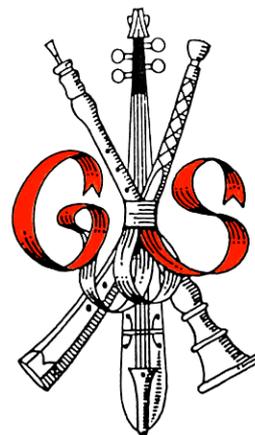


The Galpin Society

For the Study of Musical Instruments



Newsletter 42

May 2015



Bate Wind Harmony (see p.4)

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THE GALPIN SOCIETY

Registered Charity no. 306012

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The Galpin Society Newsletter is edited by Graham Wells and sub-edited by Maggie Kilbey. Opinions expressed by authors in the Newsletter are not specifically endorsed by The Galpin Society.

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

Allison Alcorn, NORMAL, U S A
Vanessa Brewer Galpin, MERMAID WATERS, Australia
Paul Dooley, ENNISTYMON, Ireland
Giorgio Farabegoli, CESENA, Italy
Jo Howard, LONDON
Catherine Ingram, SOUTHAMPTON
Mike Innes, TWICKENHAM
Lorraine Liyanage, LONDON
Deirdre Morgan, LONDON
Barry Pearce, GREET
Richard Smith, SHERIFF HUTTON
Michael Tumiel, WILLIAMSVILLE, U S A

[Cover photo: Period instruments used in Bate Wind Harmony, see p.4]

EDITORIAL

Back in March of this year an alarming rumour began to circulate that the musical instrument collection of the Kunsthistorisches Museum in Vienna was threatened with closure. If this should have been the case it would be an appalling loss to the organological community. It now seems that the situation is not quite as drastic as at first intimated, but it is still not good. My informant in Vienna has advised me that the intention is to re-house the collection in a so far unallocated gallery which will be smaller so the number of instruments on view will need to be reduced, by exactly how much it cannot yet be determined. The intention is to use the present gallery for another department (shades of the V&A). The new (smaller) gallery would clearly need to be updated which I suppose is a plus point if it is carried out sympathetically. However there is clearly going to be a period when all the instruments are off view. The fear is that this may run into years.

It is a depressing curiosity that musical instrument collections are so often the 'poor relations' of the museum community. Admittedly there are some notable exceptions to this, namely Paris and Brussels, but as we know the major national collections in London (V&A) and the Netherlands (Haagsgemeentemuseum) are now largely in storage. Clearly vigilance is required lest any further collections should come under threat.

There are two important Galpin dates for your diaries. The first is the Annual General Meeting, this year being held at the Royal College of Music (see below for further details). The second is the conference in Cambridge which we are holding in conjunction with the Institute of Acoustics. This was trailed in the February Newsletter, so rather than repeat the details again may I refer you to the conference website at <http://gsconference2015.wordpress.com>. This will contain the most up-to-date information on the conference programme and registration details. I should mention that there is limited space, so if you wish to attend it would be wise to register with all possible alacrity.

Just as this Newsletter was going to press Laurence Libin's excellent letter on actions to take in relation to conserving historic organs appeared on AMIS-L-List. With his kind permission I have included it in full. Organs do not feature in Galpin Society literature as much as they should, but many members will doubtless have some involvement with them even if it is only as a secondary interest.

Graham Wells

The Galpin Society AGM

Saturday 11 July 2015

RCM Museum of Music, The Royal College of Music, Prince Consort Road, LONDON SW7 2BS

This year's meeting is kindly being hosted by the Royal College of Music who have also arranged for a short recital by three of the students to take place after the meeting. The programme for the day is as follows:

14.15-15.00 RCM Museum of Music available to view by AGM attendees

15.00-16.00 AGM in the RCM Museum of Music

16.00-17.00 Recital by students of the RCM:

Sarah Hayashi (soprano), Joseph Doody (tenor), Jo Ramadan (harpsichord)

The programme will include arias and duets by Handel, Monteverdi and Purcell. The harpsichord being played will be the 1773 Jacob & Abraham Kirckman recently restored by Christopher Nobbs and Ben Marks.



Sarah Hayashi, soprano

Bate Collection: Archival Recording Project

Since the 1980s the conventions for the use of museum collections of musical instruments have become much more heavily regulated than had previously been the case. A number of publications were produced by the Committee for Collections of Musical Instruments in Museums (CIMCIM), which laid out the priorities for the use of instruments in public collections. These guidelines essentially prohibited playing instruments, and stated unambiguously that the presumption should be against this kind of access.

It is probably fair to say that in this day and age, museum professionals have come to recognize the unreasonable rigidity of this risk-averse approach. In the Bate Collection, we have chosen to take a longer look at this subject. It is certainly true that uncontrolled and unwise playing of delicate historical instruments will cause damage to this limited historical resource. However, what is equally true is that not playing instruments and leaving them alone will also allow natural deterioration to take place. Accordingly, we in the Bate Collection have chosen to weigh in the balance the threat of playing against the advantage of allowing the instruments to be played. Since the original gift by Philip Bate in 1970, it has always been the policy to allow this kind of access to the Collection. This had been the main motive for Philip donating his Collection to the University in the first place.

Perhaps one primary consideration in this debate is that there are certain kinds of information that can only be gleaned by allowing people the opportunity to play instruments. These boil down to what an instrument sounds like, and what it is like to play an instrument. We do not have a shared vocabulary to describe these qualities without resorting to meaningless descriptors. We have therefore developed a protocol in collaboration with the musical instrument conservation specialist Bob Barclay to regulate the use of instruments in the Collection. This is primarily to ensure that there are multiple outcomes from the playing that will be inclusive to many areas of musical reception. Certainly there should be a sound recording, and this should be made widely available. Over the last 10 or 20 years this has become increasingly accessible to the non-technical specialist, and it is now possible to digitally record an instrument and upload the sample onto a website (e.g. www.bate.ox.ac.uk/bate-band-recording-project.html)

The example in this file is our most recent project. Using instruments from the Collection, we have created an early 19th-century Wind Harmony ensemble and have produced a programme of music of the period of the Napoleonic Wars. This is quite timely as the year 2015 sees the 200th anniversary of the Waterloo campaign, an event much noted by historians. We have focused on music from across the spectrum including dances, marches and field signals, and used instruments of the time. In this, we hope that the history of the instruments may be linked to the heritage of the period, and give a wide audience insights into how the music may have sounded at the time, rather than the more romanticized version we get from popular television and films. The instruments used in the Bate Wind Harmony (see cover) include: trombone (1813), bassoon by Milhouse (c.1800), flute by Proser (c.1780), fife by Astor & Co (c.1800), clarinet by George Astor (c.1800), oboe by Milhouse (c.1810), serpent by Key (1813) drum by Robert Horne (c.1790), keyed bugle by Halari (1820), cor solo by Raoux (1820).

The policy for access and use of the Collection takes into account the 'uniqueness' of the objects, together with the risk of playing them and their state of preservation. For example, if we have an 18th-century harpsichord in playing condition there is a very strong chance that it has been extensively repaired and restored. This is at least as important a consideration as worrying about people leaving grubby fingermarks on the keyboard. The policy for access does not allow some kind of free-for-all, but is coherently regulated so as to allow the best possible use of the Collection with the least threat of damage.

The Bate archival recording project has been in existence for at least four decades, with examples from all areas of the Collection. Notable instruments such as the Smith harpsichord and the Bressan recorder are represented, but so are other areas. In the recent past we have released CDs of music for horns and trumpet. We have sought to provide examples that are contemporary with the instruments in order to provide a framework of exemplars for researchers and to provide an entertaining product for the casual enthusiast.

Andy Lamb
andrew.lamb@music.ox.ac.uk

After Conservation, What?

Although much has been said and written about conservation of historical organs, fine old instruments, and even newer ones in good condition, continue to vanish at an alarming rate, taking with them a precious part of our musical heritage. Conservation work, no matter how thorough, cannot assure an organ's survival. Unpredictable or seemingly unmanageable threats endanger organs especially in churches but also in schools, concert halls, museums and other institutions, in storage and in private possession – wherever they are located, no matter how 'safe'. Among these threats are fires and floods, vandalism, abandonment of buildings, changing liturgical and musical fashions, venal or uninformed custodians and property developers, and misguided government interference (such as laws prohibiting sale of instruments with legally imported ivory keys and stop knobs). Such risks are largely beyond the control of organists, but this is no reason to overlook sensible precautions. Above all, be aware and proactive: your job may depend on it.

Most organists nowadays recognize that historical organs are a scarce, irreplaceable resource for performers, music and cultural historians, students of design and engineering, and of course listeners. Obviously, we will never have more old organs (or pianos, or anything else) than exist right now; tomorrow we will inevitably have fewer. With this in mind, apart from conservation measures, what can we do to slow the pace of loss, both of instruments and of the unique information they embody?

Two avenues are straightforward: Prepare for disaster, and carefully document important organs before disaster strikes, so vital data, at least, can survive. Both avenues are widely ignored, even though costly restoration and conservation work are pointless if an organ then remains unprotected. Rather than grieve and cast blame after a loss, take preventive measures. Here are some ways to minimize risk and preserve information:

Prepare

1. Keep the organ and the area around and over it clean and ventilated, free of flammable material and obstacles, vermin, dampness, children, and other hazards. Regularly inspect the organ's interior and surroundings for signs of leaks, cracked or crumbling surfaces, settling, infestation, mold, etc., and report and keep a record of any findings. Keep emergency apparatus (e.g., tarpaulins, large flashlight, appropriate fire extinguisher, ladder) handy near the organ – it's cheap insurance.
2. Keep the loft, chambers, and blower room locked when the area is unsupervised. Securing the organ's perimeter to prevent unauthorized access, especially to pipes, is mandatory. Adequate lighting with motion-detector switches can prevent accidents and deter vandals.
3. Invite your local fire protection officer and building manager to visit the installation with you (and your organ technician if possible) and inspect together the chamber or case interior and blower room; explain the purpose and fragility of pipes, trackers, console, and other components; discuss how best to provide emergency access while avoiding water damage and crushing as much as possible; also inspect the space above the ceiling and in the blower room for fire hazards, bad wiring, and presence of working fire alarms and extinguishers. Bad wiring should be replaced; intact old wiring and circuitry in good condition need not be unless required by code and insurance terms. It is worth mentioning that some organ builders urge *not* inviting fire inspections on the grounds that inspectors can insist on unneeded, costly and potentially dangerous steps such as installing sprinklers inside organs!
4. Give your phone number to the fire protection officer and local fire station and post it near the organ so you (or the organ technician or other named individual) can be contacted quickly in an emergency if the building office is closed and staff are absent.
5. Do not allow contractors to work unsupervised around or over the organ. Consult the building manager or project supervisor to ensure compliance, and don't trust verbal assurances. Roofing and any work involving a heat source are particularly dangerous, so make sure fire extinguishers are nearby and easily located.
6. Discuss rerouting water pipes (including for fire suppression systems), roof drains, steam and condensate lines, so these do not pass above the organ; anything that could leak or drip eventually will.
7. Install surge protection on electrical circuits to avoid frying if lightning strikes nearby.

8. Try to maintain reasonable climate control but know that HVAC (heating, ventilating, air conditioning) systems will break down, usually when most needed. Sudden drastic drops or peaks in humidity are more dangerous than gradual seasonal shifts. A sharp drop is likely to occur when an unheated building is quickly warmed in winter. Discuss this risk with the building manager and explain the cost and wear-and-tear of frequent retuning of reeds, etc. Monitor fluctuating temperature and humidity levels at different heights within the organ and take steps to mitigate excessive swings before they cause damage.

9. If any part of the organ, including the blower, is located below or at ground level in a flood-prone area, see if it can be elevated. If not, be prepared to isolate it from encroaching water, including from backed-up drains.

10. Communicate well and regularly with the organ technician especially about any problems you notice, and keep to a consistent inspection and maintenance schedule. Long-deferred maintenance busts budgets. A neglected organ that does not perform reliably is more likely to be scrapped.

Document

1. A stop list isn't enough. The more important the organ, the more thorough documentation it deserves. Photos and audio recordings should supplement written descriptions, measurements, and drawn plans. No amount of documentation will enable construction of an exact replica of a lost organ and its acoustical setting, but work toward that goal as if the organ's virtual survival depended on it.

2. Organs under threat (potentially, all organs) need informed advocates. Enlist volunteers – students, choristers, members of a congregation – in the task of documentation so they become familiar with the instrument and have a stake in its preservation. Collaborators may have skills such as mechanical drawing, close-up photography, 3D imaging, audio recording, or spreadsheet preparation, that needn't involve handling pipes or other delicate parts.

3. Review available models for documentation at varying levels of specificity; pick a level that matches your capabilities and don't exceed your level of competence. If you need expert advice, get it; talk to your organ technician (and the builder or restorer, if possible). Like practicing music, documentation is a never-ending process that can be systematically learned, extended, and improved.

4. Start with basics, adding details as resources allow. Don't overlook oral accounts; interview persons knowledgeable about the organ's history.

5. Especially for pre-industrial organs, try to include measurement of pitch, temperament, and wind pressures; analysis of pipe metal composition and scales; identification of wood species; description of console and chest layouts, action type, and winding system; dimensions of keyboards (including size of keys and placement of accidentals, distance between manuals and between lowest manual and pedals, depth and weight of touch, and other quantifiable playing characteristics); details of tuning and voicing methods and of tool marks and construction guide lines; recording of makers' and others' inscriptions, plaques, markings on pipes, and graffiti; evidence of earlier states, e.g. prior location, façade decoration, previous voicing and tuning, stoplist and mixture composition, pipe racking, winding system, etc. Expert help is available; ask a museum conservator for advice and referrals.

6. Don't confuse precision with accuracy, but use common sense; measurements of a thousandth of an inch or fraction of a cent in pitch are practically meaningless. Clearly distinguish surmise and opinion from observed fact.

7. Keep copies of the organ's documentation, including original and revised design drawings, technical specifications, builder's and rebuilders' contracts, records of relocations, alterations, and major repairs, and everything else pertinent to its history, structure, and condition in a secure place apart from the building where the organ is located; if the building is destroyed, these vital records may be saved. Make sure several persons know where they are deposited, preferably in a well-managed archives, not in your closet.

8. Include among these papers a copy of the organ's up-to-date insurance policy. If the organ isn't separately insured, either as part of the building's fabric or as a furnishing, make it so, because the policy can be useful objective evidence of the organ's condition and replacement value. This valuation can help forestall efforts to discard the instrument.

9. Don't rely too heavily on computerized data storage systems (including audio and picture files) that depend on electronic devices prone to obsolescence and glitches; tangible records can be more durable and long-lasting.

10. Start documentation now; don't wait for an instrument to become endangered but assume it already is. In addition to detailed conservation reports on specific organs, for example by the Göteborg Organ Art Center (GOArt), these books offer useful insights:

Jim Berrow (ed.), *Towards the Conservation and Restoration of Historic Organs: A Record of the Liverpool Conference, 23-26 August 1999* (London 2000)

Robert Barclay, *The Preservation and Use of Historic Musical Instruments: Display Case and Concert Hall* (London 2005)

John R Watson (ed.), *Organ Restoration Reconsidered: Proceedings of a Colloquium* (Detroit Monographs in Musicology/Studies in Music, No. 44) (Warren 2005)

John R Watson, *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (Richmond 2010)

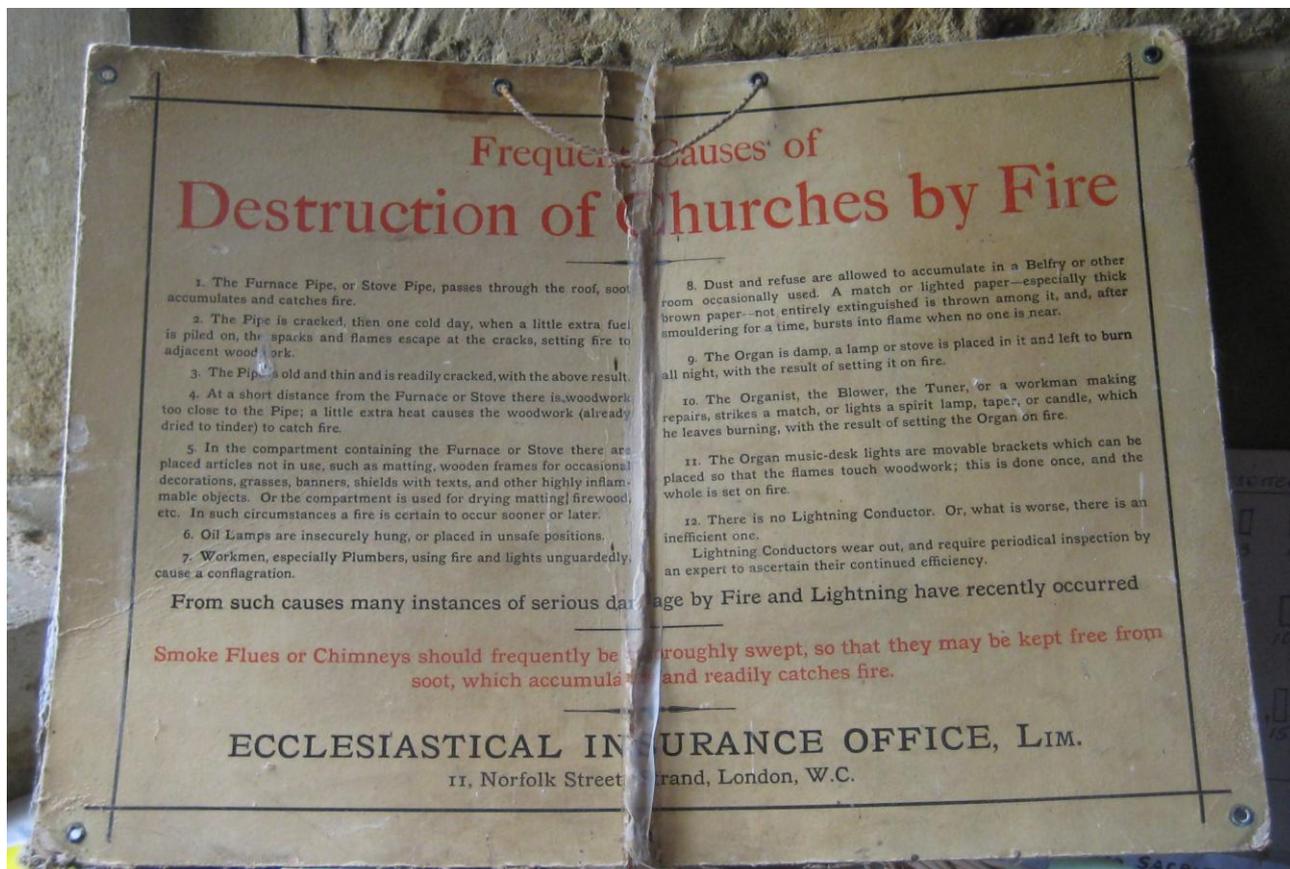
In the UK the British Institute of Organ Studies National Pipe Organ Register should not be forgotten <http://www.npor.org.uk>

Laurence Libin

Coda

This notice was found hidden away behind a church organ in Warwickshire. Take heed of causes of fire numbers 9 to 11!

Maggie Kilbey



Carl Boosé, Thomas Boosey, and Heckel Bassoons in Great Britain, 1856-1876

One of many historical nuggets unearthed in a new book about the Heckel firm (Wiesbaden, Germany; formerly Biebrich) is that 145 bassoons were exported to Great Britain during the years 1856-1876.¹ Conventional wisdom has long had it that the Heckel-type bassoon appeared in Great Britain only in 1903, when the conductor Hans Richter brought two Viennese players to the Hallé Orchestra.² One of these players, Otto Schieder, taught Archie Camden, who became the first well-known professional player of the Heckel-type bassoon in a country dominated by the French-system bassoon, either the Buffet Crampon type, or the older Savary type, as made by Morton, Boosey & Co., Hawkes & Son, Mahillon, and others.

William Waterhouse and a few other researchers had long been aware that (1) Cooper & Lloyd, Wolverhampton, had held an agency for Wilhelm Heckel, which Waterhouse dated to 1897; and (2) an advertisement by the Heckel firm, dating from 1898, listed a handful of other Heckel bassoon players in Great Britain, all of them outside London. But Reiter's book dates the Cooper & Lloyd agency for Heckel from 1876, and documents that more Heckel bassoons were shipped to Great Britain than to Germany itself during 1856-1876.

What has become of these 145 bassoons? A few survivors bear the stamps of the bandmaster Carl Boosé or of Boosey & Co. A bassoon in the collection of Penny Birnstingl (Dilton Marsh, UK) is stamped: C. BOOSE / 24 HOLLES STREET / LONDON / 7198.



Stamp of C. BOOSE on an Almenräder-system bassoon

The bassoon is maple, stained dark, with 18 brass keys and ferrules. The bell ring and right thumb-rest are of ivory. The keywork is typical Almenräder system, except that the B-flat key for R3 is a button rather than a rod-axle key. The photos on the next page show the Boosé bassoon alongside a closely similar bassoon from the Waterhouse collection bearing the stamp HECKEL / BIEBRICH

Given that Heckel's shipments to Great Britain began in 1856 and Boosé died in 1868, this bassoon's manufacture can be dated to 1856-1868. This is during the era of Johann Adam Heckel (1812-1877), the founder of the firm.

According to *The New Langwill Index*, Carl Boosé was born in Darmstadt, 1 April 1815, and died in London, 30 August 1868. He was a military musician, first in Germany, and by 1841 in England. In 1845 Boosé commenced publication of his influential *Military Band Journal*. He was employed by Boosey as band music editor, and as a tester of wind instruments. According to an advertisement, the 'agents for C. Boosé's Military Band Instruments' were T. Boosey & Co.

¹ Edith Reiter, *Wilhelm Heckel: Fünf Generationen im Dienste der Musik* (Wiesbaden 2014), pp.284-6 Reiter, the granddaughter of Wilhelm Hermann Heckel, headed the firm's production until her retirement in 1997

² See, for example, Lyndesay G Langwill, *The Bassoon and Contrabassoon* (London 1965), p.69



**Left: Bassoons stamped by
C. BOOSE (left) and HECKEL,
finger side**

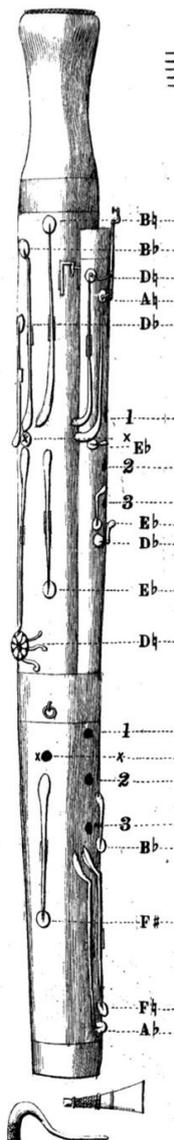
**Right: Bassoons stamped by
C. BOOSE (left) and HECKEL,
thumb side**



Boosé apparently sold bassoons prior to 1856. One or two earlier, nine-key bassoons bearing Boosé's stamp were reported in a Sotheby's sale catalogue of 1978:

[Lot] 300 A nine-keyed stained maple bassoon by Carl Boosé, London, stamped C. Boosé London on each joint, brass mounts and keys with circular cupped covers, length 50-1/4 in. (127.6 cm) mid 19th century.

(*** Another very similar bassoon by this maker was sold in these rooms on 16 February 1978.)³



An undated fingering chart (see left) is labelled: *Boose's Improved Bassoon Scale.* / London _ Published by T. Boosey & Co. 28 Holles St. Oxford St. Agents for C. Boosé's Military Band Instruments.

The cartoonishly drawn 14-key bassoon has a simple system and the waisted bell common on English bassoons of the early 19th century. It bears no resemblance to bassoons made by Almenröder or J. A. Heckel. The maker of these bassoons is unknown.

Clarinets, a piccolo, and brasswind instruments bearing the stamp of C. Boosé are held in public and private collections in Great Britain, Germany, and the United States. From 1857, Boosé shared an address with the Boosey firm. A few of the brasswinds bear the joint stamp of C. Boosé and Boosey & Sons, 24 & 28 Holles Street, London.

Reiter observes that:

In [1876] Cooper & Lloyd in Wolverhampton took over Heckel's general management in England. Adam Heckel sent his son Wilhelm [1856-1909] to Wolverhampton for a few-months' internship. In exchange, the married couple, Cooper, visited Johann Adam in Germany. This would explain that in accounting books the purchase of jewelry was documented as gifts for Mrs. Cooper to thank [her] for the friendly accommodation of Wilhelm. In the 19th century there was a high demand of instruments for the British military bands in the colonies, which significantly boosted the craft of instrument making in Europe.⁴

³ *Catalogue of interesting printed & manuscript music, autograph letters of musicians, actors & actresses, books on music, theatre, the dance and the circus and musical instruments ... : which will be sold by auction by Sotheby Parke Bernet & Co. ... Monday, 13th March, 1978 ...* (London 1978), p.63

⁴ Reiter, *Wilhelm Heckel*, p.40

Three online photos show an Almenräder-system bassoon in palisander, stamped Heckel / Biebrich. The atypical, French-shaped bell might have been intended for the French, Belgian, or English markets.

<http://www.heckelbassoons.info/images/bassoons/2999/bell.gif>

<http://www.heckelbassoons.info/images/bassoons/2999/front.gif>

<http://www.heckelbassoons.info/images/bassoons/2999/back.gif>

Another Almenräder-system bassoon in a private collection in Great Britain bears the stamp 'BOOSEY & CO / 24 HOLLES ST / LONDON / 11659'. The collection of William Henry Stone, sold at auction after his death in 1891, included one 'Almenräder system bassoon', maker unspecified.

According to *New Langwill Index*, addresses of Thomas Boosey firms (no family relation to Boosé) during this period were:

1854-57: 'Boosey & Sons', 28 Holles St

1857-64: ditto, 24 and 28 Holles St

1864-74: 'Boosey & Co.', ditto.

1874-1930: ditto, 295 Regent Street

French-system bassoons with 17 or more keys by Boosey & Co. are comparatively common. White and Myers documented in-house making of such bassoons from 1881 to 1931, one year after the firm's merger with Hawkes & Son. Bassoon making continued under the Boosey & Hawkes name.⁵

Was Boosey & Co. selling bassoons in the period 1877-1881? If so, at least some of these bassoons might have carried the stamps of Boosey & Sons, or Boosey & Co. Curiously, few if any such bassoons are reported. But according to Langwill,

A bassoon, 18-keys, German system, in M. Whewell's Coll., is stamped Boosey & Co., 24 Molton Street, London."⁶

This bassoon has not been located or examined.

What became of the other 140 or so bassoons that J. A. Heckel exported to Great Britain during 1856-66? Are some still extant, perhaps disguised by the stamps of other makers or distributors? I will be grateful for information about (1) other surviving bassoons bearing the stamp of C. Boosé, (2) bassoons stamped Boosey & Co. or Boosey & Sons, if marked 24 Holles Street, or 24 and 28 Holles Street, or otherwise predating the 1881 in-house manufacture described by White and Myers, or (3) Almenräder-system bassoons bearing English stamps or other evidence of English provenance.⁷

I thank Jolyon Fearnley, Jocelyn Howell, and Arnold Myers for information received.

James Kopp

⁵ Kelly J White and Arnold Myers, 'Woodwind Instruments of Boosey & Company', *GSJ* LVII (2004), p.75

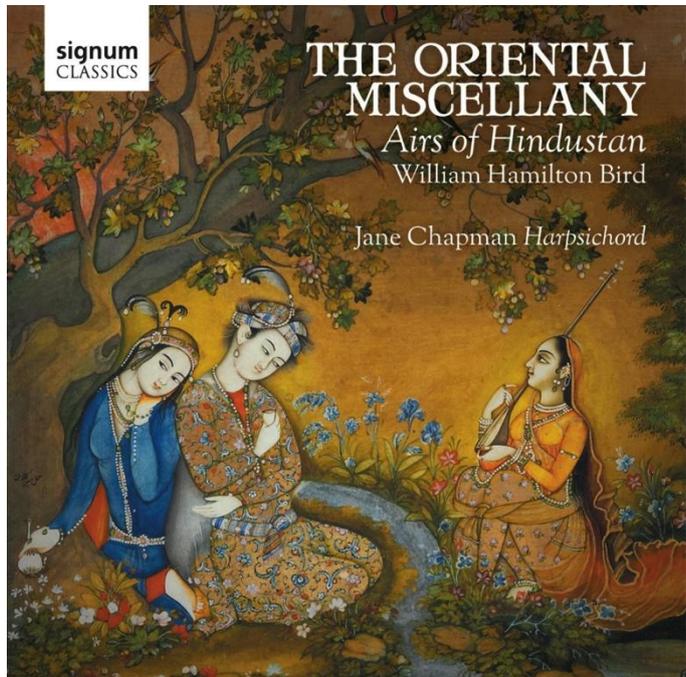
⁶ Lyndesay G Langwill, *An Index of Musical Wind-Instrument Makers*, 3rd edn. (Edinburgh 1972), p.15

⁷ Almenräder bassoons are identifiable by a double-headed key operated by the player's right ring finger

First work of East-West musical fusion now available on CD from the Horniman Museum

Hindoostani Airs for harpsichord, 1789, by William Hamilton Bird

The Horniman is proud to announce the release of *The Oriental Miscellany*, the first professional recording to be made in its Music Gallery using the 1772 Jacob Kirckman double manual harpsichord. The *Oriental Miscellany* dates from 1789 and was first published in Calcutta. It consists, according to its original title, of ‘a collection of the most favourite airs of Hindoostan, compiled and adapted for the Harpsichord.’ These were transcribed from actual performances by William Hamilton Bird, a conductor, composer and impresario from Dublin, and possibly also Margaret Fowke, an accomplished harpsichordist and avid collector of Hindustani Airs. Both of these musicians formed part of the British musical circle of the Governor-General of India, Warren Hastings, to whom the first edition was dedicated. The collection also included a sonata by Bird for harpsichord with violin or flute accompaniment which weaves ‘select passages’ from the airs into its various movements, comprising perhaps the first work of East-West fusion.



The distinguished performers on the newly released CD are Jane Chapman, harpsichord (see below), and Yu-Wei Hu, baroque flute. Jane will be launching the CD at a special ‘Hear It Live!’ event in the Horniman’s Music Gallery on Tuesday, 30 June from 3.30-4.00pm. She will be playing the recently restored 1772 double manual Kirckman harpsichord featured in the *At Home With Music* display. Following her performance of excerpts from the CD, Jane will be signing copies for audience members. CDs can be purchased from the Horniman shop or, on the day, directly from the artist.

Mimi Waitzman

Deputy Keeper of Musical Instruments, The Horniman Museum and Gardens



Jane Chapman