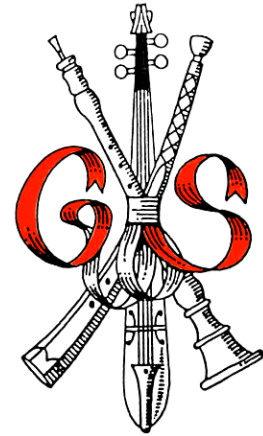


The Galpin Society

For the Study of Musical Instruments



Newsletter 49

October 2017



Geelvinck Music Museum opens to the public

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Opinions expressed by authors in the newsletter are not specifically endorsed by The Galpin Society.

Website: www.galpinsociety.org



<https://www.facebook.com/Galpinsociety/>

We are pleased to welcome the following new members into The Galpin Society:

Maura Barnett, LEAMINGTON SPA, U K

Flora Dennis, BRIGHTON, U K

Jean-Philippe Echard, PARIS, France

Massimiliano Guido, CREMONA, Italy

Anders Muskens, EDMONTON, Canada

Nino Razmadze, TBILISI, Georgia

Sue Ryall, HAMBURG, Germany

Jürgen Schöpf, HEIDELBERG, Australia

I am going to have to ask our non-UK members to bear with me for taking up space in this Newsletter to draw attention to the UK Government's consultation document concerning their intention to ban all sales of ivory (see page 9). It is a major issue which will affect not just us but potentially all future scholars in the field of organology. I am sure I speak for us all when I say that we wish to see the slaughter of elephants for their ivory stamped out but if there was ever a case for avoiding letting the baby out with the bath water this may be it.

I would like to register two awards that have been made by the Society this year namely the 2017 Baines Prize for Organology which was awarded to Stewart Carter and the Debut Paper Award for the June Conference in Edinburgh which was awarded to Peter Asimov for his paper on the Ondes Martenot.

Your committee has been contemplating a programme of conferences in forthcoming years starting with one in 2019 celebrating the life and work of Anthony Baines. This may possibly be followed the next year, breaking the tradition of holding conferences every two years, by a conference to celebrate the reopening of the Royal College of Music's collection. Although now seemingly a long way off 2022 would seem a good year for a further conference being the 75th anniversary of the inaugural meeting of the Galpin Society.

I am sad to report that it seems to be becoming distinctly difficult to organise trips to visit collections both in the UK and abroad due to lack of support. The trip to the Musical Museum in Brentford was a recent victim as was the projected trip to Barcelona which had already been postponed for a year. As it happens, had it taken place at the original time, it would have taken place on the very weekend that poor Barcelona was full of Catalan separatists and Spanish riot police.

Graham Wells, Chairman

Call for information on flutes

I would be grateful to hear from anyone who has, or has information on:

- 1) 'C. Nicholson's Improved' flutes stamped Clementi, Collard & Collard, Prowse or anything else
- 2) Monzani or Monzani & Hill, or Hill, late Monzani flutes
- 3) Flutes stamped Willis, Willis & Co, Willis & Goodlad, Goodlad, Bates Ludgate Hill - Goodlad Manufacturer, Dressler's Improved, Isaac Willis, or Willis Fecit

For each of these categories I have a database (soon to be made public) within which each instrument is listed, with images where possible. Details of ownership are not made public without explicit permission from those with custodianship over the instruments.

Please contact: Simon Waters s.waters@qub.ac.uk my UK mobile +44 (0)7800 546 348

Request for assistance

The Deutsches Museum Munich plans a new exhibition of musical instruments and is therefore looking for instruments to buy/loan to enlarge and improve its collection.

Among the instruments they would like to buy is a keyed cittern from the late 18th or early 19th century. These instruments are rather rare, but perhaps there is a private collector who would loan an instrument (or even sell it?).

I would be thankful for any kind of hint.

Please contact: Judith Kemp j.kemp@deutsches-museum.de

Letter to the Editor

As custodians of the Sir Nicholas Shackleton Collection within the Musical Instrument Collection at the University of Edinburgh, we were saddened to read the correspondence in the last edition of this newsletter without being offered the opportunity to respond at that time. As Dr Wells suggested, there are many pressures on those responsible for public collections of musical instruments which relate to the conflicting demands of their use and preservation. At the University of Edinburgh, musical performance and research have always been among the primary goals of the Collection as a whole. This is one of the main drivers behind the St Cecilia's Hall Redevelopment Project and we have seen a substantial number of performances, many including instruments from our collections, as well as outreach, teaching and research activity since reopening in May 2017.

We receive a steady stream of requests to play instruments. All items in the Musical Instrument Collection are assessed at the time of the request, and decisions made depending on the nature of the request and the materials and condition of the object. Those requesting access for playing must give clear reasons for their request and individuals may be asked to provide a CV or *resume* and a letter of reference. All requests are considered by balancing the benefits and risks to the instrument(s) in question. Such decisions are made by the curatorial staff once an instrument has been determined as playable by the conservator.

A number of the Shackleton Collection instruments are specifically listed as being appropriate for student use and others for more expert use, as determined by the selectors when the collection was originally bequeathed, and we are very aware of the wording of the bequest and of Sir Nicholas Shackleton's wishes. Requests to play instruments are further complicated when they also include an aspect of lending instruments outside the Museum. All loans are again treated on an individual basis as governed by our Collections Management Policy, which is central to our status as an Accredited museum. As stated in the Policy, 'An Item(s) may not be lent to private individuals or companies other than in exceptional circumstances and only if the borrower can guarantee security and care to the standards stipulated in the Collections Management Policy'. This means that away from the University of Edinburgh, a partner institution would need to oversee the loan whilst complying with the usual University of Edinburgh loan conditions, including that objects are under the care of a trained courier at all times when not held in a secure museum environment. These policies are in place to ensure that the Collection remains intact as a resource for future generations of researchers and musicians.

Since its arrival in Edinburgh, the Shackleton Collection has been fully catalogued, a symposium has been held and numerous internal and external scholars have researched specific areas represented by this unique resource. Furthermore, instruments have been taken to Cambridge for the memorial concert, played onsite at the Reid Concert Hall and St Cecilia's Hall, and form the main element of the clarinet displays in the refurbished St Cecilia's Hall. We are also in the early stages of working towards an annual concert in memory of Sir Nicholas Shackleton using one of more instruments from his collection. This all means that we maintain a high standard of collections care whilst permitting access for research and playing. Although there are inevitably boundaries surrounding what we are able to do which are different to those of private collections, we are by no means a mausoleum.

Dr Jenny Nex, Curator
Jacky MacBeath, Head of Museums
Professor Arnold Myers, Curator Emeritus

The Musical Instruments Resource Network (MIRN) conference report

MIRN was founded in 2016, with Mimi Waitzman (The Horniman Museum) as chair: the aim of MIRN is to co-ordinate and provide advice and support for those concerned with the preservation of historical musical instruments, whether they be curators, conservators, collectors, or performers. MIRN held its first conference at The Horniman Museum on 12 October 2017.

The Keynote Speech entitled ‘Entanglements with Instruments’ was given by Simon Waters (Queen’s University, Belfast), who discussed the dynamic interaction between instruments, players, and conservators/restorers, indicating the ‘communication aspects’ of musical instruments. He emphasised the dynamic and re-configurable aspects of instruments, noting that attempts at categorisation were attempts to impose stable ideological readings of a dynamic situation, citing the value of modifications to instruments as a significant tool in organology. Simon also raised the question of the significance of digital technology in terms of knowledge of, and access to, instruments and as an analytical tool for organological study. He concluded his speech with ‘flute stories’, indicating the modifications to particular flutes (especially the head joints) and the passage of a flute through generations of one family.

It is hardly practical, in a brief review of the thirteen subsequent papers, to give an account of each contributor’s work: the objects described ranged from mediaeval Burghmote horns, through ‘BITSA’ viols, the altering of ‘cellos, poorly-repaired serpents, organ hurdy-gurdys, the Ondes Martenot, and the spiritual and healing significance of drum-playing in Kenya, to the impact and transitory nature of digital instruments.

The over-riding message emerging from the conference was the dynamic nature of musical instruments: stringed instruments could be lengthened or shortened, flute heads could be altered, and old (often seemingly unrestorable) instruments could be brought back to life, not just for static display in museums but as instruments to be played. The ‘messages’ conveyed by instruments as they were opened for examination and restoration (particularly of stringed instruments and keyboards) conveyed otherwise hidden information regarding their makers, modification and usage, often after the lapse of several centuries. The communicative interaction of instruments between makers, restorers, players, and audience was again noted to be a dynamic, and not a static, function.

The impact of digitisation on both organology and performance practice again emphasised that music and its instruments are never static, but respond to societal and technological changes and challenges. Digitisation was perceived as not only a tool for academic study, but also as a medium for performance – with a subsequent effect of changing the nature of the player’s interaction with his or her instrument.

The concluding paper by Alan Rubin and his colleagues on the complex restoration of an exceptional seventeenth-century English spinet included the performance of three pieces by Henry Purcell. The academic skills, fine workmanship, and artistry shown in this instrument provide a fine testament to the purpose of MIRN.

Although a ‘spoof’ image, the words *Sono ergo sum* inscribed on the nameboard of a spinet not only paraphrased Descartes’ *Cogito ergo sum* but gave the entire *raison d’être* of musical instruments – and MIRN.

Douglas MacMillan

Royal College of Music Launches Major UK-wide Virtual Museum



Clavicytherium from the Royal College of Music Museum collection

The Royal College of Music is proud to bring together 5,000 years of musical heritage from 200 UK collections in a major new website documenting 20,000 historically significant musical instruments.

[MINIM-UK](http://www.minim.ac.uk) is a virtual museum featuring information about the UK's most important musical objects, alongside sound recordings and photographs. From instruments owned by the royal family and composers such as Elgar and Chopin, to ancient Egyptian bone clappers in the form of human hands and an extremely rare narwhal-horn flute, the public will be able to freely explore these fascinating objects in a single virtual location for the first time.

The instruments, currently held in 200 separate collections across the UK, are collated at www.minim.ac.uk thanks to a major project led by the Royal College of Music, in partnership with the Horniman Museum and Gardens, Royal Academy of Music, University of Edinburgh, and Google Arts and Culture, with funding from the Higher Education Funding Council for England (HEFCE).



Contrabass serpent from the University of Edinburgh musical instrument collection

Many of the featured collections have not been easily accessible to the public before, having been hidden in local collections and remote locations, unseen in storage or not previously documented online. The MINIM-UK cataloguers travelled over 10,000 miles in 200 days to collect photographs, video and sound recordings and stories spanning from the Scottish Highlands to the South coast.



Tibetan trumpet from the Horniman Museum & Gardens collection

MINIM-UK aims to promote visitors' numbers to small local museums across the UK and draw attention to little-known collections. It also dramatically increases the British music presence in international databases such as Europeana and MIMO – the largest worldwide resource on musical instruments funded by the EU in 2009.

Gabriele Rossi Rognoni, Curator of the Royal College of Music Museum comments 'The instruments brought together for MINIM-UK are an important part of our national heritage. It is tremendously exciting to work with Google to enable so many people to connect with these beautiful and intriguing objects. We are delighted that thanks to the wonders of modern technology we have so many ways to allow people to explore these treasures'.

Opening of the Geelvinck Music Museum

Amsterdam/Zutphen (The Netherlands)

On 29 June 2017, the Mayor and the Aldermen for Finance and Culture, together with Giovanni di Stefano, curator for musical instruments of the Rijksmuseum Amsterdam, and Rudi van Straten, senior specialist for Sounding Heritage of the National Cultural Heritage Service, opened the new venue for the Geelvinck Music Museum. They unveiled the recently-acquired square piano by Erard Frères (1788), which is thought to have belonged to Marie Antoinette, Queen of France, who was guillotined in 1793. This square piano was part of the collection of Gustave count de Reiset (1821-1905) and since by descent at the Château du Breuil-Benoit. It has been previously exhibited at 'Marie-Antoinette, Archiduchesse, Dauphine et Reine' at the Château de Versailles (1955).

The museum's collection includes over 120 historic pianos and other early keyboards, including the Sweelinck Collection (formerly in the collection of the Conservatory of Amsterdam). This is a working collection and, has become the focus of the museum's public presentation strategy.

Located in a mansion which dates back to the 16th century, the new museum venue consists of period rooms and a small concert hall on the first floor, an exhibition on the second floor and an open depot on the third floor. The impressive classically-ornamented front of the mansion dates from the late 18th century, when the count of Limburg Stirum of Bronckhorst briefly inhabited the house.

The concert hall (formerly a wine merchant's warehouse) will be regularly used for concerts on the historic pianos, which are on permanent view here. These include a Zumpe & Buntebart square piano from 1769 (formerly Finchcocks Collection), a Pohlman square piano from 1770 (Sweelinck Collection) and a Heilmann fortepiano from c.1790 (formerly Colt Collection), as well as early- and mid-19th century instruments.

The period rooms show the instruments in their historical context. These include one of the earliest known Amsterdam-built square pianos (Meyer Brothers) and an Amsterdam-built giraffe (Müller Brothers). The Sweelinck Collection is the most extensive worldwide collection of early pianos built in the Netherlands.

The exhibition on the first floor leads the visitor through the development of the historic piano, while the narrative is mainly geared towards Beethoven. Zutphen is linked to this iconic figure, because after his death, a story appeared that he was actually born in this city in 1772. The instruments on view range from a Mahoon spinet from 1742 (formerly Finchcocks Collection) and an Ehlers fortegrand from c.1815 (formerly Boston Museum of Arts) to a 1960s Rippen piano. One of the features of the exhibition is that visitors are allowed to play on two of the instruments on view. The exhibition aims to satisfy both visitors with no knowledge of the history of music (probably the majority of visitors), as well as those knowledgeable about historic pianos.

The open depot on the third floor includes show instruments, which are often in dear need of repair, but visitors can also see the restorers in action. In the coming months, on-line in-depth information, audio and video will be added to the exhibition. The museum is in the process of fully revising its website (an English version is coming soon).

This exhibition, which has a so-called pop-up character because it just uses the existing museum facilities of the building as installed over thirty years ago, is a first step towards a long-term comprehensive format to permanently unlock the collection for the public. The building, which formerly housed the Museum Henriëtte Polak, has been given on loan by the municipality to the Geelvinck Museum for a period of two years. Thereafter a significant renovation of this historic building is intended, depending on sponsorship and subsidies still being sought. The planned time-schedule is to reopen the museum again in 2020, in time for the celebrations of BTHVN 2020.

Besides our efforts in Zutphen, the Geelvinck Museum has developed a public presentation strategy to unlock its collection both in Amsterdam and other locations around the country by placing historic instruments on loan. The instruments on loan are still being managed by the museum and it organises concert series in these locations, predominantly castles and historic houses. The Geelvinck Pianola Museum is a new venture, with a vast collection of about one hundred pianolas and over 30,000 pianola rolls.

Advised by the Rijksmuseum's curator for musical instruments, and financially supported by the Mondriaan Fonds, Museum Geelvinck plans to implement MIMO starting next year. The museum's annual festival, competition and symposium (the next one is scheduled for October 2018) will gradually be moved to Zutphen, although some of the performances will also take place in Amsterdam and historic places in the countryside.

The historical city of Zutphen, one of the oldest in The Netherlands, still has many features from the late Middle Ages and has a predominantly historic inner city. It is situated on the banks of the IJssel River and once belonged to the Hanseatic League. The city is known for instrument builders, such as Jan Kalsbeek (harpsichord builder).

The museum is open to the public on Wednesday and Friday-Sunday 11.00 a.m.-5.00 p.m; Thursday 2 p.m.-5 p.m. Closed on various holidays, please check before travelling.

Further information: <https://www.geelvinck.nl/>

Banning UK sales of ivory

The UK Government is proposing a ban on the sale of ivory and all items containing ivory. If carried through to fruition it could have grave consequences for many members of this Society. However a suggestion has been put forward as a 'preferred option' that musical instruments could be amongst certain 'carefully defined exemptions' to a total ban.

The Government Department concerned with drafting the legislation (The Department for Environment, Food and Rural Affairs – DEFRA) is inviting views on the proposal through a consultation document. The supporting documentation is lengthy and sometimes complex, running to forty one pages (see links below). Nevertheless anyone affected might feel that it is well worthwhile reading these documents and indeed, filling in the consultation document. It is pretty clear that the Government's preference is for an outright ban as clearly that is much easier and cheaper to enforce.

It should be borne in mind that the general public who will be completing this consultation document are almost all likely to support any measure that will reduce the poaching of elephants, and it may seem to them an anomaly that a small interest group should be privileged with any sort of exception to an outright ban. Even if musical instruments did qualify as a 'preferred option' the exact nature of what that option might entail is yet to be clearly defined.

Many members will know that currently there is a date-based restriction on the movement of worked ivory¹ where the key date is 1947 after which no worked ivory can be bought or sold. One has to agree that this is a very arbitrary date bearing in mind how difficult it is to date ivory with any degree of accuracy. The DEFRA documents note that the USA has imposed a federal 100 year

¹ Raw tusks of any age are totally banned under the CITES regulations

rolling ban with a *de minimis* exemption for items containing less than 200g of ivory and comprising less than 50% by value or volume².

The consultation document contains twenty-seven questions. Many would appear to require just a 'yes or no' answer but are in fact not that straightforward as they most frequently also ask that evidence should be provided to support your answer. It is difficult to see how such evidence could be provided without a detailed knowledge of how the trade in historic (or indeed modern) musical instruments operates together with having access to the necessary statistics.

Question 8 through to 16 relate specifically to the trade in musical instruments. Six of these relate to how any *de minimus* exemption might operate. Question 16 refers specifically to quantities. The 200g figure conceived by the USA federal authorities was apparently suggested as that is approximately the weight of all the slips on a piano keyboard. It takes no account of a two-manual harpsichord let alone any organ with multiple keyboards. Ivory mounts on woodwind instruments would mostly fall under this limit but would you want to argue the point with a busy customs officer³. Historic instruments made out of solid ivory would have to rely on the exemption mooted for items of 'artistic, cultural and historical significance'.

It is very hard not to be cynical and suggest that the potential for disagreements about what would and what would not be covered by any ban are myriad. Dare one mention the fact that the use of mammoth ivory is not even mentioned despite the fact that it was apparently commonly imported from Russia in the past and is certainly now becoming more available with the melting of the permafrost under the influence of global warming.

It would be very easy to just do nothing and just hope that this issue has a satisfactory outcome but that would seem far from guaranteed. Hopefully all those potentially affected by a ban will register their opinions on the matter. It is after all not our fault that our predecessors decided to use ivory, a beautiful but controversial material, in constructing instruments. Extinguishing the trade in historical musical instruments is not going to save the life of a single living elephant so please do look at the following documents and, if you can, fill in the consultation document:

https://consult.defra.gov.uk/international/banning-uk-sales-of-ivory/supporting_documents/IVORY%20CONSULTATION.pdf

https://consult.defra.gov.uk/international/banning-uk-sales-of-ivory/supporting_documents/ukivorybanconsultiapdf.pdf

https://consult.defra.gov.uk/international/banning-uk-sales-of-ivory/supporting_documents/ukivorybanconsultletter.pdf

Graham Wells, Chairman

² Some individual states have much stricter regulations

³ For the record, a five-keyed ivory-mounted boxwood clarinet in B \flat weighs approximately 400g