The Galpin Society

For the study of musical instruments

Newsletter no. 70
Autumn 2024

Arriving at the Galpin Society conference (see p.8)

In this issue:

The Galpin Society

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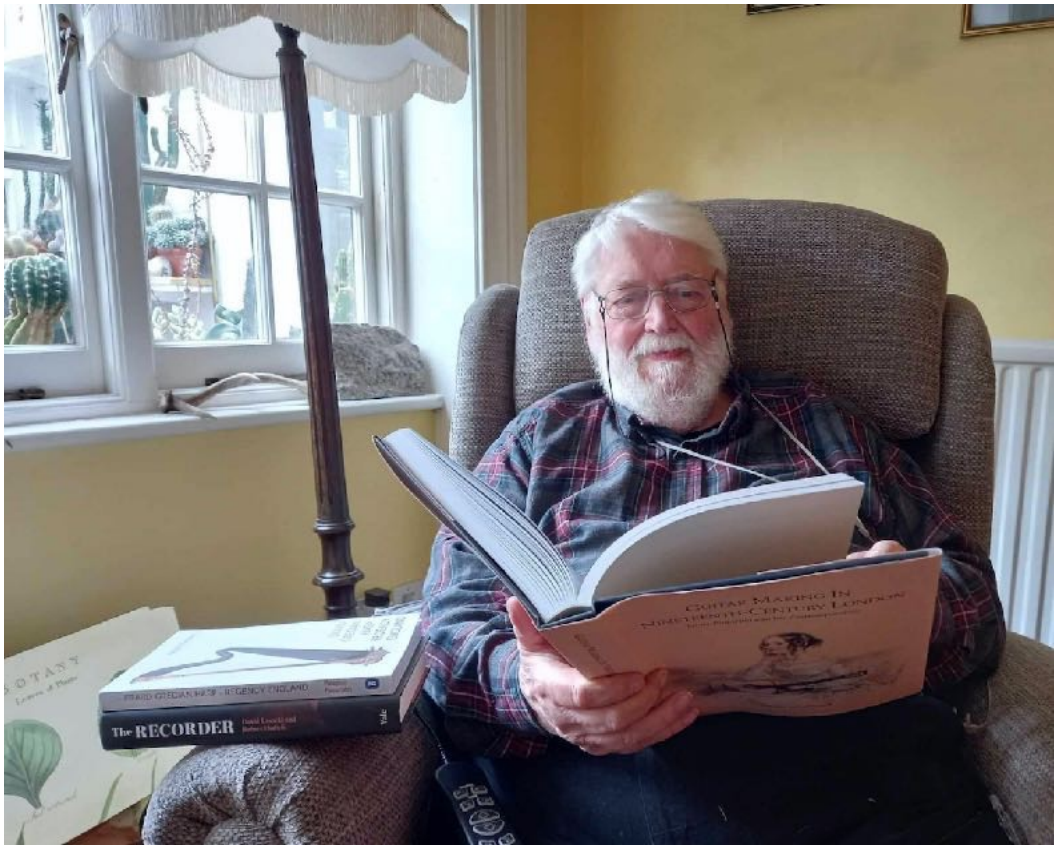
The *Galpin Society Newsletter* is edited by Lance Whitehead and copy-edited by Maggie Kilbey.
Opinions expressed by authors in this newsletter are not specifically endorsed by The Galpin Society.

Page 1: The first sight of the venue greeting participants as they arrive for the conference (see p.8).
Photo: Michael Fleming



Graham enjoying his new books (see editorial).
Photo: Chris Goodwin

Editorial

Welcome to our Autumn Newsletter, which contains two essays: 'The Heritage of Richard Haka: Part II' by Jan Bouterse; and a report on this summer's Galpin Conference by Benjamin Sanetra. The conference was held at the University of Oxford and the Bate Collection, and organised by Alice Little and her team of able assistants. Both texts include lots of illustrations; the photos that accompany Benjamin's report are a selection of images taken by Michael Fleming. Benjamin, who has recently completed a Master of Studies in Musicology at the University of Oxford, also has an excellent article coming out in the next issue of *The Galpin Society Journal* on the topic of '(Musical) Instruments of War: What are they good for?' Special thanks to all those who contributed to the success of this year's conference: the speakers, the session chairpeople and of course the organisers.

The 76th Annual General Meeting of the Galpin Society was held during this year's conference at the University of Oxford, on 29 June 2024. The meeting was chaired by Arnold Myers (Acting Chairman) and attended by about 40 members. Apologies for absence were received from Graham Wells, Karen Loomis, Elizabeth Wells, Douglas MacMillan, and Margaret Birley. Reports were given by the Acting Chairman, the Editor, Journal (Production) Editor, Reviews Editor, Newsletter Editor, Archivist, Advertising Manager, and the Administrator. Arnold Myers also welcomed John Watson on Zoom from the USA. John is this year's recipient of the Baines Brize, the citation for which may be found on our website: www.galpinsociety.org/baines_prize.htm

The AGM is also usually marked by the election of one of more officers and this year we witnessed the election of a new Chairman: Gabriele Rossi-Rognoni. Graham Wells, who had held the office of Chairman since 1997, retired on the grounds of ill health. Arnold Myers expressed the thanks of the Committee and the whole Society for Graham's 27 years as Chairman, and outlined some of the many ways in which Graham represented the Society: organising the Society's 40th Anniversary *Made for Music* Exhibition; encouraging its activities such as foreign and UK trips and visits and the setting up of the Newsletter which he then edited; and supporting the Committee throughout the period of his chairmanship. Graham was also presented with a farewell present of organological books *in absentia* and given a standing ovation by those present. At the same time, we welcome our new Chairman, Gabriele, who has been elected for one year in the first instance.

At this point in the year, we can confirm that next year's *Galpin Society Journal* will contain lots of interesting articles on a wide range of topics, including 'Ruin and Recovery: Consumer Culture and the Development of American Zither Technology from 1880 to 1930' by Benjamin J. Harbert, 'Skunktail Schism: The English/British Divergence from European Stringed Keyboard Instrument Norms, *c*1685–*c*1755' by David Hunter, and an article concerning Christian Gottlieb Kratzenstein, entitled 'The Professor who Unknowingly Started the Free Reed Revolution', by Olaf Gjerløw Aasland. The international profile of our journal is underlined by the countries represented by some of next year's authors: Spain, Norway, Germany, the US, and the UK. Article proposals for possible inclusion in the 2026 journal should be sent to me in Spring 2025, and the deadline for receipt of articles is 1 June 2025.

Lance Whitehead

The Heritage of Richard Haka: Part II

Richard Haka was one of the most significant woodwind instrument makers active in Amsterdam in the last quarter of the seventeenth century. We know that he accumulated significant funds during his lifetime and was able to purchase various properties in Amsterdam. The extent of his wealth may be ascertained from several documents, including an inventory, all relating to his last surviving son Jan Haka, who met a tragic death in 1759.

The murder of Jan Haka

The circumstances of Jan Haka's tragic death may be gleaned from two reports preserved in the Amsterdam City Archives. On 23 May 1759, at 22:30, an investigation at the home of Jan Haka was carried out by the notary Pieter de Wilde at the request of Mr Huygens, chief officer of Amsterdam. De Wilde found the door of the property on the Keizersgracht unlocked, and discovered the body of Jan Haka, five bags of money, together with a broken suitcase in another room. The house was sealed, and two days later further investigations were carried out by the notary Hendrik Danile van Hoorn.[1] On the cover of the proceedings is written 'Den moord van Jan Haaka' (The murder of Jan Haka).

From the interrogation of several neighbours and their maids, we know that a lot of shouting had been heard coming from the house during the day, but, according to their witness statement, as Jan Haka was a 'very bizarre man', they hadn't dared to knock on the door to see what was going on. They also told the investigator that they had seen a man coming from the house, dressed in a chintz dressing gown with a motif of red flowers on a white background. Later that day, the 'suspect' had been seen passing Haka's house again. Was he the murderer, and what had exactly happened in the house? Had it perhaps been an attempted robbery, which had resulted in Haka's death? Or did Jan Haka die of natural causes? Perhaps these questions will remain unanswered. No other information has been found in the archives and as far as we know nobody was arrested. We do, however, know lots more about him from a surviving estate inventory.

Jan Haka never married and had no children, and this caused a problem for those trying to identify his rightful heirs. Two appeals appeared in the *Amsterdamse Courant*: one asking if anyone knew whether or not Jan Haka had made a will; and a second notice asking whether anyone either owed money to Jan Haka or was still waiting to receive money from him. Apparently no will was found and it transpired that Maria and Willem Rijkel, two children of Haka's nephew Coenraad Rijkel (d. 1727), were the legal heirs. Further information was required before the estate could be settled, however, and the public notary Pieter de Wilde called various witnesses to provide information concerning the various relationships within Richard Haka's workshop on the Spui and within the Haka family.

One of the witnesses was Jan Steenbergen, 83 years old and living at the Korsjessteeg in Amsterdam.[2] Steenbergen stated that he had been apprenticed to Richard Haka 68 years earlier (in 1691), and when in 1696 Coenraad Rijkel had taken over the workshop, he had continued as an employee of Rijkel in the workshop for a few more years. Steenbergen also told the enquiry that he had regular friendly contact with the Haka family and knew that there were no children left alive, that no grandchildren had been born in the family and that he had heard that Coenraad Rijkel was the only cousin. There were therefore no obstacles to recognize Willem and Maria Rijkel as legal heirs to the estate.

The inventory of the house on the Keizersgracht

On 18 June 1759, an inventory of Jan Haka's possessions was made by the notary Jan de Wilde. It is a long list totalling 44 pages, documenting all kinds of goods, as well as a fairly large amount of cash.

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[1] For scans and links to archives concerning the death of Jan Haka, the inventory of his house and the settlement of his inheritance, see the website www.mcjbouterse.nl, following the link 'Haka files'.

[2] Using the information provided by the witness statement, it has now been possible to trace the year of Steenbergen's death: he was buried on 2 January 1762, aged 85 or 86 years old.

The inventory also mentions multiple properties: two houses in the Kalverstraat; three houses on the Keizersgracht; a house with a rear house on the Koningsgracht (Singel); one on the Utrechtsestraat; a country estate called 'Overmeer' on Amsteldijk (see Figure 1); and the house of the deceased on the Keizersgracht, situated between the Utrechtsestraat and the Amstel, nowadays no. 727.

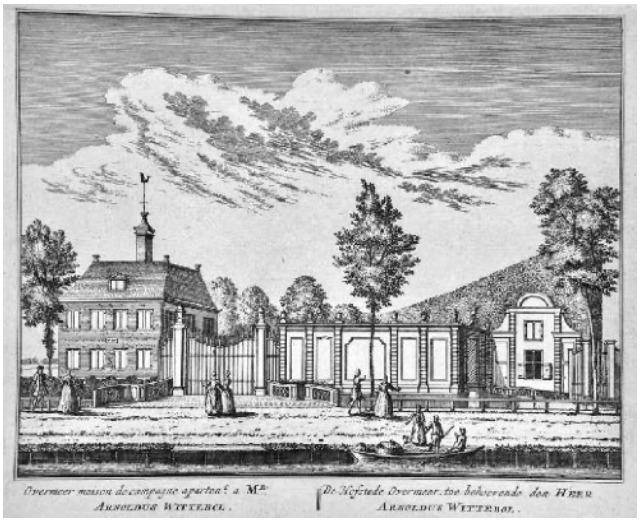

Figure 1. 'Overmeer' estate in 1730. (Etching by Abraham Rademaker from *Hollands Arcadia of de vermaarde Rivier den Amstel*, 1730).

Musical Instruments in the Inventory of Jan Haka's house on the Keizersgracht (Amsterdam City Archives, archive reference no. 5075/14290):

<u>*Op de zolder*</u>:

draaibank met enig gereedschap en een kistje met fluitenmakersgereedschap; een kistje met enige oude fluiten

<u>*Achterkamer*</u>:

10 fluiten travers, 25 fluiten, zo hele, halve als quarten, 4 fluitstokken, 5 hobo's, een houten kistje met notenboom orgeltje, een hanger [hangkast?] met 6 stuks basfluiten, bassons als althobo's; 13 ongemonteerde en 7 gemonteerde rottingen en een rotting roer

<u>*Tuinhuisje*</u>:

een eikenhouten latafel; 3 violen, 3 krijtertjes, 3 hobo's en schalmeifluiten, 5 fluiten in soorten en enige kleine fluiten, doch voor het grootste deel defect

een werkbank met schroef, enige schaven en gereedschap, een slijpsteen met een houten bak, 2 trompetten, enig lood en koperwerk

<u>*In the attic*</u>:

A lathe with some tools and a box with recorder making tools, a box with some old recorders

<u>*In the backroom*</u>:

10 transverse flutes; 25 recorders (in 1/1, 1/2 and 1/4 sizes); 4 walking stick recorders, 5 oboes, a wooden box with a small organ made from walnut wood; a hanging cupboard with 6 bass recorders, bassoons and alto oboes; 13 unmounted and 7 mounted walking sticks and a walking stick gun

<u>*In the garden shed*</u>:

An oak cupboard with 3 violins, 3 *krijtertjes* [pocket violins or pochettes], 3 oboes, and a 'shawm flute', 5 recorders of several types and some small recorders, but most of them defective

a workbench with a screw, some planes and tools, a grind stone with a wooden container, 2 trumpets, some old lead and copper work

The musical instruments and tools were found in one of the attic rooms and in a garden shed, while the book collection contains no music-related items. This suggests Jan Haka was probably neither a musical instrument maker nor musician, but no indication as to his occupation has been found. Indeed, it is possible that Jan Haka relied primarily on the rental income he received from tenants. In addition to circumstantial evidence provided by his ownership of multiple properties, in 1757 Haka received a complaint from a neighbour concerning a house on the Kalverstraat, the rear façade of which was in danger of collapsing.[1]

An auction of Jan Haka's property was announced in the *Haarlemse and Amsterdamse Courant* on 8 September 1759, with a summary of the goods that were to be in the sale. The list includes furniture, jewellery, clothes, a large number of books, a few paintings and prints, and several microscopes and binoculars (the latter instruments perhaps indicating a hobby of Jan Haka?). The sale took place on 12 September 1759 at the home of Jan Haka, and some nine months later, on 13 June 1760, the assets of the estate were made over to Willem and Maria Rijkel: the total value, including the six houses, amounted to 86,561 guilders, of which the houses had a total value of 45,000 guilders.

[1] The complaint was submitted by Gerrit Nieuwenhuijs and was handled by the notary Gerardus Wijthoff. Amsterdam City Archives: Notariële archieven, reference 5075/13272, no. 650222.

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Figure 2. Oboe in ebony with ivory rings and silver keys by Richard Haka. Rijksmuseum Amsterdam, inv. no. No BK-2018-67. Photo by permission of the Rijksmuseum.

Postludium

Willem Rijkel died in 1770 and was buried on 16 January that year in the Haka family grave in the Oude Kerk in Amsterdam. Maria Rijkel died ten years later and was buried on 19 December 1780 at the Westerkerkhof. The house that Richard Haka had built for himself, 727 Keizersgracht, was auctioned on 24 June 1782. The buyer, Jan Heerma Visscher, paid 12,825 guilders for the house, some 3,300 guilders more than the house had been valued 22 years before.

An era had passed: about 130 years after the Hakas had first arrived in Amsterdam, no member of the immediate or extended family remained. Richard Haka had been a very prolific and successful woodwind instrument maker, but just as the Baroque instruments disappeared from the scene, so was the case with his family. Nowadays, there is little that remains in Amsterdam itself that reminds us of the famous flute maker. However, the Rijksmuseum is once again actively purchasing historical musical instruments, including some unique specimens made by Richard Haka, such as an early Baroque traverso, three shawms ('Deutsche schalmeien') and three oboes, of which two are luxuriously executed in ebony, with ivory rings and silver keys.

Jan Bouterse

Figure 4. Bass recorder by Richard Haka. Gøteborgs Stadmuseum, Sweden, inv. no. 38941. Photo: Jan Bouterse.

Figure 3 (below). Announcement of the auction in the *Amsterdamse Courant* (8 September 1759

Jacob Posthumus, Pieter Grim, Jolle Jolles Laurentsz. en D.H. Stephan, Makelaars, zullen op Woensdag den 12 September, t'Amst. ten huize van den Overledenen op de Keizersgragt tusschen de Utregtsestraat en Binnen Amstel verkopen, een nette en zindelyke Inboel van diverse fraaye Meubelen, extra Juweelen en Paarlen, Goud, Zilverwerk, Horologien, Snuifdoosen en verdere Galanteryen, Malaxe Pedro del Porco en Lapis Besoar, een Kabinetje oude Porcelynen, gemaakte Lywaten, Mans en Vrouwe Kleederen, ongemeen konstige Schilderyen en Beeldwerk, Teekeningen en Prenten, een grote party van verscheidene Blaas-Instrumenten, Microscopiums, Verrekykers en Glaasen, Mineralen en andere Rariteiten, een Collectie welgeconditioneerde Boeken &c.: alles nagelaten by wyle den Heer Jan Haka; breder volgens Catal. die te bekomen is: heeden te zien.

Figure 6a (left). Shawm (or oboe) in ebony by Richard Haka, *c*1680. Rijksmuseum, Amsterdam, inv. no. BK-NM-11430-81. Photo by permission of the Rijksmuseum.

Figure 6b (above). Rear view of the top joint with thumbhole of the same instrument, which means that it can be played with fingerings as on a recorder. Photo: Jan Bouterse.

Figure 5 (above, left). 'Deutsche schalmei' in brown-stained boxwood by Richard Haka. Rijksmuseum, Amsterdam, inv. no. BK-NM-11430-82. Photo by permission of the Rijksmuseum.

Galpin Society Conference Report

The 2024 Galpin Society Conference, 'Materiality and the Meaning of Musical Instruments' was held in the Faculty of Music at the University of Oxford from 27 until 30 June. (For the full programme with individual abstracts and biographies, see musicmateriality.wordpress.com/programme/) Next to the conference venue was the Bate Collection of Musical Instruments, which was open for conference attendees to explore and handle some of the instruments. Researchers of all ages came from nearly a dozen countries to share our knowledge and interests at this lively four-day conference.

In total, there were 40 paper presentations and four poster presentations, selected from over 80 proposals. The presentations were organised around a variety of broad themes, namely objects, materials, makers, fiddles, design, biographies, culture, provocations, and history of use. A portion of the second conference day was devoted to the Musical Instruments Museum in Brussels and their centenary conference entitled 'Mahillon and his Time', which focused on Victor-Charles Mahillon, the founder and first curator of what would become the Musical Instruments Museum in Brussels. These presentations revealed just some of the fascinating projects being undertaken at the museum.

As outlined on the cover of the programme, this conference highlighted the enthralling stories ascribed to musical instruments from around the world. The primary focus of the conference was on the significance of materiality as it relates to the meaning of musical instruments. Musical instruments' entanglement with politics, economics, sustainability, religion, colonisation, and orchestration were all explored, speaking to the kaleidoscopic interdisciplinarity that organology encourages. Conference presentations had a vast geographic scope, ranging from Tibetan skull drums and the Kazakh *qyl-qobyz* to the Indonesian *rabab pasisir* and a Mundang fiddle. This geographic scope not only encompassed the origins of the instruments, but the materials from which they were constructed. Two presenters, Christian Rust and Paul Newton-Jackson, highlighted the complex origins of materials used for Parisian and Scottish keyboard instruments, tracing them all the way to Mexico, the Caribbean and Honduras. Another presentation by Colin Hamilton looked at the process of wood identification in the context of modern political conservation legislation in the UK, speaking to the growing importance of being aware of the research methods used by organologists.

Flora Dennis, the keynote speaker

At her keynote address, Flora Dennis reflected on the complex reality of studying the materiality of musical instruments. Rather than viewing this as a detriment or difficulty, however, Professor Dennis illustrated how studying musical instruments through a variety of different senses like sight, touch, or smell serve to enrich the study of individual materials and help to open new avenues of how we study the concept of 'materiality'. Professor Dennis's keynote first focused on the materials of harpsichords in Italy during the early modern period and took a multisensory, synaesthetic approach when engaging with the wood. In discussing the wood that formed these instruments, she incorporated sources not always associated with the study of musical instruments, namely agricultural and architectural. Later on, she challenged the rigid distinction between musical and non-musical objects based on her inclusive parameters in discussing materiality and the mercurial concept of agency. Finding objects that straddle between purely musical and non-musical, such as plates and knives inscribed with musical notation, created an engaging study as it applies to different assemblages and networks present in early

modern Italy. Overall, the keynote reflected two growing trends that underpinned much of this year's conference: an enhanced focus on the interdisciplinary potential of organology, as well as a utilisation of the concept of materiality to disrupt the boundaries between actor and object along with the musical and non-musical.

The entanglement between people and musical instruments was highlighted in a variety of presentations. How do musical instruments leave their marks on humans, just as humans leave their marks on these objects? Bradley Strauchen-Scherer, curator at the Metropolitan Museum of Art, narrowed the gap between person and object when discussing anthropomorphic instruments, blurring the lines between instrument and body.

Bradley Strauchen-Scherer

Other presentations focused on the travels of these musical instruments and their owners, both on an individual instrument scale in the case of a Mannborg harmonium that travelled 33,000 km, and instrumental ensembles such as the rabab ensembles that ended up in Italy as early as the fifteenth century.

Another common theme across the conference was innovation. Rachel Becker's engaging presentation discussed nineteenth-century woodwind instruments as they relate to broader notions of progressivism and conservatism, research approaches (as Professor Dennis's presentation highlighted) or the field of organology overall. The latter was explored during Gabriele Rossi Rognoni's presentation about the looming presence of AI and its potential implications on the field of organology moving forward. Other presenters also focused on more contemporary contexts. Frances Morgan explored affective labour and the impact of social media on electronic musical instruments, followed by Will Schrimshaw's presentation that focused on ambient music and the interaction between natural and technological objects in domestic aesthetics. Engagement with these up-and-coming trends reflects the adaptability and flexibility that ensure organology's persistent relevance.

Alice Little

Special thanks are in order to Alice Little, who organised yet another successful Galpin Society conference at the University of Oxford. From the sustainable catering and formal dinner at the beautiful St Cross College to the farewell drinks on the lawn, this event ran smoothly and provided ample opportunities for kindling friendships both old and new. Thanks should also be extended to Emanuela Vai, who graciously opened the Bate Collection and to Isabelle Carre, the Collection's Education Officer, who ran an instrument handling session for conference participants. Gabriele Rossi Rognoni, Bradley Strauchen-Scherer, Lewis Jones, Simon Waters, and Rachel Becker, the chairs throughout the conference, all expertly managed the sessions. My colleague, Elizabeth Forrest and I thoroughly enjoyed the opportunity to work at the reception desk for our first Galpin Society Conference and are eternally grateful to Alice Little for giving us the opportunity to help the event run as smoothly as possible.

Benjamin Sanetra

Participants assembling for the first paper on Day 1 of the conference. Poster presentations may be seen on the walls at the rear of the hall

Gabriele Rossi Rognoni and Peter Robinson discussed the current and future impact of AI on organology

Like most speakers, Christian Rust used the digital projector, in his case to present a rare French keyboard instrument that used fibres from a Mexican cactus as part of its mechanism

Participants enjoyed the conference dinner, held at St Cross College

Going home, but still plenty to talk about! (Photos: Michael Fleming)

NOTICES

JAMIS Archive now online

An archive of the complete *Journal of the American Musical Instrument Society* is now digitized and publicly available as a searchable online resource. All volumes from its 1975 beginnings are included, with access to the most recent three issues restricted to current AMIS members.

Articles are individually downloadable. Search author name or title keywords using your browser's search feature (Ctrl+F or Command+F). Or browse the continuous Table of Contents by scrolling. Click to read articles, essays, reviews, communications, lists of new publications, and front and back matter.

There is also a powerful feature for searching the full text of all issues in a single pass. It returns a clickable list of articles containing the search term, whether part of the title, buried in a footnote, or anywhere in the text.

The online *JAMIS* archive and download page are created and hosted through a partnership with the *Musical Instrument Research Catalog* (MIRCat). Find the *JAMIS* archive from a link on the journal page on the AMIS website www.amis.org/journal or through MIRCat at amis.mircat.org/.

Send questions or suggestions to MIRCat archivist John Watson j.watson[at]jrm1.com

Huggett family enquiry

A Galpin Society member, a descendant of the Huggett family of brasswind makers, has sent us an enquiry about John Christopher Huggett. His starting point was his great-grandfather's birth certificate, which shows that John Huggett's father Benjamin Huggett was a musical instrument maker in 1840. He has documented three members of the family who were heavily involved in the manufacture of ophicleides and serpents, between 1826 and 1850, Benjamin and his two sons, Charles and George. There is an ophicleide by Charles Huggett in the Brussels Museum which he has seen and handled. There is a serpent possibly by the same man in the Powerhouse Museum in Sydney, and he is aware of at least one other in a private collection in England.

But the mystery man is John Christopher Huggett, who is in the Langwill Index listing as a serpent maker between 1826 and 1830, operating out of the same address, Stangate, as his father Benjamin.

Any further information would be gratefully received.

Edwin Smith
Edwin_smith[at]ntlworld.com

Ophicleide in C by Henry Smith, Wolverhampton, *c*1840. MIMEd 3096.
With permission from The University of Edinburgh.

EVENTS

Main listing for Events may be found on our website www.galpinsociety.org/events.htm

The London International Festival of Early Music

13–16 November 2024

Blackheath Concert Halls and the Church of St Michael & All Angels

Concerts – Competition – Workshops & Talks – Performers' Platforms – Evensong

Further information: lifem.org/

Kloster Michaelstein Musikakademie Museum

15–17 November 2024

39th Symposium on musical instrument making. Vom Pyramidenflügel zum Pianino – Die Entwicklung der aufrechtstehenden Pianoforte-Instrumente / From Pyramid Piano to Pianino – The Development of Upright Pianos

Contact: Careen Fabian careen.fabian[at]kulturstiftung-st.de

Further information: www.kloster-michaelstein.de/fileadmin/user_upload/Kloster_Michaelstein/Musikakademie_Sachsen-Anhalt/Konferenzen/2024_Symposium_Piano_w.pdf

OHMI Conference & Awards 2025, Birmingham

15–16 March 2025

Music & Physical Disability: Instruments, Performance, & Sustainable Ecosystems

A call for papers and presentation ideas has been issued to help deliver a major conference on Music & Physical Disability taking place in Birmingham on 15th and 16th March 2025. The conference, which is being delivered by the OHMI Trust, in collaboration with Birmingham City University and Imperial College London, will explore the music-making barriers faced by people with physical disabilities, from the design and ongoing production of instruments to wide-ranging issues around performing.

The event aims to bring together perspectives and experiences from a wide range of people including disabled musicians and instrument makers, as well as academic researchers from many different disciplines, teachers, charities, funders, and government agencies. Recently developed instrument designs will also be demonstrated.

The event builds on the success of the inaugural OHMI Conference in 2018 which attracted international representation and speakers from five continents.

The deadline for papers is 30th September 2024 at 5pm BST.

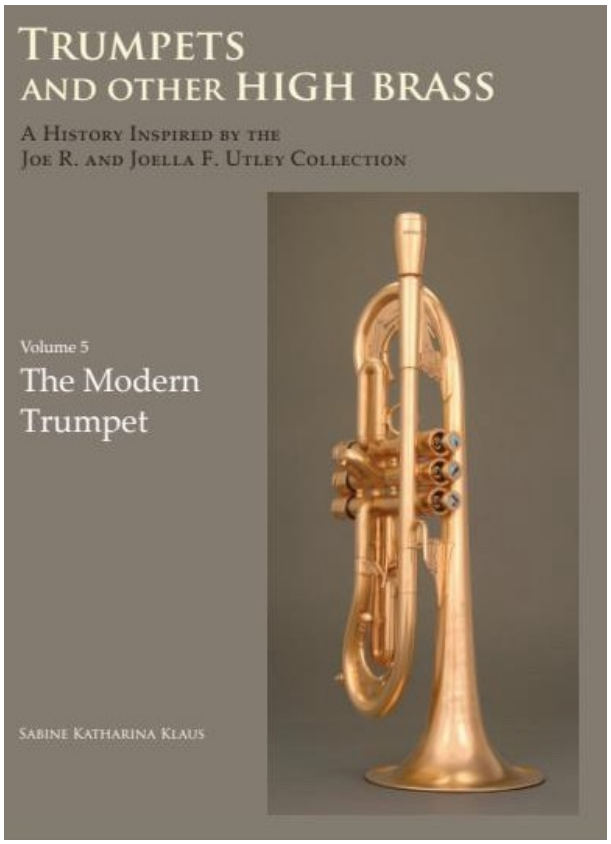
The winners of the OHMI Competition awards will also be announced at the event.

Further information: www.ohmirp.org.uk/ohmiconference.html

Contact: Rachel Wolffsohn rachel[at]ohmi.org.uk

Publications

Trumpets and Other High Brass. A History Inspired by the Joe R. and Joella F. Utley Collection
Vol. 5: The Modern Trumpet
Sabine Katharina Klaus



National Music Museum, University of South Dakota (2024), 300 pp., 716 ill.
ISBN: 9780984826995; $119.95 €129.80

This fifth and final volume of the history of high brass instruments deals with the trumpet of the modern era from its invention in Paris by Florentine Besson to the heavy trumpet models by David Monette at the end of the twentieth century. A rich photographic representation of instruments and many patent drawings trace the development of the modern trumpet in its many sizes and variations. As in the whole series this final book draws heavily on the Utley Collection at the National Music Museum, University of South Dakota, and is accompanied by a DVD with musical examples performed on instruments from the Utley Collection.

https://national-music-museum.myshopify.com/collections/tohb/products/book-trumpets-and-other-high-brass-volume-5-the-modern-trumpet