



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 65

SPRING 2023



F.W. Galpin with sacred horns and serpent (see p.6)

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THE GALPIN SOCIETY

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

Donations

The Galpin Society is a registered charity supported by the generosity of its members. As a scholarly society, we are keen to support activities that contribute to the study and appreciation of organology. We therefore welcome financial donations to help us continue and expand this important work. Donations can range from a few pounds through to larger sums which may support a prize or research grant in your name. Please donate via the 'Donate' button on the Galpin Society website, or contact Chris Goodwin, the Administrator, to discuss.

Don't forget! Deadline for renewal of 2022/23 subscriptions is 1st March!

As you may well guess, a big, heavy book like the *Galpin Society Journal* is expensive to print and distribute. We only print a small number of extra copies, to cover for occasional postal losses and a few back issue sales, over and above what members have paid for in advance. So if you want to be sure of getting this year's volume (no. 76, 2023), you must renew your subscription by 1st March; soon after that date we calculate our needs and place our order with the printers.

About 50 members from last year still have not yet renewed and may be left with a gap on their bookshelves unless they do so very soon. If you genuinely can't remember whether you have renewed for this year or not, contact the Administrator urgently to check, via admin[at]galpinsociety.org, or to ask for your membership number, if you can't recall it. Don't delay, do it today!

EDITORIAL

Welcome to the first Newsletter of 2023, which contains information on a significant number of new books covering a wide variety of topics. Readers of the Newsletter wishing to purchase a copy of David Lasocki's book, *The Recorder*, have been offered a 30% discount, and there is a special code for this to enter at the checkout (see p.11 for full details). It should also be noted that another publication, *Horn Teaching at the Paris Conservatoire, 1792 to 1903: The Transition from Natural Horn to Valved Horn*, by Jeffrey Snedeker, has already been reviewed by John Humphries in *The Galpin Society Journal* 75 (2022), pp.208–10.

Bradley Strauchen-Scherer and Mimi Waitzman, who have been responsible (since 2008 and 2014 respectively) for contracting and editing the book reviews for our journal, are stepping down as Reviews Editors this year and I would like to thank them both for their work and dedication. I would also like to welcome Karen Loomis, who is now stepping into this role. Karen's area of expertise is the historical harps of Ireland and Scotland. She conducts scientific analysis of the construction and craftsmanship of surviving instruments and undertook the first such analysis of the two earliest surviving Scottish harps. In 2020, she led a project funded by the Arts Council of Ireland to study the eighteenth-century Hollybrook harp at the National Museum of Ireland, producing an extensive publicly available dataset for the benefit of musical instrument makers. If you have suggestions for any book reviews these should now be directed to her at karen[at]karenloomis.com

I am very pleased to include a request for information from Allan Colver, a student at Northumbria University, who is writing a dissertation on the 'Social Context of the Hurdy-Gurdy in England, 1700–1899.' Allan has already trawled the various digitised national and regional newspapers, and various online eighteenth- and nineteenth-century collections, but has several questions that remain unanswered. Please see his Request for Help on p.5. My own recent work, sifting through more than 10,000 references to the words 'harpfichord' (the computer reads the 'f' as a long s) and 'spinnet' in digitised collections of eighteenth-century newspapers, has led to some new discoveries concerning UK keyboard instrument building, which is gradually being fed into Boalch-Mould online (<https://www.boalch.org/>). There are two finds, however, which refer to the address only of two harpsichord makers in London. Both have eluded my best efforts to discover their identity, and I would be most grateful for assistance. The first reference concerns a notice which refers to a maker in Hart Street:

Daily Journal (27 February 1727):

To be SOLD, by the Maker,
Opposite Covent-Garden, in Hart-Street,
next the Mason's Shop,

A New Harpsicord, single Set of Ivory Keys, and spritely Tone; and such uncommon Workmanship in the Instrument, and Convenience in a new-contriv'd Frame, as the most curious will not despise.
A Direction over the Door.

The second reference concerns a fire at a harpsichord maker's workshop in Norris Street:

Westminster Journal and London Political Miscellany (27 February 1768):

Friday night at about eight o'clock, a dreadful fire broke out at a harpsichord-maker's in Norris-street, Haymarket, which burnt with great fury for near three hours, and did great damage to the same, and to the house of Mr. John Drury, tinman, the next door: at last it was got under by the assistance of a number of engines. It is said to be owing to the carelessness of an apprentice, who

happened to leave the snuff of a candle burning, which fell among some shavings where he had been at work, which taking fire, burnt some time before it was discovered.

With regards my previous request for additional information concerning Herman Wrede's workmen ('What's in a Name?', *Newsletter* No.60, Summer 2021), I am pleased to confirm that I have received an email from a direct descendent of Michael Cowlan. Peter Cowlan writes:

Michael Cowlan was my GGG Grandfather and for the last ten years or so I have been researching his – and his elder Brother James' life and times. However, throughout this time I have not come across mention of Wrede in relation to Michael's business dealings.

Michael was working in London during the period 1836–38 excepting the time when he returned to Manchester – during the winter and early spring of 1837 – to help his brother James and, subsequently, having to defend himself against a charge of attempting to murder him (Michael was described in a report of the trial featured in the *Manchester Times & Gazette* of 4 March 1837 as being a 'journeyman musical instrument maker in London').

Michael returned to the north, probably in August/September of 1838, to take control of the Cowlan shops in both Manchester and Liverpool with an advert appearing in the *Manchester Times* of 8 September stating '[...] from London ... brother and successor to the late James Cowlan.'

Diana Wells has also been continuing her work investigating Canon Galpin and is publishing here for the first time six previously unknown photographs of Galpin playing a variety of instruments.

Finally, I am sure that readers will be saddened to learn of the death of Malcolm Rose, whose work as a harpsichord and wire maker is extremely well known and well admired. A tribute to him will appear in the 2024 issue of our journal.

Lance Whitehead

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NOTICES

Galpin Society AGM

The 2023 Annual General Meeting will be held online on Saturday 24 June at 3pm. We will be using a Zoom platform provided by the University of Edinburgh. Further details will be given in our Summer Newsletter. Please note, it is intended that the 2024 AGM will be in-person in Oxford.

Advertising

Would all members of The Galpin Society and any other readers of this Newsletter please consider the immense potential of *The Galpin Society Journal* for **Reaching a Target Audience**.

It is a top-quality journal of record that is found on the shelves of libraries, universities, musical academies, auction houses and private individuals around the world. It is read by instrument collectors and museum curators, by instrument makers and instrument players, by scholars, performers and by others whose interests involve musical instruments of any period or culture.

Advertising in *The Galpin Society Journal* can reach all of these, for a very modest cost. Please help to support the journal by recommending it to anyone who you think could benefit, as a useful place to advertise, or by advertising in it yourself!

For further details see: <https://galpinsociety.org/advertising.htm>

Your ideas request in Galpin Newsletter 64 (Taxonomy of ‘whistles’, p.21)

Dear Douglas

I’m not competent enough in the field to suggest a better definition than your ‘otherwise unclassified internal duct flute’ but have found the perfect term for such an instrument that scornfully rejects the established categories – a ‘Flout’.

Best wishes, Michael Fleming

Request for Help:

The social context of the Hurdy-Gurdy in England 1700–1899

I am an undergraduate music student at Northumbria University. I am writing a dissertation on the social context of the Hurdy-Gurdy in England, 1700–1899, supervised by Dr Rachael Durkin. I am hoping members of the society might be able to help me to fill gaps (detailed below) in the context I am uncovering.

The dissertation is about the Hurdy-Gurdy (Vielle à Roue in France), not the barrel organ (with which it is often confused in historical texts). I have found much fascinating source material in satirical prints, paintings, porcelain figures and tiles, digitised national and regional newspapers, and various online eighteenth- and nineteenth-century collections. Also, two books in particular have been very helpful: Palmer and Palmer’s *The Hurdy-Gurdy*; and Zucchi’s *The Little Slaves of the Harp. Italian Street Musicians in Nineteenth-Century Paris, London, and New York*.

However, there are some gaps, and I cannot tell whether they indicate an absence of such activity, or I have not yet traced sources. These gaps are:

- Manufacture in England of Hurdy-Gurdies in this period.
- Whilst itinerant Italian and French players probably brought over their own instruments, is there any evidence that French instruments were exported to England? There are many French instruments in English museums, but curators only know who bequeathed them – not who had played them, or how they reached England.
- Teachers of the Hurdy-Gurdy and instruction manuals.
- Playing of the Hurdy-Gurdy for pleasure by English people in their homes.
- Playing of the Hurdy-Gurdy in music halls.

I would welcome any suggestions and information, which can be sent to [allan.colver\[at\]northumbria.ac.uk](mailto:allan.colver@northumbria.ac.uk)

Yours, Allan Colver

Terence Pamplin Award for Organology

Applicants are invited to enter for this award managed by The Worshipful Company of Musicians, full details of which may be found on their website. The closing date is 30 June 2023. The award, which is worth £1200, is made for excellence in research in organology and musicology as it relates to acoustic musical instrument technology and is open to final year undergraduate students and to postgraduate students within 5 years of completing their degree. The award specifically excludes electronic or computerised digital instruments and electrical amplification.

For further information and the application form, see www.wcom.org.uk/award/terence-pamplin-award

F.W. Galpin and the Crystal Palace Exhibition 1900, part 1

During the pandemic lockdown I had been doing some much-needed sorting of the Galpin Society archives housed in a spare bedroom, when I found a message from the Chairman of the Crystal Palace Foundation (see www.crystalpalacefoundation.org.uk) referring to an article published in the Crystal Palace Company's monthly magazine of late 1900. He mentioned text, images and a review of a lecture entitled 'The Gentle Art of Horn Blowing' by the Rev. F.W. Galpin.¹ I said I would be most grateful to know more about these, especially as there are surprisingly few records of Galpin's activities apart from his published works and, in particular, very few known images of him in his early life.

The Chairman came back to me with three scanned pages from the magazine which contained six photographs of Galpin which appear to have been unknown to members of the Society. He is shown holding a variety of horns: a Roman buccina (buccin), a nyastaranga (Indian throat trumpet), a bass saxhorn, a group of three ethnological horns, a serpent and an alp horn (*sic*). These were illustrated in the review, anonymous but perhaps by the editor Austin Fryers, of a lecture given by Galpin as part of the *International Loan Exhibition of Musical Instruments and Memorials of Musicians* held at the Crystal Palace from July to November 1900.



Figure 1 (left) Galpin with Alp Horn; **Figure 2** (right) Galpin with Bass Saxhorn.

The Crystal Palace exhibition catalogues

It is fortunate that the Galpin Society chairman has in his reference library a number of catalogues of early exhibitions of musical instruments, bought some years ago at Bloomsbury Auctions, including the Crystal Palace exhibition in 1900. There were two editions: the first, dated *July till October 1900* at a cost of sixpence (pre-decimalisation in 1971), was named the *Official Catalogue* with 'introductory article by Rev. F.W. Galpin, M.A., F.L.S.' The later edition was issued as a *Crystal Palace Handbook*, dated *July till November 1900*, double the previous price at one shilling, with introductory notes on the various groups of instruments by D.J. Blaikley,²

¹'The Aristocrat of Instruments, Rev. F.W. Galpin and his Wonderful Collection', *Crystal Palace Magazine*, No.3 Vol.1 (1900), pp.79-81.

² Blaikley, 1846–1936, Works Manager at Boosey & Co., maker of brass and woodwind instruments.

W.W. Cobbett,³ J. Geo. Morley,⁴ T. Lea Southgate⁵ and Galpin. It also contained the abstracts of three lectures delivered during the exhibition: the first *On Keyboard Instruments* by Edgar F. Jacques,⁶ with *Illustrations on the Organ, Harpsichord and Pianoforte*, by J.H. Bonawitz;⁷ the second on *Historic Songs, Glee and Part-songs*, by W.H. Cummings, Mus. Doc., F.S.A.⁸

Galpin's lecture on blowing horns

One copy of the latter edition had been bound and is clearly J.G. Morley's personal copy as it is full of underlinings and notes in red ink. The third lecture printed in full in this Handbook is the one which interests us, Galpin's entitled the *Gentle Art of Horn-Blowing as illustrated by Specimens exhibited in the Loan Collection*. He starts by 'reminding (us) that the office of the Horn-blower has, from early times, been considered dignified and honourable. He is the Homo Gentilis, the gentle man, whether we find him among those priestly performers before whom the walls of Jericho fell, or in the gorgeous ranks of Her Majesty's State Trumpeters.' He admits that there are some for whom trumpets and horns are associated with 'trying and excruciating noises' but intends to explain their history, custom and musical invention. He outlines the history of musical instruments, with examples worldwide, and of horns in particular as used both 'on the warpath to strike terror in their foes' and to bring rain by 'terrifying the Evil Spirit', in both cases becoming objects of reverence and religious worship. He describes practices and beliefs in South America and lower Egypt as well as quoting both Biblical and modern Jewish use of the ram's horn shofar, before giving examples from modern-day civic ceremonial uses of fanfares. From these he moves on to the use of metal in Roman trumpets and the question of acoustics, harmonics and the development of slides and valves.



Figure 3 (left) Galpin with Indian Throat Trumpet; **Figure 4** (right). Galpin with Roman Bucina.

³ Cobbett, 1847–1937, amateur violinist, editor of *Cobbett's Cyclopedic Survey of Chamber Music*.

⁴ Morley, 1847–1921, member of the harp making Morley family.

⁵ Southgate, 1837–1917, antiquarian and collector of flutes.

⁶ Jacques, 1850–1906, music publisher.

⁷ Bonawitz, 1839–1917, German pianist and composer.

⁸ Cummings, 1831–1915, musician, tenor and organist.

Following a paragraph on sackbuts and ‘draw trumpets’, i.e. trombones whose slide is drawn in and out, he moves on to the introduction of finger-holes in cornetts, serpents and the *basson russe*. The introduction of keys leads him on to the army bugle and the hunting horn, to the description of adjusting the pitch by the use of the hand in the horn bell, and finally to the development of valves.

Not all the instruments illustrated in the magazine, and presumably used for demonstration in his *Gentle Art* lecture, were included in the exhibition:

- The bucina or infantry bugle: CP catalogue p.28, no.322, *Buccin in G, by Tabard, Lyons, c1800*.
- The nyastaranga: CP catalogue (class F, Popular Instruments of other Countries) p.55, no.73, *throat trumpet, India*.
- The bass saxhorn: not listed in the CP exhibition catalogue.
- Three sacred horns: The CP catalogue p.25, lists three shofars nos. 212–214, but the animal horn and Tibetan ‘trumpet’ made of human bone are not listed in the CP exhibition catalogue.
- The serpent, see below; CP catalogue p.25, no.226, *serpent by Baudouin c1700*, and no.229, *serpent with 4 keys, English, c1800*.
- The alp horn, CP catalogue p.27, no.282, *wood, Switzerland*.

Galpin’s serpents

I am grateful to Douglas Yeo for his comments on the photograph of Galpin with his serpent (see p.1 of this newsletter): ‘The question I have is: Which serpent is he playing in the photo? It is not his Baudouin French serpent d’église, which FWG sold to Lindsey and which is now in the Boston Museum of Fine Arts. It is not his 14-key English military serpent by Thomas Key, which FWG sold to Mrs. John Crosby Brown and is now in the Metropolitan Museum of Art in New York City. So it must be his four-key English military serpent (unsigned). As I detail in my article (‘Serpents in Boston: The Museum of Fine Arts and Boston Symphony Orchestra Collections’, *GSJ* LXV, 2012, p.181), FWG kept this instrument for his whole life and at his death, it passed to Robert Donington, and then Anthony Baines. Baines sold it at Puttick and Simpson in 1961 to a buyer named Todhunter, and its whereabouts are unknown.’ A tantalising coda is that Graham Wells recalls an enquiry in the 1990s when he was still working at Sotheby’s from a Mr Todhunter in Cornwall about a serpent and a musette about which follow-up calls unfortunately failed to make further contact, Graham not at the time being aware of the possibility of a Galpin connection!

Douglas Yeo adds: ‘What I find especially interesting about the Crystal Palace photograph is that FWG is wearing a strap over his shoulder that connects to the metal bell mount of the serpent. I have never seen such a contraption – probably a metal eye attached to the bell mount to which the strap is attached with a hook. It’s a very practical solution to the “holding the instrument” problem. I would love to see how that hook was attached, but since the serpent is in some unknown location (if it still exists at all), there’s no way to see it, alas.’

Some insight into Galpin’s style as player and lecturer

The *Crystal Palace Magazine* review of the lecture was entitled ‘The Aristocrat of Instruments, Rev. F.W. Galpin and his Wonderful Collection.’ Written in a rather mannered style the author moves to and fro between elaborate praise of Galpin’s expertise in playing so many unusual instruments and reluctant admiration of his achievement in demonstrating that the horn might indeed be the ‘aristocrat of instruments,’ describing him as ‘the fortunate possessor of most that was weird and grotesque amongst the ancient and modern instruments in the late Music Exhibition.’ He adds, ‘We expected, when Mr Galpin took up (the serpent) to play on it, a sound in keeping with its shape, and were agreeably surprised to hear a delicate, though very deep, crooning. The sound was strangely human...’ and has to concede that ‘Mr Galpin showed wonderful virtuosity in the performance he gave on this weird assortment of instruments.’

Some light is shed on Galpin's character as the author was frustrated in his hope of finding out more personal details and persuading him to talk about himself and his experiences: 'No, said he pleasantly but firmly You have seen my collection and have heard me blow nearly every kind of horn, in nearly every kind of key from the shophar (*sic*) to the cornet, must that suffice you for the present. Think of me thus and not as a private individual.'

The reviewer summarises the horn's illustrious history as related by Galpin: 'We had never any real respect for the concert horn till Mr Galpin started discoursing about it. When he did, all the reverence and toadyism in our nature rose, for here at any rate was lineage. To think that the cornet, upon which we had only just heard a tearful rendering of the "Flight of Ages" from Mr Herbert Godfrey,⁹ had such blue blood in its tubes! Then the horn fell upon decadent days, as have all really blue-blooded creatures. Instead of being uniformly respectable in its associations, we find it used in the worship of that dreadful person Bacchus.... The modern descendant of the Bacchic horn is at present used by the heathen Chinese (*sic*). How music could emanate from this instrument, which had a bottom to one end of its tube, would seem to be of purely Bacchic utility, is a mystery which only Mr Galpin could solve. He did so, however, and produced quite a pleasant sound.... The Grand Panjandrum of horns, or one might designate it "The Mac Horn" or "The O'Horn", is the Alp Horn (on which players) would do well not to undertake the study unless they have a step ladder handy. Mr Galpin blew and at some distance off we heard a sound hollow and intense.'

Moving on past the horns of the South Sea Islanders to the south Americans' use of a human thigh-bone, he finds that 'Mr Galpin is not a variety artist, or his performances on the Nyastaranga or the Indian Throat Trumpet, would long since have been the talk of the Cafe Chantant and other variety theatres. You blow it, yes, but not on conventional lines. It is blown from the throat ... and we understand the sounds were produced by the humming of Mr Galpin, which set the membrane of the instrument in vibration, a basin-shaped bell increasing the resonance.'

Finally, he includes 'the musical menagerie at the concert-room end of the Exhibition. Conspicuous among the instruments were varieties of the serpent. We expected, when Mr Galpin took up this instrument to play on it, a sound in keeping with its shape, and were agreeably surprised to hear a delicate, though very deep, crooning. The sound was strangely human, and from a serpent too! Our illustrations will give an idea of how some of the more important instruments were handled by the versatile lecturer. How they sounded we are unfortunately not able to convey to our readers. We must add, however, that Mr Galpin showed wonderful virtuosity in the performance he gave on this weird assortment of instruments, his results always reaching that degree of coherence necessary to make music.'

We too are tantalised not to be able to hear Galpin playing in person, the more so since learning that recordings were made on cylinders by William Lynd whose diary is held in the University of Exeter archives. In 1897 he published *A popular account of ancient musical instruments: and their development, as illustrated by typical examples in the Galpin Collection at Hatfield Broad Oak, Essex*. Sadly, the National Sound Archive has no existing examples of this remarkable event.

To be continued.

Diana Wells

With thanks to The Crystal Palace Foundation
www.crystalpalacefoundation.org.uk

⁹ Possibly Henry Herbert Godfrey, songwriter and organist, Montreal, Canada.

New Publications

Erard: Empire of the Harp

Robert Adelson

Camac Harps (2022)

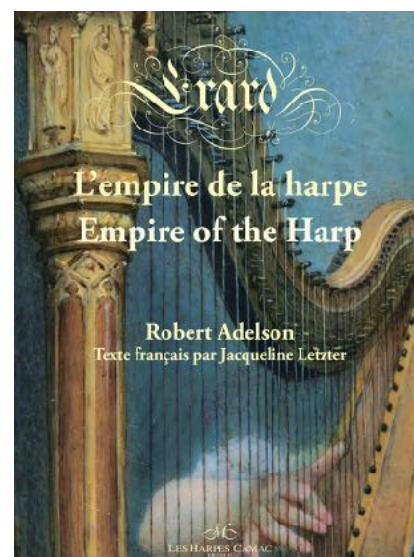
Bilingual (French-English) edition; 132 colour illus.

42,65€ ISBN 9782958396701

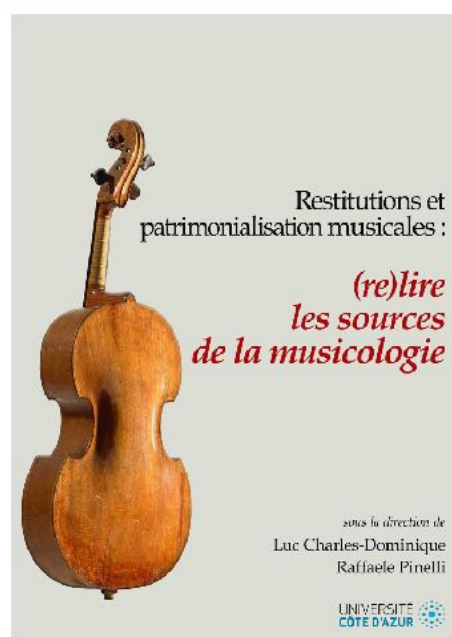
This is the second of Robert Adelson's two monographs on the history of the Erard firm; a companion volume to his book on the Erard piano released last year. This new book on the harp is different from its predecessor in that it is a bilingual (French-English) edition, containing 132 colour images.

Sébastien Erard (1752–1831) is considered the father of the modern harp, and with reason. His two major contributions to the construction of the instrument are still the basis of today's models: the mechanism of forked discs that shorten the vibrating length of the strings by a semitone; and the double action, which allows the harpist to play in all keys. The Erard firm's hegemony resulted not only from the evident musical and technical superiority of these inventions, but also from their ambition to market these instruments across the globe. Through the business and family archives, as well as numerous rare instruments, this book tells the exciting story of this Erard empire.

See: <https://shop.camac-harps.com/en/product/adelson-robert-erard-the-empire-of-the-harp/>



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Restitutions et patrimonialisation musicales: re(lire) les sources de la musicologie

Luc Charles-Dominique, Raffaele Pinelli

Université Côte d'Azur (2022)

170pp. Language: French

ISBN 9782958146009

Online <https://hal.archives-ouvertes.fr/hal-03563770>

This book publishes the proceedings of the study day held in Nice, at the Palais Lascaris, on 15 November 2018, which brought together six researchers in musicology, ethnomusicology, organology, and musical iconography. Concluding Luc Charles-Dominique's research project at the Institut Universitaire de France on the theme of 'General history and anthropology of popular music in France', this meeting aimed to propose some lines of thought on the questions of restitution from a heritage perspective, at a time when there is a major 'baroque' and 'traditional' revival of old violin bands. For this purpose, five lectures attempted to question the sources of the history of the violin, through its historiography, the

complex lexical field of its historical names, its playing techniques concerning the carrying of the instrument and the holding of the bow, and the inscription of violinist practices in a vast intercultural domain (Western and Central Europe) over the very long term (from the beginning of the 16th century to the present day). As a counterpoint, the last presentation, with the case of the diatonic accordion, shows that the revival of a tradition can take place by partially freeing itself from historical models.

In Search of the Saxophone Its Origins and Functions

Bryan Manning Kendall

Kendallhouse Publishing (October 2022)

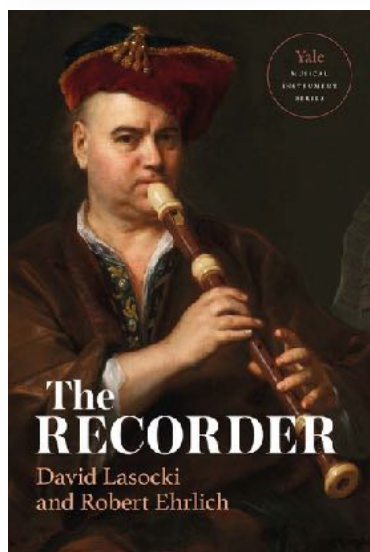
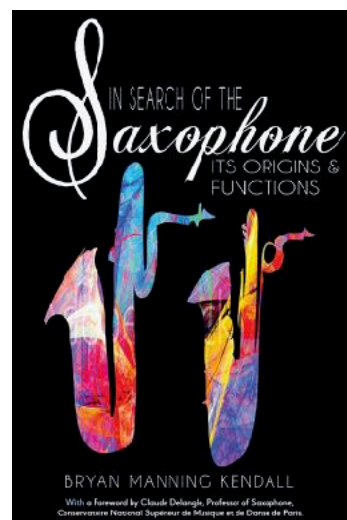
Hardback 488pp. £60.00 ISBN 9798218078447

Paperback 488pp. £55.00 ISBN 9798218044091

In Search of the Saxophone provides a broader, more comprehensive picture of the saxophone's evolution than any previous study. Qualified by deep scholarship assembled over the course of a 15-year quest that took the author around the globe in search of forgotten records, abandoned instruments, and faded documents in museums, private collections, and ancient repositories, it is a goldmine of information.

Bryan Kendall takes us on a journey experiencing a unique history that celebrates the triumphs and joys, and decries the setbacks and trials of an instrument that emerged during a time of profound change. With meticulous detail, he explains the saxophone's perception, its use and misuse, and its place both in musical literature and the broader cultural milieu. Layers of myths and misunderstandings are peeled away to reveal the unvarnished truth of the instrument's invention and the creative genius who brought it into the world. A true Romantic, Adolphe Sax took advantage of the technological advances of the Industrial Revolution to create a highly marketable instrument that not only filled specific musical needs of his own time and satisfied the vogue for the novelty in 19th-century Paris, but was sufficiently versatile and robust to adapt to myriad contexts in the 150 years since its invention. Kendall's engaging writing and over 550 full-colour illustrations breathe life into the story of this instrument. An extraordinary achievement. Essential reading for all saxophone enthusiasts, professionals, and amateurs.

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The Recorder

David Lasocki, Robert Ehrlich, Nikolaj Tarasov, and Michala Petri

Yale Musical Instrument Series (22 November 2022)

392pp. 42 b/w illus.

Hardback £35.00 ISBN 9780300118704

The fascinating story of a hugely popular instrument, detailing its rich and varied history from the Middle Ages to the present. The recorder is perhaps best known today for its educational role. Although it is frequently regarded as a stepping stone on the path toward higher musical pursuits, this role is just one recent facet of the recorder's fascinating history—which spans professional and amateur music-making since the Middle Ages.

In this new addition to the Yale Musical Instrument Series, David Lasocki and Robert Ehrlich trace the evolution of the recorder. Emerging from a variety of flutes played by fourteenth-century soldiers, shepherds, and watchmen, the recorder swiftly became an artistic instrument for courtly and city minstrels. Featured in music by the greatest Baroque composers, including Bach and Handel, in the twentieth century it played a vital role in the Early Music Revival and achieved international popularity and notoriety in mass education. Overall, Lasocki and Ehrlich make a case for the recorder being surprisingly present, and significant, throughout Western music history.

David Lasocki, retired Head of Music Reference Services at Indiana University Bloomington, has been a researcher of the recorder for over 50 years, and Professor Robert Ehrlich teaches the recorder at the Hochschule für Musik Felix Mendelssohn Bartholdy in Leipzig. Michala Petri is one of the world's preeminent recorder players, and Nikolaj Tarasov is both a recorder player and researcher.

Please note that readers of the Galpin Society Newsletter have been offered a 30% discount on this title. Please enter code RGALP at the checkout on:

<https://www.yalebooks.co.uk/page/detail/the-recorder/?k=9780300118704>

Instrumente Tradiționale Românești / Traditional Romanian Musical Instruments. Studii Acustico-Muzicale, Volume IV: Idiophones

Ovidiu Papană

Published 2022

Text: Romanian

771pp. including CD of sound examples

Volume 4 of a cycle of 5 volumes concerning traditional Romanian musical instruments. Previous volumes are: 1 (chordophones, 408pp.); 2 (aerophones, 562pp); and 3 (membranophones, 277pp.). The research focuses on the author's own collection, which includes 500 traditional instruments. The Romanian collections consists of 250 instruments, plus 50 musical toys.

For further information, please contact the author: [ovidiu.papana\[at\]yahoo.com](mailto:ovidiu.papana[at]yahoo.com)

Or visit the website of the Libraria Eminescu:

<https://librariaeminescu.ro/etnografie/instrumente-traditionale-romanesti-vol-iv-studii-acustico-muzicale-p-339422>

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The Pursuit of Musick: Musical Life in Original Writings & Art c1200–1770

Andrew Parrott

504pp. 560 images (300 in colour)

Hardback £59.00 ISBN 9781915229533

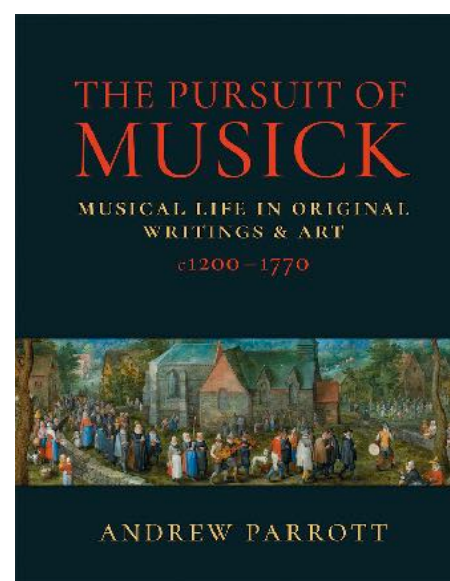
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See: <https://www.taverner.org/pursuit-of-musick>



The Parramon Tenor Viola

Jordi Pinto

Casa Parramon (September 2022)

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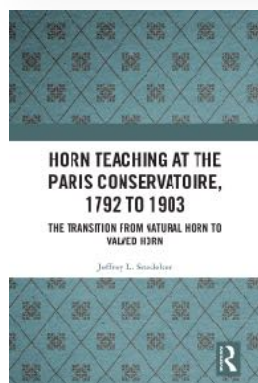
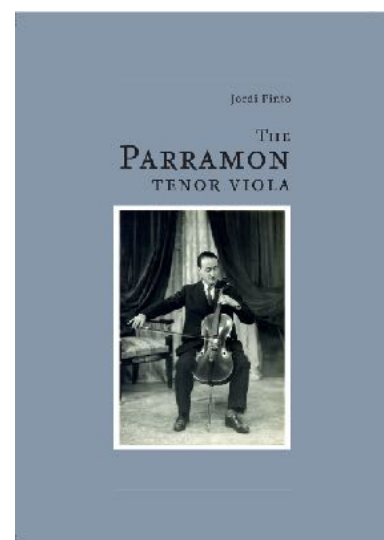
This book describes the fascinating period of musical activity that unfolded in Catalonia during the first third of the twentieth century, narrating the story of a new and charismatic stringed instrument that aimed to offer new options for the interpretation of music for the viola.

Whereas the construction of the violin and cello had been refined and perfected by the early eighteenth century, the development of the viola is more problematic and can still appear to lack a satisfactory point of arrival.

The tenor viola, crafted nearly a century ago by the cellist and luthier Ramon Parramon, offered what was, at the time, a hitherto unconsidered solution to the problematic construction of the viola. The book delves into the reasoning that motivated the instrument's creation, its historic environment and the way in which history interacted with its development, so that an instrument, which many musicians at the time were ready to embrace as a valid option, ended up losing ground and disappearing from the musical scene.

This book is intended not only for professional violists and serious students of the viola, but also for anyone interested in music, be they instrumentalists, luthiers or music lovers.

See: <https://www.casaparramon.com/en/>



Horn Teaching at the Paris Conservatoire, 1792 to 1903

The Transition from Natural Horn to Valved Horn

Jeffrey Snedeker

Routledge (9 January 2023)

278pp. 91 B/W illus.

Paperback £36.99 ISBN 9780367553821

Hardback (2021) £120.00 ISBN 9780367553807

eBook (2021) £33.29 ISBN 9781003093237 <https://www.routledge.com/>

The transition from the valveless natural horn to the modern valved horn in 19th-century Paris was different from similar transitions in other countries. While valve technology was received happily by players of other members of the brass family, strong support for the natural horn, with its varied colour palette and virtuoso performance traditions, slowed the reception and application of the valve to the horn.

Using primary sources including Conservatoire method books, accounts of performances and technological advances, and other evidence, this book tells the story of the transition from natural horn to valved horn at the Conservatoire, from 1792 to 1903, including close examination of horn teaching before the arrival of valved brass in Paris, the initial reception and application of this technology to the horn, the persistence of the natural horn, and the progression of acceptance, use, controversies, and eventual adoption of the valved instrument in the Parisian community and at the Conservatoire.

Active scholars, performers, and students interested in the horn, 19th-century brass instruments, teaching methods associated with the Conservatoire, and the intersection of technology and performing practice will find this book useful in its details and conclusions, including ramifications on historically-informed performance today. See also a review of this volume by John Humphries, in *The Galpin Society Journal* 75 (2022), pp.208–10.