



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

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A French Flageolet by Coenraad Rijkel (see p.4)

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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.
Opinions expressed by authors in this newsletter are not specifically endorsed by The Galpin Society.

Page 1: The French flageolet made by Coenraad Rijkel. Photo: Thiemo Wind and Museum Rotterdam.



Request for Information

Olaf Aasland has sent me some photos of an early *accordina* (?1930s), a free reed instrument he purchased in London some years ago, and asks if anyone can shed light on its possible date and place of manufacture, please? Interestingly, the three-row keyboard resembles a chromatic button accordion, and it can slide a semitone like a chromatic harmonica. Do email me or contact Olaf directly if you can help. Olaf's email address is: [olaf2306\[at\]gmail.com](mailto:olaf2306[at]gmail.com)

LW



EDITORIAL

Welcome to the Spring issue of The Galpin Society Newsletter, which contains two interesting articles: one by Karolina Tatar giving details of her PhD research project at the University of Turin; and one by Thiemo Wind concerning his recent identification of an early eighteenth-century flageolet by Coenraad Rijkel.

I would also like to draw your attention to a number of forthcoming musical instrument conferences, all at wonderful locations in different parts of Europe. While these are scheduled to take place much later in the year, the calls for papers have already been issued and the deadlines for these are fast approaching. Firstly, the ANIMUSIC Congress 2025 will be held in Madeira, Portugal, on 17–23 July 2025. The topics include sound engineering and musical innovation, in addition to historical instruments, and the organising committee is now happy to receive proposals from the ICOM community. The Priority Call for Papers is now open. For further information: congressorganimusic.wixsite.com/animusic-cong2025 or email: animusic.congress2025@gmail.com

Also, in the autumn, the Deutsche Clavichord Societät is organising a special *Clavichordtage* in Bad Krozingen on 12–14 September 2025, to include concerts, instrument demonstration and lectures. For further information: www.clavichord.info/clavtage_vorschau.html or email Martin Kather: [martin.kather\[at\]clavichord.info](mailto:martin.kather@clavichord.info)

Moreover, there is an Historic Brass Society symposium in Lyon, France, on 20–21 November 2025, marking the bicentenaries of Jean-Baptiste Arban (1825–1889) and Julius Kosleck (1825–1905). It will take place at the CNSMD in Lyon, and will include concerts, papers, lecture recitals, and round-table discussions. The Call for Papers has also been announced and importantly, the deadline is 15 April 2025.

We anticipate that *Galpin Society Journal* 78 (2025) will be issued in March and there are lots of great articles to read. These include: Benjamin J. Harbert's 'Ruin and Recovery: Consumer Culture and the Development of American Zither Technology from 1880 to 1930'; Cleveland Johnson's 'The Madras Microtone Harmonium'; and Darryl Martin's 'The Oldest Surviving Rectangular Virginal and its Relationship to Other Members of the Early-Neapolitan School'. I'm very pleased to include an article by Benjamin Sanetra, a recent graduate, entitled '(Musical) Instruments of War: What are they good for?', and there is an intriguing article by Nicholas Nourse, concerning 'Musical teapots, "bellows played à la bagpipes" and other "fakements": the Victorian Musical Clown and their instruments'.

With connection to Andrew Pinnock's articles 'Boring for Britain: the Design, Development and Mass Deployment of Dolmetsch Recorders, 1920–1980' (*GSJ* 76, 2023, pp.32–66) and 'Boring for Britain (Dolmetsch Recorders 1920–1980): Six Brief Addenda' (*GSJ* 77, 2024, pp.83–95), the latest episode in the Flanders Recorder Duo's continuing series of early Dolmetsch recorder demonstration videos is now available on YouTube, via the link: www.youtube.com/watch?v=gsOVOzqgW4s. Tom Beets and Joris Van Goethem are playing a Grand Duo by Stephan Franz (1785–1850), using Dolmetsch descants #1087 and #1193, both made in the late 1930s. Do click on the link to listen to some brilliant playing.

I've also been informed that most of the Charles Moore and Steve Weston Collections of musical instruments have now been transferred from the University of Leicester to the RNCM. Notable items now in Manchester include a helicon, an eighteenth-century bassoon, a prototype Rudall and Rose brass flute, a Cauwelaert french horn and an early ophicleide with a Smith-style 11th key. It should also be noted that some keyboard, world and electronic items are now at the University of Lincoln.

As always, do email me with details of any new publications, short articles of about 1,000 words or interesting photos, which you think might be of interest to other members of our society. I also continue to edit *The Galpin Society Journal* and the deadline for submissions is 1 June 2025 for possible inclusion in the 2026 issue.

Lance Whitehead

A French Flageolet by Coenraad Rijkel (1664–1726): A New Discovery



Figure 1. The French flageolet (front and back) made by Coenraad Rijkel. Photos: Thiemo Wind and Museum Rotterdam.

A tiny French flageolet made by Coenraad Rijkel (1664–1726) from Amsterdam has surfaced in the collection of Museum Rotterdam (page 1 & Figure 1). I made the discovery when exploring the website collectienederland.nl, a platform dedicated to Dutch cultural heritage. The instrument has been in the Rotterdam collection since 1971, when it was acquired through a private donation,¹ but it went unnoticed because the name of the maker was read as ‘C. Ryxel’ (due to an incomplete ‘k’) and its date of manufacture was estimated as c1875–1900. This seems to be the sole surviving Dutch example of a flageolet from the early eighteenth century, although we know from advertisements and inventories that practically all Amsterdam woodwind makers of that time produced them. A flageolet by Richard Haka – an uncle of Rijkel and the maker to whom he had been apprenticed – is known to have existed in Berlin in the early twentieth century, but was lost during World War II.²

The French flageolet, which probably originated in the late sixteenth century, is a duct flute with four finger holes in the front and two in the back, and like the recorder has a range of two octaves. The flageolet can be played in different ways, most commonly using the thumb and the first two fingers of each hand. Thoineau Arbeau mentioned it in his *Orchésographie* (1588) and Marin Mersenne provided a fingering chart for the instrument in his *Harmonie Universelle* (1636). The earliest known tutor, Thomas Greeting’s *Pleasant Companion: or New Lessons and Instructions for the Flagelet*, was printed in England by 1672. The tiny version of the instrument enjoyed great popularity and was used for teaching caged birds to sing. There is also an early instruction book for it, first published in 1717 by Richard Meares (and reprinted by John Walsh), called *The Bird Fancier’s Delight: or Choice Observations, and Directions Concerning y^e Teaching of all sorts of Singing-birds after y^e Flagelet & Flute [= recorder], if rightly made as to Size & tone.*

¹ Museum Rotterdam, inv. no. 30106. See museumrotterdam.nl/collectie/item/30106 (with updated information), accessed 11 January 2025. The instrument is in storage; Museum Rotterdam is looking for new exhibition space.

² See Curt Sachs, *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin. Beschreibender Katalog* (Berlin, 1922), col. 243: ‘[No.] 2738. FLAGEOLET (*g*³), einteilig aus Palisander mit Silberschnabel und Silberfuß; Marke: R. Haka; au der Unterdicke der Besitzernamen G. T. De Roussart. L 11¼ cm.’

The Rotterdam flageolet has been preserved in good condition and is signed ‘C. RYKEL’ in a pennant band, a device the maker had adopted from Haka (see Figure 2; due to the strong curve of the tube, the whole maker’s mark cannot be captured in one image).



Figure 2.
C. RYKEL maker’s mark

Below the pennant band a *fleur de lis* is visible (also a Haka device), which was also branded on the face of the footring. The flageolet, made of boxwood and stained light brown, has a length of 133.2mm (measurements by Jan Bouterse). The inner bore is approximately 4.5mm in diameter at the foot. With all finger holes open (one octave above the lowest note) it has a pitch between $f^{\sharp 4}$ and g^4 (lowest note slightly below g^3) at $a^1=440\text{Hz}$. This comes close to the lost Haka flageolet from Berlin, for which Curt Sachs noted a length of $11\frac{3}{4}\text{cm}$ and a pitch of g^3 . *The Bird Fancier’s Delight* also describes a G instrument.

What stands out is the wide flared foot, possibly intended to allow the instrument to be hung safely on a cord around the player’s neck. Rijkel may have copied the overall design from his uncle Richard, as Haka’s flageolets must have had the same characteristic: the lost instrument from Berlin, with silver mountings around the beak and foot, had the

owner’s name (G.T. de Roussard) engraved on the footring. That Rijkel made flageolets was not known from advertisements or inventories, but thanks to a trade card that he had designed by Ignatius Lux shortly after 1700 (see Figures 3a & 3b). The engraving shows numerous woodwind instruments, and at the bottom, above the text, two flageolets are depicted crossed like swords. In the text, Rijkel describes himself as ‘master woodwind maker and the son of Richard Haka’s sister, having practiced his trade with the said Haka for 25 years, eight of them in companionship ...’

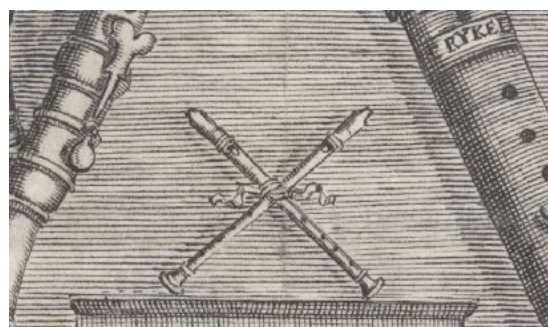


Figure 3a. Rijkel trade card (detail)

No more than seven other instruments made by Rijkel survive: three alto recorders, three oboes, and one bassoon.³ Most of our current knowledge concerning Rijkel’s biography has been collected by Jan Bouterse and published in his authoritative study of Dutch woodwind instruments and their makers.⁴ It is now possible to show, however, that, unlike his mother, Rijkel’s father did *not* come from England; he was a tailor of German heritage. The marriage banns between Hendrick Rijkel and Maria ‘Hacka’ [Haka], dated 5 January 1664, show that Coenraad’s father signed his name ‘Henrich Rickkoll’ and was from Nieustad, probably Neustadt am Rügenberge (a settlement some 26km northwest of Hanover).⁵ The original German surname was probably ‘Rickel’.⁶ Coenraad was the couple’s first child and he was baptised in the Old Lutheran Church on Christmas Day 1664.⁷

³ See Jan Bouterse’s update of May 2024 (accessed 11 January 2025):

www.mcjbouterse.nl/artikelen-instrumentenbouw-onderzoek/instrumenten%20Haka-Rijkel.pdf

⁴ Jan Bouterse, *Dutch Woodwind Instruments and Their Makers 1660–1760* (Utrecht, 2005), pp.85–89 (CD-ROM).

⁵ Amsterdam, Stadsarchief (hereafter AsdSAA), 5001/485 (= accession/inventory number), p.141.

archieff.amsterdam/indexen/deeds/2b452fab-9ade-4f2c-9788-6d20208926e7

⁶ This spelling was used consistently (four times) in a notarial deed from 1679 (see footnote 8). Although one Rickel family resided in Neustadt near Marburg, Hessen, they were Roman Catholic rather than Lutheran. See the ‘Ortsfamilienbuch Neustadt (Hessen)’: ofb.genealogy.net/neustadt_hessen/ accessed 11 January 2025.

⁷ AsdSAA, 5001/148, p.107, 25 December 1664. Not in Bouterse (2005).

archieff.amsterdam/indexen/deeds/d7e598f0-2d3c-4850-ae97-40b1b5e291d1

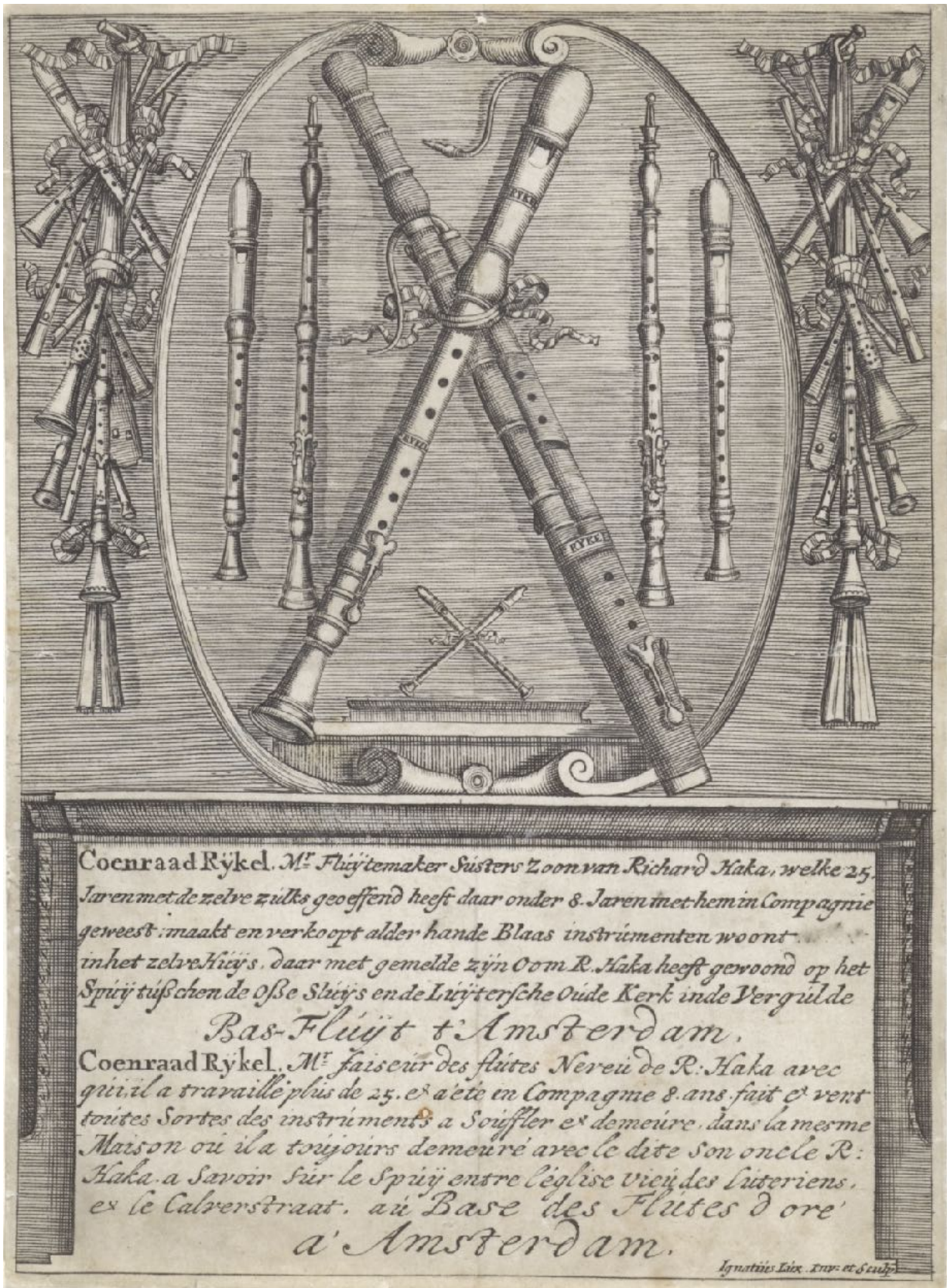


Figure 3b. Rijkel's trade card, shortly after 1700. Amsterdam, Rijksmuseum.

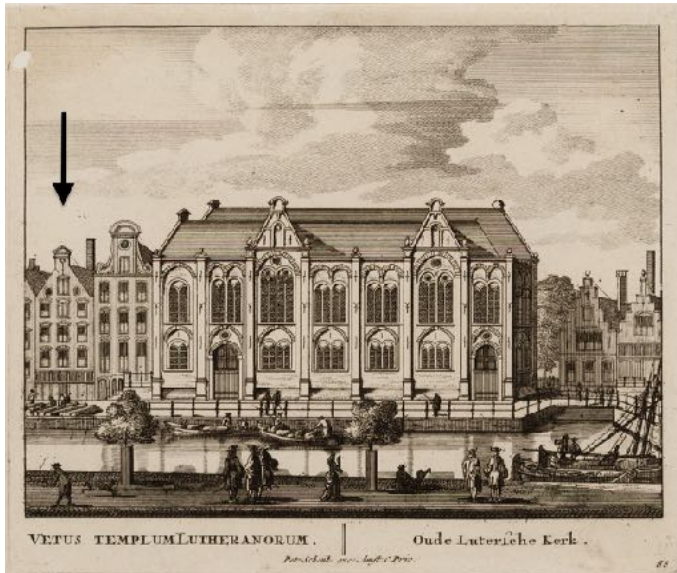


Figure 4. Pieter Schenk (1660–1713): Spui with Old Lutheran Church, engraving, c1710. Amsterdam, Stadsarchief. The house where Richard Haka and Coenraad Rijkel lived and worked is marked with an arrow.

Hendrick and Maria Rijkel relocated to England, leaving Coenraad with his uncle Richard Haka, who lived on Kalverstraat in Amsterdam. From 1679, the boy was apprenticed to his uncle for a period of seven years.⁸ The apprenticeship left him enough room to work as a bassoonist at the Theatre (*Schouburgh*) from 1680 onwards. The apprenticeship lasted until 1686, after which Rijkel continued to work and live with his uncle. In the second half of 1687 or shortly thereafter the Haka family moved – with nephew Coenraad and the workshop – to a rented house around the corner, on the Spui, the central property of three houses standing between the side wall of the Old Lutheran Church (where Coenraad had been baptised) and Handboogstraat (Figure 4).⁹ Haka named his house ‘In de vergulde basfluyt’ (‘In the Gilded Bass Recorder’), the wording and a gilded image of the instrument appearing in stone relief above the front door. Today the address is Spui 25, although nothing remains of the original house, which was demolished towards the end of the nineteenth century.

Following the house move, Haka and Rijkel worked in partnership (literally ‘in Compagnie’) for eight years, with shared responsibility and authority. Rijkel refers to the partnership in two newspaper advertisements from 1699, together with the fact that he had taken over his uncle’s firm three years earlier, and had continued to use Haka’s name as a trade mark ever since.¹⁰ Importantly, Rijkel promised that from then on he would use his own name. Since the recently discovered flageolet bears Rijkel’s name, the instrument almost certainly postdates the earlier advert, published in the *Amsterdamsche Courant* on 31 October 1699.

Early in 1698 Rijkel married, and two years later had sufficient funds to purchase the house on the Spui for the considerable sum of 8,100 guilders, evidence that he must have been financially well off.¹¹ At some point he moved to Rokin. He lived there in the summer of 1720, when he took out a loan of 5,000 guilders at an interest rate of 4%.¹² We know that Rijkel still owned the house on the Spui, since it served as collateral for the loan. It was in this house on Rokin where Rijkel died in 1726; he was buried on 4 June that year in the Westerkerk.¹³

Rijkel does not seem to have been succeeded in his craft as a woodwind maker. His only son Willem became a burgher of Amsterdam in 1720 as a grocer.¹⁴

Thiemo Wind

⁸ AsdSAA, notary Wilhelmus Sijlvius, 5075/4875, fol.96r, 12 September 1679. archieff.amsterdam/indexen/deeds/9d6d21e2-2395-666d-e053-b784100a1840

⁹ In the *Amsterdamsche Courant* of 26 January 1700, Haka stated that he had lived there for 15 years, but that cannot be true: he rented the house from the heirs of the couple Theodore Rohart Sr and Elisabeth Croijmans. The widow Elisabeth Croijmans still lived there in 1685; she died two years later and was buried on 12 June 1687. See AsdSAA, notary Joannes Backer, 5075/4550A, p.349, 14 June 1685; burial of Elisabeth Croymans: 5001/1131, fol.1r, 12 June 1687. For the full text and translation of the advertisement see Bouterse (2005), p.88 (CD-ROM).

¹⁰ Advertisements in the *Amsterdamsche Courant* of 31 October and 12 December 1699. Full text and translation in Bouterse (2005), p.87 (CD-ROM).

¹¹ AsdSAA, 5001/700, p.258, 28 December 1697 (banns); 5062/74, fols.354r–355r, 22 July 1700 (house).

¹² AsdSAA, 5063/87, fol.139r–v.

¹³ AsdSAA, 5001/1103, fol.59v. archieff.amsterdam/indexen/deeds/e88be657-9f42-458f-b0f8-8024bdfe519e

¹⁴ AsdSAA, 5033/18, p. 55, 10 July 1720.

Interpreting the Gallery of Musical Instruments of the Conservatory of Turin 'Giuseppe Verdi': A University of Turin PhD Research Project

Modelled on the Collection of the Conservatorio di Musica 'Luigi Cherubini' in Florence (today exhibited at the Gallery of the Academy of Florence), the Musical Instrument Gallery of Turin Conservatory was created in 2009 to highlight its organological heritage. The display consists of 145 musical instruments of all Hornbostel-Sachs categories of European provenance, dating from the late 1600s (Jacob Schmidt's natural trumpet being probably the oldest item) to the second half of the last century, in 17 showcases.

The showcases either represent a musical instrument family of a specific origin and/or period or a special collection, including instruments from the Turin Civic Museum of Ancient Art, soon to enrich the Musical Instrument Gallery of the Conservatory. Instrument accessories, related historical documentation and art objects (including an early-20th-century portrait of Giuseppe Verdi) are also on display. At the end of the visit, two display boards provide information about various Italian stringed and wind instrument makers, including those of the Piedmontese school of violin-making: Rocca, Oddone, Guerra, and Morano. A visit is enhanced by a richly illustrated booklet which contains information on single instruments derived from catalogue descriptions of each showcase, as well as the history and restoration of the Collection.

The idea for the PhD research project originates from my experience as a musician, music teacher and former student of the Conservatory, as well as a desire to make the Collection as accessible and inclusive as possible for both the local and international public. The original plan was to create an interactive digital map that would represent all spatial and temporal aspects of a chosen instrument using three axes, which would correspond to the geographical location and to time, while the centre of the map would identify the place and year of construction. This would also provide the visitor with information regarding the location of other similar instruments by the same maker, school or technical characteristics in public collections. This would in turn create an innovative network linking different Music Museums and become a stimulus for collaborative research. The plan was also to give a time axis that would show earlier models of a

particular instrument and how they were improved; this axis is strictly linked to the idea that musical instruments evolve.

I also hoped to include audio and video recordings of some of the original instruments, but later realised just how complex a task this can be. My reflections were guided by reading conservation and restoration reports of historical musical instruments, including the recommendations of CIMCIM, such as the possible risk of wear and tear to an historical instrument when playing it. In addition, I learned that if we are searching for an 'original sound', it might be better to seek out a modern copy. If digital technology could be put to good use, too, I hoped that the visitor would be given an opportunity to play a chosen instrument digitally, with not only its original sound but also its original touch being reproduced, guaranteeing a total experience. The visitor might also choose a virtual character playing the instrument in an historically and culturally-informed environment or in 3D-reality. The chosen repertoire would also be carefully selected so to be the most suitable for a given instrument. All the projected digital content would be multilingual, using the four major European languages of English, Italian, French and German.



Figure 1. Octave spinet, signed 'ABEL ADAM FECIT TAURINI. A.D. 1698', inv. no. 110. Photo: Elsa Mezzano & Gabriele Negri.

Another of my objectives was to catalogue the entire Collection and to incorporate this material into the online MIMO catalogue. Also, my research proposal included the creation of QR code 'bearers' dispersed throughout the city of Turin close to its musical venues. When scanned, the QR codes would show the instrument catalogue. Further research, however,

has led me to discover that much of the cataloguing was undertaken for the Gallery's original opening, even though a catalogue was never published, and that only minor additions are required.

When writing my research proposal, I decided to address it to a particular receiver group. I presumed that those most interested in visiting the Gallery would have been teenagers hoping to study music in a Conservatory. Further investigation showed that while the Gallery is not widely known locally, two specific groups of visitors have been identified: adult music-loving tourists from various regions of Italy, and music grammar school students, who are given guided tours by their teachers. I also had a chance to assist in one of those visits and noticed that despite the limited space of the Gallery, the students were enthusiastic and followed the tour with alertness.

Since the start of my PhD programme in November 2023, one of the most important tasks I have worked on is the new inventory and archive of the Gallery. I have also had a chance to visit several other important Music Museums, including other Conservatories' Galleries, in order to observe their characteristics, solutions and difficulties, as well as to learn from their experience. An updated inventory was needed because the most recent one was written in 2004, and it did not include the instruments donated since then. When undertaking the new work, I decided to include appendices with data on other historical instruments in the Conservatory but not on display, most notably the keyboard instrument collection in the concert hall lobby and those of the 'Alfredo Casella' concert hall.

Figure 2. Single horn in F, German model with rotary valves and mouthpipe crooks, Wenzel Stowasser Sohne, Graslitz, late 19th century, inv. no. 019.



The archive, recently relocated to the Librarian's office, includes historical inventories and earlier projects of the Gallery, as well as maintenance reports and a register of instrument borrowings. There is also a register of loans for international exhibitions. The disposition of the archive has been kept as close to the original as possible and photographs were taken on the day of relocation so that its new form can be easily recognised. Archive material found in obsolete formats was also copied to more modern ones. What remains to be done is the inventory of the archive itself. Another step I took was the Hornbostel-Sachs classification and dating of all the instruments of the Collection. The instruments were described according to the H-S system in order to have a better understanding of the Collection following the idea of Renato Meucci from 'Being and becoming of musical instruments: Curt Sachs and diffusionism' (in *Reflecting on Hornbostel-Sachs's Versuch a century later*, 2020, p.35), that the classification '[is] highlighting the possible reciprocal historical, morphological and constructive kinship' of musical instruments and to adapt the cataloguing to the highest scientific and the most widely accepted national and international standards, having in mind the insertion of the data on MIMO.

Karolina Tatar

Terence Pamplin Award for Organology

Applicants are invited to enter for this award managed by The Worshipful Company of Musicians, full details of which may be found on their website. The closing date is 30 June 2025. The award, which is worth £1200, is made for excellence in research in organology and musicology as it relates to acoustic musical instrument technology and is open to final year undergraduate students and to postgraduate students within 5 years of completing their degree. The award specifically excludes electronic or computerised digital instruments and electrical amplification.

Further information and application form: wcom.org.uk/award/terence-pamplin-award

EVENTS & NOTICES

Main listing for Events may be found on our website: www.galpinsociety.org/events.htm

PLAY THE ORGAN YEAR 2025

**The Royal College of Organists
is delighted to announce
Play the Organ Year 2025**

Play the Organ Year is designed to inspire a year-long effort by the whole organ-playing community, not just to increase the number of people learning to play the organ, but also the number enjoying live and recorded organ music.

We firmly believe that the best way to achieve both these objectives is to get as many people as possible not just hearing and seeing the instrument, but playing it!

The organ is a magnificent instrument unlike any other – powerful, versatile, visceral and enormous fun to play. At the heart of Play the Organ Year will be an attempt to open this experience to as many people as possible - to encourage them to take a step towards the organ, to lay hands on it wherever possible, and to discover for the first time the unique and thrilling experience of playing this remarkable instrument.

Further information about live events and online resources: www.rco.org.uk/play

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Historic Brass Society

Conference: Arban and Kosleck at 200

On 20–21 November 2025 the Historic Brass Society, in conjunction with the Conservatoire national supérieur de musique et de danse de Lyon, will hold an International Conference celebrating the 200th anniversary of the births of Jean-Baptiste Arban and Julius Kosleck. It will take place at the CNSMD in Lyon, France and will include concerts, papers, lecture recitals, and round-table discussions – one focused on related organology and one on pedagogy.

We are accepting proposals, due 15 April, for papers, lecture recitals and performances of up to 20 minutes, followed by 10 minutes Q & A, that relate to this anniversary, with topics including Biographical research on related figures or ensembles, Pedagogy, Repertoire, Composers, Organology, and Social Histories and Contexts.

Proposals for shorter presentations (10 minutes with 5 minutes Q & A) are also welcome.

The primary language of the conference will be English. However, presentations in other languages that include a translation, such as dual language slides, will also be considered.

Proposals are due no later than 15 April 2025, and should include an abstract of 250 words, a 75-word biography and an indication of the type of presentation (paper, lecture-recital, performance, short paper) along with a contact email for a response. Decisions will be forthcoming by 1 June. Presenters must be members of the Historic Brass Society at the time of the Conference.

Proposals are preferred in English and should be sent as a formatted document (PDF, Word, Pages, Google doc, etc.) via email attachment by 15 April to Sandy Coffin, HBS Events Committee at: [scoffin\[at\]historicbrass.org](mailto:scoffin[at]historicbrass.org).

Further information: www.historicbrass.org/
and drive.google.com/file/d/1M9T5Mh7JvKe3crmI0WBKTEZBJCGSkvh3/view

American Musical Instrument Society

Annual Meeting: 3–7 June 2025, Georgia Southern University, Armstrong Campus, Savannah, GA

On 3–7 June 2025 the AMIS annual meeting will be held in beautiful and historic Savannah, Georgia, at Georgia Southern University. Georgia Southern is home to the Fred and Dinah Gretsch Instrument, Artifact, and Document Collection, comprising thousands of unique instruments, music industry artifacts, and company records within and across collections and three exhibitions in Savannah and Statesboro, Georgia. Most notably, Georgia Southern’s “That Great Gretsch Sound!” Museum is a featured attraction at Plant Riverside District, Savannah’s premier riverfront entertainment centre. As part of the Georgia Southern Museum, the Gretsch Collection supports the University’s mission of teaching, research, and service specifically through collections, exhibits, and educational outreach. Presentations will be held at the auditorium of the Fine Arts Building at the Armstrong Campus in Savannah.

Museums and other marvellous things to visit include the many churches and organs, the African Art Museum, Telfair Art Museum, Jepson Art Museum, Fort Pulaski, Forsyth Park, Tybee Island, Tybee Lighthouse, Tybee Island Marine Science Center (Sea Turtle Rescue!), Pinpoint Museum and Community (still existing Gullah Geechee community), Bonaventure and Colonial Cemeteries, the Georgia State Railroad Museum, the Ralph Mark Gilbert Civil Rights Museum, Ships of the Sea Museum, Owens-Thomas House and many more. Further information: www.amis.org/2025-meeting



MIRCat is proud to announce the launch of *Wind Instrument Makers* (WIMdb.org). Another of the foundational resources in musical instrument studies is now online as a free research database. Building upon the legacies of Lyndesay Langwill and William Waterhouse, WIM adds digital search capabilities, flexibility, and continual updating of content for the most authoritative source on makers of wind and brass instruments.

With biographies of known makers and a large and growing listing of their representative instruments, WIM is available online at no charge to all researchers, owners, collectors, caretakers, players, and enthusiasts of historical woodwind and brass instruments. A major and newly updated essay about maker’s marks by Herbert Heyde is included, and hundreds more graphic illustrations of marks are filed under individual entries.

The general editor of WIM is Albert Rice, among the major contributors of content to the earlier print edition. Hundreds of instruments and updates have been added from recent publications and the editor welcomes new information from scholars who use the resource. Users of MIRCat’s other resources will find the web application has a familiar look and feel.

The Musical Instrument Research Catalog mircat.org

Supporting free, open-access resources online

Announcing two new resources:

- Archive of the Journal of the American Musical Instrument Society amis.mircat.org with full text search
- Wind Instrument makers Database WIMdb.org building on the legacy of Lyndesay Langwill and William Waterhouse, with ongoing updating and editing by Albert Rice

Joining a portfolio of online resources:

- Early Pianos Online, the database of pre-1860 pianos www.earlypianos.org
- Boalch-Mould Online, the database of harpsichords and clavichords boalch.org
- Historic Trombone Database trombonedatabasel.com/
- MIRCat Virtual Archive mircat.org/archive/

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Publications

The Battle for Control of the Brass & Instruments Business in the French Industrial Revolution

José-Modesto Diago Ortega

Hardback, 320pp.; Oxford University Press, 2024
ISBN: 9780198895053; £30.00; also available as an ebook

The Battle for Control of the Brass and Instruments Business in the French Industrial Revolution narrates and analyzes the largest judicial battle in culture and industrial property in nineteenth century Europe, the echoes of which still ring today. The battle was about simple wind instruments made of brass and their related patents, not by opera – the musical genre that moved the most money and people at the time – or the revered and contentious high art. Music, in all its dimensions, had become a business. The nineteenth-century French industry of brasswinds shows how the strategic parameters of the Industrial Revolution and, essentially, the system that sustained them (capitalism), permeated everything. What lay behind those contentious disputes was the pursuit of commercial profit, and the consolidation of a dominant position that would yield the maximum possible economic return. The legal confrontation began when a group of French businessmen who built wind instruments saw their business and sources of financing threatened after being forced by the Army to use a series of musical instruments that were different to the usual ones and protected by patents for invention that belonged to Adolphe Sax, the inventor of the saxophone. Diago Ortega provides evidence of how political power was used by economic power (and vice versa), and presents arguments on how culture articulated the social machinery and was a powerful tool for legitimizing political positions.

Further information: global.oup.com/academic/product/the-battle-for-control-of-the-brass-and-instruments-business-in-the-french-industrial-revolution-9780198895053?cc=es&lang=en&#



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The Czech Tradition of Brass Instrument Manufacturing in the Latter Half of the 19th Century in the Light of Practical Manuals of the Period

Tereza Žůrková

Ebook, 281pp.; Národní muzeum, Prague, 2024
ISBN 9788070368435 (pdf); 200 CZK

By their nature, musical instruments are very complex objects that embody a combination of both artistic and physical properties. Monitoring or interpreting their development in various historical periods must therefore be set into a broader historical and especially cultural context. Knowledge about period technologies is increasingly seen as being of fundamental importance not only for understanding the development of instruments and of their manufacturing, but also as a precondition for the modern production of faithful copies of historical instruments. In answering

this question we are faced with a lack of direct sources, and findings can be deduced on the basis of surveying preserved specimens and other secondary sources. For this reason, the practical manuals by two Czech brass instrument makers, V.F. Červený (*On the Manufacturing of Metal Musical Instruments*) and J. Šediva (*Instructions for Making and Ordering Brass Instruments, Infantry Signal Horns, Cavalry Signal Bugles*), can be classified as unique sources. They give us a real picture of the practices of period craftsmen because they describe in relative detail the entire manufacturing process. In both cases, the manuals turned out to be quite unique, not only for their focus and content, but also, in particular, for the time when they were published – at a time when craftsmanship was still largely being passed on by word of mouth and when a firm's competitiveness was ensured not only by its constant progress, but especially by its own (often secret) production processes. By publishing an edition of these practical manuals and setting them in a broader cultural and historical context, this book's goal is to contribute something towards our knowledge of a topic that is of increasing interest to researchers, performers, and musical instrument makers. Further information: www.nm.cz/e-shop/e-knihy/the-czech-tradition-of-brass-instrument-manufacturing-in-the-latter-half-of-the-19th-century-in-the-light-of-practical-manuals-of-the-period

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