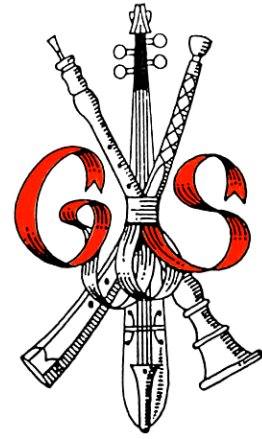


# The Galpin Society

For the Study of Musical Instruments



Newsletter 52

October 2018



**Trumpets, Weird and Wonderful (see p.9)**

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Website: [www.galpinsociety.org](http://www.galpinsociety.org)



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## Complete run of Galpin Society Journals I–LXX (1948-2017)

We have a complete run of 70 Journals from the first year of the Society's existence after the inaugural meeting in May 1947. This run belonged to Miss Jocelyn Morris, a longstanding member of the Society, at one time Curator of the Warwick County Museum and for many years associated with one of the Society's founder members, the collector and player Eric Halfpenny.

Please email me if you would like to make an offer in aid of the Society's funds for this complete run of journals. The journals are in west London, the buyer to collect.

**Diana Wells, Archivist**  
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## EDITORIAL

After some weeks of appallingly hot weather it would have been understandable if members had had second thoughts about toiling up to London to attend our Annual General Meeting at the end of July at the Royal Academy of Music. As it turned out there was a perfectly respectable attendance, and the ambient temperature was even a bit lower than in previous days. Members were able to view the instruments currently on display in the Academy's museum. At the end of the AGM the Baines Prize was presented by our President, Jeremy Montagu, to Professor Arnold Myers, an award which was undoubtedly long overdue.

I am pleased to say that the projected visit to Dublin next year is still on schedule. In fact, we now have a possible date at least for the visit to the instrument collection of the National Museum of Ireland, which is 20 May. I am still trying to find other venues with either instrument collections or associated material. If anyone has any suggestions do please let me know. Sadly, my hope of arranging a visit to the Guinness estate at Luggala which housed a small collection of instruments could not happen due to the sad death of its owner, the Hon. Garech Browne. The estate is currently up for sale. I have not yet been able to determine the ultimate fate of the instruments. If anyone would still be interested in joining our visit to Dublin please do get in touch with me.

If you are foresighted enough to already own a 2019 diary you may wish to mark the timing of the Conference in Oxford being organized by the Bate Collection, and with which the Society is associated. This will occur over the weekend of 23 to 26 August, which for UK members is the weekend of the late summer bank holiday.

**Graham Wells, Chairman**  
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## Hélène La Rue Scholarship in Music

St Cross College invites applications for this scholarship from students who will begin studying at the University of Oxford in the academic year 2019-2020 for a doctoral research degree in Music. Preference may be given to a research topic related to the musical collections at the University, including those at the Ashmolean Museum, those at the Pitt Rivers Museum, the Bate Collection in the Faculty of Music and those held in any of the colleges.

The successful applicant may be based in the Faculty of Music or if working on other musical collections based in any relevant Faculty or Department including the Faculty of History and the School of Anthropology. Applicants must list St Cross College as their **first choice college** on their Graduate Admissions application in order to be eligible to apply for this scholarship.

The Hélène La Rue Scholarship is tenable for three years coterminous with full fee liability and has a value of £6,000, which includes a grant of up to £500 per annum for travel and research expenses. The successful scholar will be given priority for a room in College accommodation (at the standard rent) for the first year of their course. Applications should be received by the application deadline of **midday on Friday 24 May 2019**.

The Scholarship is tenable at St Cross College **only**. The application form can be downloaded from <https://weblearn.ox.ac.uk/x/IGVIsS>, any queries should be sent to [admissions-academic@stx.ox.ac.uk](mailto:admissions-academic@stx.ox.ac.uk).

## The Galpin Society's First President



Portrait of Professor Sir Jack Westrup by George Herbert Buckingham Holland (Reproduced by kind permission of the University of Oxford Faculty of Music)

Since its foundation in 1946 the Society has had only four Presidents: Sir Jack Westrup, Philip Bate, Edgar Hunt and the current incumbent Jeremy Montagu. This short article covers the first of these.

Born in Dulwich in 1904, Jack Allan Westrup was the second of the three sons of George Westrup, an insurance clerk, and Harriet Sophia née Allan. He was educated at Dulwich College<sup>1</sup> and Balliol College Oxford. He gained a Nettleship Scholarship in Music to Balliol College, but as there was no honours degree in music at the time he initially read classics, in which he achieved first class honours in Mods and second class honours in *Literae humaniores*, later obtaining a BMus and then his MA. His academic achievements were extensive and can easily be read elsewhere.<sup>2</sup> He is listed as a musicologist, writer, teacher and occasional conductor and composer. He held a series of academic posts: King's College, Newcastle upon Tyne, Peyton & Barber Professor of Music at Birmingham University and Wadham College, Oxford. Finally, in 1947 he was appointed Heather Professor of Music at Oxford<sup>3</sup> having in 1946, received an honorary doctorate from Oxford University. He was awarded his knighthood in 1961, and died in 1975.

It is not at all clear why Professor Westrup was chosen as the Society's first President. The inaugural meeting of the Society was held on Sunday, 27 October 1947. The minutes are extremely brief, referring only to 'Nomination for President, Professor J.A. Westrup, [proposed] by the Chairman [Philip Bate], (S) [seconded] G. Rendall'. There is nothing to suggest that there were any other contenders. Initially one can only surmise that Prof Westrup was a friend of Philip Bate or one of the other founder members. Although

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<sup>1</sup> Some sources give his school as Alleyn's School, also in Dulwich.

<sup>2</sup> *Oxford Dictionary of National Biography*; *New Grove Dictionary of Music & Musicians*.

<sup>3</sup> The Chair was endowed by William Heather c.1563-1627.

none of the biographical material on him refers to any specific organological interest he clearly did have an interest in various musical instruments. He certainly played various keyboard instruments and the French horn. He also ‘dabbled’ with various other instruments including other brasswind instruments and the ‘cello.’<sup>4</sup> Professor Westrup spoke at the Galpin Society’s inaugural meeting. Excerpts from his address were in fact published in the last Newsletter,<sup>5</sup> including his reference to being ‘deeply interested in the study of and research on old instruments of music’.

He clearly knew the Dolmetsch family. At the second meeting of the Founders Committee held on 10 November 1946 the second item on the agenda was ‘Nominations of Vice Presidents’. Adam Carse and Walter Blandford were unanimously accepted, but Prof Westrup’s suggestion of Carl Dolmetsch was not adopted while a counter proposal that Mrs Arnold Dolmetsch be approached in this connection, proposed by the Chairman (Philip Bate) and seconded by Edgar Hunt, was unanimously agreed. The minutes explain this decision; ‘it was felt to be a fitting gesture for a Society bearing the name of a great English pioneer, that it should in the first place honour the older Dolmetsch generation’.

A more personal view of Sir Jack is given in the book *The Wandering Westrups*<sup>6</sup> by Mary H. Bole. His entry in this book describes him as ‘a person with complete self-control and with a presence which alarmed those who did not know him well. He did not suffer fools gladly and had no patience with yes-men. If one disagreed with him his face would light up and his interest would immediately be stimulated ...to those who had the fortune to know him well he was a kind and humble man, never too busy to offer help and almost incapable of saying ‘no’ to the most mundane of requests’. His appearance and dress have been described as ‘deceptively ramshackle’. He was not the first university academic to have been described in similar terms. The Australian composer Peter Sculthorpe, on meeting him in Wadham College, is said to have mistaken him for a janitor.<sup>7</sup>

Although the author of a number of important works such as his books on Purcell (1937) and Handel (1939), ‘it was to the lasting regret of his friends and colleagues that while at Oxford his energies were not directed more towards the writing of books’.<sup>8</sup> Instead, his energies were directed to activities such as his chairmanship of *The New Oxford History of Music* (1947), editorship of *Music & Letters* (from 1959), his presidency of the *Royal Musical Association* (1958-63), the *Incorporated Society of Musicians* (1963) and the *Royal College of Organists* (1964-1966). At one time or another he also conducted the Oxford Opera Club (1947-62), the Oxford University Orchestra (1954-63), the Oxford Bach Choir and the Oxford Orchestra Society (1970-71).

In 1938 he married Solweig Maria, daughter of Per Johan Gustaf Rösell, musical director of an infantry regiment in Linköping in Sweden, with whom he had one daughter and three sons.

I have been much helped in filling out the known facts on Sir Jack’s life by a very tenuous family relationship which I have with him. He is in fact my second cousin once removed, but only by marriage, i.e. my sister’s late father-in-law was Sir Jack’s cousin. Also, by some further coincidence, I was at school with one of his sons, Gunnar Westrup, a professional viola player.

**Graham Wells**

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<sup>4</sup> Private communication.

<sup>5</sup> Diana Wells, ‘From the Galpin Society Archives (3)’, GSN May 2018, p.8.

<sup>6</sup> Privately printed (Winnipeg, Manitoba 1994).

<sup>7</sup> Graeme Skinner, ‘Peter & Tass: Sculthorpe and Drysdale’, *ABC Radio 24 Hours* (August 1997), p.34.

<sup>8</sup> *Ibid.*, footnote 6.



## Flutes, Flageolets and Whistles

There is little doubt that the first half of the 19<sup>th</sup> century represented the heyday of the English flageolet: after c.1850 the publication of assigned music and tutors fell dramatically, and the instrument itself underwent change, many of Bainbridge's innovations being discarded. In the late 19<sup>th</sup> century, the terms 'flute-flageolet' and 'flageolet-flute' may be encountered but these refer not to transverse instruments (as in Bainbridge's flute-flageolets) but to vertically blown instruments. Many of these instruments are also stamped 'improved' and 'patent', although of anonymous manufacture, and the mark 'patent' must be viewed with caution, as many instruments thus stamped are not the subject of registered patents. Similarly, the marks 'new' and 'improved' are often more related to advertising style than organological reality.



Figure 1. Anonymous one-keyed late 19<sup>th</sup>-century English flageolet. The stamp reads (crown)/IMPROVED/PATENT/FLAGEOLET/FLUTE/LONDON/D. The instrument is of boxwood: the significance of the crown mark is not known, and the letter D is a pitch mark.<sup>9</sup>

The short period between the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries and the beginning of the First World War marked the sub-terminal decline of the flageolet in England. It is important to recall that the use of the term 'flageolet' may refer not only to the traditional wooden flageolet as used from the time of Mersenne in 1636 to the 19<sup>th</sup> and early 20<sup>th</sup> centuries, but also to metal instruments which may have a cylindrical bore (metal, silver, cylinder flageolets 'Parabolla' and 'Generation' flageolets) or a conical bore (tin whistles).

### The silver flageolet

In 1876, the London firm of Journet advertised for sale 'silver flageolets', priced at 1s 1d:

The "SILVER FLAGEOLET", a new musical instrument, with perfect graduated scale. Will play any melody; will also imitate singing birds. Entirely of metal, with metal piston rod. A charming pocket companion. By post, 1s 1d. H. Journet, Manufacturer and Importer, 43, Tottenham Court Road, W.<sup>10</sup>

In the same advertisement, wooden flageolets were priced at 2s 6d, and flutes at £1. To my knowledge, none of the Journet silver flageolets have survived in collections, so the exact nature of the instrument cannot be determined. The questions arise 'What was the nature of this instrument and how did it differ from the tin whistle, invented in the early 1840s by Robert Clarke'?

The catalogue of Barnett Samuel & Sons, London, of 1911 – although published some thirty-five years later – provides a partial explanation.<sup>11</sup> The Barnett Samuel catalogue lists under the heading 'cylinder flutes', 'The Original Cylinder Metal Flageolets. 1<sup>st</sup>. Prize Sydney 1880; Melbourne 1881', and these instruments were exhibited a mere five years after Journet's first advertisement in 1876. The catalogue lists various

<sup>9</sup> All the instruments illustrated are from the author's collection, and were photographed by him.

<sup>10</sup> *Reynolds Magazine* (31 Dec. 1876).

<sup>11</sup> Barnett Samuel & Sons: Revised price list, 1911 (Facsimile edition © 2007 Frank Nordberg).

specifications of the instrument in brass with a metal plug and also the more expensive ‘Original Nickel Silver Cylinder Flageolets’ (again in various pitches) with a tuning slide and up to six keys. The cheaper instruments were sold by the dozen (presumably for band or educational use) whereas the more complex instruments were priced individually. The illustrations (catalogue, page 64) reveal that all the instruments are of cylindrical pattern. Under a separate heading, the firm advertises tin whistles of ‘Clarke’s best manufacture’ but these instruments are not illustrated. Examination of specimens of the instrument reveals, however, that Clarke’s tin whistles (originally ‘Tinwhistle’) have an inverted conical bore.



Figure 2. Cylinder flageolet stamped ‘BARNETT SAMUEL & SONS/LONDON’ (above) and tin whistle stamped ‘CLARKE’ below. The cylindrical bore of the flageolet is contrasted with the conical bore of the whistle: the block of the flageolet is lead, whereas that of the tin whistle is wood.

### The tin whistle

The tin whistle was invented by a Norfolk farmer, Robert Clarke, in 1843. Clarke probably played the flageolet, and with the help of a local blacksmith made a cheaper metal version in tinplate, wrapped round a conical mandrel.<sup>12</sup> He subsequently moved to Manchester and continued the production of his whistles. Clarke’s whistles produce a robust sound with a marked ‘chiff’, whereas the metal cylinder flageolets have a rather sweeter tone.

Two patents were registered proposing improvements to the metal flageolet. In 1889, Richard Walsingham Western proposed ‘Improvements in the Construction of Flutes, Flageolets, and similar Wind Instruments’ to allow the instrument to be played in different keys using a sliding metal tube covering additional tone holes.<sup>13</sup> Frederick Seaman registered ‘An Improvement in Flutes and Flageolet Whistles’ in 1891 to improve the quality of the tone and to enable intonation by means of an external ‘tuning slide’ connecting the head and body of the instrument.<sup>14</sup> I have not encountered any extant instrument with either of these devices, which are unlikely to make significant improvements to an already satisfactory – yet simple – instrument.

### The terminological confusion resulting from the introduction of the silver flageolet

The advent of Journet’s ‘Silver Flageolet’ in 1876 led to the term ‘flageolet’ being applied to instruments which were virtually indistinguishable on a casual glance from Clarke’s tin whistle of the 1840s. Both traditional wooden (English) flageolets, metal flageolets, and tin whistles had a sixth-finger note of D (although instruments in other keys eventually became available), six finger-holes and a compass a little over two octaves. The difference, however, lay in the bore profile. Metal cylindrical instruments were cheaper to

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<sup>12</sup> See Figure 3; Norman Dannatt, *The history of the tinwhistle: the story of Robert Clarke’s famous tinwhistle: 1843 to the present day* (Hythe: revised edn, Corunna, 2005).

<sup>13</sup> British Patent No. 12,241 (5 July 1889).

<sup>14</sup> British Patent No. 2,727 (25 April 1891).

make than turned wooden instruments, and this in itself broadened the opportunities for the less-wealthy to learn to play the ‘flageolet’. It is noteworthy in this respect that the flageolet was increasingly played by the less privileged as the 19<sup>th</sup> century wore on, and it may be that the advent of the cheaper instruments (although still called ‘flageolet’) may have been a significant factor.<sup>15</sup>

The term ‘flageolet’ continued to be applied to cylindrical metal instruments well into the second half of the 20<sup>th</sup> century, and caution must be exercised when studying the instrument, its tutors, and its music to ascertain whether a wooden flageolet, a metal cylinder flageolet, or indeed a tin whistle is required.<sup>16</sup> The wooden flageolet ceased to be in common use after the time of the First World War, so most subsequent references to the flageolet will necessarily apply to metal instruments.



Figure 3. Cylindrical metal flageolet with wooden head joint stamped ‘HS /PARABOLLA/FLGT/REGD’, probably mid-C20.

It is reasonable to question why Journet should apply the term ‘flageolet’ to his silver instrument, which was radically different from the wooden instruments which he also sold. Perhaps ‘flageolet’ sounded more impressive to would-be players than ‘whistle’. His appellation was, however, responsible for considerable confusion for nigh-on a century.

Whereas the cheap metal flageolets would have been suitable for educational and band purposes, the more expensive metal and wooden instruments would have been predominantly the province of amateur musicians. The few professionals who continued to play in dance bands would have preferred the French (‘Collinet’ or ‘Quadrille’) flageolets which were considerably more expensive. There is no evidence for the manufacture of wooden flageolets after the First World War, but metal flageolets and tin whistles continue to be manufactured in the 21<sup>st</sup> century and are widely used in folk music ensembles.

The underlying terminological problem is the lack of a satisfactory *definition* of the flageolet, beyond *describing* it as an internal duct flute with a contracting conical bore (as indeed is the recorder, but at least all recorders have a 7+1 tone-hole arrangement). The flageolet is protean in its many manifestations, but the addition of a cylindrical metal ‘flageolet’ merely adds to the confusion, in that the cylindrical bore contravenes my earlier description. Even tin whistles have been called flageolets – but at least they have a contracting conical bore.

What is a flageolet? What is a *csakan* – and even what is a recorder? Until we can devise a comprehensive classification, confusion will continue to reign ...

**Douglas MacMillan**

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<sup>15</sup> Douglas MacMillan, ‘The Flageolet in England, 1800–1900: the instrument, its music, and social context’, unpublished DMus (RCM) dissertation, 2013.

<sup>16</sup> For example, E.H. Wickham, *First Step. How to Play the Flageolet (Penny Whistle)* (London: Keith Prowse, c.1970).



## Trumpets, Weird and Wonderful: Treasures from the National Music Museum



This exhibition of instruments from the Utley Collection opened at the Morris Museum in Morristown, New Jersey, on 7 October 2018. It happened to coincide with the temporary closing of the National Music Museum itself, which is located on the campus of the University of South Dakota in Vermillion. Trumpets are defined in this exhibition in the broadest sense, as any instrument whose sound can be generated with the player's vibrating lips, regardless of the material it is made from. The idea is to explore how form and decoration inform us about an instrument's function and use, and ultimately its sound.

Forty-four objects from five continents (Africa, America, Asia, Australia and Europe) were chosen for their interesting shapes and beautiful decoration. Dating from the late 17<sup>th</sup> to the late 20<sup>th</sup> centuries, all objects come from the National Music Museum's Joe R. and Joella F. Utley Collection of Brass Instruments, and most of them have never been on public view.

The exhibition explores the symbolism of décor, which ranges from expressions of power, through to elements of religious belief. The flip labels invite visitors of all ages to have a closer look, discover hidden details and secrets, and engage with the objects on display. Many of the instruments can be heard in video recordings in several video stations, and quite a number can be seen and heard in their original context and country of use. Five highly decorative trumpets by Andy Taylor in Norwich, England, which were commissioned by the collector Joe R. Utley and especially created for the Utley Collection, celebrate the trumpet as art.



The exhibition is shown in two galleries at the Morris Museum and is organized in nine themes:

- Found in nature: horns and trumpets made of organic materials
- The meaning of décor: the trumpet in ceremony and ritual
- Fit for a king or a queen: trumpets and horns for the European elite
- Strange curves and clever keys for more notes
- Liberations: break-through technology
- Where does the echo come from?
- Trumpets big and small
- The trumpet in jazz
- Cool looks and crazy shapes: the trumpet as art

While the NMM is closed until 2021 for expansion, renovations, and reinterpretation of its galleries, this exhibition begins a number of partnerships with other institutions to display some of the NMM's extraordinary collections. *Trumpets, Weird and Wonderful* is a travelling exhibition, and will be on show at the Morris Museum until 17 March 2019. Then it will move on to the brand-new Carolina Music Museum in Greenville, South Carolina, in September 2019. The Morris Museum is at 6 Normandy Heights Road, Morristown, NJ 07960. For more information visit <https://morrismuseum.org/current-exhibitions/>

Sabine K. Klaus

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## FROM THE ARCHIVES

### **Anthony Baines and Roberta Tucci: 14 letters (1978-84) donated to the Galpin Society archive**

Earlier this year I was contacted by Galpin Society committee member, Prof Gabriele Rossi-Rognoni, Curator of the Royal College of Music collection, with the fascinating news that an Italian colleague of his, Dr Roberta Tucci, had a small group of letters written between herself and Dr Anthony Baines some 40 years ago. At the time of their correspondence Roberta Tucci was based in Rome, carrying out research on bagpipes and other instruments in Calabria, in southern Italy, while Anthony Baines (1912-97) was the first full-time curator of the Bate Collection of Musical Instruments in the Faculty of Music, Oxford University (from 1970 to his retirement in 1980). For a full overview of his varied life and career, the entry on the Bate Collection website by Dr Hélène La Rue makes fascinating reading on one of the Galpin Society's founder members: <http://www.bate.ox.ac.uk/assets/files/Tony%20Baines.pdf>

After some email exchanges between Dr Tucci and myself, I received the scanned letters and later the originals to be lodged in the Galpin Society Archives. I have now read them with great pleasure and summarize them below.

*From Tucci to Baines 20/10/1978:* RT explained her interest in AB's 1960 book, *Bagpipes, Occasional Papers on Technology 9*, OUP, which friends were unable to buy for her in London. She offered to send him a copy of her LP on Calabrian zampogne, which was shortly to be ready.

*From Baines to Tucci 2/11/1978:* AB wrote to say he had instructed the Pitt-Rivers Museum to send her a copy of the book, although 'very out of date', as a gift. He reminisced about his visit 30 years before to the Pitre Museum in Palermo and to a cornamusa player in his home nearby, finding the subject of Italian folk instruments among the most interesting and exciting. He asked to have her LP when it came out as so far all he had was the old Columbia recording.

*From Tucci to Baines 27/11/1978:* RT thanked AB for the book which she found very interesting, and had shown it to her collaborator, Prof Diego Carpitella, director of the Institute for Ethnomusicology in Rome,

who was also the author with Alan Lomax of the two Columbia LPs. She asked about translating *Bagpipes* into Italian and offered to do it herself if the UK publisher agreed, as she had not found any other publication specifically on bagpipes, even after visiting ‘all the libraries in Rome with music sections or specialism in the subject’. She mentioned the forthcoming publication of her degree dissertation, a discography of Italian folk music, and offered to send him the 3 or 4 most significant records e.g. *I Launeddas*, Weis Bentzon’s recording of the beautiful Sardinia triple clarinet, or *La Zampogna in Italia e le Launeddas*, as well as three records illustrating Italian religious, popular and lyrical dances and songs.

*From Baines to Tucci 12/12/1978:* AB advised her to write to the librarian at the Pitt-Rivers Museum for permission to publish a translation supported by his own approval. He expressed his admiration for Prof Carpitella’s work, asked about the research on the bagpipes from Molise, and requested just two of the records listed as ‘I cannot afford to buy very much’.

*From Tucci to Pitt Rivers Museum Librarian 10/01/1979:* RT wrote to ask about the possibility of an Italian publication of AB’s *Bagpipes* by Bulzoni of Rome.

*From Tucci to Baines 19/02/1979:* RT had posted the two records at a cost of 11,500 lire. She was concerned about not having had a reply from the Pitt-Rivers Museum as ‘the Italian postal service is not working well and your letter took one month to get here’. She explained the existence of the ‘bagpipes from Molise’ as being very common across the ethnic Albanian villages in northern Calabria.

*From Pitt Rivers Museum Librarian to Tucci 21/02/1979:* The librarian gave outline agreement to the translation with four conditions regarding royalties, advance payment, number of copies, etc. and saw no need for a formal contract.

*From Tucci to Baines 5/06/1979:* RT was concerned at the lack of response from AB and the Pitt-Rivers after 4 months. She had nearly finished the translation and had three queries: one about fingering (pp.83-84); the meaning of *ye can make a reed of owt* (p.130); and the meaning of *ilex horn trumpet* (p.62): ‘Is it a trumpet made out of *Ilex*, or a horn, and in this case what’s *Ilex* for?’. She said her book on the *zampogna* and double flute was delayed by a year with the record until the following September.

*From Baines to Tucci 27/06/1979:* AB apologized for his late reply due to a stay in hospital for an operation from which he had now recovered. He answered her queries with a handwritten labelled diagram of the fingering; ‘*owt*’ was a dialect word meaning ‘anything’; and ‘an *ilex*-horn (whatever that is) used as a trumpet’. AB seemed not to realise that *Ilex* is holly and *ibex* is a deer, i.e. exactly as RT had queried. The error occurred in the first edition of AB’s *Bagpipes* (1960) where the original caption to the illustration on p.62 clearly shows a large *ibex* horn, and the error was not corrected in any subsequent reprints and editions (1966, 1973, 1979) including the 3<sup>rd</sup> edition (1995, p.59), edited by Hélène La Rue.

*From Tucci to Baines 23/07/1980:* RT wrote a frustrated letter as ‘the translation is done but the whole thing has come to a standstill’ for two reasons: first, terminology ‘as there does not exist in Italy a fixed scientific nomenclature for the parts of a bagpipe ... Every author uses his own terms, many being non-scientific and inadequate ... Terms like *stock*, *pipe*, *bell*, *barrel*, are commonly translated with at least two words for each one ... and bagpipe may be equally *zampogna* or *cornamusa*’. The second problem was that of translation, ‘being I not a professional translator’, and also the ‘slowness which distinguishes the Italian way of working which I will never complain enough of’! She described in some detail her recent research in Molise, Campania and Lucania, as well as Fossalto, and she sent new photographs of the three cane pipes with detailed measurements correcting the information she had previously sent. She was sad to report that the instrument had now fallen out of use: ‘I have two examples, the only ones left, ... from a peasant whose father was a player and maker, but his son cannot play because he has two fingers missing’.

*From Baines to Tucci 2/08/1981:* AB thanked RT for her records which were ‘a great contribution ... already copiously cited in the Brussels Museum Bulletin’. The whole issue of ‘non-zampogna pipes in southern Italy is becoming very interesting’ and he suggested that there was almost enough for a Note for the *G SJ*. He also offered to help with the nomenclature problems, having been involved with the same matter in French. He commented, ‘I would write in Italian, except my Italian is badly ungrammatical and un-idiomatic, having been mostly learnt in the last war, when I passed 6 months with the contadini, one after another, from Bologna to Teramo, and had great adventures, and preserve very loving memories of the country people who assisted us escaped prisoners with such great courage and humanity. Today Italy is too full of tourists and package tours, especially as I have never driven a car on the Continent. We have a small flat in Nice (Nizza) for short vacations, so Ventimiglia is as close as I get these days’.

*From Tucci to Baines 3/10/1981:* RT wrote that she was very grateful for AB’s confidence in suggesting writing a Note for the *G SJ*. She agreed to write it together with Luciano Messori from Bologna who was working on the pipes with her in Fossalto. She also added that the fieldwork on the *chitarra battente* in Calabria was very satisfactory after more than six weeks’ work and with 8 hours of recordings. She had worked with Antonello Ricci, a Calabrian player from Ciro. She agreed that the contadini are generous and dignified people but ‘fieldwork among them is a mixture of emotion and sadness because things are changing ... towards a mass culture; the peasant world is slowly dying yet it is still possible to meet musicians who know how to make their traditional heritage live again’.

*From Tucci to Baines 17/02/1984:* RT apologized for the lapse in the exchange of letters, due – she feared – to the ‘non-fulfilment of the Italian translation’. She had re-written it with Prof Carpitella’s guidance, put more effort into the terminology issue with help from another organologist, and then – ‘the reason why the thing has not been done: no reason at all!’ It all came down to indecision, lack of time, pressure of work – and of course poor RT had laboured long over the translation without any payment! RT asked if AB could write a few lines to Carpitella, as ‘I am not an influential person who can impose myself’ and this is ‘the typical Italian style of management’. She ended by hoping that her two records would be reviewed in *G SJ* XXXVIII as the culmination of her many years of work, and wondered if AB was planning to attend the GS trip to Rome in spring 1984.

*From Baines to Tucci 10/03/1984:* AB apologized profusely for not having answered her sooner, having ‘totally forgotten about the translation: it is simply that I am too lazy to reply to letters (unless of the utmost urgency, deaths, earthquakes, fires ...). Maurice Byrne sent me the two record sleeves and made me cassettes of the disks. I read the libretti with great interest and was about to review them ... but I have a built-in – neurotic? – resistance to playing records... Eventually I took a good gulp of wine ... and found that apart from the nostalgia aroused on hearing Italian music (except Verdi) ... I can now do the promised review, having lost a year, regretfully, and noticed the important and thrilling new information you have uncovered’. Finally he looked forward to ‘coming to Rome with the Galpin crowd and ... examining the wild flora on the Capitolino – and not bagpipes, though it will be a great pleasure to meet you if that is possible’.

There are several *Galpin Society Journal* items by Roberta Tucci and colleagues on these topics:

*G SJ* XXXVIII (1985) contains the article under discussion in the letters, entitled *The Chitarra Battente in Calabria*, by Roberta Tucci and Antonello Ricci, pp.78-105. It has a detailed historical and technical description of the instrument with diagrams and photographs, covering the instrument in its various forms, the principal makers, the playing techniques and the repertoire of songs for special local occasions. *G SJ* XXXVIII (1985) also has the Note by Roberta Tucci and Luciano Messori, entitled *A Primitive Bagpipe from Molise, Italy*, pp.134-136, with photographs of the instrument and a village parade, which was prompted by the encouragement of Anthony Baines in the letters above.

*GSJ* XL (1987) has Anthony Baines' review of Roberta Tucci and Antonello Ricci's book and recordings, *Calabria Strumenti*. *GSJ* XLI (1988) has the article *Folk Musical Instruments in Calabria* by the same authors. *GSJ* XLVII (1994) has H el ene La Rue's review of *La Collezione degli Strumenti Musicali: Museo Nazionale delle Arti e Tradizioni Popolari, Roma*, by Paola Elisabetta Simeoni and Roberta Tucci.

**Diana Wells, Archivist, with grateful thanks to Dr Roberta Tucci**

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## REQUESTS FOR INFORMATION

### Oboes by Thomas Cahusac senior



I have carefully made a replica of an oboe by Thomas Cahusac Senior (1714-88) based on a drawing from the Bate Collection, University of Oxford, as measured by Ken Williams (see above). In 'The Oldest English Oboe Reeds? An examination of Nineteen Surviving Examples' (*GSJ* XLII, Aug. 1989, pp.32-69) Geoffrey Burgess and Peter Hedrick describe staples of about 42-43mm in length. I have bought such staples for 'classical oboe' from the German firm KREEDO and have also used prepared pieces of classical oboe cane. However, with such reeds, the tuning is around 440Hz and the octave far too wide – the upper notes are about half a note too high in relation to those in the lower octave. It was impossible to use staples designed for 'classical' oboe. When I tried the same canes fitted to standard 57mm long staples, the oboe worked perfectly in tune throughout. My questions are:

1. Shall this oboe be considered a 'pre-classical' oboe - on the step between baroque and classical oboe? Could that be confirmed by comparing the original Cahusac with somewhat later originals regarding bore length and conicity?
2. Do you know others who – like myself – have such a replica and have managed the problem of the reed design?

**Olov Gibson**

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### Flutes by Giorgio Xicluna

I am looking for wind instruments by 'Giorgio Xicluna' (or 'Giorgio Scicluna'). Though the *New Langwill Index* lists Xicluna as a dealer in flutes, in 1830 the Parish Census lists Giorgio, aged 32 and living in Valletta, as 'fabricante di strumenti di fiato'. In 1839, an advert in a local paper refers to him as 'Signor Xicluna, fabricante di strumenti musicali in Valletta.....'.

I would appreciate any information that members may have come across regarding Xicluna's instruments, possibly also in connection with Regiments posted in Malta in the early to mid 19<sup>th</sup> century. Thank you.

**Anna Borg Cardona**

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