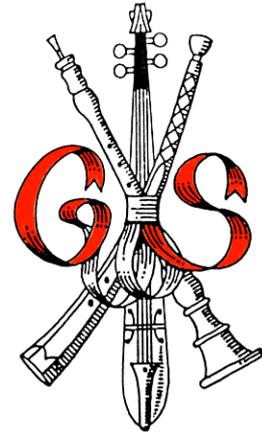


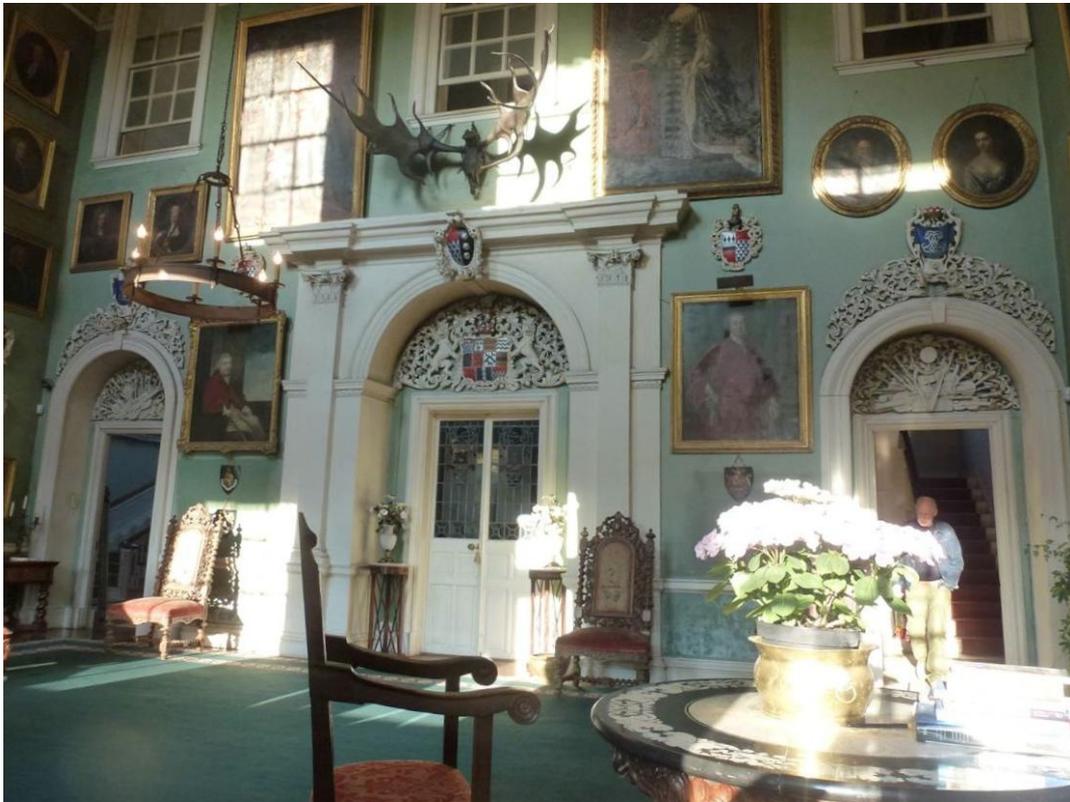
The Galpin Society

For the Study of Musical Instruments



Newsletter 45

May 2016



Beaulieu House, Drogheda, Ireland (see p. 6)

**CONTENTS: ::2:: Contacts; New Members ::3:: Editorial;
::4:: RNCM Collection of Historic Musical instruments ::6::
The Beaulieu Trophies ::9:: *The Grove Dictionary of Musical
Instruments* ::10:: Notices**

THE GALPIN SOCIETY

Registered Charity no. 306012

Website:	www.galpinsociety.org	
President:	Jeremy Montagu	jeremy.montagu@music.ox.ac.uk
Vice-Presidents:	Friedrich von Huene, Charles Mould, Arnold Myers, The Master of the Worshipful Company of Musicians	
THE COMMITTEE		
Chairman:	Graham Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU grahamwhwells@aol.com	
Administrator:	Maggie Kilbey, 37 Townsend Drive, St Albans, Herts, AL3 5RF administrator@galpinsociety.org	
Editor:	Lance Whitehead, 3 Hazelbank Terrace, Edinburgh, EH11 1SL editor@galpinsociety.org	
Journal Editor:	Michael Fleming, 13 Upland Park Road, Oxford, OX2 7RU journal@galpinsociety.org	
Reviews Editor (UK):	Mimi Waitzman, Horniman Museum, London Road, Forest Hill, London, SE23 3PQ MWaitzman@horniman.ac.uk	
Reviews Editor (USA):	Bradley Strauchen-Scherer, Dept of Musical Instruments, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA Bradley.Strauchen-Scherer@metmuseum.org	
Advertisement Manager:	Andy Lamb, The Bate Collection, Faculty of Music, St Aldate's, Oxford, OX1 1DB andrew.lamb@music.ox.ac.uk	
Archivist:	Diana Wells, 24 Gloucester Road, Teddington, Middlesex, TW11 0NU dianaswells@aol.com	
Other committee members:	Bruno Kampmann, Ben Marks, Arnold Myers, Gabriele Rossi Rognoni, Owen Woods	

The Galpin Society Newsletter is edited and produced by Andy Lamb and 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:

Jayson Dobney, NEW YORK, USA

Peter Kempster, EAST HORSLEY, UK

Maria da Gloria Leitao Venceslau, CREMONA, Italy

Pedro Rubio, MADRID, Spain

San Colombano - Collezione Tagliavini, BOLOGNA, Italy

Reinout Woltjer, EINDHOVEN, The Netherlands

[Cover photo: Beaulieu House, Drogheda, Ireland. The hall showing the instrument trophies over the two open doorways, Photo: David Armitage]

EDITORIAL

We are grateful to Anna Wright for writing an interesting introduction to the RNCM Collection of Historic Instruments. We're sure you will agree that the Society's forthcoming visit to this collection on 25 June should prove to be fascinating, and a reminder of the details for the visit is given below.

Plans are still afoot for a Galpin Society visit to Barcelona in October 2016, but details have not yet been finalised. Further information will be given on our website. Meanwhile if you are interested in joining the trip it would be very helpful if you could contact Graham or Diana Wells (grahamwhwells@aol.com or dianaswells@aol.com) and let them know whether you have a preference for the visit to run over the weekend (7-10 October) or to be included in the following week (10-13 or 10-14 October). The main visit will be to the Museu de la Música but there are two other museums in Barcelona with musical instrument collections, and two more in the wider area (one just over the border into France). To facilitate planning Graham and Diana would be grateful to have some idea of numbers and to know if there is general preference as to which museums to visit. Information regarding the possibilities will be passed to all those who make contact.

Finally, if you haven't done so already do consider attending the 'Made in London' conference being held at the London Metropolitan University on 28 May. There is no fee to attend, however all attendees are asked to register in advance. Please see the [forthcoming events](#) page on the Galpin Society website for further details. A second conference is planned for 23 September, so keep an eye on the website.

Andy Lamb & Maggie Kilbey

The Galpin Society AGM

Saturday 25 June 2016, The Royal Northern College of Music, Manchester

This year's AGM will be held at 3pm on Saturday 25 June at the RNCM in Manchester. Between 1pm and 3pm, members are invited to visit the RNCM's [Collection of Historic Instruments](#), which comprises more than 300 instruments, including European wind, strings and keyboard and Non-European wind, strings and percussion instruments. The RNCM café will be open from 8.30am to 3.30pm. Details of how to find the RNCM are given here: [Royal Northern College of Music](#)

Greetings from the Worshipful Company of Musicians

An email exchange between Paul Campion, Honorary Archivist of the Musicians' Company, and myself earlier this year has produced an interesting focus for contact between the two organizations. When the Galpin Society was set up by its founding members in 1946 and named in honour of Canon Francis Galpin's pioneering activities in preserving historic instruments and making them more widely known, it was decided that the Master of the Musicians' Company should be a Vice-President, although there has been little practical effect of this link over the years.

However, over the last few months the archival team of the Musicians' Company has created a website showing many of its varied and interesting archives and has recently added the pages and photographs from the illustrated catalogue of the 1904 Loan Exhibition at Fishmongers' Hall, with which Francis Galpin was closely involved. The relevant links are given below.

Diana Wells
Galpin Society Archivist

[The Musicians' Company](#)

[The 1904 Loan Exhibition Catalogue](#)

RNCM Collection of Historic Musical Instruments

The origins of the Collection date back to 1900 when Dr Henry Watson (1847-1911) gave his collection of instruments to the Royal Manchester College of Music (RMCM). Watson was a Professor at the RMCM and a great collector – his collection of books and music was the foundation of the eponymous music library in what is now Manchester Central Library and he took a pioneering interest in musical instrument studies. At Owens College and, later, the Victoria University of Manchester, where from 1905-1907 he was Dean of the Faculty of Music, he gave lectures on the History and Development of Musical Instruments. He was a member of the organizing committee of the 1900 International Loan Exhibition of Musical Instruments at the Crystal Palace in London, to which he lent 38 instruments from his own collection.

In October 1900 Watson offered his collection to the RMCM as he no longer had space and felt that the instruments should go to a place where they could be of benefit to others. Although there is a list of the instruments Watson donated, because of the way the list was written, it is not clear exactly how many it comprised but is estimated to be in excess of 50. By 1906, when the *Descriptive & Illustrated Catalogue of the Henry Watson Collection of Musical Instruments* was published, the Collection had, through further donations, been augmented to more than 150 instruments. These comprised 92 non-European, 26 strings, 8 keyboards, 17 woodwinds, 5 brass instruments, 3 bagpipes and 11 miscellaneous to which, by 1910, a further 31 items were added. At least 90 of these objects survive in the Collection today.

Watson continued to collect instruments and offered them to the RMCM but the additional items could not be accommodated and therefore, in 1910, he offered them to Manchester Corporation 'as an adjunct to the new Corporation Music Library in its new home'. This included not only the new items he had acquired over the previous ten years but also some duplicate items in the RMCM collection and in total it comprised about 70 instruments. When a brief descriptive catalogue was prepared in 1926 the Corporation collection numbered 88 items.



When Watson died in January 1911 he was succeeded as curator of the RMCM collection by Dr James Kendrick Pyne (1852-1938), Professor of Organ at the RMCM and organist of Manchester Cathedral, 1876-1908. After Watson's death there were still donations to the collection but they were infrequent compared with the numbers that were accumulated during his stewardship. The RMCM collection remained on display in the Lees Hall of the College, suffering some damage during the war. In 1942 the curatorship was taken over by John F. Russell, Librarian of the Henry Watson Music Library.

The Corporation collection was added to in 1942 by the donation of a collection that had belonged to Josiah Thomas Chapman (1843-1907), a pioneering photographic chemist and founder of a well-known Manchester firm. He was a keen amateur musician and close friend of Watson's and assembled a remarkable collection of some 300 musical instruments, notable for stringed instruments and bows. In 1904 he and his wife lent some 20 violins to the 'International Loan Exhibition' at the Fishmongers' Hall but in the years following his death the family sold many of the instruments.

In 1942 his son James G. Chapman (1877-1962) presented to the Corporation, in his memory, his father's extensive library of some 1340 volumes of chamber music and books, together with the residue of his musical instruments. Owing to lack of space, during the 1950s all of the items in the Corporation collection were moved from the Central Library to the branch library at Wilbraham Road and later into a store.

In the late 1950s the City Librarian had made a tentative agreement with the then Principal of the RMCM, Frederic Cox, to re-house the two collections in the new College building when it was completed. Accordingly in February 1976 the Manchester Public Libraries collection of some 151 instruments was transferred to the RNCM on indefinite loan to join the 166 instruments already there, including some which had been in the ownership of the Northern School of Music prior to the merger with the RMCM. The Collection was moved to its present location in 1997 with all the items brought together and, at the same time, the city transferred ownership of its collection to the College.

The flautist Trevor Wye and bassoonist William Waterhouse (1931-2007), both of whom taught at the RMCM and RNCM, made a checklist of the city collection in the early 1970s, prior to its transfer to the RNCM, and subsequently did some work on the amalgamated collection. Bill began working on the collection in a formal capacity in 1991, later being designated as Acting Curator from which post he retired in July 2007. During his tenure of this post he oversaw the establishment of the collection in its current location and devoted a great deal of time to compiling a catalogue of the Collection which formed the basis for the printed version published, after his death, in 2010.

Today the Collection numbers 333 items: 212 Western, 103 ethnic, and 18 which are not instruments but most of which have some sort of musical connection. A number of significant makers are represented in the Western instruments and bows and there are examples of items made locally in Manchester. The ethnic items originate from Europe, Africa, the Middle & Far East and Asia.

Anna Wright, College Librarian, RNCM
[All photos: Anna Wright]



The Beaulieu Trophies – Hidden in Plain Sight



Beaulieu House, Drogheda, Ireland

At the Galpin Society Conference in Cambridge last September, I presented a paper called ‘The Beaulieu Trophies: Representations of Musical Instruments in Early Eighteenth Century Ireland’. It was co-authored by Mathew Dart, Graham Wells, Francis Wood and myself, and this is a brief description of how it came about.

On holiday in Ireland, in the Summer of 2014, I visited Beaulieu House near Drogheda with my family, and we stayed there for a few days. The current owner is Mrs Cara Konig Brock, an old friend of ours from when we were neighbours in London a few years earlier, and whose family have lived there since it was built in about 1665 for her ancestor Sir Henry Tichbourne.

Beaulieu House is both beautiful and impressive, it is also architecturally significant as it is one of Ireland’s oldest undefended country houses. It is reminiscent of important houses of the Caroline period in South and East England, and there are details of its design that indicate some Dutch influence.

In the hall I was surprised and delighted to encounter some three-dimensional representations of arrays of musical instruments that were highly detailed and convincing in their apparent accuracy and proportion, so much so that I entertained the idea that some of them might be actual instruments that had been put up on display.

These representations take the form of two large semicircular trophies, each mounted over a door leading from the hall to the rear of the house. Being the same width as the doorways, each

measures approximately 1.5m wide by 0.75m high. The instruments represented are predominately woodwinds and are made of wood covered with some sort of white gesso, to give the impression from below of having been carved in stone. Later investigation revealed that the parlour bagpipes are indeed made to an accurate 1:1 scale, the oboes and recorders are at about seven eighths size, and as the instrument types get larger the scaling gets progressively smaller, the largest being slightly under half size.

I took some photos on my small camera and sent them back to Graham Wells, Francis Wood and Mathew Dart who were very interested, and some weeks later we met and decided that we needed to go back to Beaulieu to do a thorough survey of the trophies.

It is worth pointing out that these beautiful trophies are not unknown to architectural historians, and they have been very briefly described in various magazine articles. However they seem not to be known about among people interested in historical musical instruments, such as ourselves, which is why we decided to undertake this survey.

About a year later Francis and I returned to Beaulieu with measuring equipment and better cameras. Over two days we undertook a survey of the trophies, making an inventory of the instruments represented, photographing them and taking basic measurements of most of them. Having a particular interest in the woodwinds I measured those instruments in a bit more detail, while Francis examined the two sets of bellows-blown bagpipes.



Above: the North Trophy; Below: the South Trophy



There is a third trophy nearby which is identical to the instrument trophies in construction and style of carving. It displays the coat of arms granted to Sir Henry Tichbourne's grandson, also called Henry, in 1714. We can therefore confidently date the trophies to somewhere between then and Sir Henry's death in 1731.

There are fifty musical Items depicted in total, mostly parts of instruments rather than whole ones, and seven tune-books. The tune-books are open with some musical notation indicated, fragments of tunes that unfortunately I am not enough of a musician to be able to identify. I am sure that Mrs Konig Brock would be happy to allow any interested Galpin Society member access to investigate further, and hopefully decipher the tunes.

Many of the instruments represented are what you would expect to be in use in the early eighteenth century, demonstrating recent design developments. There are also some older instruments going back to the sixteenth century, and a few more fanciful ones referring back to classical Greek mythology. These trophies would have helped to establish the wealth, the importance and the cultural credentials of the Tichbourne family, who had arrived in Ireland relatively recently, some 75 years earlier.

Instruments and instrument related items depicted in the trophies include:

8 Oboes: Standard 2-keyed design with onion and cotton reel finials and metal keys covered with gesso. 4 of them have whole reeds protruding from the tops – unique and very exciting.

2 Transitional oboes: Deutsche shalmey style, crossovers between shawms and oboes – just the bells showing.

9 Recorders: bulbous beaks could possibly indicate Dutch influence.

2 Sets of bellows-blown bagpipes: Very similar to contemporary Northern European instruments as seen in paintings in the Amsterdam Rijksmuseum collection.

2 Bassoons: definitely of Dutch type rather than German or English, with the Haka style of decoration on the bells.

6 Violins: generally the stringed instruments are not so convincing as the woodwinds, as they seem to be less well observed and less well proportioned.

2 Transitional viols, possibly viola da gambas: They have six strings and a viol-like decoration on the fingerboard, but they have a violin outline with corners and f-holes rather than c-holes, and the tailpiece is attached by gut like a violin, rather than a hook bar.

1 Mirliton?: Possibly a kazoo- type of instrument or ‘voice modifier’, referred to as a eunuch flute (Mersenne 1636), and also as a trombetta di canna (Bonnani 1722). Further investigation needed.

1 Harp: By the eighteenth century the harp was already well-established as an emblem representing Ireland. At the time the Beaulieu trophies were made, Irish harpers were playing for wealthy patrons in stately homes around Ireland, so it is entirely likely that this would have included Beaulieu House. The inclusion of the harp on the south trophy would have emphasized the connection of the Tichbourne family with Ireland, and its right to hold these lands.

1 Flageolet: small simple whistle or possibly a soprano renaissance style recorder.

2 Sets of panpipes and 1 lyre: references to classical antiquity probably designed to impress the visitor with the permanence, and the educated and cultured values of the Tichbourne family.

1 Orpharion?: only the reverse is visible so difficult to tell what this stringed instrument is exactly. The scallop shell back is vaguely reminiscent of the Rose orpharion of 1580, or it may be just a fanciful classical style instrument.

4 Violin bows: Just small sections, either top or bottom, protruding from behind other instruments.

1 Drum: It could be double skinned as, seen from the side close up, it appears to have hoops on the front and on the back, possibly similar to a tabor drum.

7 Tune-books: tunes yet to be deciphered.

Some concluding thoughts

None of these carvings and turnings is an actual instrument. They seem however to have been made by skilled woodworkers, who had a good understanding of the instruments they were depicting. It is possible that the woodwind instruments were copies made by actual instrument makers in cheaper timber, for the specific purpose of using in decorative trophies such as the ones at Beaulieu. The stringed instruments are mostly not so accurately observed and executed.

Unsurprisingly perhaps, the rule of thumb is that the smaller instruments are nearer to true-life scale, and the larger instruments are more scaled down.

The woodwind turnery seems not to be made of dense close-grained timber such as boxwood, but has a rougher finish as of something like beech.

The bellows blown bagpipes are scaled at 1:1, are of a Northern European type from around 1660 to 1680 and are probably the earliest known representations of bellows blown bagpipes in Ireland or Britain.

The oboe reeds are of a believable scale and proportion and are almost certainly the earliest such three-dimensional representations of oboe reeds anywhere.

There is evidence of Dutch influence in the architecture of the house, the bassoons and the bagpipes.

Lastly I should say that Mrs Konig Brock does open Beaulieu House and gardens to the public for 60 days a year. I am sure she would welcome anyone who wanted to take a look at, and hopefully shed some more light on these wonderful trophies. Even on the days when Beaulieu is closed to the public she may be amenable to allowing access, all by appointment of course.

[Beaulieu House website](#)

info@beaulieuhouse.ie

David Armitage

[All photos: David Armitage]

The Grove Dictionary of Musical Instruments and its illustrations

This has been something of a fiasco, and the lack of good pictures has led to much justified criticism in reviews, including in our own 2016 Journal. There were several causes and you might like to know them.

The first was the handover from Macmillan's 1984 edition to OUP for the 2014 version. Macmillan had kept none of the information about sources and copyright clearances for any of the 1984 illustrations, though all or most captions did include a credit, nor I think had they kept any of the huge stack of original photographs. So none of those illustrations could be used again in 2014 unless someone had had the time to chase up all those credit lines, find the owner and whether still alive and where, and if dead, who were the residuary legatees, and ask whether a) the picture could be used again in a revised entry which might or might not have been completely rewritten by somebody else, b) whether the original print or negative still existed (no digital cameras in those days), and c) how much the copyright owner would expect to be paid for re-use and whether the finances available were sufficient to cover it.

The second was the normal publisher's attitude to illustrations, which is first to determine affordable book length, then to specify wordage, and then to decide how much space would be available for illustrations. But a work like *Grove* is more difficult; it was anybody's guess what the final wordage would be – how long is a piece of string? So although our General Editor, Laurence Libin, had suggested the name of a picture editor, nothing was done about contacting him (yes, it was a he). So the OUP staff did nothing about contacting him until they knew how much space there might be available.

This was unfortunate because if he had been appointed at the same time as contributors were engaged, he could have spent a year or so chasing up all the old credit lines and getting many of the 1984 illustrations cleared for re-use. In addition, all the new contributors' offers of their own pictures for their entries would have been passed to him for sorting out subject to available space.

When all the text was in and it was time for normal discussion about illustrations, it was then far too late to appoint anyone who would have had to start from scratch – there was a deadline to meet. To print five volumes of a dictionary like *Grove*, printers have to be booked in advance and have to allocate a slot in their production schedule; to alter this is both difficult, because there may be no free time for several months, even years, and very probably expensive.

So there was panic. People known to have collections of instruments, and who might be able to respond quickly at short notice, were contacted and were asked what we could offer. I sent a quick list, as I imagine others did, and I assume that the OUP staff whittled down our offers to the number they thought they would have space for.

So that, more or less, is how it happened – more or less because some of this I was told and some is surmise based on what I know from experience. At least we were told that contributors would be welcome to send in their own pictures to be used for the electronic version of 2014 in *Grove Music Online*, and I hope that will happen or even by now has happened.

Jeremy Montagu

NOTICES

New Project on the Development of the Pedal Harp at The Deutsches Museum

I would like to inform members of the Galpin Society that I have recently started a new post-doctoral research project titled 'A Creative Triangle of Mechanics, Acoustics and Aesthetics: The Early Pedal Harp (1780-1830) as a Symbol of Innovative Transformation'. The project, which will be funded by the Funding Initiative 'Research in Museums' of the Volkswagen Foundation for three and a half years (March 2016-August 2019), will be based at the Research Institute for the History of Science and Technology at the Deutsches Museum in Munich.

The project will investigate an important transitional phase in the history of the harp at the end of the eighteenth and the beginning of the nineteenth centuries, when the instrument became as popular as the piano among amateur and professional performers in Europe. This was largely the result of the harp's visual and technical upgrading, particularly the introduction of new pedal mechanisms for shortening the strings, which coincided with significant advances in the manufacture and marketing of the harp. As evidenced by the many patents granted for the instrument between 1780 and 1830, a large number of instrument makers, musicians and inventors worked intensively to improve the pedal harp's design and function. This competitive race for a superior harp which took place in Paris and London, was mainly intended to overcome the deficiencies of the single-action harp (below, left). It culminated in the 1810s with the introduction and establishment of the double-action harp by Sébastien Erard (below, right), an instrument which has remained in use with only minor changes until today. Through these experiments the pedal harp was gradually transformed into a prestigious, 'state-of-the-art' instrument as well as a luxurious, fashionable object which played a significant role in music, art, literature, and lifestyle of the late Classical and early Romantic eras.



Left:

**Single-action harp,
unsigned (France,
c.1780/1790) Deutsches
Museum, Munich, Inv.
no. 6724**

*[Photo: Konrad Rainer
© Deutsches Museum]*

Right:

**Double-action harp by
Sébastien Erard (London,
1818), with serial no.
2631, Deutsches Museum,
Munich, Inv. no. 16147**

*[Photo: Hans-Joachim Becker
© Deutsches Museum]*



In this project I aim to explore the development of the early pedal harp from a historical, technical, and socio-cultural perspective by documenting the multiple changes of the instrument during this time. The project will concentrate on the musical instrument collection of the Deutsches Museum but will also examine objects and archives in other public and private collections in Germany and abroad. The project will have a broad interdisciplinary approach connecting the concepts and methods of several fields, such as organology, musicology, history of technology, social history, history of fine and applied arts, industrial archaeology, material science, and conservation. The results of the project will be presented in a monograph and will also be integrated in the new permanent exhibition of musical instruments at the Deutsches Museum. Additional information on the project can be found here:

www.deutsches-museum.de/en/research/projects/focal-point-ii/cluster-1/

Those wishing to share information related to this project are welcome to contact me.

Panagiotis Pouloupoulos

p.pouloupoulos@deutsches-museum.de

Jacob Kirkman, Harpsichord Maker to Her Majesty

It is a long time since Charles Mould presented his Oxford DPhil dissertation on the English harpsichord – more than forty years in fact. During that time reprography in general and printing technology in particular has changed beyond recognition. Though Charles’s dissertation is available for those able to visit the Bodleian Library in person, and has now been converted to a ‘sort-of readable’ format on the library’s website, it was decided, some years ago now, to produce a book on the focus of the dissertation, Jacob Kirkman. Charles asked me to undertake that for him. The book has taken longer than expected, but is now available.

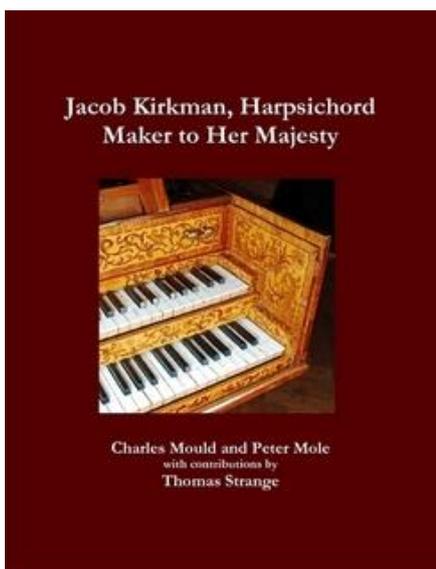
Kirkman, like many who made keyboard instruments in eighteenth-century London was an immigrant, in his case from Alsace. It does not seem that his family were musical instrument makers - on the contrary they were most likely to have been cloth-workers – but clearly Jacob was disinclined to follow that trade. How he came to work as a harpsichord maker with Herman Tabel in London, as he did, is a second mystery, but he

was in England by 1738 and probably significantly earlier. On Tabel’s death he set up in business on his own (at first in Broad Street), took British nationality and built a substantial harpsichord-making business, becoming a very rich man in the process. (Oh, But I am telling you all the plot...!)

Large numbers of Kirkman harpsichords survive and are still in use today, a testament to the craftsmanship of the firm, and to the musical quality of the instruments, which has made it worthwhile for institutions and individuals to maintain them in working order. Kirkman has to be viewed as one of the foremost English makers of musical instruments, worthy of comparison with the Ruckers family and the Stradivari.

Jacob Kirkman, Harpsichord Maker to Her Majesty by Charles Mould, Peter Mole and Thomas Strange is available in premium paperback and hard cover formats at prices of £37.99 and £47.99 respectively from the website of Lulu Press Inc. The simplest way to reach the right part of Lulu’s online store is to follow the link:

www.lulu.com/spotlight/peter_mole



Peter Mole