



# THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 69

SUMMER 2024



Copy of Thomas Mace's 'lute dyphone' (see p.12)

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# THE GALPIN SOCIETY

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The *Galpin Society Newsletter* is edited by Lance Whitehead and copy-edited by Maggie Kilbey.  
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Society.

Page 1: Antonio Dattis with his copy of Thomas Mace's 'lute dyphone' (see p.12).

## The Galpin Society AGM 2024

The Galpin Society's 76<sup>th</sup> Annual General Meeting will be held at 3.00pm on Saturday 29 June at the Faculty of Music, University of Oxford. See p.16 of this Newsletter for the Agenda.

# EDITORIAL

Welcome to the Summer Newsletter, which contains listings of several new books, notification of our AGM and three very interesting articles. Prompted by an article on ‘Gut String Makers in Nineteenth-Century London’ by Jenny Nex (*The Galpin Society Journal*, Vol.65, 2012, pp.131–60), Maria del Mar Franco Carr tells the French story of the Potier family of string makers prior to their move to London, including their links to the meat industry, and the impetus for their relocation to London. Jan Bouterse provides a fascinating insight into the life of the woodwind instrument maker Richard Haka, whose family moved from London to Amsterdam in the mid-seventeenth century, and Bradley Strauchen-Scherer discusses the highly important ex ‘Amaryllis Fleming’ cello by the Brothers Amati, an instrument recently acquired by the Department of Musical Instruments at the Metropolitan Museum of Art in New York. We have included two photos of the cello, and several more can be seen at the website of the Metropolitan Museum: [www.metmuseum.org/art/collection/search/898377](http://www.metmuseum.org/art/collection/search/898377).

This year’s AGM will be held at the University of Oxford on Saturday 29 June at 3pm, and the Agenda is printed on p.16. Several important issues are scheduled for discussion, including the proposal of a new category of membership to receive a PDF version of the Journal, as well as AGM nomination and voting procedures. The Agenda will include the elections of Chairman and Newsletter Editor; otherwise no Officers are expected to retire and no other terms of service of Committee members expire this year.

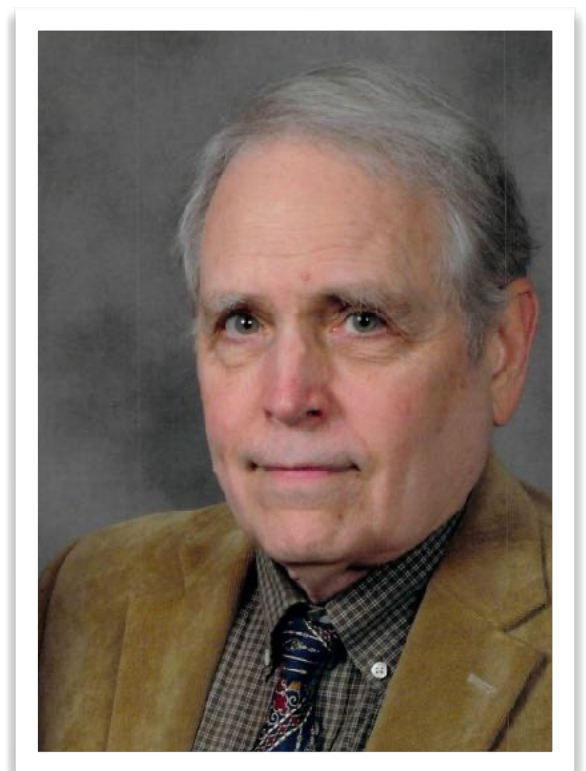
I am always looking for material for both the Newsletter and the Journal, so do get in touch if you think you may have a suitable article. Papers for the Newsletter tend to be about 1,000 words, while those for the Journal are often 10,000 words or more. All the information is given in the author guidelines, which is printed in the Journal and our website: [galpinsociety.org/index\\_htm\\_files/Guidelines%202023.pdf](http://galpinsociety.org/index_htm_files/Guidelines%202023.pdf). We also offer the option of publishing associated data, including tables of measurements and bibliographies, as Supplementary Material on our website. Thank you to all those who have contributed to the current Newsletter and to this year’s Galpin Journal, with special thanks to Maggie Kilbey and to Michael Fleming.

Lance Whitehead

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## 2024 Anthony Baines Memorial Prize

The Galpin Society is delighted to announce that the twenty-sixth Anthony Baines Memorial Prize is awarded to John Watson, formerly curator of the musical instruments in the Colonial Williamsburg collection, for his contributions to restorative principles and practice and for his achievements in giving open access to musical instrument databases.



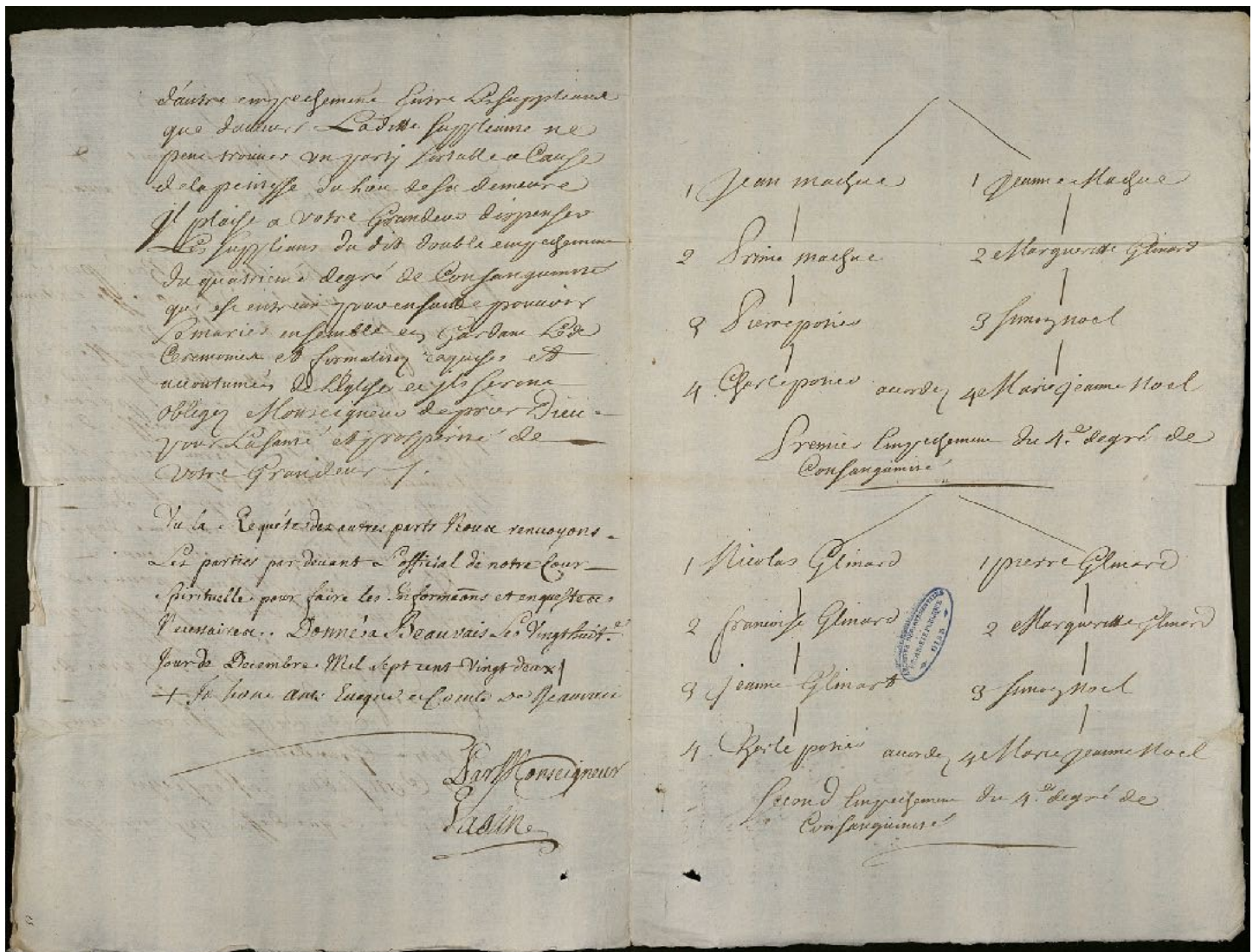


## The Potier family move to London during the French Revolution

In her article 'Gut String Makers in Nineteenth-Century London', *GSJ* LXV (2012), pp.131–60, Jenny Nex provides lots of fascinating information on several families known to have been active as gut string makers in Victorian London, including the Dodd family, the Moffatt family, the Regan family, and the Potier family. Nex showed that the Potier family were in London from at least 1818, but recent archival discoveries and an inherited family bible suggest that Jacques and Elizabeth were French émigrés, who had fled to London to escape the French Revolution. This is the story of the Potier family prior to their arrival in London.

During the sixteenth and seventeenth centuries, the Potier family lived in the hamlet of Voisinlieu, close to Beauvais, a town some 80km north of Paris. They

were *vignerons* like many of the villagers, and made a living tending a few rows of vines and vegetables. Many of them remained there in the eighteenth century, but Charles Potier (1698–1782) moved to the parish of St-Jacques in Beauvais, where he married Marie-Jeanne Noel on 26 January 1723. Marie's father tended a strip of vines next to the Potier's, and from Charles and Marie-Jeanne's application to the Bishop's court for permission to marry, we know that the couple shared common great-grandparents (see Figure 1). Importantly, Charles began working as a cooper, supplementing the family income from viticulture and improving the lot of the Potier family.



**Figure 1.** Extract from Charles Potier and Marie-Jeanne Noel's application to the Bishop's court for permission to marry. Archives Départementales de l'Oise, *Dispenses de mariage* ref G3464-100 p.2, 29 December 1722.

The earliest member of the family to earn a living from the by-products of the meat industry was Noel Potier (1726–1808), a *boyaudier* (or gut merchant), who was the third of Charles and Marie-Jeanne's 13 children. Noel married Catherine Lefevre in 1756, and the couple had a large family of 14 children, of whom seven or eight survived into adulthood. Noel's premises were situated in the St-Jacques quarter of Beauvais: beside the river Thérain and outside the town walls, where the slaughterhouses were concentrated. The Beauvais tapestry manufacture, sister to the more famous Gobelins factory, is now housed in the former municipal slaughterhouse in St-Jacques, which was built around 1830. Amazingly, some of Catherine Lefevre's elder sister's descendants still live in the area. Noel's importance as a maker of violin strings may be gauged by the fact that he was selling violin strings at the court in Versailles by c1775. Indeed, Noel and Catherine moved to Versailles with some of their children during the French Revolutionary Period, and lived there until their deaths.

Of Noel and Catherine's children, at least four were involved in the making of strings: François, Jean Baptiste, Pierre and Jacques. François remained in St-Jacques and ran the business from there after the Revolution until his death in 1810. Pierre joined his parents in Versailles in the family business, but it is not known where he lived or worked after his father's death in 1808. Jean Baptiste is known to have been working in the family business in Versailles before the Revolution as a salesman, and we think the business in France ended with the death of Jean in 1811.

Jacques Potier, the eldest son of Noel and Catherine, was the member of the family who moved to Southwark and the one discussed by Jenny Nex in her article. In 1780, Jacques married Elizabeth Magnier in Versailles, one of the witnesses being a Swiss Guard from the Château. Elizabeth was the orphaned daughter of a joiner from the Somme, who was living with her uncle and guardian in Versailles. They lived in St-Jacques until 1792, where Jacques was a gut merchant and manufacturer of violin strings. Although his youngest brother Abraham became a soldier for the Republic and was awarded the Legion d'Honneur for his services, it is thought that Jacques left France because he was a royalist and a devout Catholic, re-establishing his business in Southwark with the purchase of several properties. Moreover, Jacques and Elizabeth assisted the flight of a priest named Labarre and seven nuns from the Revolutionaries. It's possible that the priest was a relative, because Noel's sister Susanne married a man in Paris with a similar surname of Debarre.

We can imagine that the family kept in contact between Beauvais, Versailles and Southwark, but if they did, no correspondence has survived. The lack of business accounts also means that we don't know whether Jacques was trading with family members in France, sending or receiving catgut and violin strings for sale. Nevertheless, this brief survey helps explain the Potier family's relocation to Southwark and their longer-term involvement in the making of gut strings.

**Maria del Mar Franco Carr**

## A new home for the ex ‘Amaryllis Fleming’ cello

The Department of Musical Instruments at the Metropolitan Museum of Art are pleased to announce the acquisition of the ex ‘Amaryllis Fleming’, a five-string cello made by the Brothers Amati.<sup>1</sup> Exceptional as an early example, its rarity is heightened by the fact that it survives in playing condition. It joins the Met’s collection of nearly 6,000 instruments from across time and around the world. Standing alongside the Museum’s Andrea Amati and Nicolo Amati violins, the museum is now able to feature the work of three generations of this seminal dynasty of luthiers. With the three Stradivari violins held by the Met, these instruments by the Amati family join forces to present a powerful representation of the work of the Cremonese school, regarded as the most prestigious and influential tradition of violin making.

The ex ‘Amaryllis Fleming’ dates from the embryonic period of the cello’s history, when innovative makers like the Amati family experimented with a wider range of violin-family instruments than later became standard, including various sizes of cellos and violas. By definition, cellos are more scarce than violins because fewer were produced by makers and their larger size makes them less likely to survive intact.

While 37 violins made by the Brothers Amati are known today, only seven cellos made by the Brothers are thought to survive in addition to three or four cellos by their father, Andrea Amati. Of these, this is the only example of the rare, smaller-sized cello – often called a piccolo cello – that existed alongside the larger and more common form of the instrument. By dint of this smaller size, the ex ‘Amaryllis Fleming’ survives in substantially original condition and has escaped the fate of the larger cellos made by the Brothers Amati, all of which were cut down to reduce their length to modern standards. Sheltered from the predations of the marketplace and the rigours of orchestral playing, this cello also retains an unusual abundance of Amati’s famed varnish on its body and scroll.



**Figure 1.** Cello, Brothers Amati, Cremona, Italy, c1610, MMA 2023.331 Purchase, 2020 Benefit Fund, Amati Gifts, in honour of Sally B. Brown, and Robert Alonzo Lehman Bequest, 2023.

In addition to body length, early experimentation also extended to the number of strings on the cello, with some examples having as few as three strings and others upwards of five. Although four strings have become standard, five-string cellos like this have endured because they accommodate an extended high range and make the playing of arpeggios more natural. For these reasons, Johann Sebastian Bach famously called for the five-string instrument in his solo cello suite no.6 (BWV1012). He also wrote for it in several cantatas.

With its additional strings and a beamy upper bout to support them, the closest kin of the ex ‘Amaryllis Fleming’ is the Brothers Amati bass viol in the

<sup>1</sup> [www.metmuseum.org/art/collection/search/898377](http://www.metmuseum.org/art/collection/search/898377)



Ashmolean Museum. Each of these instruments exhibits characteristics that would later come to be firmly associated with either the viol or the violin family. They predate the term ‘violoncello’, when instruments of this type were referred to by a variety of appellations including *basso viola da braccio*, *viola da braccio*, and numerous variants of *violone*. As such, the ex ‘Amaryllis Fleming’ and the Brothers Amati bass viol in the Ashmolean speak to the liminal world of late 16<sup>th</sup>- and early 17<sup>th</sup>-century bass members of the bowed string families and reveal the awkwardness of later desires to firmly distinguish between them.

The survival of the ex ‘Amaryllis’ in robust playing condition affords performers, listeners, and researchers an opportunity to experience this nuanced and lesser considered realm of the history of the cello. This is a fitting continuation of the path forged by Amaryllis Fleming (1925–99), the most recent owner of this cello, who was a pioneer of the early music movement. She used this instrument to illuminate the little-explored world of the Baroque five-string cello and rose to fame as the first in modern times to play Bach’s cello suites on the instrument that best fulfilled the specifications of his music. Also internationally celebrated as a chamber musician, Fleming was a long-time and distinguished member of the teaching staff of the Royal College of Music.



**Figure 2.** Amaryllis Fleming, drawn by her father Augustus John, 1952.

Fleming’s relationship with this instrument began in 1971, when it came to auction at Sotheby’s in London. Charles Beare recognized it as a masterpiece of the Amati family. By this time, one of its peg holes had been blanked off and the instrument was set up as a four-string cello. Beare knew Fleming and tipped her off about the auction. Fleming purchased the cello and engaged the Beare shop to restore the instrument to its original five-string configuration. The instrument remains as it was set up for Fleming. Brought to public notice through Fleming’s career, this cello has continued to attract attention from performers and scholars. Following her death in 1999, it was displayed at the Royal Academy of Music for a number of years and featured in an exhibition of Amati instruments held there in 2015. It was also exhibited in Cremona at the Museo del Violino beginning in 2019.



**Figure 3.** Scroll of the ex ‘Amaryllis Fleming’ cello, Brothers Amati, Cremona, Italy, c1610, MMA 2023.331

The instrument was the subject of an article by John Dilworth in *The Strad* magazine in 2008, which included a set of measured drawings for instrument makers. As a result, the ex ‘Amaryllis Fleming’ has spawned scores of copies that are now in the hands of baroque cellists across the globe. With such an important link to the world of historical string performance practice, this cello is in keeping with the position of the Met’s musical instrument collection at the vanguard of the early music movement in America, which reaches back to the groundbreaking concerts on instruments from the collection organized by Emmanuel Winternitz and Paul Hindemith in the 1940s. The arrival of the ex ‘Amaryllis Fleming’ at the Met marks a continuation of this important work.

**Bradley Strauchen-Scherer**

## The Heritage of Richard Haka: Part I

Of English heritage, Richard Haka<sup>1</sup> was the most prominent woodwind instrument maker in Amsterdam in the last quarter of the seventeenth century. He was one of the first makers in Amsterdam to stamp his name on his instruments (see Figure 1), and was one of the first makers outside France to produce instruments in the new French Baroque style. We know that Haka ran a busy workshop in Amsterdam and that he trained various other makers, including his nephew Coenraad Rijkel (1664–1726), Abraham van Aardenberg (1672–1717) and Jan Steenberg (1676–1762). It is uncertain, however, where Haka himself learned the trade of instrument maker, although his father Thomas was a walking stick maker, and it is possible that Richard gained experience working with wood in his father's workshop. Given the occupation of his father, it is interesting that Richard Haka made walking stick flutes (see Figures 2 & 3). We know that his parents Thomas Hakay and Agnes Atkins<sup>2</sup> were married at St Martin-in-the-Fields in London on 24 June 1635, but no record of Richard's baptism has been identified.



**Figure 1.** Stamp of Haka on the alto shawm (Deutsche schalmei) in the Rijksmuseum, Amsterdam, inv. no. BK-2010-18.

This and all other photos by the author.



**Figures 2 & 3.** Walking stick recorder by Richard Haka. The labium is situated at the back of the instrument. Kunstmuseum (formerly Haags Gemeentemuseum), The Hague, inv. no. Ea 532-1933.

<sup>1</sup> For a full list of 40 extant instruments by Haka and Rijkel, see [www.mcjbouterse.nl](http://www.mcjbouterse.nl) under 'Haka files'. There are also scans of the various archival documents referred to in this article.

<sup>2</sup> The family name is recorded variously as Hakay, Haca and Haka; Agnes Atkins is also recorded as Angenies Aecqui and Agnietje Thomas.



It is not known why or exactly when the Haka family emigrated to Amsterdam, although it may have been for either economic or religious reasons. The first concrete evidence for the family being in Amsterdam is the baptism of Catarina, daughter of Thomas and Agnes, on 4 August 1652. No record of burial for Thomas has been identified, although we know that he had died sometime prior to 25 September 1655, when Agnes, described as a widow, married Evert Leeck. That the family maintained links with London or lived within an English community in Amsterdam is documented by the fact that three of Thomas and Agnes' children married people of English heritage: Merce Tomas Haka married Thomas Rutlits from London in 1655; Maria Thomas married Hendrik Rijkel (Ruckoll) in 1664; and Catharina Haka married Samuel Lubeck of Norwich in 1675.

From a contract of marriage between Richard Haka and Margrietje (or Margareta) Bogaerts,<sup>3</sup> dated 24 January 1676, we know that Richard was then 30 years old, suggesting a year of birth of c1646. The union resulted in at least eight children, although only four survived their father: Margareta (1681–1747), Angenietje or Agneta (1683–1719), Richard (1686–1709) and Jan (1688–1759). At the time of his marriage, it is possible that Richard had been active as an instrument maker for a number of years, since an advertisement in the *Amsterdamse Courant* in 1691 stated that he had started as a *meester van het maken van Fluyten, Houbois, Bassons en Velt-Schalmeyen* (master in making flutes [recorders], haubois, bassoons and field shawms) 30 years before.

It is difficult to determine the number of instruments produced in Haka's workshop, as the number of instruments which have survived or are listed in old inventories is not conclusive. However, there is some evidence that Haka produced instruments in large batches. An invoice from 1685 preserved in the Swedish military archive (*Krigsarkivet*) in Stockholm, for example, specifies 40 instruments: shawms, dulcians, oboes, a bassoon and recorders in sizes from discant to bass.<sup>4</sup> The invoice is particularly interesting since it gives prices and short descriptions of the instruments. These were both made in the 'old style' such as dulcians (the only reference to them in connection with a

Dutch instrument maker) and shawms (*Deutsche schalmeien*) and in the new French Baroque style, such as a bassoon (which Haka calls *dulsian basson*), oboes (*haubois*) and recorders (*fleutte does* or *flûte douce*). The large complement of shawms (six large and 13 smaller ones) and dulcians suggests that they were intended for a sizeable ensemble, while the fewer double-reed instruments (one bassoon, one tenor oboe and four ordinary oboes) may have been intended for a smaller chamber ensemble. Together with reeds, staples, some music books and transport costs, the order amounted to 475 *guilders*.

### The houses of Richard Haka

There is evidence that Richard Haka lived at various addresses in Amsterdam, and also bought several houses as investments. The following timeline gives the various details:

1676: At the time of his marriage, Haka lived on the Kalverstraat

1679: Coenraad Rijkel, Haka's nephew, becomes an apprentice for a period of seven years

1682: Haka buys a house on the Kalverstraat, perhaps the house that he had previously rented

1683: Haka moves his home and workshop to a house at the Spui

1688: Haka buys two houses on the Keizersgracht

1696: Coenraad Rijkel takes over the workshop on the Spui; Richard Haka moves to a nearby house on the Singel

1697: Haka buys a house on the Keizersgracht and moves to that address a few years later

28 December 1697: Coenraad Rijkel, living on the Spui, marries Anna Pasmoy. Since both his parents had died, Rijkel was assisted at the wedding by his uncle Richard Haka.

16 October 1698: a notice in the *Amsterdamse Courant* states that someone living at Haka's former address is claiming to be Richard Haka and uses his stamp, but that he is still alive and is living on the Singel. That the notice refers to Coenraad Rijkel is confirmed by a second advert in the *Amsterdamse Courant* a year later, in which Rijkel states that he will now use his own stamp on his instruments.

<sup>3</sup> Her name also appears as Bogaars, Bogers and Boomgaard.

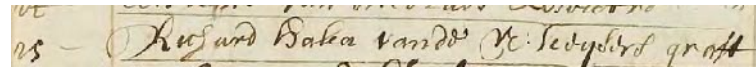
<sup>4</sup> See Jan Bouterse, 'Communication', *Journal of the American Musical Instrument Society* 30 (2000), pp.243–50; and Jan Bouterse, *Dutch woodwind instruments and their makers, 1660–1760* (Utrecht, KVNMM, 2005).



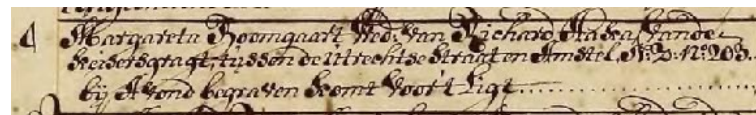
**Figure 4.** 727 Keizersgracht (third house from the left) seen from the other side of the canal.

26 January 1700: a notice in the *Amsterdamse Courant* states that: Richard Haka, flute-maker, who lived on Spui near the Old Lutheran Church for 15 years, has moved and is now living on the Singel, between the Old Lutheran Church and the Appelmarkt, near Heysteege. Here, he and his son (perhaps 14-year old Richard (ii) or 12-year old Jan) continue to do the same work as before.

Richard Haka appears to have only stayed a few months on the Singel, since the same year he moved to a newly built house on the Keizersgracht, now no.727 (see Figure 4). Whether he continued making instruments on the Singel remains uncertain, although he was now a wealthy man, and the owner of several properties in Amsterdam. He died in 1705, and was buried on 25 February that year in the Oude Kerk (see Figure 5). The precise location of his grave is uncertain, but we know that his wife Margrietje died in 1735 and was buried in grave no.203 on the north side of the nave (Figure 6). While grave nos.202 and 204 survive, there is now only an unmarked and unnumbered stone where no.203 may once have been (see Figure 7). Whether the flute maker Richard Haka might also have been buried there is unknown.



**Figure 5.** Burial record of Richard Haka, 25 February 1705. Stadsarchief Amsterdam [archieff.amsterdam/indexen/persons](http://archieff.amsterdam/indexen/persons), DTB-registers, archive reference: 5001/1048, folio 37.



**Figure 6.** Burial record of Margareta Boomgaard, widow of Richard Haka, 4 June 1735. DTB-registers, archive reference: 5001/1049, folio 31.



**Figure 7.** Possible location (bottom left-hand corner of photo) of the Haka family grave in the Oude Kerk in Amsterdam.

Four years after the death of her father, Margareta married Antoni Oosterhuysen, and it is possible that the couple lived in the house on the Keizersgracht. Margareta remained childless and died in 1747. The last descendent of Richard Haka was his son Jan, and we do know that he lived there alone surrounded by a wealth of items that he and his relatives had collected over many years. His untimely death in May 1759 and the subsequent inventory of his possessions are dealt with in Part II.

**Jan Bouterse**

### **Dieter Krickeberg**

It is a sad duty to inform you that Dr Dieter Krickeberg passed away on 31 March 2024 at the age of 91. He was curator of the musical instrument collection at the Germanisches Nationalmuseum in Nuremberg, Germany, from 1984 until 1996, after having previously worked at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin from 1963, and for the Musical Instrument Museum from 1969. During his employment in Nuremberg, he set several new directions for the growth of the collection through the acquisition of 20<sup>th</sup>-century instruments. In financially hard times for the museum, he managed to make the musical instrument exhibition more accessible to the general public by integrating multimedia elements and keeping the concert series 'Musica Antiqua' running. His great passion was always composing, where he drew on his profound knowledge of organology, acoustics and music history. In his works he linked the particular sounds and playing techniques of historical instruments, stylistic elements and quotes of music from the past with an exploration of microtones inspired by historical temperaments. With Dieter Krickeberg we have lost a person widely known in the field for his endearing, open and always helpful presence.

**Frank P. Bär**



## Reconstructing lost instruments: news from the lute world

The earliest surviving lute back was made by Hans Pocht in c1519. Astonishingly, this instrument, with a later soundboard, pegbox, and strings was once a Lute Society hire instrument and could be hired for a few shillings a month. It has since been restored by luthier Paul Thomson and is with a private collector in Switzerland. Meanwhile, the earliest gittern, by Hans Ott, dating from the 15<sup>th</sup> century, survives in a German museum, while for the citole, we have the famous Warwick instrument, converted into a violin in Queen Elizabeth I's time, in the British Museum. Fragments of another – perhaps an East European *koboz* – were found a few years ago during the excavation of a latrine in Elblag, Poland. But as far as survivals from the early history of the lute family are concerned, that's your lot! And the 800-odd surviving lute family instruments from the Renaissance and Baroque eras represent nothing like all the types we know existed.

So reconstructing lost instruments, known only from pictures, is very much a live issue in the world of early plucked strings. Italian luthier Antonio Dattis, whose remarkable projects have included making a copy of an ivory Baroque mandolin in the V&A from certified mammoth ivory, a copy of Thomas Mace's push-me-pull-you double-ended 'lute dyphone' (see page 1), and more recently a copy of the small (possibly children's) 12-course lute in the library at Linköping, Sweden, has now turned his attention to the 'theorboed guitar' seen in a painting by Antiveduto Grammatica (see Figure 1). His reconstruction was presented and discussed at a recent meeting of the Lute Society in London. A film of this will appear on the Lute Society Youtube channel in due course,<sup>1</sup> and an academic paper by Davide Rebuffa is to be published in *The Lute*.

Meanwhile, at a recent meeting of the French Lute Society, archeoluthier Olivier Feraud showed his reconstruction of a lute depicted in a 14<sup>th</sup>-century painting by Domenico Veneziano and, more intriguingly, a copy of a three-stringed *cithara* from an 11<sup>th</sup>-century manuscript illumination from Montecassino. It is hoped that he will show this instrument in London before too long.



**Figure 1.** Antiveduto Grammatica, 'The Lute Player', c1615.  
Oil on canvas, 119 x 85cm. Galleria Sabauda, Turin.

## Journal News

**Would you like a PDF version of the latest *Galpin Society Journal*, Vol.77 (2024)?** We now produce a PDF version of *The Galpin Society Journal*. Many of you have the printed copy by now, and for those around the world who have not yet received their copy, be assured that it is on its way. At the forthcoming AGM we will discuss an electronic or PDF-only membership, at a reduced price to reflect the saving in postage costs. In the meantime, if you are a current member and would like a PDF version of the latest issue, just email the Administrator (admin[at]galpinsociety.org) and it will be sent by return as an email attachment. Please don't forward your copy to non-members of the Society.

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**Christopher Goodwin, Administrator**

<sup>1</sup> [www.youtube.com/@thelutesociety8964](http://www.youtube.com/@thelutesociety8964)

# NOTICES

## Plucked Instrument Conference

5 July 2024

### CALL FOR PAPERS

The Canterbury Musicians and Makers Festival will take place on Friday 5 July 2024 at St Gregory's Music Centre, on the campus of Christ Church Canterbury University. This conference runs from 1.00pm to 5.30pm, followed by a workshop recital with Jeff Alexander. The theme is: *Plucked Musicking and Making in the 15<sup>th</sup> and early 16<sup>th</sup> Centuries*. Keynote Speaker: Dr Matthew Spring

The scope is plucked instruments in England, Europe and the New World. Papers should be of 20 minutes in length. The presentation of papers will be followed by a short Q&A session with a conference panel.

A practical performance workshop will be presented in the early evening by Jeff Alexander, entitled 'Performing plucked instruments of the 16th century'.

Call for Papers: Papers that involve any of the following three areas are particularly encouraged: Cultural History, Organology, Iconography, score and text.

Proposals of no more than 350 words including the title of paper, abstract, contact details, and any institutional affiliation should be sent to the conference organiser Garth Balch: [gb556\[at\]canterbury.ac.uk](mailto:gb556@canterbury.ac.uk)

The conference fee is £25.

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### Heinrich Fiehn – the real man behind the ocarina

Baden-Württemberg, Germany: VM Collectables publishes unseen photos, facts and analysis to shed new light on the life of Heinrich Fiehn (1846–1920) – ocarina maker extraordinaire!

One spring evening and an old marriage certificate led to the discovery of the wrong name of a bride, inconsistencies in the literature, plus the inspiration to tell his story and set the record straight. The article takes us through Heinrich Fiehn's whole life story – from his German beginnings to his death and the effects both World Wars would have on his ocarina factory in Vienna and family members.

Heinrich Fiehn was very innovative and produced ocarinas on a mass scale, exporting worldwide. He developed a range of up to 28 sizes – one even weighing over two kilos. Fiehn ocarinas were given a stunning black glaze and gold lettering and their style would become known as the 'Viennese model'.



The article features wonderful unseen photos of the man himself and his family. It also includes photos of the factory in Vienna from the 1930s and original instruments made towards the end of the nineteenth century.

Visitors to the VM Collectables website can download the full article with notes as well as an ocarina tutor written by the Austrian musician and Kapellmeister, Philipp Fahrback Sr. (1815-1885) and published by Heinrich Fiehn.

VM Collectables was established in 2022 by the business consultant Vicki Stoten and one of Europe's leading master woodwind instrument makers, Martin Wenner of Wenner Floeten. VM Collectables sells vintage and antique flutes, clarinets, flageolets, woodwinds and musical accessories, musical collectables and gifts.

Vicki Stoten, VM Collectables [vmcollectables.com](http://vmcollectables.com)  
[contact\[at\]vmcollectables.com](mailto:contact@vmcollectables.com)

Karl Ernst Heinrich Fiehn © VM Collectables

## Publications



Giovanni Lorenzo Baldano,  
*Libro per Scrivere l'Intavolatura per Sonare Sopra le Sordelline (Savona, 1600)*

**Giampiero Buzelli and Maurizio Tarrini (eds.)**

Associazione Ligure per la Ricerca delle Fonti Musicali (Savona-Genova, 2023), 300pp., illus.,  
89 music transcriptions.

ISBN 9788885429093; €40 + postage; fontimusicalliguria@gmail.com

A reprint of the facsimile edition of 1995 with introductory studies by Maurizio Tarrini, John Henry van der Meer and Giovanni Farris, with an updated bibliography and discography 1996-2023.

The *Tablature book for playing the sordellina* (Savona, 1600) is the unique existing source of music for *sordellina* and *buttafuoco*, two rare instruments which were typical of the Neapolitan milieu of the 16<sup>th</sup> and 17<sup>th</sup> centuries, to which the manuscript of Savona is closely related. The author, Giovanni Lorenzo Baldano (Savona, 1576–1660), of noble birth, was a friend of the poet Gabriello Chiabrera and was a lover of literature, poetry and music.

The importance of this musical source is twofold, organological and palaeographical: firstly, it is a unique manuscript containing instructions for tuning the *sordellina*, a type of Italian drawing room bagpipe of which no specimens survive; secondly, the musical notation (tablature with figures), similar to other notations in figures for the recorder and the *musette*, is not known elsewhere in this form – John Henry van der Meer has endeavoured to decipher it.

The facsimile edition of this manuscript is preceded by seven introductory chapters treating: I. the manuscript itself (codicological description, index, contents), II. the author's biography, III. His poetical and literary interests, IV. the *sordellina* and its technique, V. documents about the *sordellina*, from the 15<sup>th</sup> to the 17<sup>th</sup> century, VI. musical transcriptions of some of the works in the tablature, VII. the identification of the *buttafuoco*, with a documentary appendix about this uncommon musical instrument.



*Lost & Found. Die Klarinetten des Fürsten*

**Josef Focht, Heike Fricke**

FRAKTAL, Band 2 (Hollitzer Verlag, 2024), 180pp.

13.8 x 21.7cm, in German

ISBN 9783990941973 (pbk) €30.00

ISBN 9783990941980 (pdf) €29.99

The relationships between virtuosos, instrument makers and composers are of great interest in organology. One such fruitful relationship was that between the composer Louis Spohr, the clarinetist Johann Simon Hermstedt and the instrument maker Johann Heinrich Gottlieb Streitwolf. The driving force behind this interaction between virtuoso playing ability, compositional inspiration and instrument-making expertise was undoubtedly Prince Günther Friedrich Carl von Schwarzburg Sondershausen. Prince Günther was musically active as a dilettante, played bass horn and various wind instruments, was a clarinet pupil of Hermstedt and founder of the so-called Loh Concerts in Sondershausen. The discovery of two clarinets belonging to Prince Günther and his court musician Hermstedt that had been lost for decades prompted organologists Josef Focht and Heike Fricke from the *Forschungsstelle DIGITAL ORGANOLOGY am Musikinstrumentenmuseum der Universität Leipzig* to write this book.



The authors dwell upon the exciting provenance of both clarinets, the significance of these instruments in clarinet history, the music-historical importance of the court in Sondershausen, training, instruction, and knowledge of musicians at the beginning of the 19<sup>th</sup> century in the development from the Infantry Regiment to Harmoniemusik, as well as the state of the art of musical instrument making, particularly at Streitwolf's implementation of the Müller-system.

This book offers an impressive example of how a crystallising nucleus of organological interest can unfold an impressive complex of knowledge when all its constituents, be they instruments or people or concert dates or music journals, are embedded in their contexts, relationships, and links.

See: [www.hollitzer.at/buch/lost-found](http://www.hollitzer.at/buch/lost-found)

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*Historical Wire-Strung Instrument Construction*

**Peter Forrester**

A5 format; 126pp.

Lute Society members: £10; Non-Lute Society members: £15

A distillation of decades of experience in building citterns, bandoras and orpharions, by one of the leading makers. Fully illustrated in colour, with measurements and designs, review of the historical evidence, and photos of successive stages of construction. First published as a series of papers by FoMRHI (the Fellowship of Makers and Researchers of Historical Instruments), these are now published as a single booklet, jointly funded by FoMRHI and The Lute Society, and available on the latter organisation's website.

See: [www.lutesociety.org/pages/catalogue#head24](http://www.lutesociety.org/pages/catalogue#head24)

**The Galpin Society**  
**76<sup>th</sup> Annual General Meeting**  
**Saturday 29 June 2024 at 3.00pm**  
**Faculty of Music, University of Oxford**



**AGENDA**

1. Apologies for absence
2. Minutes of the 75<sup>th</sup> AGM, 24 June 2023
3. Matters arising from the minutes
4. Acting Chairman's report
5. Editor's report
6. Journal Editor's report
7. Reviews Editor's report
8. Newsletter Editor's report
9. Advertising Manager's report
10. Archivist's report
11. Administrator's report
12. The adoption of the examined accounts of the society for the year ending  
31 March 2024
13. Election of the Independent Examiner (Accounts)
14. Election of Officers:  
Chairman  
Newsletter Editor
15. Rules and Regulations of Procedure:  
Proposal of a new category of membership to receive  
a PDF version of the Journal
16. Rules and Regulations of Procedure:  
Discussion of AGM nomination and voting procedures
17. AoB