The Galpin Society

For the study of musical instruments

Newsletter no. 67
Autumn 2023

Showpiece Cabinet (see p.6)

In this issue:

Page 1: *Interior view of the cabinet showing the various drawers, and the use of mirrors to create the illusion of perspective. Photo: Kollenburg Antiquairs, The Netherlands.*

NOTICES

Galpin instagram page

We now have an instagram page: @galpinsociety

Follow us for the latest Galpin Society news, as well as musical instrument related content from around the world. Feel free to message us directly on Instagram or Facebook (www.facebook.com/Galpinsociety/) with your latest news and musical instrument related information so we can share it.

Best regards from your new social media manager, Cassandre Balosso-Bardin

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The King Edward VI School Organ: The Gateway Project

There is a fundraising initiative to restore and relocate a two-manual pipe organ by Arnolds of Thaxted, originally built in 1962 for King Edward VI School, Bury St Edmunds. Following the closure of the school, a campaign has been started to move the instrument to West Suffolk College in Bury. For more information, including how to contribute, see: www.oldburians.org/organ

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Terence Pamplin Award for Organology 2023

The winner of the Terence Pamplin Award for Organology 2023 is Owen Woods, who is a PhD student at Northumbria University. The award, which is managed by The Worshipful Company of Musicians, will assist Owen in his investigations into the tonal design of Harrison & Harrison organs. Owen also has an article, entitled '*A Trifling and Vitiated Style of Performance*: A History of the French Horn Organ Stop', in next year's *Galpin Society Journal*. The next Terence Pamplin Award will be made in 2025. For further information, a list of past winners and application form, see: www.wcom.org.uk/award/terence-pamplin-award

Editorial

Various musical instruments have featured in the press in recent months: the sale of Freddy Mercury's Yamaha baby grand piano for £1.7 million; the hunt for Paul McCartney's Höfner 500/1 electric bass; and the reported discovery that male palm cockatoos (*Probosciger aterrimus*) fashion their own drumsticks from sticks or seed pods to strike hollow trees during both vocal and visual displays.[1] Back in February 2023, the *Guardian* reported the discovery of a trumpet mouthpiece, recovered from the wreck of the flagship HMS *Gloucester*, which sank off the Norfolk coast on 6 May 1682.[2] I have tried to link the artefact with the name of a ship's trumpeter, as Beccy Austin was able to do in her excellent article 'Antoonij Tasfier: A Ship's Trumpeter and his Trumpet',[3] but am struggling to do so. I have identified two possible trumpeters, but both can probably be eliminated. We know from his will, that the trumpeter Thomas Trew served on HMS *Gloucester*,[4] but Trew died in *c*1666, 16 years before the fateful voyage. The other trumpeter, Symon Paul, was trumpeter to James Stuart, Duke of York,[5] later King James II and VII, who was a passenger on HMS *Gloucester*, but whether Paul accompanied the Duke on this voyage is unknown.

Beccy Austin's trumpet article has also led to Mathew Dart getting in touch with me, and he has contributed a very interesting piece for the current Newsletter, 'Dutch Naval Trumpets vs. Māori Pūtātara'. Using evidence from Abel Janszoon Tasman's *Journal*, Mathew demonstrates how trumpets were sounded at an early meeting of Māori and Europeans in 1642. The trumpet blowing of the Māori and the Europeans had different meanings to the two cultures, with unfortunate consequences for both parties. Two other articles in this Newsletter come highly recommended: Diana Wells discusses a book review of Galpin's *Old English Instruments of Music* by Francis Darwin; and Renée Louwers offers a description and several high quality photos of a Tielke cabinet. The cabinet, perhaps made by Joachim Tielke to demonstrate the range of decorative images his workers could supply to potential customers, as well as his own consummate skill, sheds new light on Tielke's business model.

Looking ahead to next year, I would also like to draw your attention to the Galpin Society Conference, which is being hosted by the Bate Collection, University of Oxford. The Conference is scheduled to take place from Thursday 27 to Sunday 30 June 2024. Although this seems like a long way ahead, the team in Oxford, led by Alice Little, has already started preparing for our biennial meeting, which has the theme 'Materiality and the Meaning of Musical Instruments'. Alice has provided instructions for submitting a proposal, including providing a title, an abstract (300 words), and a biography (100 words). Importantly, the deadline is Monday 15 January 2024. Often, I receive an abundance of articles immediately following a Galpin Conference, so if you are considering submitting an article do look at the author guidelines on our website, which again provides all the necessary information.

Lance Whitehead

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[1] Robert Heinsohn, Christina N. Zdenek, Ross B. Cunningham, John A. Endler, and Naomi E. Langmore, 'Tool-assisted rhythmic drumming in palm cockatoos shares key elements of human instrumental music', *Science Advances*, Vol.3, no.6, 28 June 2017. Available online at: www.science.org/doi/10.1126/sciadv.1602399.

[2] For further information see Claire Jowitt, 'The Last Voyage of the Gloucester (1682): The Politics of a Royal Shipwreck', *The English Historical Review*, Volume 137, issue 586, June 2022, pp.728–62.

[3] Beccy Austin, 'Antoonij Tasfier: A Ship's Trumpeter and his Trumpet', *The Galpin Society Newsletter* 66, Summer 2023, pp.4–6.

[4] See the will of Thomas Trew, proved 12 May 1666, The National Archives, Kew, PROB 11/32173.

[5] See R. O. Bucholz, 'Household of James Duke of York (1660–1685)', available online via *The Database of Court Officers: 1660–1837*, courtofficers.ctsdh.luc.edu.

BOALCH-MOULD ONLINE

Makers of the Harpsichord & Clavichord

www.Boalch.org

It is now a year since Boalch-Mould Online (BMO) went live. The database now includes some 1,930 biographical entries, 2,300 musical instrument entries, and 2,500 photographs for all known harpsichords and clavichords up to 1925. John Watson is the general editor and Peter Bavington assists with editing of clavichord entries. After first reviewing and updating all existing entries, Biographies Editor Lance Whitehead has continued trawling tens of thousands of newspaper references, insurance records, poll books, parish registers and criminal proceedings, so far identifying 250 'new' makers and providing new information on many well-known makers. We now know, for example, the year of Christopher Ganer's death (1814), can show that Jacob and Abraham Kirkman probably had separate workshops, have identified that Hubert van Kamp was the son of a German silkweaver, and that in 1831 Robert Stodart's estate was valued at £60,000. Each biographical entry lists published material and relevant archives, and many include hyperlinks to primary and secondary sources. The website also includes a microblog to highlight some of the newest discoveries. Orientation videos illustrate the many easily missed features. FAQs, data use guidelines, online help, and other resources are provided. Several powerful methods are provided to search instruments, maker biographies, collections, or photographs. Search results can be sorted in several ways to help you find the information you need. BMO is a continually improving resource to which all users can contribute corrections and new information. Submitting new or corrected material is easy to do without leaving the site and all submitted information passes quickly through an editorial review before appearing publicly with credit to information donors. If you have not been on the site recently, pay a visit now at www.boalch.org and be sure to leave a bit of new information you might have about an instrument or maker. Consider Boalch-Mould Online the quickest and most efficient way to publish new discoveries large and small. Questions and suggestions for Boalch-Mould Online can be sent to editor@boalch.org.

Dutch Naval Trumpets vs. Māori Pūtātara

I read with great interest the article in the last journal on Dutch naval trumpeters and trumpeting of the seventeenth and eighteenth centuries. Just such players and instruments were involved in an incident that was critical in the history of my homeland New Zealand, and I thought that readers of the Newsletter may be interested to hear the story.

This story involves not only trumpeters of the Dutch East India Company but also the lip-reed instruments and players of the Māori people of New Zealand. I will summarise from an article written by my friend and colleague Dr Martin Lodge, Professor of music at the University of Waikato in New Zealand.[6]

As Dr Lodge says, 'For a musician, an enduringly fascinating thing about the relationship between Māori and European is the fact that the very first meeting and interchange between these two peoples was a musical one.' This first (documented) encounter between Europeans and Māori took place in December 1642 when Abel Tasman and his 110 men arrived in their ships, the Heemskerck and the Zeehaen, off the northern end of the South Island. They spied land on the 13th of the month and on the 18th rounded the long sandspit (Farewell Spit) on the western side of Mohua (Golden Bay).[7] They had seen canoes, people, fires and other activity on land as they anchored off what is now Abel Tasman National Park.

[6] Martin Lodge, 'Music Historiography in New Zealand', *Music's Intellectual History*, ed. Zdravko Blažekovic & Barbara Dobbs Mackenzie (New York: RILM, 2009), pp.625–32.

[7] www.theprow.org.nz/events/the-first-meeting-abel-tasman-and-maori-in-golden-bay, accessed 2 September 2023.

From the Ship's Journal,[8] Item the 18th, we learn:

> […] At sunset when it fell a calm [*sic*] we dropped anchor in 15 fathom [...] about an hour after sunset, we saw a number of lights on shore and four boats close inshore, two of which came towards us [...] the men in the two prows began to call out to us in the rough, hollow voice, but we could not understand a word of what they said. We however called out to them in answer, upon which they repeated their cries several times, but came no nearer than a stone shot; they also blew several times on an instrument of which the sound was like that of a Moorish trumpet; we then ordered one of our sailors (who had some knowledge of trumpet-blowing) to play them some tunes in answer. Those on board the Zeehaan ordered their second mate (who had come out to India as a trumpeter and had in the Mauritius been appointed second mate by the council of that fortress and the ships) to do the same; after this had been repeated several times on both sides, and as it was getting more and more dark, those in the native prows at last ceased and paddled off. [9]

As Dr Lodge (p.626) puts it, 'So the first interchange between men from these two cultures, previously completely unknown to each other, was a sustained exchange of music, which continued until it grew dark'. Unfortunately, the story did not end as well and 'was soon to provide bloody evidence that music is not a universal language'.

The Dutchmen hoped that this exchange of tunes boded well, although Tasman ordered his men to keep double watches and 'to keep in readiness all necessaries of war, such as muskets, pikes and cutlasses'. Following a meeting with officers of the Zeehaen, Tasman and his team '[…] resolved to go as near the shore as we could, since there was good anchoring-ground here, and these people apparently sought our friendship'. In the morning several canoes came out towards their ships, including one 'high and pointed in front, manned with 17 natives'[10] and the quartermaster and six crew set out in the Zeehaen's longboat, with the intent of encouraging some of the Māori to come on board their ship. But there was complete misunderstanding on both sides; one of the canoes rammed the longboat, the quartermaster was attacked, and four crew members were clubbed to death, and the rest of the sailors had to swim back to the mother ship.

The Māori call with 'rough, hollow voice' was no doubt the ritual challenge of the Haka, and the warriors would have understood the Dutch trumpet calls to be meeting that challenge, rather than as intended an invitation to a more peaceful gathering. The instrument which apparently sounded like a Moorish trumpet was probably the *Pūtātara* (conch shell trumpet)[11] or possibly the *Pūkaea* (a long wooden trumpet made of two hollowed-out halves of wood lashed together)[12]. Both of these were used for signalling, both in conflict situations and in peace-time rituals.

So the Dutchmen 'Seeing that the detestable deed of these natives against four men of the Zeehaen's crew, perpetrated this morning, must teach us to consider the inhabitants of this country as enemies; that therefore it will be best to sail eastward along the coast [...]'[13] They did not land on the country at all, leaving nothing but the name New Zealand, and it was another 127 years before James Cook arrived in 1769.

Mathew Dart

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[8] Three copies of the Abel Janszoon Tasman's Journal are known to survive: one in the National Archives of the Netherlands, one in the British Library (Add MS 8947), and one in the State Library of New South Wales (reference code 423571). The manuscript in the State Library of New South Wales is viewable online, at collection.sl.nsw.gov.au/record/YRlZordn/XN0jJGBlVleZE.

[9] *Abel Janszoon Tasman's Journal*, edited by J.E. Heeres, A Project Gutenberg of Australia eBook, gutenberg.net.au/ebooks06/0600571h.html, accessed 2 September /2023.

[10] Item the 19th, Ibid.

[11] collections.tepapa.govt.nz/object/155366.

[12] collections.tepapa.govt.nz/object/325848.

[13] gutenberg.net.au/ebooks06/0600571h.html, accessed 2 September 2023.

A Showpiece Cabinet with a (Musical) Ring to it

This extravagantly decorated cabinet with marquetry of ivory and tortoiseshell, enhanced with countless semi-precious and glass stones, bears no mark, but will probably ring a bell with lovers of seventeenth- and eighteenth-century stringed instruments.

Figure 1. *Front view of cabinet with the doors closed. Photo: Kollenburg Antiquairs, The Netherlands.*

The cabinet

Although the decoration of the cabinet is like no other, its construction is very reminiscent of a typical seventeenth-century collectors' cabinet (see Figure 1). The two-door cabinet stands on four turned feet of solid ivory. The entire cabinet is veneered with tortoiseshell and ivory; where the decorations on the one door are executed with tortoiseshell in ivory, the inside of the other door will show the same decor with ivory in tortoiseshell (see Figures 2 & 3). The same goes for the side panels, that are both executed with ivory in tortoiseshell and tortoiseshell in ivory. This is known as *partie* and *contre-partie* and it is made by the simultaneous cutting of superimposed layers of various materials, creating a series of combinable elements that allow the creation of similar polychromous compositions equal to the number of used materials, in this case two.

Figure 2 (above left): *Right-hand door outside;* Figure 3 (above right): *Right-hand door inside. Photos: Kollenburg Antiquairs, The Netherlands.*

The cabinet has two large doors, the inner sides of which are also veneered with tortoiseshell and ivory. Behind these doors are twelve drawers: four larger ones at the top and bottom, with eight smaller ones inbetween (see p.1 of this Newsletter). These drawers can be opened using solid silver pulls. The drawers surround a central open section, which is decorated with a solid ivory Corinthian column aligned with the section's central axis, flanked by two arches standing upon solid ivory balusters. Such a space in an art cabinet is known as a 'perspective', or as contemporary sources say, a *prospectiefke*. The way in which the checkered floor works with the angled mirrors and the relatively high ceiling, gives the impression of a large space and is reminiscent of a large hallway or ballroom. Within the mirrored perspective a trophy item could be placed, such as a sculpture, to allow it to be seen from different angles simultaneously. The application of mirrors in this specific way and the employment of other optical illusions were very popular in the seventeenth century. They were based on catoptrics, the mathematical theory of mirrors and reflected light, as explored in Ancient Greece by Euclid and various contemporary European writers. The presence of a perspective in a cabinet can be considered a typically Baroque joke, taking pleasure in the creation of the illusion of infinite space in a small room or the optical multiplication of objects placed inside.

The perspective section can be removed as a single unit, revealing another 12 smaller drawers behind it. The cabinet's overall decoration consists of stylised tortoiseshell and ivory flowers, engraved and inlaid with glass and semi-precious stones. The inner and outer doors and sides of the cabinet are decorated with centrally positioned, framed representations of architectural elements, flowers and figures.

The Cabinetmaker

Its maker is unknown as a cabinetmaker, but famous in the musical world, namely Joachim Tielke (1641–1719), who is considered one of the great instrument makers of the seventeenth and eighteenth centuries, and who was renowned for the use of precious materials such as ivory, ebony, tortoiseshell, mother-of-pearl, and semi-precious stones. His luxurious instruments were desirable works of art for the nobility in his time, and found their way to many famous collections, both private and in museums.

Although we don't know Tielke as a cabinetmaker, this large and sumptuous cabinet with 'tortoise-shell, ivory, mother-of-pearl and many semi-precious but finely cut and partly coloured stone' is undeniably by his hand. It was spotted in 1711 by Zacharias von Uffenbach (1683–1734), who visited Tielke's shop on 24 February 1711, to buy a guitar, and noted in his travel diary (published in 1753) its 'exceptional beauty'. Von Uffenbach was a book collector who travelled through Germany, Holland and England in 1709–1711 and kept a diary published in 1753 under the title *Merkwürdige Reisen* ['Notable Travels']. We cite Von Uffenbach's journal, Vol.1, pp.88–89 (here translated from the German):

> The 24th of February in the morning we bought at Sir Tielke's a finely inlaid lute, for 100 marks or 50 guilders heavy money. He showed us an incomparable cabinet, which was designed by his second son who is now a valet to the duke of Mecklenburg Strelitz. It is rather large and inlaid amazingly with tortoise-shell, ivory, mother of pearl and many semi-precious but finely cut, and partly coloured stones. Very admirable and graceful inlaid with an engraving very finely finished with gold. On both sides it had drawers but, in the middle, it had an open space with mirrors and a column. The space was full of gems in ivory which doubled in the mirrors. He assured us he was offered 800 Speciesthaler for it. It is for sure a very special and beautiful work. (Source: Zacharias Konrad von Uffenbach, *Merkwürdige Reise durch Niedersachsen, Holland und Engelland*, part 2 (Frankfurt/ Main, Leipzig, 1753), pp.88–89.

The cabinet is a unique piece in the musical-instrument makers' oeuvre. Although the instrument-makers of Hamburg were not affiliated to a guild, the regulations of other guilds prevented Tielke from crafting goods other than instruments for the free market. In other words, Tielke wasn't allowed to sell the cabinet in his shop. He could, however, use it as a display of his skills, and to show his customers the detailed possibilities of the intarsia technique. The large panels gave him much more scope than an instrument ever could, to properly display his astonishing technique and the possibilities and different looks of the *partie* and *contre-partie* versions of the intarsia. The cabinet can thus be interpreted as a sort of eighteenth-century advertisement piece, showing his depth of skill, and used to overwhelm his customers, and to inspire and entice them to make a purchase. And an overwhelming display of his craftmanship it is.

Renée Louwers

— :: Call for Papers :: —

Bate Collection/Galpin Society conference

Materiality and the Meaning of Musical Instruments

Thursday 27–Sunday 30 June 2024, Oxford

The Organising Committee invites proposals for presentations based on original research in any field and discoveries relating to the history, design, construction, function, and use of musical instruments in any culture and from any period. Papers on topics related to the theme of the conference, *Materiality and the Meaning of Musical Instruments*, will be especially welcome, but offers of papers on other musical instrument topics are also acceptable.

Conference theme: materiality and the meaning of musical instruments

Our theme encompasses instruments, the people who interact with them, and the contexts of their use. We want to explore the stories that surround the physical objects, and the entanglement between people and things in different cultures. Through presentations in various formats we aim to provide a platform for discussing the many and varied ways in which societies invest these instruments with meaning, and how these meanings might be drawn from and reflected in their material forms.

Practical details

Your paper can be in one of the following formats:

- full-length presentation of 20 minutes, followed by 10 minutes for discussion
- brief contribution of 10 minutes, followed by 5 minutes for discussion
- panel session with identified panellists (c.10 minutes each + discussion time, up to 90 minutes in total)
- poster presentation (5-minute presentation + poster displayed throughout the conference, you will need to supply your own poster printed A3, any orientation)
- lecture-recital
- technical demonstration

How to submit a proposal

Please complete the form at **bit.ly/music-materiality** to submit your proposal by Monday 15 January 2024. You will need to submit a title, an abstract (300 words), and a biography (100 words). You will be notified of the outcome by 29 February 2024.

Please subscribe to our email list for general updates about the conference by sending a blank email to: materiality-music-museums-subscribe[at]maillist.ox.ac.uk

Enquiries may be addressed to alice.little[at]music.ox.ac.uk but please submit proposals via the form linked above.

The small print

- Abstracts and presentations will be in English.
- There will be no parallel sessions.
- Papers should be delivered in person at the conference by the author (or one of the named authors).
- All presenters must register for the conference and pay the normal fee for participation in the conference (a small speaker discount will be available).
- Following the conference, suitable contributions may be invited to submit their paper 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).

A critique of F.W. Galpin's *Old English Instruments of Music* by Sir Francis Darwin

Recently my attention was drawn by a fellow Galpin Society member to this essay,[1] such is the ability nowadays to locate all kinds of otherwise obscure publications which have been put up on websites. Among Francis Darwin's many scientific and other learned publications this volume, *Springtime and other Essays*, contained an eclectic list of topics including famous figures such as Joseph Hooker of Kew Gardens and the author Charles Dickens, as well as topics such as names of English plants and of characters in fiction.

Canon Galpin's *Old English Instruments of Music,* published in 1910, was a comprehensive study of the history and development of musical instruments 'used in England and in other parts of the United Kingdom'. It ran to a second edition 1921, a third edition, revised, in 1932, and a fourth edition, revised by Thurston Dart with supplementary notes in 1965, followed by a revised reprint in 1978. It contained 15 chapters, five appendices, 54 plates and 46 illustrations in the text, many of which were taken from photographs and drawings supplied by himself. Galpin wrote from the Hatfield Regis vicarage, Harlow, when the book was first published, credited on the title page *Hon. Freeman of the Worshipful Company of Musicians.* Some years later he moved to be vicar of Whitham and then Faulkbourne, and in 1917 sold his collection to William Lindsey who donated it to the Boston Museum of Fine Art (MFA).

He later also published *A Textbook of European Musical Instruments* (1937), in which one observation caught my eye as being very topical when he gave his opinion that instruments should be made available to play and study, writing 'It is unfortunate that many […] museums keep their specimens in the still silence of the glass case; and even if they are liberated from their prison-house, they are forbidden to speak. We should never countenance a picture-gallery in which most of the paintings were hung with their faces to the wall […]'

Francis Darwin (1848–1925) was the third son and seventh child of Charles Darwin, the naturalist famous for his work on evolution as described in *On the Origin of Species* (1859). Francis Darwin initially studied natural sciences and qualified in medicine but, rather than working as a doctor, he became a botanist working with his father on experiments with plants. He was a Fellow of the Linnaean Society and the Royal Society and edited several books of his father's letters. He was awarded an honorary doctorate by Cambridge University in 1909 and knighted in 1913.

He was clearly interested in music and introduced the subject in glowing terms, praising Galpin for his knowledge and research as the 'best type of learned author, having the power of sharing his knowledge with the ignorant'. He modestly included himself in the latter category, having struggled as a small boy with handmade penny whistles, but must have shown some musical talent as he studied the flute as a teenager under 'that admirable teacher, the late R.S. Rockstro'[2] and performed solo pieces when an undergraduate at Trinity College, Cambridge, in the University's Musical Society concerts. He later also studied the bassoon with an eminent bassoonist of the time, Edwin F. James (1861–1921), founder member of the London Symphony Orchestra.[3]

Francis Darwin's 'critique' takes the form of a summary of Galpin's book with his own anecdotes and memories. He includes eight of Galpin's illustrations and includes many details from the 1910 book with the aim, it would appear, of bringing the topic to an audience who perhaps would not have encountered it before and might not read its 300 pages, especially during the recent decade dominated by the Great War of 1914–1918.

His observations suggest that he was to some extent personally acquainted with Canon Galpin, or had at least attended performances or demonstrations: 'I shall not easily forget the astonishing beauty of a quartette of recorders played by Mr Galpin and his family' (p.84) and 'I remember Mr Galpin demonstrating the truth of his assertion that duets

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[1] Sir Francis Darwin, 'Old Instruments of Music', *Springtime and other Essays* (London, 1920)

[2] See en.wikipedia.org/wiki/W._S._Rockstro for a full biography of his life (1823–1895) and considerable work as teacher, composer, and writer of textbooks on music and music history.

[3] See Eric Halfpenny, 'French and German Bassoons in London', *Galpin Society Journal* 21 (1968), pp.187–89. Halfpenny knew Edwin's nephew Cecil James and quotes his observations as well as quoting Anthony Baines on the history of Edwin's bassoon made by Alfred Morton in 1889, which he gave to Uppingham School in 1955.

and trios can be played on one of these curious instruments (i.e. flageolets)' (p.85).

Another anecdote strikes a familiar note for Galpin Society members as a typical example of the keen collector's search for the next instrument for his collection (p.90): 'Mr Galpin tells me a pleasant story of a bagpipe hunt in Paris. He discovered, in a shop, an old French musette (bagpipe), the chanter or melody-pipe of which was missing. He did not buy it until in a two-days' hunt all over Paris he discovered the lost chanter, when he returned to the first shop, triumphantly carried off the musette, and thus became the owner of this rare and beautiful instrument'. The subject of this anecdote is fully described and illustrated on the website of the Museum of Fine Art, Boston.[4]

Darwin also quotes from Arnold Dolmetsch's *The Interpretation of the Music of the XVIIth and XVIIIth Centuries* (1915) and from Thomas Mace's *Musick's Monument* (1676) as well as another of his own essays, *Rustic Sounds* (1917). The latter is well worth looking at[5] as a delightful survey of sounds both animal and human to be heard in a country setting, with an interesting focus on the making of childhood whistles from dandelion stalks, horse chestnut bark and other similar materials, He also quotes his own words from another essay in *Rustic Sounds* (p.197) on the topic of War Music, writing of the band of a French regiment at the beginning of the Great War: "When the buglers were out of breath, the drums thundered on with magnificent fire, until once more the simple and spirited fanfare came in with its brave out-of-doors flavour – a romantic dash of the hunting-song, and yet something of the seriousness of battle…" Writing while the Great War was still being waged, he was conscious of the contrast of their enthusiastic musical performance by players preparing to risk their lives soon afterwards.

Diana Wells

Mystery Object

Alasdair Mclean is keen for readers to help identify this instrument, its possible age, maker, and country of origin, as well as how it should be tuned. The instrument has 36 strings and a damper bar arrangement for each string, it weighs about 3kg, and is about the size of duet stool. If you can shed any light on this instrument, do contact the editor of the Newsletter, or Alasdair directly: alasdairmclean440[at]gmail.com.

[4] MFA Boston collections.mfa.org/objects/50476/bagpipe-musette?ctx=990efa37-fa12-4819-bd65-1e7698137c57&idx=2

[5] Francis Darwin, *Rustic Sounds* (London, 1917) www.gutenberg.org/files/34006/34006-h/34006-h.htm

Publications

The Erard Grecian Harp in Regency England

Panagiotis Poulopoulos

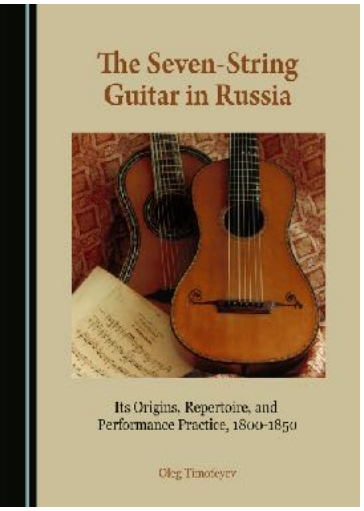
The Boydell Press (2023), 318 pp., 54 b/w illustrations
Paperback $36.95/£25.00, ISBN 9781783277728 (also available as Open Access; see below)

During the early nineteenth century, the harp was transformed into a sophisticated instrument that became as popular as the piano. This was largely the result of the harp's intensive technical, musical and visual upgrading, which gradually led to the transition from the single- to the double-action pedal harp. A major figure in this process was Sébastien Erard (1752–1831), a tireless inventor and prolific manufacturer of harps and pianos operating branches in Paris and London. With the introduction in 1811 of the so-called 'Grecian' model, the first commercially built double-action harp, the Erard firm managed to establish the harp not only as a novel, state-of-the-art instrument, but also as a powerful symbol of luxury, wealth and status.

Drawing upon a wide variety of primary sources, including surviving instruments, archival documents and iconographical evidence, this book provides a comprehensive overview of the development, production and consumption of the Erard Grecian harp in Regency England. The innovative approaches employed by the Erard firm in the manufacture and marketing of harps are measured against competitors but also against the work of leading entrepreneurs in related trades, ranging from the mechanical devices and precision tools of James Watt, Henry Maudslay or Jacques Holtzapffel, through the ornamental pottery of Josiah Wedgwood, to the clocks and watches of George Prior or Abraham-Louis Breguet. In addition, the book examines the omnipresent role of the harp in the education, art, fashion and literature of the Regency era, discussing how the image and perception of the instrument were shaped by groundbreaking advances, such as the Industrial Revolution, Neoclassicism, and the Napoleonic Wars.

See: boydellandbrewer.com/9781783277728/the-erard-grecian-harp-in-regency-england/

This books is also available in Open Access form, which can be accessed and downloaded for free here: openaccess.boydellandbrewercms.com/?id=-259563



The Seven-String Guitar in Russia: Its Origins, Repertoire, and Performance Practice, 1800-1850

Oleg Timofeyev

Cambridge Scholars Publishing (2023), 493pp.
Hardback £83.99 ISBN 9781527592858

This definitive work on the history of the seven-string guitar in Russia, its cosmopolitan origins, its vast and diverse repertoire, and its unique sound and performance practice is a goldmine of information on the instrument's players and composers — Andrei Sychra, Semion Aksionov, Mikhail Vysotsky, and many others — who brought the art of playing to unprecedented heights. It details various connections between this musical tradition and the country's peculiar cultural and political context, including the contribution of women composers in the eighteenth century, the cultural implications of the Third Partition of Poland (1795), and the role of the Russian Roma in the formation of the seven-string guitar style. The book will be of great interest to guitar scholars, specialists in nineteenth-century Russian music, and anybody interested in Russian culture and history.

Oleg Timofeyev is a musicologist, guitarist, composer, documentary film director, and a world authority on the Russian seven-string guitar tradition. His previous publications include a book on Russian-Romani guitar playing (2018) and a critical edition of collected works by Matvei Pavlov-Azancheev (with Stefan Wester, 2020). Timofeyev has recorded and released over 20 solo and ensemble albums to critical acclaim worldwide. The recipient of two IREX Fellowships, two Fulbright Research and Teaching Fellowships, he has also won the coveted Noah Greenberg Award for his CD *Music of Russian Princesses From the Court of Catherine the Great*. He holds an MA in Early Music Performance from the University of Southern California and a PhD from Duke University, USA. He has taught at universities and conservatoires in the USA, Russia and Ukraine.

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