



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 66

SUMMER 2023



Silver coins from the wreck of the *Rooswijk* (see p.4)

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THE GALPIN SOCIETY

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Cover: *A selection of silver coins from the wreck of the Rooswijk*
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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.

EDITORIAL

Welcome to the Summer Newsletter, which contains three very interesting articles by Diana Wells, Maggie Kilbey, and Beccy Austin. Beccy Austin is a project officer with MSDS Marine and has been able to identify the origins of a trumpet salvaged from the wreck of the *Rooswijk*, a ship of the Dutch East India Company that sank off the Kent coast in January 1740. The articles by Diana Wells and Maggie Kilbey continue the fascinating story of the Rev. Galpin and his involvement in the exhibition of musical instruments at Crystal Palace in 1900.

I would also like to take this opportunity of thanking all the authors for their contribution to *The Galpin Society Journal* 76 (2023), which, with over 300 pages, is one of the largest volumes the Society has produced. There were, however, a couple of administrative errors and I would like to apologise for these. Firstly, the article 'Baroque Violas with Reduced Soundboxes: An Evaluation Method' was co-authored by Anne-Emmanuelle Ceulemans, Philémon Beghin, Paul Fisette, François Glineur, and Iona Thys; two of their names are spelt incorrectly on the contents page. Secondly, the list of officers omits the names of the two current Reviews Editors, Bradley Strauchen-Scherer and Mimi Waitzman. Bradley and Mimi have been responsible for contracting and editing the book reviews for our journal since 2008 and 2014 respectively. Both have decided to step down from their roles at the next Annual General Meeting, and I would like to thank them for their many years of service. As intimated in the last Newsletter, the Reviews Editor Elect is Karen Loomis (email: karen[at]karenloomis.com) and all suggestions for future possible reviews should be sent to her.

The 75th Annual General Meeting will be held online on Saturday 24 June at 3.00pm. We will be using a Zoom platform provided by the University of Edinburgh. The meeting will be chaired by Arnold Myers and co-hosted by Karen Loomis. An email will be sent to members nearer the time with a registration link and the agenda, which is also given on p.15 of the Newsletter. Items 14 and 15 refer to the election of officers and committee members. Thanks to Gabriele Rossi Rognoni (committee member), Bradley Strauchen-Scherer (officer) and Mimi Waitzman (officer), who are standing down. Nominations for the committee are invited. Following the business of the AGM, we hope to have one or more short musical items or talks. Please email me or a member of the committee with your suggestions.

Lance Whitehead

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JOB VACANCY

Bate Collection Manager, University of Oxford

The University of Oxford's Faculty of Music seeks to appoint a full-time Manager for the Bate Collection of Musical Instruments for a fixed term of 3 years.

The Bate Collection Manager is responsible for the management of the Collection, in consultation with the Collection's Standing Committee, and for the management and development of all Collection activities.

For further details and to apply, click [here](#).

Closing date: **12 noon, Friday 5 May 2023**

Antoonij Tasfier: A Ship's Trumpeter and his Trumpet

During excavation work on the wreck of the *Rooswijk*, a ship of the Dutch East India Company that sank off the Kent coast in January 1740, parts of a trumpet were discovered. The identification of the trumpet and the ship's trumpeter enables us to link the remains of an historical instrument with its original player.

The Wreck of the *Rooswijk*

The *Rooswijk* was originally built in 1737 for the Amsterdam Chamber of the Dutch East India Company (Verenigde Oostindische Compagnie or VOC), specifically for the purposes of trade with Batavia (now Jakarta). It was intended to carry around 300 people, including mariners, soldiers, officers and passengers. On her second and final voyage to Batavia, the cargo onboard included Mexican silver ingots, swords, and silver coins (see p.1 of this Newsletter); for protection against the risk of piracy, *Rooswijk* was armed with 24 guns. However, in January 1740, it was the weather that presented the greatest risk to *Rooswijk* and encountering a storm on the approach to the Goodwin Sands, some 6 km off the Kent coast, she sank with the loss of all on board. Overnight, the sound of guns firing could be heard in nearby Deal, a gesture often used to signal distress, but the first confirmation of the loss was the discovery of a chest of letters written in Dutch, in addition to broken ship's timbers, that were washed ashore.

The shipwreck was discovered by divers in 2004 and was subsequently protected under the Protection of Wrecks Act (1973). Known as The *Rooswijk* 1740 project, excavation of the site in 2017 and 2018 was led and funded by the Cultural Heritage Agency of the Netherlands in collaboration with Historic England and MSDS Marine Ltd. During the excavation, thousands of objects were recovered, and these are currently undergoing conservation at the Historic England conservation laboratory at Fort Cumberland prior to their return to the Netherlands. Amongst the artefacts discovered were several parts of a trumpet. All the parts are misshapen and damaged but are clearly recognisable as sections of what was once a natural trumpet.

The use of Trumpets on Ships during the Eighteenth Century

Trumpets were commonly carried on ships at least from the sixteenth century and were probably used by the Dutch East India Company from its foundation in 1602.¹ Used in combination with a drum, trumpets were used to signal changes of watch, mealtimes, coming alongside, and to communicate with other ships. Trumpets also signalled the crew to quarters in readiness for battle. Despite performing very similar functions to drummers, trumpeters on VOC ships were of superior rank to drummers, equivalent to that of an officer, and received higher wages.²

The *Rooswijk* Trumpet

For much of the seventeenth and eighteenth centuries, Nuremberg was the principal centre of brass instrument manufacture, partly due to the availability of local metals, a metalworking tradition and an effective trading network.³ One of Nuremberg's most famous trumpet making dynasties was that of the Haas family, which consisted of four generations of masters. Johann Wilhelm Haas (1649–1723), whose father and grandfather had been watch-tower trumpeters, became a master in 1676. His son, Wolf Wilhelm Haas (1681–1760) succeeded to the business after the death of his father in 1723.⁴

¹ Geert Jan van der Heide, 'The Reconstruction of a 16th-Century Italian Trumpet', *Historic Brass Society Journal* 8 (1996), pp.42–52, at p.47.

² Ralph Henssen, 'The Use of Trumpet on Board Ships of the Dutch East India Company', *International Trumpet Guild Journal* 35, no.2 (January 2011), pp.27–37.

³ For further information see Sabine Katharina Klaus, *Trumpets and other High Brass. A History Inspired by the Joe R. and Joella F. Utley Collection. Volume 1. Instruments of the Single Harmonic Series* (Vermillion, South Dakota: National Music Museum, 2012).

⁴ Don Smithers, 'The Trumpets of J. W. Haas: A Survey of Four Generations of Nuremberg Brass Instrument Makers', *The Galpin Society Journal* 18 (1965), pp.23–41. *The Cambridge Encyclopedia of Brass Instruments*, ed. Trevor Herbert, Arnold Myers and John Wallace (Cambridge: Cambridge University Press, 2019), Appendix 3: A Selective List of Makers of Brass Instruments, p.506.



Figure 1. Sections of the trumpet recovered from the wreck of the *Rooswijk*. Image © Rijkdienst voor het Cultureel Erfgoed / Historic England.

The Haas family produced two main types of trumpet: 'simple' trumpets which were undecorated and intended for military use, and 'ornate' trumpets which were decorated and mainly used for ceremonial purposes. The trumpet carried on the *Rooswijk* appears to have been of the ornate style: the sections discovered during excavation work are decorated with engravings, the bell garland section being decorated with tulips and scallops (see Figure 1). Also visible are the makers initials 'TWH' and the image of a leaping hare. First used by Johann Wilhelm Haas, (German *Haas* or *Hase* = hare), this strongly suggests that the instrument was made by a member of the Haas family. Moreover, as first shown by Smithers, since different members of the Haas family used slightly different forms of the leaping hare, we should be able to identify the actual maker of this instrument (see Figure 2).⁵

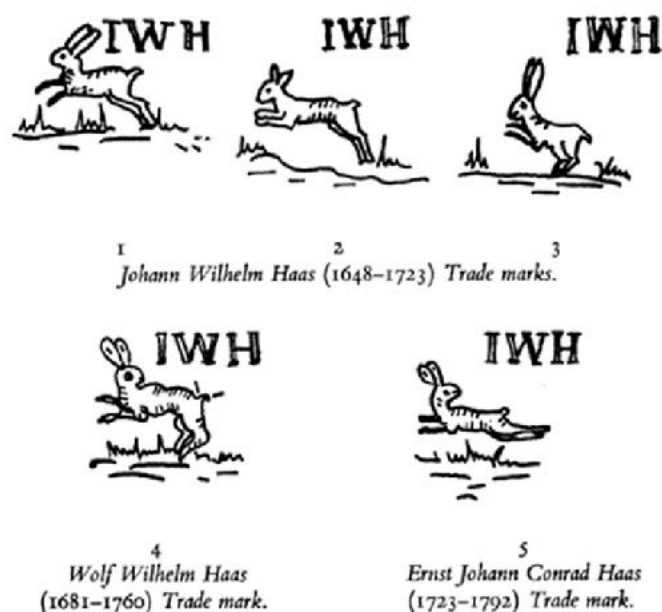
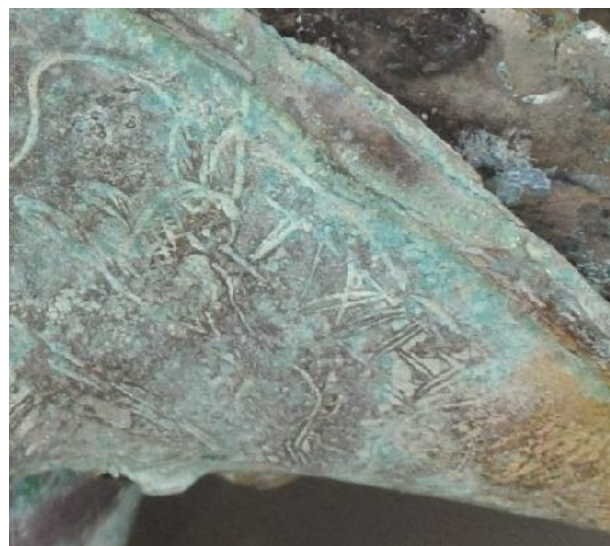


Figure 2. Images of the different leaping hares used by various members of the Haas family. From Smithers (1965), p.33.

Figure 3 clearly shows the initials 'TWH' along with the engraving of a hare on the bell section. The words 'WILHELM', 'MACHT' and 'NURNBURG' can also be made out. Since the *Rooswijk* was in service between 1737 and 1740 only, this provides a timeframe of just three years in which the trumpet would have been used. While it is possible that the trumpet had been used on other ships prior to its use on the *Rooswijk*, the version of the leaping hare looking over its shoulder suggests that it was produced by either Wolf Wilhelm Haas or his son, Ernst Johann Conrad Hass. The hind legs of the hare are difficult to make out clearly, but since Ernst would only have been around 14 years old or younger when the trumpet was probably first used in 1737, it is likely that the *Rooswijk* trumpet was made by Wolf Wilhelm Haas.

⁵ Smithers (1965), p.33.

Figure 3. Close up of the hare and the initials 'TWH'
© Rijkdienst voor het Cultureel Erfgoed / Historic England.



The Fate of the *Rooswijk* Musicians

In addition to identifying the probable maker of this instrument, we can also identify its original player. Some of the paybooks of the Dutch East India Company are held at the Dutch National Archives, and importantly these list the crew members and the passengers that sailed on the *Rooswijk* between 1737 and 1740. From these documents it has been possible to discover more about the trumpeter that was employed on the ship: his name was Antoonij Tasfier and he was originally from Utrecht.⁶ Antoonij was employed as 'Trompetter' on the ship's maiden voyage in October 1737, and was paid a salary of 32 Guilders (see Figure 4). Records also show that Antoonij died on the ship's first outward voyage to Batavia and was not therefore present when the ship sank in 1740. Since no records show the employment of a replacement trumpeter, it is arguable Antoonij was the only person to have played the trumpet on the *Rooswijk*. Whether the trumpet belonged to Antoonij or was issued to him by the VOC is uncertain.



Figure 4. Extract from the *Rooswijk* paybooks
© Dutch National Archives.



Figure 5. Extract from the *Rooswijk* paybooks
© Dutch National Archives.

The paybooks of the *Rooswijk* also record the name of the drummer employed in 1737 to play alongside Antoonij: Hendrik Driller, a musician of German heritage from Hanover, who was paid only 18 Guilders (see Figure 5).⁷ Although Hendrik out-lived his fellow musician, he did not escape the sinking of the *Rooswijk* when it was lost in the storm in January 1740.

The Return of Objects to The Netherlands

Over the coming months, once the objects have undergone conservation work to stabilise them, the *Rooswijk* collection will be transferred to the Netherlands to be added to other objects previously recovered from the wreck that now form part of the National Collection.

Beccy Austin

⁶ Dutch National Archives. Inventory of the Archives of the Dutch East India Company (VOC), 1699–1794. Retrieved from Nationaal Archief: <https://www.nationaalarchief.nl/onderzoeken/index/nt00444/cb2812e4-c864-11e6-9d8b-00505693001d> March 2023.

⁷ Dutch National Archives. Inventory of the Archives of the Dutch East India Company (VOC), 1699–1794. Retrieved from Nationaal Archief: <https://www.nationaalarchief.nl/onderzoeken/index/nt00444/cb29a67c-c864-11e6-9d8b-00505693001d> March 2023.

F.W. Galpin and the Crystal Palace Exhibition 1900, part 2

Following the article in *GSN* 65 (pp.6–9) on Canon Galpin's lecture, 'The Gentle Art of Horn Blowing' which included six previously unknown photographs of him playing various horns, it is also useful to look at his wider involvement in the International Loan Exhibition at Crystal Palace held from July to November 1900. The catalogue makes fascinating reading as it is clear that, among a wide range of important personalities from the musical community of the age, Galpin was a significant figure. At that time the Rev. F.W. Galpin was vicar of Hatfield Broad Oak, Essex, only becoming 'Canon' when appointed an honorary canon of Chelmsford Cathedral in 1917.

The exhibition took place in the period of his life when he had accumulated his wide-ranging collection of instruments, and through the two decades before and after 1900 he, his wife and his children played many of the collection and organised musical events in the church and the village school. In 1910 he published his ground-breaking book, *Old English Instruments of Music, their History and Character*, described by Thurston Dart in his 4th edition in 1965 as 'the classic treatment of its subject'. However, it was in 1916, when his family had grown up and he had moved away to take up his new post as vicar of Witham, that he looked in vain to find a buyer in the UK for the collection which he could no longer accommodate in a smaller vicarage. It was regrettable for organologists and musical instrument collections in this country that he was able to find a buyer for over 500 of his instruments in William Lindsey. The latter then donated them to the Museum of Fine Arts, Boston, in memory of his daughter Leslie Lindsey Mason who had died with her newly married husband when the *Lusitania* sank off Ireland in 1917.

The Exhibition organising committees

The final hardback version of the Crystal Palace Exhibition catalogue, published in November 1900, listed about 90 members of the Honorary Committee of Advice, chaired by Sir Arthur Sullivan.⁸ This list was followed by Sullivan's obituary in which the author⁹ recorded the fact that Sullivan had been a Director of the Crystal Palace Company which put on regular Saturday concerts, having 'made his first public success as a composer when his incidental music to *The Tempest* was performed' at Crystal Palace in 1862. He described Sullivan's last appearances in public in June 1900 when he opened the Exhibition and on 21 July when he wielded his baton for the last time, conducting a Grand Instrumental Concert by a thousand musicians and the Handel Orchestra, and presented the prizes to the successful competitors in a brass band contest.

Galpin was clearly a major player in the planning and running of the Exhibition. He was one of the twenty-strong sub-committee for the Loan section, chaired by Col. T.B. Shaw-Hellier.¹⁰ Only the sub-committee for concerts did not include Galpin's name, although it had some well-known members such as Sir Frederick Bridge,¹¹ Charles Villiers Stanford¹² and Henry J. Wood.¹³ In his introduction to the catalogue, writing from 'Hatfield Vicarage, Harlow', Galpin thanked the many eminent musicians and experts, as well as 'the public-spirited collectors and the Hon. Secretaries of the various sections to whom has fallen the arduous task of receiving, arranging, and returning over fourteen hundred exhibits.'

⁸ Sullivan was and is still especially famous for composing the music with W.S. Gilbert for the 'Gilbert & Sullivan' light operas.

⁹ 'HG', probably Henry Gillman.

¹⁰ Colonel Shaw Hellier, 4th Royal Irish Dragoon Guards, Commandant of the Royal Military School of Music, Kneller Hall, and collector of brasswind instruments.

¹¹ Westminster Abbey organist, composer and choral conductor.

¹² Composer and conductor.

¹³ Conductor famous for establishing the annual Promenade Concerts in the Albert Hall, London, the 'Proms'.

The Exhibition catalogue

Galpin, in his Introduction, expressed the hope that the catalogue ‘would form a useful and permanent result of the Exhibition,’ outlining the Development, the Classification, and the eight Classes of exhibit. In the Development paragraph he explained ‘the great desire in the present age to know the beginnings of things, and the practical musician may rightly ask, What was the origin of those marvellous instruments, which under the influence of human skill, are now discoursing to the delight of thousands the “concord of sweet sound”?’ His answer to this question of Development was to explain the basis of the Classes, the first four of which included European instruments in chronological order, giving as an example the development of the clarinet, from the Egyptian *zummar* and *arghoul*, the *pibgorn* and *stockhorn* of ‘our Keltic forefathers’, the medieval *chalumeau* from which Denner evolved the clarinet at the close of the seventeenth century, ‘and a series of Clarinets gradually advancing to the perfect instrument of the present-day.’ Similarly he lists the history of the violin, tracing it from ‘the simple African hunting bow, ... the long-necked *vina* of the Hindoos ... , the *ravanastrom* of India, the *rebab* of the Arabs, the *rebec* and *geige* of the middle ages and the violin as it left the workshop of Stradivarius himself.’

The eight classes of exhibits

Galpin described the Classification of the exhibits as based for the first time in England on a ‘systematic and rational’ basis, ‘without wishing to underrate the intrinsic value of the great Music Exhibitions which have taken place during the last thirty years’ and referred to the Berlin and Paris collections, and principally to Victor Mahillon, curator of the Brussels Conservatoire Museum, whose method was used by Colonel T.B. Shaw-Hellier for the 1890 Military Exhibition catalogue. He explained his rational basis adding: ‘The old tripartite division of Musical Instruments into strings, winds and percussion, inherited from the ancient Greek writers, has been discarded, as has also been the unsatisfactory sub-division into Brass and Wood.’

Of the eight Classes of exhibits, Galpin wrote the introductions to four. His introduction to Sonorous Substances (Class A), included observations on the *Chapeau Chinois* and the Janissary Bands; the Jingling Johnny; the Xylophone or ‘Wooden Harmonica’; the Typophone and Celesta as well as the Glass Harmonica and various bells. They were grouped as Rhythmic and Tonal, the latter without and with keyboard.

Next he introduced Vibrating Membranes (Class B), distinguishing drums from Class A items ‘because they imply an advance in constructive skill and musical knowledge’.

Class C, Wind instruments, was introduced by D.J. Blaikley but then Class D, Stringed instruments by Galpin:

Division I Air vibrated – Aeolian harps

Division II Hand controlled:

Group A - Without keyboard:

- Section 1 Plucked by finger or plectrum, A. without neck i.e. various harps, and B. with neck i.e. lute, mandolin, cittern, guitar, harp-lute, etc.
- Section 2 Struck i.e. dulcimer and keyed cittern
- Section 3 Bowed i.e. rebec, crwth, tromba marina, viols and the violin family

Group B – With keyboard:

- Section 1 Bowed i.e. hurdy gurdy
- Section 2 Plucked i.e. spinet, virginals, harpsichord
- Section 3 Struck i.e. clavichord, pianoforte square and grand

Next Galpin’s notes on Automatic Instruments (Class E) were very prescient in the context of the 1900 exhibition, at a time when photography was becoming more common and recording of music was beginning to open people’s ears to the possibilities of the ‘construction of self-constructing mechanism’. Only three years earlier in 1897 Galpin himself had been recorded playing various instruments onto rolls by William Lynd,¹⁴ and

¹⁴ See reference in Article 1 in *GSN* 65, p.9.

so wrote: 'Now we have the satisfaction of hearing the work of the great masters rendered by the motive power of electricity' and went on to list many examples of automatic instruments:

- 1 Resonating Substances (musical boxes)
- 2 Vibrating Membranes (mechanical drums)
- 3 Wind instruments (barrel organs, polyphons, etc)
- 4 Stringed instruments (barrel pianos, pianolas, etc)

Ethnological instruments

In his introduction to Class F, Popular Instruments of Other Countries, Galpin was at pains to emphasise the 'fertility of resource and the ingenuity of construction from which the human mind has in all ages and in all parts of the world ... produced sounds musical or otherwise' which any collection must recognise. Pointing out that 'we Europeans' were indebted to other countries for the principles underlying the musical scale and the chief orchestral instruments, he added: 'Into the ethnographical value of a collection we do not enter; here there is undoubtedly a wide field for research open', while effectively going on to foretell the founding of the Society named after him in 1946 by adding that 'development and construction are the chief objects to be kept before us'. He listed examples of instruments from China, India and Africa from which European instruments had evolved, as well as further examples in the Class C (Wind instrument) class of Flute type, Reed type and Cup Mouthpiece type.

Galpin's loaned instruments

Galpin's contribution to the Exhibition included the loan of a large number of instruments, too numerous to list here, forming a significant proportion of the entire Exhibition. The small section on Musical Accessories (Class G) included a few items lent by him: a Fool's or Jester's flute 'to be filled with flour', c1700;¹⁵ a fog horn from the Shetland Isles; and a pitch pipe c1800. Only Class H, Musical Literature and Portraits – busts, autographs, caricatures etc – failed to feature his name.

Clearly Galpin had achieved wide recognition as a collector of historic musical instruments, while working as a full-time Vicar of St Mary's, Hatfield Broad Oak. His significant contribution to the Crystal Palace Exhibition, in terms of loaned instruments, catalogue notes and the lecture on *The Gentle Art of Horn-Blowing*, was widely reported in newspapers and magazines as noted by Maggie Kilbey in her following article.

Diana Wells

¹⁵ No further details explain this curious item. Perhaps readers may be able to offer elucidation!

Contemporary Response to the 1900 Exhibition

In two recent articles Diana Wells has described F.W. Galpin's involvement in the Exhibition of Musical Instruments held at the Crystal Palace in 1900.¹ Although Galpin was already a recognised authority on the history of musical instruments, contemporary reports kept readers updated with the progress of the exhibition, and Galpin's involvement brought him to the attention of the wider public. In October 1900 an article in *Norwood News*, a newspaper covering the area of South London where the Crystal Palace was located, referred to Galpin's lecture "Some notes on the gentle art of Horn Blowing", commenting: 'lecturer and lecture both appealed to a curiosity which had been excited and stimulated during the four months that the exhibition of musical instruments has occupied the south nave. A very cursory glance at the glass cases afforded surprising evidence of the extent to which the collection was indebted to the Rev F.W. Galpin.'²



Galpin had 'occupied a full hour with a descriptive discourse which was most instructive, relieving his talk with frequent illustrations on his instruments.' The article then drew readers' attention to the forthcoming publication of the *Crystal Palace Magazine* (described in *GSN* 65): 'Our space does not allow us to attempt a report of the lecture, we wish it could be repeated that more might hear it. We understand, however, that an early number of the *Crystal Palace Magazine* will furnish copious particulars of Mr Galpin and his unique collection of horns, and we recommend our readers to look out for that article.'

The following year Arthur Birnage further satisfied public curiosity in an article entitled 'A Player on a Thousand Instruments. The Rev F.W. Galpin and his wonderful hobby'.³ No slight was intended by using the word 'hobby' – Galpin always considered himself first and foremost to be a parish priest.⁴ Birnage illustrated his article with photographs of Galpin playing four instruments including:

- 'the buccin' (see top of this page)⁵ – a recording of Douglas Yeo playing this instrument can be seen online at <https://www.mfa.org/video/tenor-trombone>. Yeo comments: 'Seeing FWG with the buccin is absolutely tremendous [...] I find it interesting that FWG does not put his arm through the instrument; he holds it like a regular trombone although he is not wholly comfortable doing so.'⁶
- 'the nun's fiddle' (see left)⁷ – captioned 'A tromba marina player' Galpin had already been photographed playing this for the frontispiece of William Lynd's 1897 *A Popular Account of Ancient Musical Instruments*. A later photograph of Galpin playing it also appeared in his 1910 *Old English Instruments of Music*.
- a serpent held first horizontally, then vertically (see right): captioned 'the Rev. Mr Galpin prefers this position'.⁸



¹ See Diana Wells, *GSN* 65 (Spring 2023) pp.6–9, *GSN* 66 (Summer 2023), pp.7–9.

² *Norwood News* (27 October 1900) p.3; see also *The Daily Express* (23 October 1900), p.5.

³ Arthur Birnage, 'A Player on a Thousand Instruments. The Rev. F.W. Galpin and his Wonderful Hobby', *The Harmsworth London Magazine* Vol.7 no.1 (August 1901), pp.37–9.

⁴ For example, 'Canon Galpin is right in making his hobby his holiday ... The clergy of all others, need to be kept bright in order to transmit that quality to their flocks' *Chelmsford Chronicle* (16 January 1920), p.5.

⁵ Museum of Fine Arts Boston [collections.mfa.org/collections](https://www.mfa.org/collections) accession no. 17.2012.

⁶ With thanks to Diana Wells for drawing this to my attention.

⁷ MFA Boston, accession no. 17.1733a.

⁸ See *GSN* 65, p.1 for photograph of Galpin playing this instrument held horizontally.



• ‘the mammoth bassoon’ (Johann Stehle contrabassoon, see left)⁹ – this photograph was used as the basis for the undated image ‘Canon F.W. Galpin, Rector of Faulkbourne, Essex, can play 600 instruments’, reproduced on the cover of *GSN* 21 (May 2008).

Birnage also included photographs of ‘an organ which folds up as a book’ (Bible Regal)¹⁰ and ‘a corner of Mr Galpin’s music gallery’, commenting ‘Not long ago many of the items in this collection were on show at the Crystal Palace’. The text of Birnage’s article was summarized in the *Music Hall and Theatre Review*, under the title ‘A Musical Parson Plays a Thousand Instruments’.¹¹

‘Clergyman’s Hobby. An Extraordinary Collection of Musical Instruments’, published in the *Leeds Mercury* in 1904 mentioned the ‘recent musical exhibition held in London, when Mr Galpin lent for the occasion some of the strangest and oldest musical instruments the world has seen.’¹² This refers to the Worshipful Company of Musicians’ Music Loan Exhibition held earlier that year. The article included a photograph of Galpin, described as having a ‘practical knowledge of nearly every musical instrument in existence’, in addition to being an enthusiastic amateur photographer who ‘has produced a fine series of pictures of his collection’.

In 1905 such was Galpin’s renown that when the English Church History Exhibition was held in St Albans (Hertfordshire) he would have been the obvious person to approach regarding musical exhibits,¹³ especially as he was then Vicar of Hatfield Broad Oak,¹⁴ part of the diocese of St Albans at that time. The *Herts Advertiser* commented ‘The Rev F.W. Galpin has been responsible for getting together a really wonderful collection of musical instruments used at different times in Church services, and [he has] greatly contributed by giving illustrations of the use of them.’¹⁵ Among the exhibits were the Bible Regal illustrated in Birnage’s article, instruments formerly used in church bands, and the barrel organ which formerly stood in St Michael’s church, St Albans.¹⁶

‘Dotted Crotchet’ described Galpin’s collection for the *Musical Times* in 1906, explaining that the Crystal Palace Exhibition display had been based on his systemic classification of instruments. The ‘Bible Regal’ is again illustrated, noting that as a curate in London Galpin had used it to support hymn-singing at the Seven Dials Mission, St Giles in the Fields.¹⁷ A photograph captioned ‘corner of the music room’, taken from the same position as the photograph in Birnage’s 1901 article, shows that some instruments had been relocated. The text of Dotted Crotchet’s article was reproduced in the *Herts Advertiser*,¹⁸ indicating that Galpin’s collection continued to be of general interest in the decade following the 1900 Crystal Palace Exhibition.

Maggie Kilbey

⁹ MFA Boston, accession no. 17.1928.

¹⁰ Musical Instrument Collection at the University of Edinburgh collections.ed.ac.uk/mimed/ (MIMEd 4331).

¹¹ *Music Hall and Theatre Review* (16 August 1901), p.5.

¹² *Leeds Mercury* (10 December 1904), p.17.

¹³ Maggie Kilbey, *Music-making in the Hertfordshire Parish 1760–1870* (Hatfield, 2020), pp.3–6.

¹⁴ Also known as Hatfield Regis.

¹⁵ *Herts Advertiser* (8 July 1905), p.6.

¹⁶ *English Church History Exhibition* (St Albans, 1905), pp.187–9.

¹⁷ ‘Dotted Crotchet’, ‘Private Musical Collections. II. The Rev. F.W. Galpin’s Musical Instruments’, *The Musical Times* (1 August 1906), pp.521–9.

¹⁸ *Herts Advertiser* (18 August 1906), p.4.

New Publications

Musical culture and the chitarraro Mattheo Morales in seventeenth-century Malta

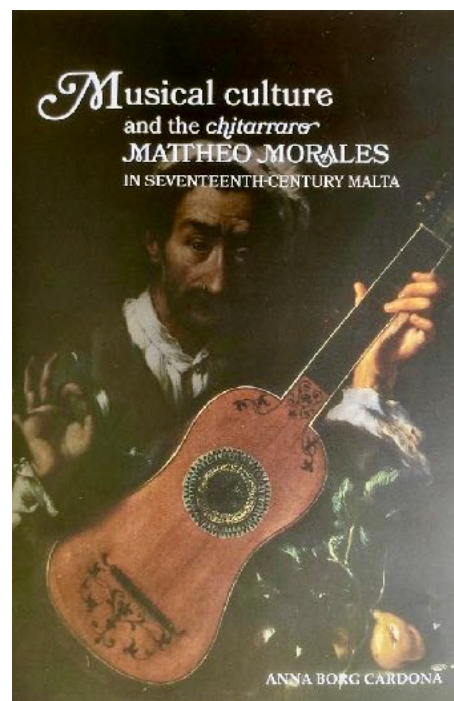
Anna Borg Cardona

Midsea Books (2022)

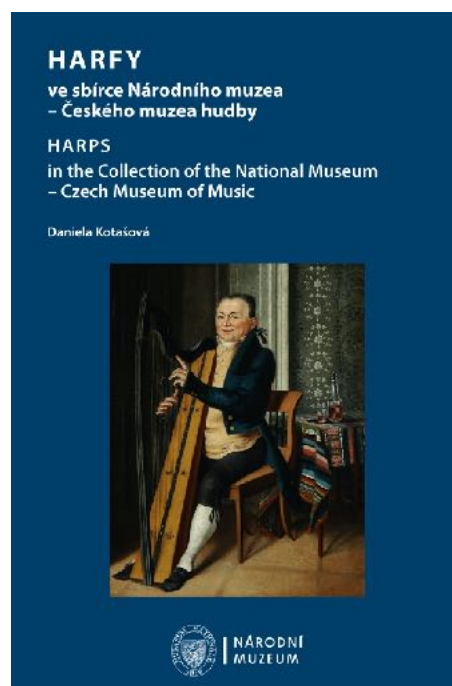
340pp., 22 illustrations

Hardback €45.00 ISBN 9789993278696

In the seventeenth century, Malta was a nucleus of cultural activity. The large presence of multi-national aristocratic Knights of the Order of St John created an affluent society and a flourishing cultural atmosphere that served as a catalyst to foreign musicians, teachers of music and dance, and also to theatrical troupes. Within this climate, the instrument builder Mattheo Morales (1637–1698) lived comfortably in Valletta by supplementing his earnings with investments in traders ploughing the Mediterranean. An inventory of his goods provides us with a very rare description of his home and belongings as well as his workshop, in which we find several guitars and a variety of other stringed instruments. Through his inventory, there comes to light a broader picture of life in seventeenth-century Malta and its connection to the wider Mediterranean and Europe.



See: <https://www.midseabooks.com/shop/history/knights-of-malta/musical-culture-and-the-chitarraro-mattheo-morales-in-seventeenth-century-malta/>



Harps in the Collection of the National Museum – Czech Museum of Music

Daniela Kotašová

National Museum (2022)

240pp.

Bilingual (Czech-English) edition

Book ISBN 9788070367308

pdf ISBN 9788070367315

This publication presents 58 harps from the collection of the National Museum – Czech Museum of Music, documenting all the instrument's stages of development in the Czech lands. At the same time, the collection informs us about the tradition of the harp in Czech musical culture both with respect to the instrument's manufacture and from the perspective of the performer. The reader will learn about important centres where hook harps were produced and about the import of pedal harps and their manufacture by the first important Czech harp maker Alois Červenka. Many of the instruments accompanied their original owners in their social and especially pedagogical activities as well as on concert tours in this

country and abroad. The monograph includes a comprehensive catalogue of the harps with visual documentation and biographical information about the instruments' makers.

The book is intended to contribute to the interest of present-day specialists in the harp, and especially in research on hook harps and pedal harps in this country. Last but not least, it should fill the gaps in harp research in the context of Czech musical organology.

See: <https://publikace.nm.cz/en/non-periodical-publications/harfy-ve-sbirce-narodniho-muzea-ceskeho-muzea-hudby-harps-in-the-collection-of-the-national-museum-czech-museum-of-music>

Purchases: <https://www.palmknihy.cz/ekniha/harfy-ve-sbirce-narodniho-muzea-ceskeho-muzea-hudby-365993>

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The Great Vogue for the Guitar in Western Europe 1800–1840

**Edited by Christopher Page, Paul Sparks
& James Westbrook**

Boydell & Brewer (2023)

296pp., 37 b/w, 12 line illustrations

Hardback £75.00 ISBN 9781837650330

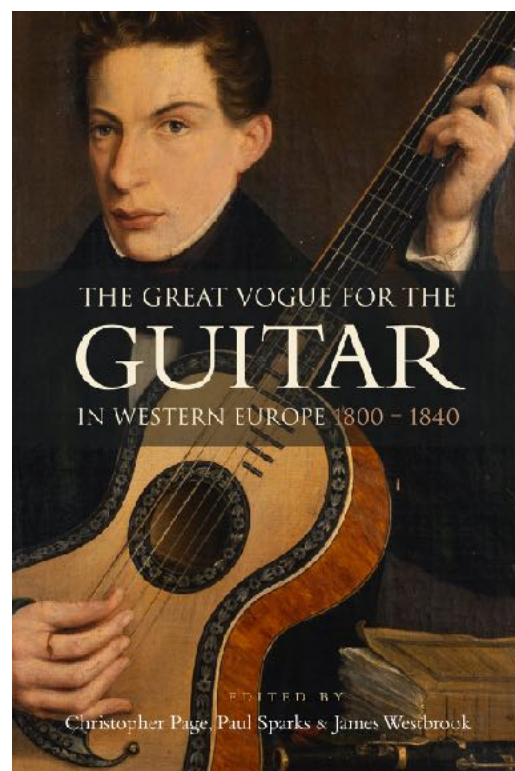
Ebook £24.99 ISBN 9781800109070

The first book devoted to the composers, instrument makers and amateur players who advanced the great guitar vogue throughout Western Europe during the early decades of the nineteenth century.

Contemporary critics viewed the fashion for the guitar with sheer hostility, seeing in it a rejection of true musical value. After all, such trends advanced against the grain of mainstream musical developments of ground-breaking (often Austro-German) repertoire for standard instruments. Yet amateur musicians throughout Europe persisted; many instruments were built to meet the demand, a substantial volume of music was published for amateurs to play, and soloist-composers moved freely between European cities. This book follows these lines of travel venturing as far as Moscow, and visiting all the great musical cities of the period, from London to Vienna, Madrid to Naples.

The first section of the book looks at eighteenth-century precedents, the instrument – its makers and owners, amateur and professional musicians, printing and publishing, pedagogy, as well as aspects of repertoire. The second section explores the extensive repertoire for accompanied song and chamber music. A final substantive section assembles chapters on a wide array of the most significant soloist-composers of the time. The chapters evoke the guitar milieu in the various cities where each composer-player worked and offer a discussion of some representative works. This book, bringing together an international tally of contributors and never before examined sources, will be of interest to devotees of the guitar, as well as music historians of the Romantic period.

See: <https://boydellandbrewer.com/9781837650330/the-great-vogue-for-the-guitar-in-western-europe/>



To Play or Not to Play. Corrosion of Historic Brass Instruments. *Romantic Brass Symposium 4*

Edited by Adrian von Steiger, Daniel Allenbach & Martin Skamletz

(Musikforschung der Hochschule der Künste Bern, Vol. 15)

Schliengen: Argus (2023)

168pp., with numerous illustrations and music examples

Hardback ISBN 9783931264956

doi.org/10.26045/kp64-6179

This volume brings together the results of a multidisciplinary research project on corrosion inside historical brass instruments. In this SNSF-funded project, 'Brass Instruments Between Preventive Conservation and Use in Historically Informed Performance, the Hochschule der Künste Bern collaborated with the Swiss National Museum, the Paul Scherrer Institute, the Institute for Building Materials at ETH and Klingendes Museum Bern, among others. The results – here complemented with further contributions on the topic of conservation of brass instruments, especially in museum settings – were presented at the Fourth International Romantic Brass Symposium (2017, organised together with the International Committee for Museums and Collections of Instruments and Music (CIMCIM). Musicological and organological questions meet chemical and physical analyses, which in turn are considered in terms of their manageability and practical relevance in the museum context.

The volume is available as a free PDF download, identical to the printed edition. The individual contributions can also be downloaded separately. The print edition is available directly from Edition Argus. See:

<https://www.hkb-interpretation.ch/publikationen/reihe-musikforschung-der-hochschule-der-kuenste-bern/corrosion>

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NOTICES

Access to books on musical instruments in the library of London Metropolitan University

Since London Metropolitan University (formerly the London College of Furniture Making) has ceased to teach instrument making, concern has been raised with regards the library. Many thanks to Lewis Jones, who advises:

Some members might be interested in consulting books on instruments and instrument making in the library of London Metropolitan University, which has been built up since the era of the precursor London College of Furniture (1964 to 1989), some of whose items – mainly concerning the piano, organ, and violin – may be traced back via the Shoreditch Technical Institute (1899–1964) to the pre-WW2 National School for the Music Trades (1916–1945), initially located in the Polytechnic Institute of North London (Holloway Road). Anyone may consult the online catalogue (<https://catalogue.londonmet.ac.uk/>) to see whether the library holds items of interest. Arrangements for members of the public who do not have SCONUL access via another higher education institution are described here: <https://student.londonmet.ac.uk/library/using-the-library/visitors-and-alumni/> It is necessary to complete an online form in advance, and to present proof of identity and address; and for a pass lasting one week or longer, a passport-size photo is required.

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

The Galpin Society
75th Annual General Meeting
Saturday 24 June 2023 at 3.00pm
On Zoom



AGENDA

1. Apologies for absence
2. Minutes of the 74th AGM, 25 June 2022 (at the Reid Concert Hall, Edinburgh)
3. Matters arising from the minutes
4. Chairman's report
5. Editor's report
6. Journal Editor's report
7. Reviews Editors' report
8. Newsletter Editor's report
9. Advertising Manager's report
10. Archivist's report
11. Administrator's report
12. The adoption of the examined accounts of the society for the year ending 31 March 2023
13. Election of the Independent Examiner (Accounts)
14. Election of Officers:
 Reviews Editor
15. Election of committee member(s)
16. AoB