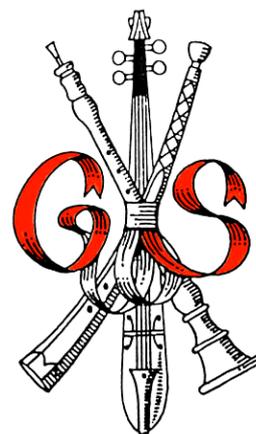


The Galpin Society

For the Study of Musical Instruments



Newsletter 35
February 2013



An anonymous early 20th-century piccolo (see p.4)

CONTENTS: ::2:: Contacts, New Members **::3::** Editorial, 2013
Oxford Conference **::4::** An Early 20th-century Piccolo **::6::** The
Fortepiano in France **::9::** A 6-valved Cavalry Trombone **::10::**
Further Research on Bressan **::12::** St Cecilia's Hall, Visit to Kneller
Hall **::13::** Mystery Object **::14::** From our Members' Archives

THE GALPIN SOCIETY

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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.

NEW MEMBERS

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

Peter Anning, WORCESTER PARK, Surrey
P Davies, READING, Berks
Jane Downer, CHARLBURY, Oxon
David Gerrard, MIDDLESBOROUGH
Sérgio Fonseca, BELAS, Portugal
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Gabriele Ricchiardi, TORINO, Italy
Pippa Wilkins, LONDON
Charles West Wilson, RED LION, USA

[Cover: An anonymous early 20th-century piccolo (in D) and letter, Royal College of Music RCM 375]

EDITORIAL

As the published deadline for this Newsletter approached I realised that for the first time since I started editing it (in October 2001) I really had not received any contributions at all. After a cry for help to the Committee and elsewhere various members leapt to my rescue. I am most grateful to every one of them. Jenny Nex's article may concern a rather modest instrument and a sad tale but is no less interesting for that. Marcia Hadjimarkos's report on the study day in Paris on the early French piano certainly made me regret not having been there. It has been some while since Maurice Byrne has contributed to the Journal, and not at all to the Newsletter. I was therefore delighted to receive the article from Maurice with further information on the Bressan family which supplements the ground-breaking article he wrote in *GSJ* XXXVI (1983). I am hoping this will be the first of many further contributions.

From the reports I have received the conference in Oxford in July will be an event not to be missed. The organisers have been swamped with papers and as a result may have to make some difficult choices. However the wide choice should ensure an excellent programme for the paper sessions. I need to underline the necessity of signing up with all speed as numbers are limited (see below). The AGM will also be held in Oxford on Saturday 27 July.

The section in the pre-online Newsletter given over to 'Forthcoming Events' has now been transferred to the Events page of the Society's website www.galpinsociety.org. This is regularly updated, so please remember to check this on a regular basis.

I look forward to meeting as many of you as possible in Oxford.

Graham Wells

**The copy deadline for the May online newsletter is 15 April.
Please send your contributions to grahamwhwells@aol.com**

GS Oxford Conference 25-29 July 2013 – Progress so far

As I write this I have to report that the call for papers for the forthcoming Galpin Society Oxford Conference has now closed. We have received over 60 offers of papers on a wide variety of subjects and are now planning the arrangement of the presentations.

In addition to the paper sessions we have also planned a series of other activities to keep our visitors and guests entertained. CIMCIM and the Friends of the Bate have generously sponsored a lecture/recital by Matthew Spring in the Holywell Music Room, while other sponsors have been equally generous and we now have a full programme of recitals and workshops including theremin, gamelan, an organ recital in Pembroke College Chapel plus contributions from the Oxford Guitar Society and the Viola da Gamba Society.

Additionally, planning is in the advanced stages for visits to the various collections in Oxford. Jeremy Montagu has offered to open his doors and we have worked with the Ashmolean Museum for visitors to have access to their 'Stradivarius' Special Exhibition.



Places are limited for many of the activities, including the main paper sessions so you are all encouraged to book as soon as you can. Bookings can be made at the Bate Collection online store: www.oxforduniversitystores.co.uk/browse/product.asp?catid=234&modid=5&compid=1

Andrew Lamb
Bate Collection

Philip Bate with his first wife Sheila, who seems rather unappreciative of his performance on the BB^b contrabass clarinet. The instrument is by Fontaine-Besson, and now in the Bate Collection, Oxford, museum no. 497

An anonymous early 20th-century Piccolo

The RCM Museum of Music has on display an anonymous piccolo, which in many ways is totally unremarkable and would be largely overlooked in the normal course of events. The piccolo is made of rosewood with nickel silver mounts and keywork in Boehm's 1847 system and survives in its original fitted case together with a small screwdriver.¹ However, the instrument has two other items associated with it which have enabled us to build up a poignant picture of its history: a small pencil-written letter and a plaque which bears the text 'HE DIED FOR FREEDOM AND HONOUR / GEORGE HENRY BURCHELL'.

George Burchell was born in Bath, Somerset on 8 April 1895, but was living in Clapham, London by 1911, when he is recorded in the census as working as an errand boy.² His father Alfred was a musician, so it comes as no surprise that on 3 May 1915, George joined the Royal College of Music as a Foundation Scholar studying flute and piano.³ However, he did not complete his studies at the RCM and on 13 November 1916 joined the 10th Battalion of the Queen's (Royal West Surrey) Regiment. The website of the Queen's suggests that Burchell was a Lance Serjeant, that is a Corporal acting in the role of Serjeant.⁴ It is not clear when Burchell first went to the front line, but 10th Battalion was already based in the trenches in the vicinity of La Clytte in modern day Belgium (about 10km from the French border) when Burchell signed up. Sadly, like so many young men from many nations, Burchell did not live to see the end of the War. His death is recorded variously as 24 February and 5 March 1917, when he would have been 21 years old.

According to the Great War Diaries of the regiment, the 10th Battalion had moved to Murrumbidge (or Murrumbidgee) Camp on 23 February 1917.⁵ The following day they took part in a raid on enemy lines at Hollandscheschuur and suffered heavy losses – 4 officers were killed or wounded, and from the ordinary ranks, 26 were killed, 91 wounded and 11 were recorded as missing. The hand-written note which accompanies the instrument suggests that Burchell was among the missing. On the outside is written 'received April 16th 1917'. Inside, we read:

'Dear Madam,

Herewith enclosed your son's piccolo which was handed to me by him, previous to him going into action. I am very sorry to say that no further news of him can be gained.

Yours with greatest sympathy,

[Sergeant] G. Day'

One can only imagine the feelings of George's mother on receipt of this, which would have been similar to those experienced by many families all over the world to this day. It is touching to see that he was concerned for his instrument and placed it in safe hands before he went into battle. Burchell's name is recorded on the Ypres (Menin Gate) Memorial and on the RCM's own memorial in the Outer Entrance Hall.

¹ www.cph.rcm.ac.uk

² I am grateful to Prof Paul Banks for his assistance in tracing this information on www.Ancestry.co.uk

³ I am grateful to Maria Canzonieri for finding this information in the RCM Archives

⁴ www.queensroyalsurreys.org.uk/index.shtml

⁵ www.queensroyalsurreys.org.uk/war_diaries/war_diaries_home.shtml



The plaque is an example of those issued by the Ministry of Pensions to the families of all British personnel who were killed in, or as the result of, action in the First World War.⁶ They were originally accompanied with a scrolled dedication and a letter of tribute from King George V. This example dates from after 1920 when they were made by the Royal Arsenal at Woolwich, as indicated by the position of the number 77 stamped between the lion's back leg and tail. In front of the lion's front leg are the letters 'E.C^R. P.', the initials of the artist Edward Carter Preston (1885-1965). Born in Liverpool, Carter Preston studied with Augustus John and was a member of the Sandon Studios Society.⁷

The Government announced in 1917 that it was holding a competition for the design of a memorial plaque, to which some 800 people submitted entries. Carter Preston took the £250 prize and production began in 1918. As well as the design of this plaque, his best known work includes numerous sculptures and reliefs for the Anglican Cathedral in Liverpool. Understandably, the design itself includes symbols of Britain's strength while acting as a memorial to the loved one lost. The central figure is Britannia holding a laurel wreath over the name of the individual being commemorated. The trident and dolphins symbolise Britain's power at sea, while the lion is also symbolic of Britain's courage and power. A small lion at the bottom bites a winged creature which represents the German Imperial eagle.

This piccolo and its associated letter therefore give us a very personal insight into how musicians and their instruments were and are integral to so many aspects of life and death. The plaque offers some idea of the British government's response to the personal losses of families during this period of enormous upheaval and great trauma for many individuals, families and countries around the world.

The piccolo and plaque, both presented by Alfred C. Burchell in 1978, are part of a new display on 'Music and the Military' in the RCM Museum of Music, open Tuesday to Friday, 11:30-16:30 in term time and the summer (closed for the Easter vacation).

Jenny Nex

⁶ www.greatwar.co.uk/memorials/memorial-plaque.htm

⁷ www.artinliverpool.com/?p=30795

The Fortepiano During the First Empire

The publication of *Le pianoforte en France 1780-1820* in 2009 (following the 2007 Limoges colloquium on the same subject) was a milestone in the study of the earliest French pianos, an area that has been overshadowed by research on English, Viennese and Italian instruments.¹ This bilingual book will be reviewed in the forthcoming *GSSJ*, LXVI (2013). Another significant event in the march towards a better understanding of French pianos was the ambitious study day, entitled 'The Fortepiano During the First Empire', which took place in Paris on 9 November 2012. Hervé Audéon of the Institut de recherche sur le patrimoine musical en France provided the impetus for and coordinated the day, along with the Parisian Musée de la Musique and the Fondation Royaumont. The appropriately grand venue for the occasion was Les Invalides, Napoleon's final resting place. Its stars were the facsimile of the 1802 Érard grand piano commissioned by the Musée de la Musique and built by Christopher Clarke in 2010,² and the 1802 Érard square piano restored for a private collector in 2007 by Matthieu Vion in Clarke's workshop.



Facsimile of the 1802 Érard grand by Christopher Clarke (right), and the restored 1802 Érard square (below)



The study day complemented and updated the research detailed in *Le pianoforte en France*, with many of its authors on hand to present their latest work. They, along with other researchers, offered an inclusive picture of the current state of knowledge on the early French piano. The day's unique quality stemmed from the fact that participants were able to see, and especially to hear, the facsimile of the 1802 Érard grand and the 1802 Érard square. How memorable and telling it is to actually hear what capable hands can coax from these instruments! While reading or hearing lectures about them can be captivating, listening to a live performance is quite another experience, and one that leads to understanding of a kind that words are simply unable to conjure up.³

¹ Florence Gétéreau (ed.), *Le pianoforte en France 1780-1820* (Paris 2009), p.132

² A slide show on the construction of the facsimile can be viewed at www.youtube.com/watch?v=wAsmJtmN5R4

³ Hervé Audéon will be launching a website on the 19th-century French piano at www.irpmf.cnrs.fr. He hopes to make available the transcripts of the lectures given last November at Les Invalides

As stated in the study day programme, the two instruments ‘open up new perspectives on the question of French piano building, and of its influences and identity, particularly as concerns the characteristics that differentiate French pianos from their Viennese and English counterparts. Placing the pianos in their historical framework illustrates these characteristics. These high quality instruments are of vital importance in expanding our knowledge of the repertoires of the period; they also enable us to better comprehend how pianos spread, as well as the crucial place they occupied in French musical and social life during the Directory and First Empire.’

Christopher Clarke opened the proceedings with a talk on the Érard instruments within their historical context. He touched on Sébastien Érard’s professional training with Silbermann, and compared case construction, soundboard barring and thickness, and actions of German, Viennese, English and French instruments, outlining the effects these differences have on the pianos’ sound. Joël Dugout, a curator at the Musée de la Musique, spoke on the development of the harp, drawing interesting parallels between harp and piano building, which evolved in a similar timeframe. Sébastien Érard was involved in the harp milieu from the early 1780s on, and solved the problem of creating a chromatic harp by improving the fourchette system and devising pedals with three positions, resulting in an instrument that could play in every key. Érard’s double movement harp action, like his double escapement piano action, is still in use today.

Pierre Goy’s talk on the uses of the mutation devices in the two pianos was unfortunately curtailed for lack of time (a rigorous time-keeper would have been welcome, as the increasingly abridged lectures and cancellation of question and answer sessions were frustrating). He was, however, able to play excerpts from Steibelt’s *Fantaisie avec neuf variations sur un air des Mystères d’Isis* on both pianos, demonstrating the variety of sounds that can be produced by the mutation devices used alone or in combination. The *Fantaisie* was an ideal choice, as its score includes symbols that correspond to the piano’s pedals, and indicates when the player should apply and remove them. Goy explained that damper pedal usage in French music of the period differs greatly from that which pianists learn today: at the time dampers were raised to create a new colour. They were also lifted for long passages, sometimes in combination with the *jeu céleste* pedal, to create

a blurry sound that today’s player would probably shy away from. His demonstration also brought home various points Christopher Clarke had made, to wit, ‘If you don’t use all the pedals on a French piano, you lose the point of the instrument. It’s like an organ or a harpsichord in that it’s normal to have all these different voices, each of which brings an affect, a colour, or an atmosphere to the music. The Érard piano has a sinewy, rather neutral sound, which one then modifies with the various pedals, as opposed to the Viennese piano, where the basic sound is more rounded and fruity, or the English piano with its powerful, slightly diffuse tone. The mutation pedals in Viennese instruments are charming, interesting and useful, but not essential as they are in an Érard. The music of the time was, perhaps more than that of any other period, very dependent on its vehicle, as it were. So the Érard pianos’ possibilities don’t just provide a new perspective on the French piano of the period, they are a *sine qua non* for understanding its music’.⁴

If further proof of this were necessary, it was provided in the noon concert, during which three Royaumont musicians, pianists Flore Merlin and Lucie de Saint Vincent and violinist Rachel Stroud, played music by Dussek, Jadin, Woelfl, Herold and Ladurner for piano with violin accompaniment. The sensitive and nimble keyboardists played both the grand and square instruments, which made beautiful, haunting, unexpected sounds that differed greatly from the familiar tone qualities of the early Viennese piano. Rachel Stroud was equally sensitive and expressive as she adapted her violin to the pianos’ sound, never overwhelming them. Grateful thanks are offered to the Fondation Royaumont for making it possible for these young musicians to study, and for us to hear, this unjustly neglected repertoire.

The afternoon session of lectures was kicked off by Alain Pougetoux, head curator at the Musée de la Malmaison, the château occupied by Empress Joséphine during and after her marriage to Napoleon. He listed, gave brief histories and showed images of the various pianos, squares and an upright, that are now kept at Malmaison and the Petit Trianon in Versailles. Although Malmaison contains a *salon de musique* and a theatre, little is known about musical practices there. However, a list of instruments now kept in Malmaison and the Petit Trianon should be available online soon. Next came talks by Margit Haider-Dechant of the

⁴ Private communication

A.-Brückner Privatuniversität in Linz on Joseph Woelfl's Parisian years (the text of her article may be read online), and Adelaïde de Place, who examined First Empire references to the piano in the Parisian press. Many of these were negative, complaining that the instrument sounded too dry or quiet, and that it could not imitate the human voice. Paradoxically, however, the piano was also referred to as the most common instrument and the one with the most advantages. Similarly contradictory opinions on Érard's pianos and Dussek's playing, for example, also appeared in print.

Jean-Pierre Bartoli, professor of musicology at the Sorbonne, gave an informative lecture on 'Originality in Dussek's Music'. He described Dussek's predilection for harmonic instability, which was already established in sonatas he wrote as early as 1789, and anticipated composers such as Schubert. The elaborate ornamentation in Dussek's piano scores, inspired by operatic singing, was also well ahead of its time. Bartoli illustrated his points with recorded examples, providing a welcome change of pace and showing once more how listening to music brings examples to life. Dussek's piano music, according to Bartoli, is unusually 'large', because it ranges over the entire keyboard. Another distinctive feature is its pedal indications. Bartoli feels that Dussek, an almost exact contemporary of Mozart, is another unjustly neglected composer. He hopes to rehabilitate his music, which he believes is as modern for its time as Hummel's.

The afternoon's final group of lectures was unfortunately condensed due to time constraints. Jean-Claude Battault, a restorer at the Musée de la Musique, opened the discussion on the rediscovery of instruments and their repertoires by reminding us of the three obligations of a museum: to preserve instruments, study them, and make research results available. This is difficult where pianos are concerned, as historic instruments are often in bad condition. One solution is to have facsimiles made. Two years of research were done before the construction of the 1802 Érard grand piano facsimile, which has made accessible an entire range of previously unknown music. Pascal Duc, who heads the Early Music Department at the Paris Conservatoire, discussed the problems encountered by those in his position, pointing out that it is not easy to provide students with instruments from every musical period and geographical location. In his view, the Conservatoire's job is to provide a good musical foundation, which in the case of (forte)pianists

consists of the music of Mozart, Haydn and Beethoven. He feels it would be difficult for students to explore the music of, say, Dussek, without first having studied the Viennese repertoire, and that the fortepianos conservatories acquire necessarily reflect this repertoire's pre-eminence. The Paris Conservatoire's policy is to emphasise the period from 1790 to 1820, as their instruments, a Lengerer copy, a Walter copy, and two Graf copies, clearly show; they decided to include French pianos only starting from 1840. These statements elicited a sudden volley of impassioned comment from the public for the first time during the day, and could have led to a lively discussion. Alas, though, it was time for the hall to be cleared for the evening concert.

Pierre Goy returned to the stage for a recital that showcased the special qualities of the Érard grand and square pianos. His programme reconfirmed the unforeseen and thrilling results that occur when instruments and their repertoires are matched. Adam's *Air Suisse nommé le rans des vaches imitant les échos*, was played on the square instrument, showing its wonderful echo effects. An unusual inclusion was the *Fantaisie concertante pour pianoforte* by the recently deceased Swiss composer Éric Gaudibert, reminding us that contemporary pieces for historic keyboard instruments, though rare, are being written. Indeed, the Fondation Royaumont plans to invite a composer to its forthcoming fortepiano trio workshops, which will lead to the commissioning of a new work.

The study day afforded an opportunity, until recently impossible, to hear remarkably copied and restored early 19th-century French pianos. As the public at Les Invalides surely realised, these instruments can make sense of scores that previously may have seemed humdrum or impenetrable, and bring undreamed-of beauties to our ears. It is hoped that these instruments will be played often and recorded,⁵ and that adventurous musicians will also want to order copies and have historic French pianos restored for themselves. Perhaps one day early 19th-century Érard copies will be as thick on the ground as late 18th-century Walter copies are now ... time will tell!

Marcia Hadjimarkos

⁵ The 1802 Érard square piano, along with an 1808 Érard grand piano, can be heard on a Christine Schornsheim recording: Alexandre Pierre François Boëly, *Sonates et Caprices*, Phoenix Edition, no. 127

A Mahillon 6-valved Cavalry Trombone recently acquired by the Bate Collection

Although designated ‘Cavalry Trombone’, I have found no evidence that these instruments were ever used in the Household Cavalry Bands, but this may not be the case in Europe. In this beautifully engineered example, the six valves played singly, and the open, or ‘all valves up’, mode represent the seven positions of the normal slide trombone. Open represents seventh position, sixth valve is sixth position, and so forth. Thus each valve adds the amount of tubing for its equivalent slide position giving an overall length of fifty-two feet. The weight must have been colossal. The reins of the horse would have had to be knotted round the player’s left elbow. In the period between the two world wars, Household Cavalry Bands did experiment with normal three valve trombones (there is a Boosey 19th-century cavalry trombone in the Bate Collection) but decided that the ease of playing with the right hand while controlling the reins with their left far outweighed the lack of volume and loss of nobility of sound.



Sir Henry Wood, impressed by the use of these trombones in the Brussels Opera Orchestra, ordered a set to be made by the Belgian firm of Lebrun, but after extensive trials in the Queen’s Hall Orchestra they were abandoned. The medallion tells us that C. Mahillon won a gold medal for the instruments exhibited at the Paris Show of 1878 when the firm also had woodwind instruments on display. The Bate trombone must have been made after this date but before 1901 when a date code began to be stamped within the six-pointed star.



It is worth mentioning that the Mahillon Family of Brussels were one of the most important musical dynasties in Europe. The Bate holds several examples of their work. Charles Mahillon opened shops in London and Putney, and his son Victor-Charles became one of the foremost 19th-century musicologists, writing many books on music and once described by Anthony Baines as ‘truly the Father of Organology’.

David Edwards

(Thanks to the Friends of the Bate for kindly giving permission for this article from their Newsletter to be reprinted here – Editor)

Peter Bressan: some further research findings on Bressan as an art dealer, and on his daughters

An excellent new enterprise, *The Art World in Britain 1660-1735*, has a website where newspaper advertisements relevant to art have been gathered together. Some 23 of these reveal that during the period 1710-1713 Bressan, giving his address as 'The Two Flower-Pots, the house next beyond the Stables in Somerset House Yard', was involved with the auction and sale of pictures and, in 1711, of two Ruckers two-manual harpsichords. The pictures, if genuine, would excite the universal interest of all including the directors of any leading auction house past or present.

In my paper in *GSJ XXXVI* (1983), 'Pierre Jaillard, Peter Bressan', there are some errors of fact, which are:

1. In the caption to Plate 1b, X marks Green Tree Court and Y marks Duchy House. Neither the drawing nor the map indicate just how steep the descent from the Strand to the River is.
2. Footnote 23: Godfrey was said to have been murdered in Somerset House Yard; his body was dumped elsewhere.

There are also typographical or proof-reading errors as follows:

Page 8, line 8: *Bressan* not *Bresan*.

Page 11, 15 lines from bottom: *gratifying* not *qualifying*.

Page 13, line 14: *hearing* not *having*.

Page 20, line 1: insert *the* before *Savoy*.

Footnote 13: remove *s* from *Records*.

In this paper I gave some details of Bressan's two surviving daughters, to which I can now add further information. They were Frances Margaret Elizabeth b.1714 and Cecil Mignon (these being the names of her aunt by marriage) b.1717. After their mother died in 1738, they continued living at Duchy House, their brother dying in 1740.

Frances Margaret married John Browning and had children baptised at St Mary le Strand. They were:

Margaret Cecil Lilly, b. Jan 1740, d. Feb 1740

Margaret Cecil, b. 26 August 1741

Frances Augusta, b. June 1744

John Frederick, b. March 1749, and finally

Charles, b. 17 April 1750.

John became a fellow of King's College, Cambridge, rector of Tichwell, Norfolk, a prebendary of Salisbury, and died in 1823. Frances Margaret died in 1750 a week after the birth of her last child Charles. He was baptised at St Mary le Strand on 25 April, the day following her death, and Margaret was buried on 28 April at the parish church of St Margaret, Barking, where there is a monument to her on the floor at the west end of the south aisle. It is 8' long, 4' wide, with the inscription in the upper two feet. I am very grateful to Catherine Sarah Harding who located the stone and to Peter Midlane who provided the photograph. It reads: 'To the memory of Mrs Frances Margaret Browning, wife of John Browning, of Somerset House, in London, Esq^r, who departed this life April 24th 1750, aged 35 years'. Had she, perhaps, gone there for the confinement?



Monument to Frances Margaret Browning at the church of St Margaret, Barking (Essex)

Cecil Mignon, as I reported, married Augustus Calvert but retained the use of her maiden name. She had two sons, Charles Cecil Bressan Calvert and Augustus Bressan Calvert. The entry in the registers of St Mary le Strand for the latter reads: '23 November 1742 Augustus son of Augustus and Cecil Calvert Somerset Watergate baptized 21 Dec'. I can now qualify this in quite an interesting way. In his will dated 17 November 1750, made in London but proved in Baltimore, Charles Calvert, 5th Baron Baltimore, 3rd Proprietor and 17th Proprietary Governor of Maryland (1699-1751), left, amongst other bequests, to his executors and to John Browning of Somerset House Stable Yard, Gent., his real estate in Ireland, and willed that 'they shall permit Mrs Cecil Bressan of said Somerset House Stable Yard the income of said estates for herself and her two sons Charles and Augustus Bressan (who are both under 21)'. Browning was left £500 as a trustee.

The principal Calvert Irish residence in the 17th century was at Clohamon, south of Bunclody, co. Wexford. It would appear, therefore, that the two boys were in fact the children of Baltimore (who also had other illegitimate children including one, whose mother was, it is claimed, an illegitimate child of George I). Baltimore was immensely wealthy, sat in Parliament as an Irish Peer and was involved in government as one of the Prince of Wales' party (see entry for Charles Calvert, 5th Baron Baltimore, in the Dictionary of National Biography).

When Cecil Mignon died in July 1764 her death was reported by Caecilius Calvert, younger brother of the 5th Baron, to his nephew Frederick, the 6th Baron. The Calverts had a longer standing Cecil connection: Robert Calvert the first Baron, the effective founder of Maryland who became Secretary of State for James I, named his eldest son Cecilius after Sir Robert Cecil, subsequently Earl of Salisbury, with whom he had been associated earlier in his political career. When he retired Robert Calvert came out as a north Yorkshire Catholic. It had been his intention to found Maryland as a colony of religious tolerance. One can imagine that this Cecil connection proved to be a topic of discussion and mutual interest at the first meeting of Charles Calvert and Cecil Mignon. It is evident that the social circle in which the Bressan girls moved was above that of the children of a mere artisan.

Charles Bressan Calvert died in Paris, *The Gazetteer and New Daily Advertiser* of 26 September 1767 adding: 'He dying a batchelor, his estate devolved to his brother the Rev Augustus Calvert of Dublin'. Charles' will of 1768 was listed in the Prerogative Wills of Ireland, destroyed but indexed by Vicars and abstracted by Betham (I have not seen it). The name Augustus Bressan Calvert appears during the 19th century and there may well be living descendants of them, as also of the Brownings, still to be researched.

Maurice Byrne

NB This note for the Newsletter has no footnotes; all the statements can be checked using modern search engines.

FORTHCOMING CONFERENCE

International Scientific Meeting for Sound and Musical Instrument Studies

18-20 April 2013, University of Évora



This congress is organised jointly by our sister organisation ANIMUSIC-Portugal, together with UnIMeM (Unidade de Investigação em Música e Musicologia), IIFA (Instituto de Investigação e Formação Avançada) and the University of Évora. It is hoped that the papers will cover a wide field relating to organology and associated disciplines. Abstracts of papers in English (200-300 words) are invited together with a short biography (100 words) by email (animusic.portugal@gmail.com) on or before 20 March. Recital proposals are also invited. Special guests will include Prof Charles Besnainou, Dr Peter Holmes, Prof Eberhard Meinel, Jeremy Montagu and Prof Arnold Myers. For further and updated information please see:

www.animusic-portugal.org

Redevelopment of St Cecilia's Hall

This year the 250th anniversary of the opening of St Cecilia's Hall in Edinburgh is being celebrated with several events, including an exhibition of 250 years of British bagpipes and a special anniversary concert which will closely follow the pattern of the original concerts of the Edinburgh Musical Society for which the Hall was built. After being used for many purposes since 1763, St Cecilia's Hall was purchased by the University of Edinburgh in 1959 and the Concert Room restored as a concert hall optimised for period instrument performance. It was also extended to accommodate the University's collection of early keyboard instruments which was at that time to be substantially augmented by the gift of the Raymond Russell Collection. The building re-opened in 1968, the same year as the Galpin Society's landmark exhibition at the Reid Concert Hall.

Despite regular maintenance work, the interior and exterior appearance has now become tired and tatty, the entrance has been obscured by a new hotel building, and the air conditioning system is becoming unreliable. Also since 1968, the Edinburgh University Collection of Historic Musical Instruments has expanded dramatically through the acquisition not only of keyboard instruments (notably the Rodger Mirrey Collection) but also the non-keyboard instruments currently displayed in Reid Concert Hall Museum of Instruments.

The University plans to restore and renovate the building and its facilities in order to present the Collection better and broaden its appeal to a wider public. Part of the 1960s build (the caretaker's flat) will be demolished and replaced with a new public entrance on Niddry Street and staff workrooms. A new gallery will be created (directly underneath the existing '1812 Gallery') which will allow the entire display of keyboard and non-keyboard instruments to be presented in one building. The Concert Room will be remodelled closer to its original state.

The planned £6.5m restoration and renovation of St Cecilia's Hall will give enhanced facilities for early music performance, longer opening hours for the museum, and will provide new ways for visitors to experience the University's wonderful collection of historic instruments. It will also provide improved facilities for research and scholarship. In December, the St Cecilia's Hall Redevelopment Project received first round funding from the Heritage Lottery Fund: this and previous fundraising success are giving a boost to further fundraising and prepare the way for detailed architectural and design work.

Arnold Myers

Chairman

Edinburgh University Collection of Historic Musical Instruments

Kneller Hall Visit

Saturday 23 March 2013

Members are reminded that they can still join the party which will visit the musical instrument collection of the Royal Military School of Music at Kneller Hall, Twickenham on Saturday 23 March. After the visit members are invited to lunch at the home of Graham and Diana Wells. Both the RMSM and the Wells's will need to know numbers in advance so any further people wishing to attend should contact Graham (grahamwhwells@aol.com or 020 8943 3589) no later than Friday 15 March and preferably well before that. It may be necessary to limit numbers. Full details and precise timings will be sent to those who have registered an interest nearer the time.

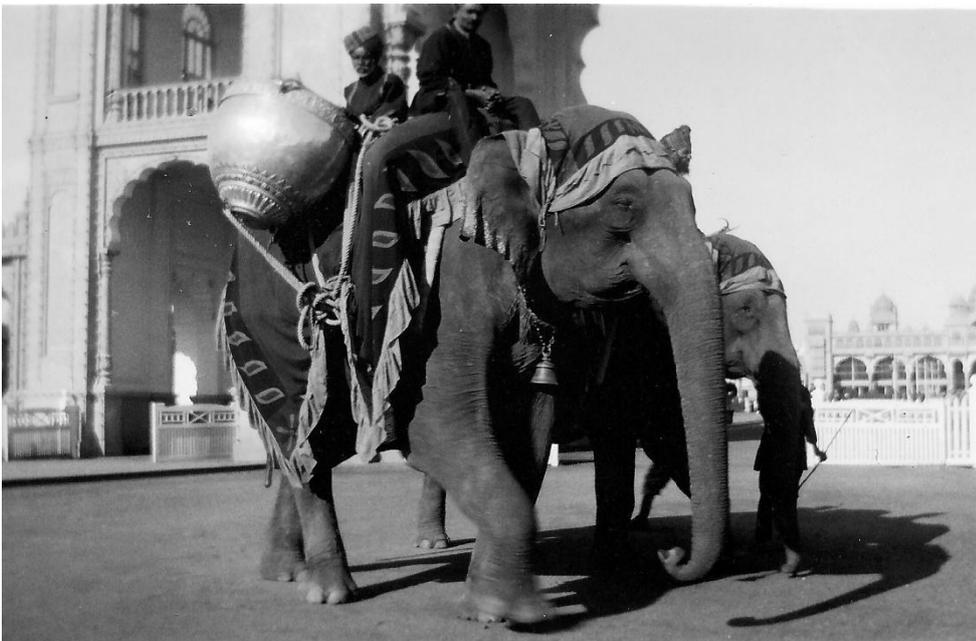
Mystery Object

This curious ivory object may or may not have a musical purpose. The only clue which might suggest a musical connection is that it was found in a violin case. If you think you know what it is, even if there is nothing musical about it, please email Graham Wells grahamwhwells@aol.com



The scale is in cm

From our Members' Archives



An elephant loaded with a pair of silver *nagāra* (Indian kettle drums) at the Palace of the Maharajah of Mysore in the state of Kamataka, SW India during the 10-day Mysore Dasara (festival).¹

Thanks are due to Lance Whitehead whose great aunt took the photographs in October 1936, and to Margaret Birley for organological information.

¹see Swami Sivapriyananda, Gajendra Singh Auwa, *Mysore Royal Dasara* (1995)