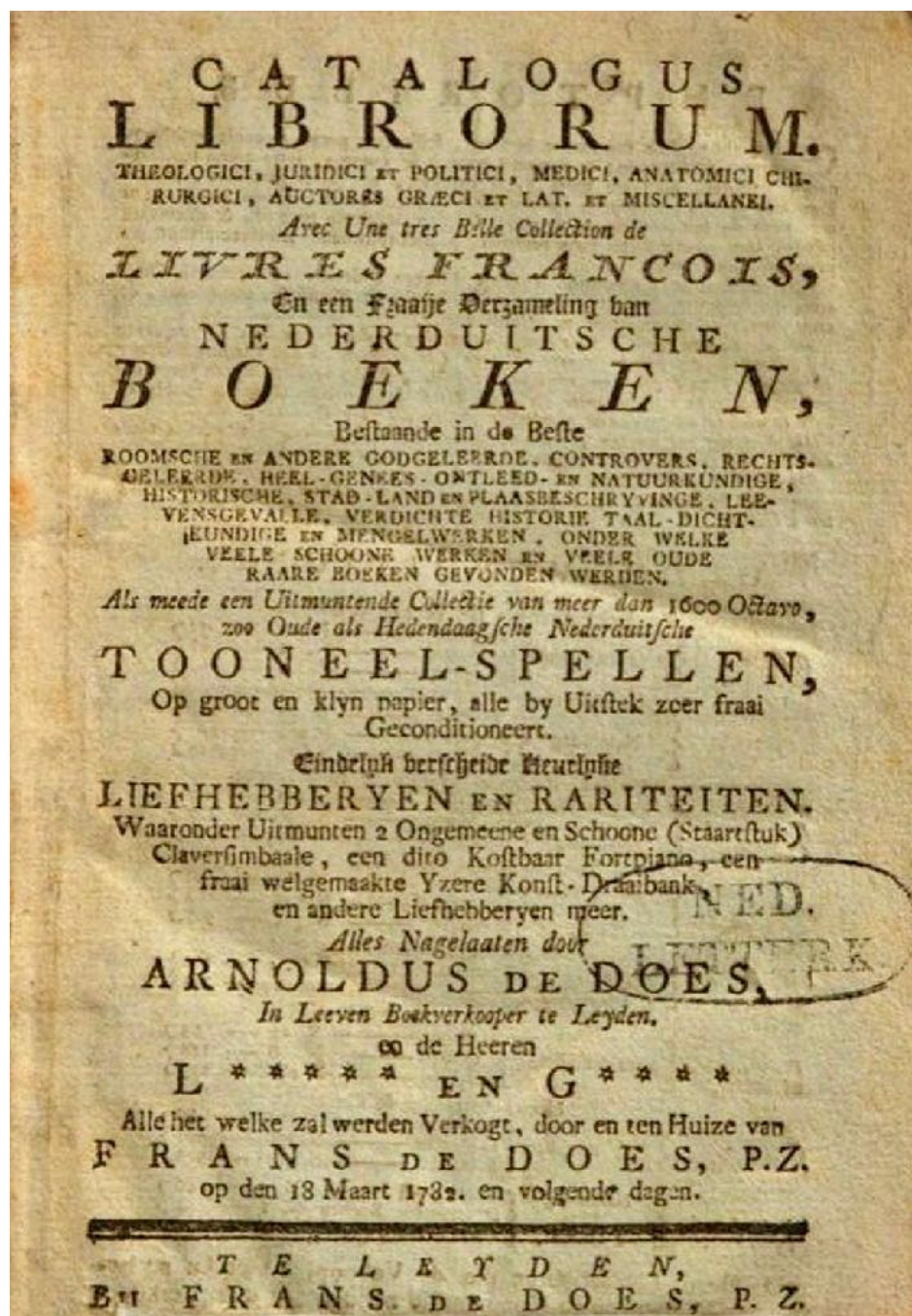


Figure 1. Auction Catalogue of the Books and Other Objects of Arnoldus de Does, Leiden, 18 March 1782.
<https://books.google.nl/books?id=OfRbTb9g7pYC&pg=PP3&lpg=PP3&dq=1782,+Arnoldus+de+Does,+catalogus&source=bl&ots=cz0z6oWVXN&sig=ACfU3U3L8sbwmrfo5zM3pwtqmeaS9x2Qaw&hl=nl&sa=X&ved=2ahUKEwjAjIWFqfnxAhWNR6QKHfQoDQYQ6AEwCHoECAwQAw#v=onepage&q=1782%2C%20Arnoldus%20de%20Does%2C%20catalogus&f=false>

ARRANGEMENT OF THE BROCHURES

The details of each auction are given by Verloop in the following order:

a. Date of the auction

The date is given as year, month, day. In a few cases, the front page of the catalogue is missing, and the precise date of the auction is not known. The modern Dutch spelling is used to indicate the months: januari, februari, maart, april, mei, juni, juli, augustus, september, oktober, november, december.

b. Names and occupations of the owners

By default, the phrase follows the date: *Verkoping nalatenschap* (Sale of the properties, when it concerns property of a deceased person), or simply *Verkoping* (sale). In most cases, the name and occupation of the original owner is given, although sometimes only the initials are recorded. Occasionally, this information is recorded in French or Latin, even if Dutch is used for the rest of the catalogue. All editorial matter, including missing material is shown within square brackets [...]

c. Place of the auction and details of the *boekverkoper* (bookseller) or publisher of the catalogue

Auctions were often held in the shops of booksellers, and sometimes in the homes of those whose properties were being sold. After 1800, especially in Amsterdam, auctions were increasingly held by a specialized *makelaar* (broker) or team of brokers in a *Venduhuis* or *Lokaal voor Publieke Verkoopingen* (local for public sales).

d. Where to find musical instruments

Musical instruments are usually found at the end of the catalogues: in sections marked *Rariteiten* (rarities, curiosities), *Liefhebberijen* (hobby objects, collections), *Bijzonderheden* (curiosities), *Fraaiheden* (beautiful objects) or *Muziekinstrumenten* (musical instruments).

e. List of instruments and their makers, and (where available) auction prices

Instrument descriptions differ markedly. Ideally, each item is precisely described, with the builder's name, materials, and a quality designation. But often such indications are missing. Descriptions of keyboard instruments are typically the most detailed, often including the number of registers and compasses. The material of woodwind instruments is often given, but this is rare for other instruments.

f. Library or archive where the original auction catalogue is preserved or may be consulted on microfiche. The following abbreviations (sigla) are used (Brochure No. 1, p.3):

ASBLw: Archief en Stedelijke Bibliotheek Leeuwarden

BNPar: Bibliothèque Nationale, Parijs (Paris)

GAA: Gemeente-Archief Amsterdam, Collectie Veilingcatalogi (2 boxes: 1784 to 1810 and 1811 to 1839)

GAsG: Gemeente-archief 's-Gravenhage (The Hague)

GAHrl: Gemeente-archief Haarlem

GALd: Gemeentearchief Leiden GALw: Gemeente archief Leeuwarden

GARd: Gemeente-archief Rotterdam

GMSG: The (former) muziekbibliotheek of the Gemeentemuseum (now 'Kunstmuseum') in 's-Gravenhage (The Hague)

HAB: Herzog August Bibliothek, Wolfenbüttel (Germany)

KBsG: Koninklijke Bibliotheek, 's-Gravenhage (The Hague)

KVB: Bibliotheek Koninklijke Vereniging van het Boekenvak (Amsterdam)

MmW: Museum Meermanno Westreenianum, 's-Gravenhage (The Hague)

NLSPet: National Library, St Petersburg

OBA: Openbare Leeszaal en Bibliotheek Amsterdam

PBFR: Provinciale Bibliotheek Friesland, Leeuwarden

PBZ: Provinciale Bibliotheek van Zeeland, Middelburg

RKD: Rijksbureau voor Kunsthistorische Documentatie

RMA: Bibliotheek Rijksmuseum Amsterdam

UBA: Universiteitsbibliotheek Amsterdam UBL: Universiteitsbibliotheek Leiden

WrBO: Biblioteka Zakladu Narodowego im Ossolinskich (Wroclaw, Poland)

PRICES OF THE INSTRUMENTS

Prices that the instruments fetched at auction are found in the margins of 68 catalogues. The prices recorded are usually for individual instruments, but also sometimes for combinations of instruments. Before 1816, the prices are given in *gulden*, *stuivers* and *centen* (guilders, stivers and cents), in which there were 16 cents in 1 stiver and 20 stivers in 1 guilder (1*f*). In the province of Zeeland, however, Zeeland pounds (£) (equivalent to 6 Dutch guilders) were used, in which there were 12 *penningen* in 1 shilling and 20 *schellingen* (shillings) in £1. In 1816, a new decimal currency system was introduced into all Dutch provinces, in which the guilder is divided into 100 cents. It is important to note that since inflation was almost non-existent at this time, it is possible to compare prices from 1680 with those of 20 or 50 years later.² By default, the prices are given between square brackets with the text *Verkocht voor* (sold for), or *Verkocht aan X voor* (sold to X for).

Figure 2 (right). Example from an auction catalogue dated 29 November 1773, detailing the sale of a variety of musical instruments. Gerard Verloop, *Het Muziekinstrument op de Boekenveiling. I. 1623–1775* (Schagen: Verloop, 2002), p.49.

1773, november 29 – Verkoop nalatenschap ‘Pieter de Swart, / In zyn Ed. leeven, Architect van Zyn Doorl. Hoogheid, den Heere Prins van Oranje en Nassau, Stadhouder der vereenigde Nederlanden’, ‘door en ten Huyze van Frederik Staatman, Boekverkooper, op de Kalvermarkt in ’s Gravenhage’.

Muziek-Instrumenten.

- 1 Een Clavier zynde een Staartstuk van vyf Octaven, gemaakt door Scheffers. [Verkocht voor *f* 130.–.–.]
- 2 Een Clavicordium, van onder C. tot boven F. [Verkocht voor *f* 11.–.–.]
- 3 Un Violon, fait par Jacobus Stainer in Absam. [Verkocht voor *f* 18.–.–.]
- 4 Un dito, fait par le même. [Verkocht voor *f* 14.–.–.]
- 5 Une très bonne Violon, fait à Bruxelles. [Verkocht voor *f* 13.–.–.]
- 6 Une Excellente Flut du bois d’Ebene avec trois pieces de Millieu, fait par Wedemulder. [Verkocht voor *f* 19.5.–.]
- 7 Een Fluyt met zyn Bystukken, van Palmhout, en gegarneerd met Yvoir, door Schlegel. [Verkocht voor *f* 5.5.–.]
- 8 Een schoone Fluyt van Yvoir. [Verkocht voor *f* 9.10.–.]
- 9 Een Magnifique Fluyt gemaakt door Michel in s’Hage. [Verkocht voor *f* 12.–.–.]
- 10 Een Fluyt Travers van Schlegel. [Verkocht voor *f* 7.–.–.]

NLSPet – Nr. 3015, fiches 4625–4626.

² For further information on prices and inflation see Jan Luiten van Zanten, ‘Kosten van levensonderhoud en loonvorming in Holland en Oost-Nederland 1600–1850’, *Tijdschrift voor Sociale Geschiedenis* 11/4 (1985), pp.309–323.

ISSUES OF INTERPRETATION: AN EXAMPLE

Figure 2 provides a good example of both the possibilities and problems in reading, translating, and interpreting the data from the catalogues. The introduction begins with the date of the auction, followed by *Verkoping nalatenschap* (sale of the estate) of Pieter de Swart, in his honoured life architect of His Illustrious Highness Prince of Orange and Nassau, Stadholder of the United Netherlands, by and in the house of Frederik Staatman, bookseller at the Kalvermarkt in The Hague.

Musical instrument no. 1 is described as *Een Clavier zynde een Staartstuk van vyf Octaven, gemaakt door Scheffers.* / A keyboard instrument, being a 'tail piece' (or harpsichord) of five octaves by Scheffers. The price realized by the harpsichord – 130 guilders – is very high and one of the most expensive instruments in all the eighteenth-century auction catalogues. Perhaps the instrument had an important lid painting, although such a feature is likely to have been mentioned in the catalogue. As to the maker, Johannes (Jan) Scheffer (or Scheffers), we know that he worked in The Hague, and that instruments by him are featured in advertisements published in The Hague between 1748 and 1803. There is also a Godfried Scheffer, who in 1761 advertised a harpsichord for sale in an advertisement in Amsterdam. No instruments by either maker are known to survive.³

No. 2 is a *Clavicordium* (a clavichord), but with no maker's name, which sold for the much more moderate price of 11 guilders. The compass was probably C to f³.

Nos. 3 to 6 are described in French (but why only these instruments?): Nos. 3 and 4 are two violins by the well-known Tyrolian maker Jacobus Stainer (1607–1683), but the prices of 18 and 14 guilders for which the two violins were sold seems unreasonably low. No. 5 is a *très bonne* (very good) violin, made in Brussels. Unfortunately, in these cases the year of manufacture is not given, but such details are recorded in several other auction catalogues.

Nos. 6 to 10 are *fluyten* (flutes or recorders). Nos. 6 and 7 may be interpreted as transverse flutes since they are provided with *corps de rechange*, here referred to as *de millieu* (centre pieces) and *bystukken* (extra pieces).

No. 10 is described as a *fluyt travers*, so there are no issues concerning the identification of this instrument. However, the descriptions of No. 8 as *Een schoone fluyt van yvoir* (a nice flute in ivory) and No. 9 as *Een Magnifique Fluyt gemaakt door* (a magnificently made flute) are more obtuse and might refer to recorders.

The description of the auction concludes with the name of the library where the original catalogue is preserved: the National Library in St Petersburg (Russia), identified with the sigla NLSPet. Gerard Verloop studied microfiche copies of the catalogue, probably at the library of the KVB in Amsterdam (see footnote 7).

How are we to interpret the descriptions given in the catalogues? Do they tell us something about the appearance and, in some cases, the musical qualities of the instruments being sold? Or are they no more than commercial talk? In some cases the hyperbole may have helped the instruments realise a higher price, since the flutes described as *excellente*, *schoon* and *magnifique* were sold for higher prices than the two flutes without such designations. The material from which the instruments were made may also explain the different prices: Traverso No. 6 (made of ebony) fetched 19 guilders and 5 stivers, whereas No. 7 (*palmhout*, boxwood, with ivory mounts) sold for only 5 guilders and 5 stivers.

The makers of the flutes also require careful evaluation. The maker of flute No. 6 is given as Wedemulder, for instance, but this is an enigma. Perhaps it was a misreading of Weijde-muller (or Weydemuller) whose stamp is on a traverso in the collection of the Kunstmuseum (the former Gemeentemuseum) in The Hague; unfortunately, very little is known about this maker, including where he lived. Flute No. 9 was made by *Michel in s'Hage* (s-Gravenhage, The Hague). This is the only reference to a woodwind instrument maker working in The Hague, so it is highly significant, but no further information about him has been found.

³ For further information on Jan and Godfried Scheffer see Arend Jan Gierveld, 'The harpsichord and clavichord in the Dutch Republic', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 31 (1981), pp.117–166.

However, an undated clarinet marked '(lion) J. Michel' is preserved in the Museum of Musical Instruments in Berlin (Inv. No. 2874), which may be the sole surviving example from his workshop.⁴ Nos. 7 and 10 are described as being by Schlegel. Christian and Jeremias Schlegel (father and son) were active in Basel, Switzerland, in the first and second half of the eighteenth century respectively. However, it is not known to which member of the family the flutes should be ascribed.⁵

THE PROVENANCE OF THE INSTRUMENTS

Reading the title pages of the auction catalogues could give rise to the conception that they mainly came from the estates of high-ranking and rich persons: professors and legal scholars, senior civil servants, diplomats, clergy (ministers and pastors) and a few professional musicians. However, the picture may be somewhat distorted, since while the titles and functions of men of status are recorded, the names of less affluent members of society were not recorded or only referred to by their initials. A particularly interesting topic that may be investigated via the catalogues is that of instruments owned by professional musicians, or by those people who made a living from music. Unfortunately, only a handful of auctions may be associated directly with musicians and composers. These include: the Amsterdam organist and composer Gerard Frederik Witvogel (1669–1746), the composer Albertus Groneman (1710–1778)⁶ of The Hague; and the carillonneur Frederik Johannes Berghuys (1762–1835) of Delft. The most famous composer whose instruments are described in the sales catalogues is that of Pietro Locatelli (1695–1764), the auction for which took place on 21 August 1765: from these we learn that he owned no less than three harpsichords, including a double-manual harpsichord by Ruckers. There are also one or two music dealers, whose stocks of instruments are described. It should be stressed, however, that musical instruments were not the main focus of the sales: they only came up for sale because there were also – or even mainly – books in the auction.

The auction with the largest number of musical instruments concerns that of Nicolas Selhof (1680–1758), an important figure in the music life of The Hague: he started a business in 1713 as a music bookseller, and in 1725 formed a 'Collegium musicum perpetuum'. The music section of the catalogue comprises more than 150 pages, with just under 3,000 pieces of music listed. The section on musical instruments is, however, no less impressive: 46 violins, 13 cellos, 3 violas, 1 double bass and 1 lute, 3 violas d'amour, 6 violas dessus, 34 violas da gamba, 12 harpsichords and spinets, and 46 wind instruments. This was a trading stock of instruments of well-known makers from all over Europe.⁷ The auction of Selhof's stock of instruments was held by A. Moetjens, a bookseller in The Hague, on 30 May 1759. For some reason, the catalogue was included within the catalogue that refers to goods bequeathed by Hugo van Son (24 November 1760). The title page of the 1759 Selhof catalogue was perhaps overlooked by Verloop, so that the connection with Nicolas Selhof and the name of Selhof are missing from the brochures. For the new registers, the auction is referred to as '1760/1759'.

⁴ William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), p.263.

⁵ Waterhouse (1993), p.354.

⁶ Following the death of his wife, Groneman sold various instruments in 1756. The most conspicuous of these was a *beroemde clavecimbal met twee clavieren* (a famous harpsichord with two manuals) by Johannes Ruckers, which sold for extremely high price of 500 guilders, by far the most expensive instrument in all the catalogues. For further information, see Rudolf Rasch, 'Groneman, Albertus', in *Musik in Geschichte und Gegenwart (MGG)*, vol.8, p.73.

⁷ See also Hyatt King, *Catalogue of the music library, instruments and other property of Nicolas Selhof, sold in The Hague, 1759* (Amsterdam: Frits Knuf, 1973), with a facsimile of the catalogue; Jan Bouterse, 'The Selhof auction (1759)', *FoMRHI Quarterly* 89 (1997), pp.23–26; and Rudolf Rasch, 'Aux adresses ordinaires, Waar muziek te koop was in de Nederlandse republiek' in *Jaarboek voor Nederlandse boekgeschiedenis. Jaargang 8* (2001), pp.99–112.

LIMITATIONS AND FURTHER RESEARCH

We cannot be certain that all the instruments were manufactured by the makers named in the catalogues. The large number of variations in the spelling of some makers' names (including 12 variants for the name Stradivarius) suggests that there may have been forgeries. Some instruments are made 'in de smaak van' or 'in de stijl van' (in the style of). As stated above, Gerard Verloop did not elaborate on the information contained within the auction catalogues, apart from a few general remarks in the prefaces. One remark, from the first Brochure (in translation) reads:

From the instruments listed in the sale catalogues we may draw some qualitative conclusions, but not so much about their numbers: we must be aware that several instruments occurred more than once at different sales. It is hardly possible to check the reliability of the provenance of the instruments. Forgeries were not uncommon. Because of the modest prices, especially for harpsichords and string instruments, forgeries were seemingly not profitable and were presumably exceptions. It is more likely that forgeries or pseudo forgeries took place at the source, in the workshop of the original maker, which can be deduced from the sometimes strange descriptions. The Dutch auctioneers, not always being experts in this field, had to rely on those descriptions and acted in good faith; but there must have been some dead wood between them.

Verloop should be acknowledged for his meticulous work on the catalogues, although this should not prevent scholars from further research or from consulting the original sources where possible. Unfortunately, only a very limited number of catalogues uploaded as facsimiles may be found on the internet.⁸

This article is meant as a stimulus and a guide for other people who wish to carry out further research into the historical auction catalogues. That is not an easy job: the heterogeneous descriptions and the limited information concerning the condition of the instruments are obstacles when assessing the data and framing conclusions. As Verloop suggests in the preface to the first brochure, these catalogues have the potential to shed further light on musical instrument making as well as musical performance of the seventeenth and eighteenth centuries.

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Jan Bouterse

⁸ See the Art Sales Catalogues Online database (available at: <https://primarysources.brillonline.com/>), where it is possible to view several complete catalogues of the art auctions. The catalogues of the book auctions have largely been collected by the KVB (Koninklijke Vereniging voor het Boekenvak / Royal Association of the Book Trade). The library of the KVB is housed at the University of Amsterdam. In addition to the original catalogues, it also possible to consult microfiches of catalogues preserved elsewhere.

A Superior Clavicytherium

The clavicytherium, or upright harpsichord, is present at every stage in the development of plucked keyboard instruments. In fact, the earliest surviving harpsichord (Royal College of Music, Cat. No. 1) is a clavicytherium, and many different styles were built over the centuries. Yet for those who have studied and played them, there is a common complaint: the actions are too often heavy, spongy and cantankerous. They simply do not feel like a normal harpsichord.⁹

The notable exceptions are the clavicytheria of Albertus Delin (1712–71), highly regarded for both their Ruckers-esque tone and supple actions. The surviving instruments have been well described and studied but, surprisingly, very little has been written about the mechanism which lies behind Delin's remarkable, apparently unique, achievement.¹⁰ What follows is an explanation of why the action works so well.

The strings of a normal grand harpsichord run horizontally and are plucked by jacks at the end of the keys which rise up at right angles to the strings and return by gravity. Nothing could be simpler. In a clavicytherium, however, the jacks themselves travel horizontally and need to be linked to the vertically moving keys by some sort of extra mechanism. The challenge is to make an action which is comfortable, not too heavy, and with fast enough repetition to cope with all the trills and ornaments of renaissance and baroque music. Of course, the organ-builder faces the same challenge, but how can a clavicytherium be made to *feel* like a harpsichord rather than a tracker or a harmonium?



Figure 1. Clavicytherium by Albertus Delin, 1752, Berlin Musikinstrumenten-Museum.

⁹ See, for example, Edward Kottick, *A History of the Harpsichord* (Bloomington & Indianapolis: Indiana University Press, 2003), p.294. For an excellent overview of the clavicytherium, see David Chung, review of Jean-Henry D'Anglebert: *Pièces de clavecin* (Paris, 1689). Hank Knox, clavicytherium. Les Productions Early-music.com, 2003. [EMCCD-7759], in *The Journal of Seventeenth-Century Music*, vol. 11, no. 1 (2005).

¹⁰ The most detailed study of these instruments is in Jean Tournay, 'À propos d'Albertus Delin, 1712–1771: petite contribution à l'histoire du clavecin', in *La facture de clavecin du XV^e au XVIII^e siècle: Actes du colloque international de Louvain 1976*, ed. Philippe Mercier and Martin-Knud Kaufmann (Louvain-la-neuve: Institut supérieur d'archéologie et d'histoire de l'art, Collège Érasme, 1980), pp.140–231.

Built in Tournai, the three known Delin clavicytheria are in the Brussels MIM (1751), the Berlin Musikinstrumenten-Museum (1752) and the Kunstmuseum The Hague (undated, perhaps c1760), outnumbering his extant grands by one. All have two sets of 8ft strings with a divided buff stop. The clavicytheria were evidently designed for a domestic drawing room (but with a high ceiling!) and take up less floor space than a small side-board. But Delin did not compromise: these are big, heavy instruments which greet the player with a wall of sound. The touch is positive and delicate, a brave attempt to replicate the very best grand harpsichord. Edward Kottick and George Lucktenberg have commented on their 'fluent action' which is a 'tactile pleasure'.¹¹

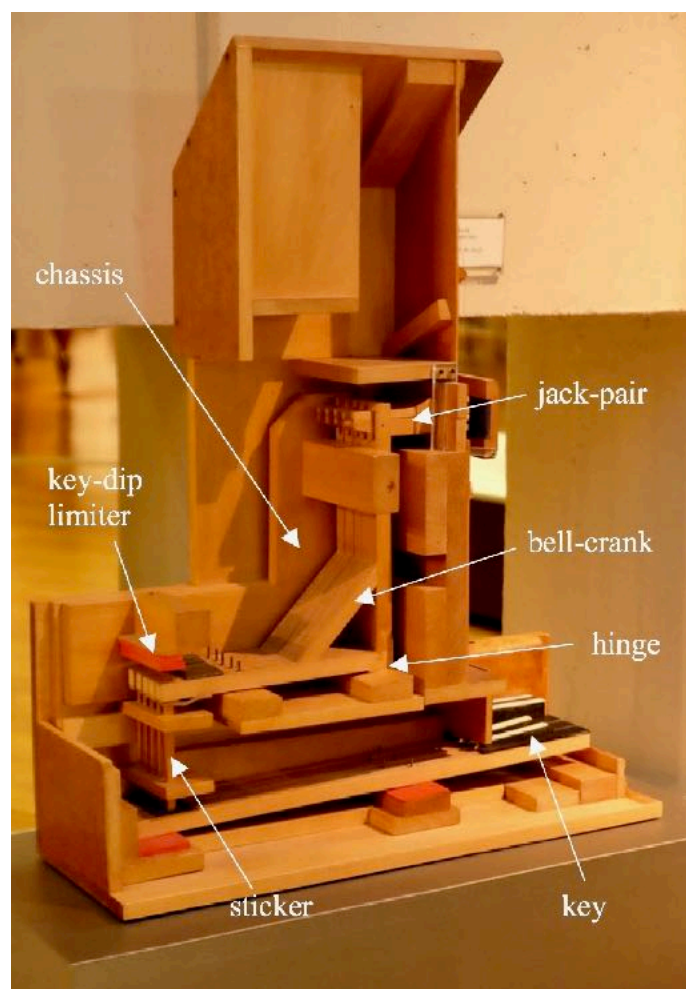


Figure 2. Cross-section of Delin's action [photo: courtesy of M. Griewisch].

In many respects, Delin was a traditionalist; the layout of his instruments follows the typical Flemish-style of a hundred years earlier. But the *action* is a product of the latest Enlightenment technology and deserves close scrutiny. A cross-section model of the Berlin instrument (Figure 2) shows how the mechanism converts the vertical key-stroke into the horizontal motion of the jack.

There are two key components: a bell-crank (or *équerre*) and a double-jack. When a key is struck, it pushes up a sticker or jack-riser at the far end. The sticker engages the lower arm of the bell-crank which is attached to the chassis with a leather or parchment hinge at the point where the two arms are joined at a right angle (Figure 3). The bell-crank rocks forward, its upper arm pushing the jack to pluck the string. Everything is delicately balanced so the touch is light and the jacks return by gravity. The key-dip is limited by a well-padded batten running above the back of the lower bell-crank arms.



Figure 3. The bell-crank chassis of the Brussels instrument with key-dip limiter removed.

¹¹ Edward L. Kottick and George Lucktenberg, *Early Keyboard Instruments in European Museums* (Bloomington: Indiana University Press, 1997), pp.162–3.

The other key component is a stroke of genius: the jacks are joined in pairs, connected by a pin so they can swivel when the stops are changed; they hook over another pin in a slot at the top of the bell-crank (Figure 4).

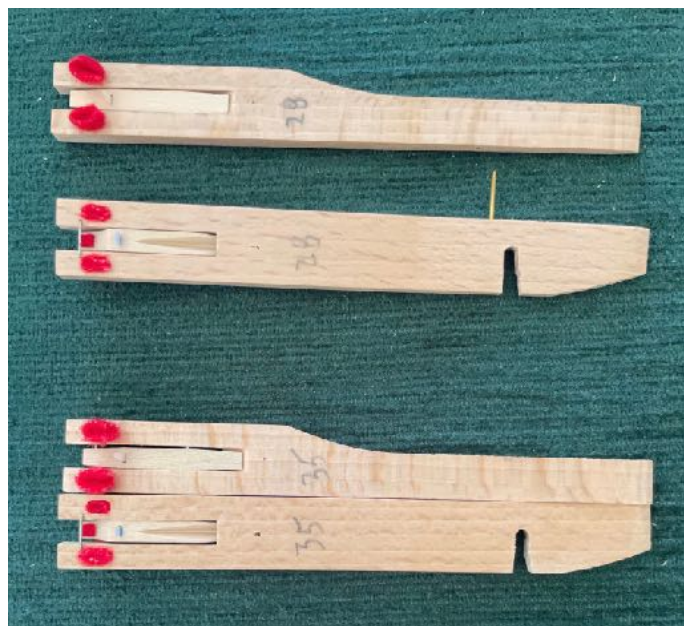


Figure 4. Delin's jack-pairs assembled (below) and disassembled (above) showing pivot pin.

Delin's jacks are easily extracted for quilling and adjusting dampers, which is potentially problematic for any clavicytherium. To remove a pair of jacks, one may simply push down on the front, lift them up and over the pin in the bell-crank and pull out. The cutaway on the upper jack gives it clearance for removal, whilst the prow-like shape of the lower jack allows the pair to be easily pushed back in place. The jack-slides (registers) are open combs facing each other and held in place by the overhanging edges of the soundboard and the spruce-veneered wrestplank, a feature carried over from Ruckers.

Delin achieved lightness of touch by balancing the action so that the amount of finger pressure required to lift the bell-cranks and push the jack-pairs forward is almost exactly the same as for a two-rank grand. The balance ratio is typical of mid-eighteenth-century harpsichords, with the

fulcrums closer to the middle of the keylevers than in non-*ravalé* Flemish instruments. With the front 8ft alone, the touch is very similar to the upper manual of, say, a Dulcken. But with both stops engaged a firmer touch is required. Remarkably, the player can actually feel the plectra contacting the strings, such is the sophistication of the mechanism.

The three surviving instruments have been restored: Berlin by Adolf Hartmann in 1921; Brussels by K. Kaufmann in 1961; and the instrument in the Kunstmuseum at The Hague by Wouter Scheurwater in 1972. Unfortunately, neither Brussels nor The Hague has a description of the state of the instrument before restoration or a report on the work done, although Scheurwater and Robert van Acht later published an account of the parlous condition of the instrument as they found it and the radical steps taken to conserve it. Woodworm damage to the soundboard and registers was extensive.¹²

Berlin is perhaps in the purest state of the three and is described in some detail in the museum catalogue.¹³ Hartmann's work in 1921 mainly involved stabilising the case. The catalogue also records that 'in 1959 the instrument was made playable', a terse statement that could cover a multitude of sins. According to Jean Tournay, this second restoration was undertaken by Friedrich Ernst who wrote 'two precious restoration reports, [and] has described the action', but I have been unable to locate these.¹⁴ In their absence, one must turn to the Berlin catalogue entry which, though providing a wealth of detail about many aspects of the instrument, has only this to say about the action: 'The mechanism consists of a lever system [Hebelsystem]. The rear end of the keylever activates a sticker. This passes through lower and upper guides where it contacts a horizontally mounted angle part [einen waagerecht gelagerten Winkelteil]. The jacks are held horizontally in slots in the bell-crank arms.' Perhaps the catalogue writer felt that the beautifully made model of the action, discussed above, obviated the need for any detailed description.

¹² *Oude Klavecimbels: Hun Bouw en Restauratie* (Den Haag: Gemeentemuseum, 1977), pp.51–62.

¹³ John Henry van der Meer, et al., *Kielklaviere: Cembali, Spinette, Virginalen. Bestandskatalog* (Berlin: Staatliches Institut für Musikforschung, 1991), catalogue number 2237.

¹⁴ 'Portrait of Albertus Delin' (1985), p.14, typescript translated by Allen James, 'accepted for publishing, but the publisher folded'. Available at <https://jw.zabernet.de> the website of William Jurgenson.

Scheurwater's work on the Delin clavicitherium at The Hague involved changes to the action. First, the keyboard was moved about 1.5cm towards the player, which meant the stickers made contact with the lower bell-crank arms further from their ends. The key-dip limiter was removed. But, as Scheurwater discovered, one tampers with Delin's action at one's peril, and shifting the keyboard caused the touch to become 'considerably heavier'. So it was returned to its original position and the key-dip limiter reinstated.¹⁵ Unfortunately, Scheurwater and van Acht have little more to say about the action. Scheurwater produced technical drawings, including an elevation, published by the Gemeentemuseum Den Haag in 1977. These have to be used with caution, not being printed exactly at 1:1 scale as claimed, with several major omissions, such as the layout of the keylevers and certain action parts. Scheurwater's elevation differs in certain details from the 'Coupe de la mécanique du clavicitherium de la Haye' reproduced by Tournay in his monograph on Delin.¹⁶ Both elevations contain drafting errors, but the likeliest explanation for the more significant differences between them is that Scheurwater drew the instrument before restoration whilst Tournay's section shows the action in about 1980 after restoration. This is all but confirmed by details which Scheurwater could only have observed when he removed the soundboard and case back, such as the chamfered edge of the upper belly-rail, which increases the vibrating area of the soundboard. The section glosses over other important features, such as the parchment hinges connecting the bell-cranks to the chassis which are not even mentioned in Scheurwater and van Acht's book. If not properly attached and reinforced, these hinges can become an Achilles' heel, spoiling the positive touch.

Assuming they were not substantially altered during restoration, Delin's clavicitheria show no Darwinian evolution from instrument to instrument, which suggests that he was satisfied with the mechanism. The bell-cranks have been delicately balanced to achieve a golden compromise: the fastest repetition with the least key weight. Today this could perhaps be found by

CAD models or trigonometric calculation; for Delin it must have involved a lot of trial and error.

Yet the 'tactile pleasure' noted by Kottick and Lucktenberg comes at a cost. If the jacks of a multi-rank harpsichord are allowed to pluck simultaneously, that note will feel stiff, brittle and, in some cases, very uncomfortable. The firing interval needs to be so short as to be nearly inaudible yet sufficient to avoid simultaneity; one rank should pluck consistently before the other. In a normal harpsichord, staggering is easily achieved: the ranks of jacks are cut to slightly different lengths or, in modern times, are provided with end-adjustment screws. For Delin, establishing the plucking order of his clavicitherium would have been a much greater challenge than in any conventional harpsichord.

Staggering is here complicated by the fact that the jacks are attached to each other and to the bell-cranks. The plucking order (or lack thereof) would be set when the holes for the pivot pins were drilled. But Delin's jack-pairs are not off-set; rather their quill holes line up exactly. How he adjusted and fine-tuned the plucking order is the one crucial issue that is not easily determined by external observation of his instruments.

The jacks of any clavicitherium, Delin's not excepted, encounter more friction than those of a grand harpsichord because, lying on their sides, they rub against the slots of the front register. This friction is of little consequence when the jack moves forward to pluck the string, but the drag is significant on the return, especially if assisted only by gravity rather than by a spring. The absence of any detectable friction between jack and slide is perhaps the most astonishing feature of Delin's action, though it may have suffered birth-pangs. For example, the two arms of the cranks in The Hague instrument are the same length, but the lower is of slightly greater mass to assist return. In the Berlin instrument lead weights have been attached to the lower arms, though their crudeness suggests a later addition (Figure 5).

¹⁵ Scheurwater and van Acht, *Oude Klavecimbels*, p.61.

¹⁶ 'À propos d'Albertus Delin', p.231.



Figure 5. Lead weights on the bell-cranks of Berlin [photo: courtesy of M. Griewisch].

Tournay's section of the instrument at The Hague shows the entire bell-crank chassis tilted backwards by about five degrees, evidently for the purpose of increasing the speed of return. As explained above, Scheurwater may have made this rather radical alteration when experimenting with the position of the keyboard (Figure 6).

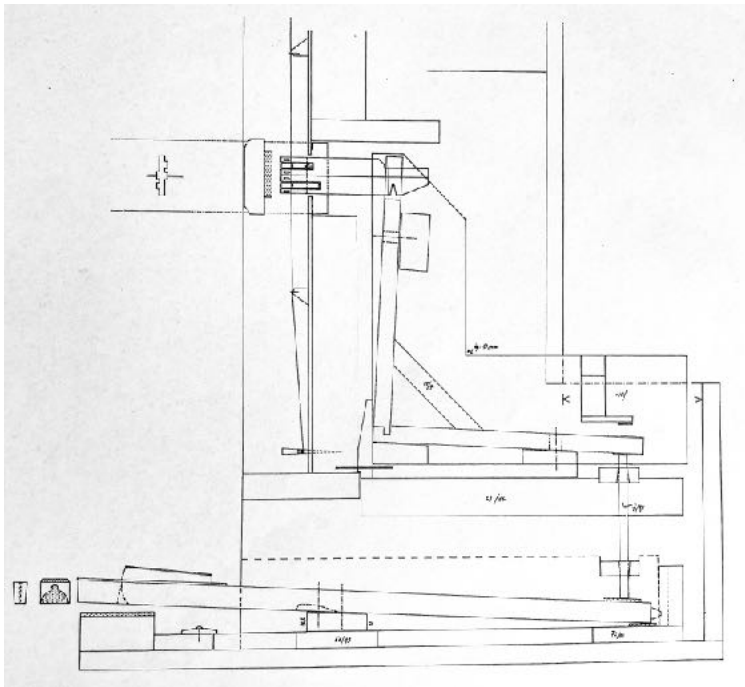


Figure 6. Tournay's section of the Delin clavichtherium preserved at The Hague.

Even after completely disassembling the Brussels instrument, I could not answer the burning questions of how Delin set the plucking order and how the action could later be adjusted. In fact, staggering is 'designed-in': the jack-pairs are tilted almost imperceptibly off the horizontal, allowing the front 8ft to pluck first. This in turn required Delin to bevel the inner lower surfaces of the slots in the front 8ft register, which is impossible to see without removing it from the instrument, nor are these subtle bevels indicated on either Scheurwater or Tournay's section. These features were only revealed by attempting to build an exact copy of the Brussels clavichtherium.

Amongst the other things I discovered in making a copy is that the resting position of the jacks can be adjusted globally by moving the bell-crank chassis forward or backward until they just hang on their dampers, but changing the plucking level of a single jack-pair is only possible by shaving or shimming its jack-riser. How is the staggering adjusted after everything is assembled? The depth of the slot in the lower jack which hooks over the pin in the upper arm of the bell-crank would have to be altered to change the angle of attack. All of Delin's pin slots seem to have been cut to exactly the same depth, so I was perversely reassured when removing the jacks from the Brussels instrument when a c2 mm beech bushing fell out of one such slot (Figure 7). Reducing the depth of the slot with this bushing had the effect of tilting, ever so slightly, the jack-pair up closer to the horizontal, thereby shortening the plucking interval. Whether the bushing was added by the maker himself or a later restorer is impossible to say. Delin's components were manufactured to very close tolerances and otherwise show little evidence of adjustment.



Figure 7. Jack-pairs from the Brussels instrument.

As further illustration of how he achieved such accuracy, consider the bell-cranks, the most critical component of the action. They were made like a keyboard: that is, poplar planks were jointed up into two panels, temporarily tacked to the chassis, drilled for the guide pins, removed and then sawn out into individual arms (Figure 8). This method assured that the arms are as wide and robust as possible but will not rub against each other. Any later warping of an individual arm is therefore likely to be matched by its neighbours. Delin took extreme care over the bell-crank assembly because, once installed, it is a very big job to remove for adjustment or repair.



Figure 8. Delin's action: the shake or knot running from rocker arms 31 to 34 shows they were cut from a single plank.

Upright harpsichords continued to be built well into the second half of the eighteenth century. Several British makers advertised such instruments, including Joseph Mahoon, Baker Harris, James Scouler, Thomas Barton and others; the music sellers and publishers Longman and Broderip also offered to supply them. But only examples by the Dublin-based makers Weber and Rother have survived.¹⁷ Delin's clavicitheria are both an apogee and a dead-end. No one appears to have adopted his action, and the touch of later instruments, however beautiful their pyramidal cases, can be disappointing.

The *recherché* nature of Delin's clavicitherium is not hard to fathom, being difficult and time-consuming to make.¹⁸ The action may be stable and largely trouble-free once adjusted and the staggering set, but even the simple task of changing a bass string requires a step-ladder and three hands. These instruments are paradoxical: they have a wonderful tone but are not ideal for chamber music because the harpsichordist could have difficulty hearing the rest of the ensemble; and, in concert, soloists must sit with their backs to the audience. But for the player, being so close to the jacks and enveloped in a wash of sound, there is nothing quite like it. Delin created the harpsichordist's harpsichord.

Curtis Price

All photos: Curtis Price unless indicated otherwise.

¹⁷ I am grateful to Lance Whitehead for this information.

¹⁸ Tournay, 'Portrait', p.7, puts it wryly: 'I must admit that this case disposition goes together with an uncommon mentality that shows a pronounced taste for difficulties.'

NOTICES

Can't Stop the Music: Project Report from the University of Edinburgh

The Musical Instrument Collection at the University of Edinburgh has been developing a suite of new videos, funded by Museums Galleries Scotland's Museum Development Fund and the University of Edinburgh. These videos fall into three groups: there are 15 'Talking Head' films, with the Curator, Conservator and Learning & Engagement Curator discussing aspects of the work surrounding the Collection and interesting histories illustrated by Collection instruments; six 30-minute Concerts show how the Collection represents musical styles from a range of cultures; and a wide selection of short Demonstrations highlight particular instruments, enabling their individual voices to be heard.

The outcomes of the project have been many. Twenty-nine musicians worked with 31 instruments from the Collection and a further 4 surrogates where our examples are not playable. This gave musicians the opportunity to play unusual or historical instruments that would otherwise have been out of their reach. The project supported musicians financially at a time when many have lost a great deal of income due to the Covid-19 pandemic and the restrictions placed on musical performances. Connections have been made with musicians with whom we had not previously worked, as well as developing existing relationships further. There is now a new suite of demonstrations and performances which are not only useful today for engagement activities but also act as an archive for the Collection going forwards. The Concerts, Demonstrations and Talking Heads enable a wide range of audiences to engage with the Collection in different ways, being both informative and enjoyable and covering a wide range of musical styles. Importantly, the project leaves the legacy of an enhanced offer going forwards for onsite and offsite use in both formal and informal settings. Although instruments were chosen that were already in playing condition, it was an ideal opportunity for them to receive the focussed attention of the Conservator, Dr Jonathan Santa Maria Bouquet, to ensure they were playing at their best with no undue risks to their long-term preservation. Some musicians came to the Museum repeatedly in the weeks before the recording was done in order to minimise the risks to the instruments.

The project Intern, Rowan Bayliss-Hawitt, worked with the Collection, liaised with musicians, organised the recording sessions and created material for social media. Rowan did an amazing job in finding a wide range of musicians, some already known to us but many who have not previously worked with the Collection, and in enabling them to feel comfortable coming onsite after a period of remote working. The videographers from the University's Learning Teaching and Web team have produced crisp and clear videos and understood the challenges of working with museum artefacts as well as with musicians who were asked to play instruments that were not their own.

The Curator, Dr Jenny Nex, is grateful to all those who contributed to the project, particularly to Dr Sarah Deters, the Learning & Engagement Curator, who co-led the project, and all the musicians who were so keen to be involved.

The videos can be viewed through the St Cecilia's Hall Youtube channel. The Talking Heads and Concerts have been made public through the month of August and the Demonstrations are being released through October. See: www.youtube.com/c/StCeciliasHall

Jenny Nex

Announcing ...

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Boalch-Mould Online (BMO) is a research database named in honour of Donald H. Boalch and Charles M. Mould whose groundbreaking work *Makers of the Harpsichord and Clavichord 1440–1840* was first published in a print edition of 1956 and updated by Oxford University Press in 1974 and 1995.

The new online edition continues to refine, update, and carry forth their findings into the digital age. With biographies of known makers and an extensive and growing catalogue of surviving instruments, BMO is a searchable database available on the Internet at no charge to all researchers, owners, collectors, caretakers, and enthusiasts of historical harpsichords and clavichords. The eventual online publication of his database was envisioned by Charles Mould whose preface to the 1995 edition predicted, “that in due course it will be available free of charge to all scholars via the internet.” Dr Mould has given his strong endorsement to the present.

Photographs of instruments will be a major new addition for Boalch-Mould Online. A new *pre-1925 date limit* increases the timeframe covered by the print editions to include the beginnings of the early keyboard revival. Also added for the first time will be important harpsichords and clavichords by unknown makers.

An interactive user interface is currently being developed, and the database is being updated and expanded. Lance Whitehead is updating the biographies from recent research and publications.

BMO General Editor is John R. Watson in Williamsburg, VA (Editor@Boalch.org) and Biographies Editor is Lance Whitehead based in Edinburgh (Biographies@Boalch.org). A board of contributing editors for the catalogue of surviving instruments is being formed.

BMO receives funding from the Musical Instrument Research Catalog (www.MIRCat.org), a non-profit 501(c)3 charity that solicits funding from individuals and organizations in support of Boalch-Mould Online, Clinksale Online, and other closely related digital resources for musical instrument research.

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5. The Clarke Clavier Collection, Sunnyside, The Green, Oxborough, Norfolk, PE33 9PS: Saturday and Sunday 30th and 31st October, 11am–4pm.
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Hélène La Rue Scholarship in Music

St Cross College offers the Hélène La Rue Scholarship in Music for research students who will begin studying for a DPhil in Music at the University of Oxford in October 2022. Preference may be given to a research topic related to the musical collections at the University, including those at the Ashmolean Museum, those at the Pitt Rivers Museum, the Bate Collection in the Faculty of Music and those held in any of the colleges.

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