The Galpin Society
For the Study of Musical Instruments

Newsletter 33
May 2012

Galpin Society visit to Prague (see p.5)

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

Jane Booth, NEW MALDEN
Malcolm Craven, MORPETH
Rachael Durkin, GOREBRIDGE
Max Eastley, LONDON
Michaela Freemanova, PRAGUE, Czech Republic
Emanuele Gadal, PRAGUE, Czech Republic
John Irving, NEW MALDEN
William Lobkowicz, PRAGUE, Czech Republic
Angeline Peh, SINGAPORE, Republic of Singapore
Maria Virginia Rolfo, SAN MINIATO, Italy
Petr Šefl, PRAGUE, Czech Republic
Peter Sheppard Skærved, WAPPING
Matthew Spring, OXFORD
Harriët van der Putt, OSS, The Netherlands

[Cover: Galpin Society members and colleagues at the former church of Santa Maria Magdalena, now the home of the Czech Museum of Music. Photo: Jan Kříženeký]
EDITORIAL

Welcome to the first issue of The Galpin Society Newsletter published online. While fully aware of the potential disadvantages of using this method of disseminating the newsletter, I rapidly realised the considerable advantages that there were over and above the financial ones. Up until now we have been limited to just eight pages, only six of which were really usable for articles and news. As you will see, this newsletter is 23 pages long and scattered with full colour illustrations. I do hope that you will enjoy reading the contents. I also sincerely hope that members will take advantage of all the new possibilities and send me lots of articles for inclusion in future newsletters.

Although putting the newsletter online is going to be of considerable assistance in conserving the Society’s funds, it is not on its own going to reverse the annual loss we have been experiencing over the last two years. Regrettably the time has come for another increase in the subscription rates, a subject which will be discussed at the forthcoming AGM. This increase will be kept as small as possible. Hopefully members will consider that they will still be getting excellent value, particularly as far as the Journal is concerned. Reading the article on the next page may help to put any increase in perspective.

Since its inception the Society has had very few occasions in each year when its members can meet one another. The one that could most regularly be relied on has always been the Annual General Meeting. This year this will once again take place in the Dutch Church in the City of London (see p.23 for details). AGMs are not on their own the most scintillating of events so each year your committee scratches its joint heads to think of further enticements to make the event a more interesting one to attend. This year’s attraction, being a Show & Tell, relies on members themselves to delve through their organological treasure chests and produce a fascinating instrument, a related object or even a picture or a book, to give a brief presentation to your fellows. I have been offered some contributions already but more would be welcome.

I am very grateful to Jem Berry for his splendid report on the Society’s trip to Prague and the Czech Republic. I have been wondering how many people, on reading it, will be regretting that they did not sign up for the visit. I hope they can be induced to join in on the next such visit. Although the committee has been discussing some possible venues, the actual visit itself is unlikely to take place until 2014 as next year we will be concentrating on a conference in Oxford. The dates for this have already been set as 26 to 29 July, so please do mark these dates in the forward planning part of your diaries. More complete information will follow in the next newsletter.

Many of you will have known Hélène La Rue, Curator of the Bate Collection, the Pitt Rivers Musical Instrument Collection and Oxford University lecturer, who sadly died in 2007 aged only 56. Shortly before her death Hélène arranged for a scholarship to be set up which now bears her name to enable students to study for a postgraduate research degree based on the three musical instrument collections in Oxford. The scholarship is administered by her old college, St Cross, of which she was a Fellow. Unfamiliar with her field, the college appears not to have notified the most appropriate people and inevitably had trouble finding a suitable student to take up the scholarship. This problem only came to the attention of the Society’s committee just before the college decided to broaden the scope of the scholarship. All Hélène’s many friends will know that it would have been her greatest hope that her generous gesture would help a young student of organology, so hopefully the extra publicity we can now give the scholarship will find a student, of any nationality, who can take up this opportunity (see p.11 for further details).

I am delighted to be able to announce that the 2012 recipient of the Anthony Baines Prize is to be Dr Charles Mould who will be known to very many of you for his outstanding work as the editor of the third edition of what we all know as just ‘Boalch’.

Graham Wells

The copy deadline for the October online newsletter is 15 September.
Please send your contributions to grahamwhwells@aol.com
The Society’s Journal: Copyright versus Open Access

British members at least may well be aware that in recent months considerable publicity has been given in the serious press to the matter of the sky-high fees charged by academic publishers for access to research articles. At the moment it is the scientific establishment that is mostly affected by the stranglehold which just a few companies have over the dissemination of research material, at least some of which may have been paid for out of public funds. It is thus not surprising that a trend has developed for researchers to publish the results of their work on their own websites. It is hard not to be sympathetic with this trend when one hears that some publishers are charging between $30 and $40 to download a single article. Libraries are also paying out a substantial proportion of their available funds to subscribe to important journals with annual subscriptions in excess of $10,000 not being unknown. The most expensive example recorded is Elsevier’s *Biochimica et Biophysica Acta* which comes in at a cool $20,930 per annum.

One may well ask in what way the *Galpin Society Journal* is affected by all this, bearing in mind that our highest subscription rate (for institutional members) currently stands at a mere £39, seemingly an incredible bargain. The trouble is that as organology may qualify as a rather rarefied discipline in the eyes of less enlightened librarians, it is all too likely that they will terminate their subscription to *GSJ* to help finance those journals that have exorbitant subscription rates. Regrettably this is exactly what seems to have been happening of late.

The *GSJ* is also affected by the move of some of its contributors towards including articles in the form published in the Journal on their own websites. This is a tricky issue for the Society. The difficulty is reconciling the imperative to disseminate research, which is one of the principal functions of the Society, with maintaining the Society’s financial stability.

There is of course no restriction on authors publishing their texts in a pre-submission form, but by the time these have been peer reviewed, edited, and set for print, in some cases the text is dramatically different, and the setting is often a major presentational input. The Society pays for all of these.

As most members doubtless realise, the production of the Journal is overwhelmingly the Society’s largest expense. It is therefore vital to the continued existence of the Society that it receives any income generated by the articles it publishes in the Journal.

The copyright of any article in the form published in the Journal lies jointly with the Society and the author. Obviously we would prefer anyone wishing to access an article to join the Society, but they are not likely to do this if they can just download it from the author’s website for no cost. Additionally, we receive an important part of our income from JSTOR, which allows people to access articles published over 5 years ago. The fear is that by allowing unfettered free publication of the Journal contents via the internet, this source of income will also decline.

From the number of articles submitted to our editor for publication it is quite clear that the organological community considers the *GSJ* to be perhaps the most desirable place for the fruits of their research to appear in print. If we are to maintain this position we do have to rely on contributing authors to accept the difficulties we face in reconciling access and income.

We therefore hope that in future all authors will follow diligently the Guidance published on our website, and that they will refrain from testing the extent of goodwill by disseminating their work in its published form, with or without permission, other than as specified in the Guidance.

Graham Wells
with the assistance of Michael Fleming

---

1 Primarily *The Guardian*. See George Monbiot’s article on 30 August 2011 and Alok Jha’s article 10 April 2012. Subscription and download costs quoted in this article are drawn from these sources.

2 Ibid.
The Galpin Society’s trip to Prague and the Czech Republic
15-19 April 2012

Sunday 15 April
The weather forecast had been ominous, and so we were not surprised that Prague was dismally damp as we arrived at the airport from our various parts of Europe. The trip had been masterminded, scouted and organized by Graham and Diana Wells. They had thoughtfully suggested a range of hotels grouped together on picturesque Kampa island in the Little Quarter, perfectly sited at the west end of the famous Charles Bridge. The latter was commissioned by Charles IV in 1357 and was the only crossing of the Vltava until 1741. Whether or not it is true that the sandstone blocks of which it is built were strengthened by mortar mixed with eggs, this bridge provided us with convenient pedestrian access to the Old Town and its sights throughout our visit. The Little Quarter itself is almost untouched by recent history, and very little building has taken place there since the late 18th century. One of the oldest buildings on the island is the ‘At the Golden Scissors’ hotel (U Zlatých nůžek) first begun in 1586, and it was here that we met in the restaurant on our first evening to sample its traditional Czech menu. Czech food proved to be delicious, characterized by lusty soups, robust meat dishes bolstered by several types of dumpling, rich sauces, and irresistible desserts, pastries and cakes. Over such fare gossip was exchanged, old friendships renewed and new ones begun.

Monday 16 April
The first full day of our visit began with a tram ride to the Castle area to visit the Lobkowicz Palace. Diana and Graham issued us each with two tickets to get us started on the excellent Prague public transport system. After a short but very damp walk through the Castle buildings we were met at the entrance to the palace by Hana Veselovská, events organizer, who oversaw our visit to this Palace and also to another Lobkowicz castle at Nelahozeves later in the week.

The history of the Lobkowicz family and their collections is a remarkable tale of dynastic marriages, changing political fortunes, refined taste and patronage over more than five centuries. In recent times the family has lost its property and collections twice, first under Nazi occupation, and more recently under the communist regime only to have most of it returned following the Velvet Revolution. The family have worked tirelessly to restore their properties and to present their collections to the Czech people and international visitors.

The permanent exhibition at the Lobkowicz Palace entitled ‘The Princely Collections’ comprises paintings, manuscripts, musical instruments, arms, ceramics, furniture and much else displayed in 22 magnificent galleries. A superb audio guide narrated by two generations of the Lobkowicz family brings the collection alive in a way that is both informative and personal. The first galleries display family portraits from as early as the 16th century not only by Bohemian artists, but also by artists from elsewhere in Europe. These include the largest collection of 16th century Spanish portraits outside Spain, many of them by Coello, and a painting of Margarita Teresa, Infanta of Spain attributed to Velázquez. We were suitably impressed by this evidence of the extent of the family’s influence, as was intended by those who first collected the portraits.

The family had employed its own musicians since the beginning of the 17th century. The 3rd Prince Lobkowicz, Ferdinand August, was an accomplished lutenist and began a tradition of collecting musical manuscripts and scores resulting in a collection now comprising some 4000 items. Rarities include French sheet music for lute, guitar and mandolin by Jacques de St Luc, Charles Mouton and Jacques Gallot from the late 17th to early 18th century. The 4th Prince, Philip Hyacinth, was an even more distinguished lutenist in contact with Arcangelo Corelli and Sylvius Leopold Weiss. He appointed the latter music teacher to his wife. Gluck’s father worked as a forester for the family, and young Gluck was employed to play in the Lobkowicz orchestra in Vienna. The 6th Prince travelled to England and acquired first editions of Handel Oratorios as well as operas by Carl Heinrich Graun, Johann Adolf Hasse and Leonardo Leo. He also founded an orchestra, continued by the 7th Prince who provided generous support to musicians and composers. Musical instruments used by that orchestra are part of the musical instrument collection that we saw displayed in the family music room. Highlights of this collection included lutes labelled with the names of 16th century makers Maler and Unverdorben (also bearing labels of the Prague maker and repairer Thomas Edlinger) and strung as 13 course baroque lutes with more recent necks and pegboxes. Another
lute bore the label of Magno Tiefenbrucker, Venice, 1607. A 5-course guitar with an inlaid table from the second quarter of the 17th century is attributed to the school of Sellas. Violas were of German, Czech and Italian origin, several from the 17th century attributed to Jacob Stainer. The woodwinds were mainly 19th century Viennese with oboes by Johann Tobias Uhlmann and clarinets and flutes by Johann Joseph Ziegler and a bassoon by Wolfgang Käss. Particularly remarkable were the set of six silver and partly gilded trumpets by Michael Leichamschneider of Vienna dated 1716, all with their original mouthpieces.

Joseph František Maximilian, 7th Prince Lobkowicz, met Beethoven in 1792 when they were 20 and 22 years old respectively, and supported him so that he was able to stay in Vienna despite his prior commitment to the King of Westphalia in Kassel. He later settled an annuity on him that allowed him to develop his musical ideas independently and free from financial worry. Musicologists will recall the several works Beethoven dedicated to the Prince, including his 3rd, 5th and 6th Symphonies (the Eroica Symphony was premiered at the Lobkowicz Palace in Vienna). On display were early copies of the 4th and 5th symphonies and the Opus 18 string Quartets with the composer’s own handwritten corrections. Another treasure was a manuscript of the Messiah re-orchestrated by Mozart in his characteristically frenzied hand.

An account of our visit to this collection would not be complete without a mention of three more paintings. In the next gallery after the musical instrument room was Haymaking (1565) by Pieter Breughel the Elder. Originally one of six panels, each representing two months of the year, this panel illustrates June and July. (Three other panels are in the Kunsthistorisches Museum in Vienna, one is in the Metropolitan Museum in New York, and the fate of the sixth is unknown.) A little further on are two spectacular Canalettos, The River Thames on Lord Mayors Day and The River Thames looking towards Westminster from Lambeth. The former left the Czech Republic for the first time the day after we saw it, and it is now at the National Maritime Museum as part of the Jubilee exhibition.

One of the last rooms, the Balcony Room, has an ornate 17th century ceiling painted with mythological scenes by the Czech artist Václav Fábián Harovník (see right). At least one eagle-eyed Galpin Society member spotted a figure playing a sordun. This sparked a discussion about the rarity of this instrument in similar paintings.

Almost saturated by culture, we were treated to a private lunch of soup, beef fillet with cream sauce, cranberries and Carlsbad dumplings followed by Crêpes Suzette with raspberries. During this meal we were welcomed to the castle by William Lobkowicz who had made our visit possible. Graham Wells thanked him on our behalf, and presented a copy of the latest Galpin Society Journal for the castle library (see next page).
The rest of the afternoon was free, and we found our own way back to our hotels. In the early evening we gathered under the famous astrological clock (when it was re-built in 1490 the master clockmaker was blinded so that he could not make another) in the Old Town to walk to a concert held in the elegant refectory of the nearby Dominican Monastery. Collegium Marianum led by baroque flautist Jana Semerádová played a programme of pieces by J S and C P E Bach, Quantz, Kirnberger and Benda such as might have been played at a musical evening in the Potsdam château of Frederick the Great. Ms Semerádová has carried out extensive archival research and studied baroque gesture, dance and performance practice. The influence of this was clearly in evidence in this concert in the ‘Gallant’ style. We particularly enjoyed an unfamiliar Trio in G minor by Czech violinist and composer František Benda.

**Tuesday 17 April**
The weather smiled on us and we were able to walk the short distance from our hotels to the National Museum of Music. The museum is housed in a former baroque church, which has been imaginatively remodelled to create three floors of galleries and research facilities. We were greeted by the museum’s director, Dr Emanuele Gadaleta, musicologist Michaela Freemanova and instrument maker, harpsichordist and musicologist Petr Šefl. The collection is usually closed to the public on Tuesdays, and so we were particularly fortunate to be given a private tour. The whole collection comprises some 2,500 instruments of which 400 are on display. The following selection can only highlight a few which caught the interest of individual members.

The first galleries display a varied collection of keyboard instruments. Among many notable examples was an anonymous harpsichord from the end of the 17th or early 18th century mounted on a matching chest of drawers (E1344). This elaborately decorated instrument has the ‘Viennese’short octave, and appears to have been conceived as a space saving design (see below). Galpin Society members will immediately recall a similar harpsichord by Johann Christoph Pantzner in the Kunsthistorisches Museum in Vienna (KHM/SAM 848).
One of two clavichords (E1341) by Ignaz Kunz had been converted to an unfretted instrument by making some courses single strung – something encountered from time to time with old clavichords. Another clavichord ascribed to Johann Baumgartner and dated 1683 on the basis of the paper label on the wrest plank provoked discussion between Peter Bavington and Bernard Brauchli who thought that the label had not been placed there by the maker, and that on stylistic grounds the date was highly suspect. A piano believed to be by the Viennese master Franz Xaver Christoph (1728-1793) had been played by Mozart on his first visit to Prague in 1787, but he was not impressed by the slow action, which was demonstrated to us by Petr Šefl. An Orphica (E1283) was of interest because of the distinction of its maker, Johann Schantz, who is normally associated with fine fortepianos. The 20th century association of Czech musicians with microtonal music was represented by a quarter-tone piano (this one being essentially two grand pianos stacked on top of each other with a double keyboard) and a sixth tone harmonium, both made for Alois Hába by August Förster. Our appreciation of the keyboard instruments was greatly enhanced by Petr Šefl’s playing.

Among the many bowed instruments was a violin by Amati from around 1650. A bass viol (E1251) described as ‘Tenor viola da gamba/anonymous/probably England/1st half of the 18th century’ caused controversy. Some members thought it was unlikely to be English, perhaps German or from the Low Countries though it does have a multi-piece belly. Other instruments of interest were a baryton by Johannes Blasius Weigert and an arpeggione by Johann Georg Stauffe (1832). An oddity was a double violin from the end of the 18th century (anonymous). Resembling two instruments back to back, it could be rotated probably to allow the player to use a different tuning.

Wind instrument enthusiasts were impressed by a collection of double reed instruments known as the Rožmberk Band (see right, above). A great bass viol and a regal were originally part of this group, but the nucleus displayed together were five big shawms including a spectacular great bass, five wind-cap shawms, and a unique great bass crumhorn with the mark of Jörg Wier of Memmingen (c.1485-1549).

An enviable array of Renaissance wind instruments in Czech Museum of Music

[Photo: Graham Wells]

Other notable early instruments included a dulcian and a cornetto (both anonymous, 16th century), the latter with an ivory mouthpiece, probably not original. Among a large collection of baroque wind instruments were an alto recorder by Jacob Denner, and alto and bass recorders by Bressan. Your correspondent was particularly pleased to see a brass-belled oboe da caccia by Bauer (Leipzig 1725), one of a pair, the other being incomplete (see below). A clarinet, oboe and bass recorder made by J Fridrich, basset horns by František Dolejš and a contrabassoon by Truska represented 18th century Prague makers. The earliest bassoon was made by C Schramme in Prague in about 1700. A bassoon by J Hovak, made some time between 1860 and 1890 was interesting for its prominent brass bell.

Jem Berry and Hans Mons examining an oboe da caccia in the Czech Museum of Music
The extensive brass collection was notable for the wide bore tuba-family instruments produced by the Bohemian makers Červený and Šedivá (the latter worked in Odessa making for the Russian market). These models are hardly represented in other collections, and certainly in no British collections. The Červený ‘Kaiser’ models are mentioned in the literature, but the even more massive Šedivá ‘Herkulesophon’ is rather less familiar. Josef Šedivá was also the inventor of the extraordinary double-belled Sediphon.

Museum cases were opened for members to take photographs, and some of us were able to spend time examining particular instruments more closely in the research facility on the upper floor. Arnold Myers managed to measure 13 instruments over a day and a half – possibly a Galpin Society record?

After a wonderful lunch in a cellar restaurant recommended by Petr Šefl, the rest of the day was free. Some members took advantage of this to visit the Prague State Opera in the evening to hear their production of the Magic Flute.

**Wednesday 18 April**

A coach took us through the outskirts of Prague and some beautiful countryside to visit the historic town of Litomyšl (birthplace of Bedřich Smetana) and its spectacular castle which is home to the Czech National Keyboard Collection. Fortified by an early lunch in a local restaurant we climbed up to Litomyšl Castle. The present building is an exceptional example of a Renaissance Italian arcaded castle adapted to the Czech environment and remodelled in high baroque style in the 18th century. Particularly striking is the unusual sgraffitoed façade.

The keyboard collection is housed in a series of castle rooms, each set out to evoke a particular period. The first room represented a Bohemian schoolroom inspired by the exceptional musical education given to Bohemian children in the 18th century described by Charles Burney. An anonymous, robust and simple fretted clavichord stood near clavichords by the brothers Armand, Ignaz and Clemens Kunz (E701, 750 and 304) who were prolific makers well into the 19th century (see below). A Bourgeois drawing room recalled the second quarter of the 19th century when the harp was gradually replaced by the fortepiano as the favoured domestic instrument in Bohemia. Another room represented the avant-garde between the two world wars with, inter alia, quartetone pianos and a Herold system piano by August Förster.

**Petr Šefl playing a clavichord by Clemens Kunz, Jaroměr 1839 at Litomyšl Castle**

[Photo: Diana Wells]

This excellent collection had not only fine examples to interest our keyboard experts, such as an impressive grand fortepiano with seven pedals and frontboard with a gilded background by Joseph Dohnal (Vienna c.1808-1818), but also quirky instruments to entertain non-experts. All were impressed by the rare collection of theatre scenery backcloths by scenographer Joseph Platzer that provided an effective backdrop to some of the pianos.

We were then given a guided tour of the castle and its rooms. The Chapel was decorated in baroque trompe-l’oeil style and featured a spectacular baroque organ that sadly even Petr Šefl was not permitted to play. Elsewhere we spotted a splendid barrel organ with a large selection of barrels, which our guide told us was only played once a year.

---

1 In 1772 Burney visited the Caslav home of the Dusíks: ‘I went to visit a school, which was full of children of both sexes between six and eleven years of age. The children read and wrote and played violins, oboes, bassoons and other instruments. The school’s organist had four clavichords in a small room in his home, and four boys were practising on the instruments at the same time. His nine-year-old son was a good piano player’.
The final treasure was a restored and fully functional 19th century private theatre full of atmosphere and complete with stage, scenery, boxes and seating arranged according to social station, with a special bench for the castle’s firemen in case of mishap.

The 19th century private theatre in the castle at Litomyšl

The historic town of Litomyšl was a short bus-ride away, and we repaired there for some sightseeing and a little refreshment. Our schedule required us to leave just 40 minutes later, and it was a difficult decision for some members whether to finish their feather-light and truly delicious pancakes and ice cream or rejoin the bus. Happily both were accomplished just in time.

On the way back the bus was stopped by the police who were apparently looking for non-Czech nationals without work permits. Most of us were able to supply passports, and after explanations, smiles and handshakes we were waved on our way. The occupations and nationalities of our members must have made an unusual report. Despite this short delay we still made it back to Prague in time for those who wished to purchase books and catalogues from the National Museum of Music to do so.

In the evening we met up at the ‘At the Charles Bridge’ Hotel, a former brewery dating back to the 15th century for an excellent and convivial last dinner.

Thursday 19 April

No music-inspired visit to the Czech Republic would be complete without visiting the birthplace of Antonín Leopold Dvořák at Nelahozeves on the left bank of the Vltava river, 25 km north of Prague. This modest house by a stream was formerly an inn, Dvořák’s father having been the local butcher and innkeeper. To strains of the Symphony from the New World we were able to walk through the ground floor rooms full of photographs, awards, recordings and other artifacts documenting the composer’s life. Perhaps the most unexpected item was a letter from Neil Armstrong confirming that a recording of the New World Symphony had been played on the moon.

On a promontory high above the Dvořák house the Lobkowicz family have another castle, which is used to display more items from their collection. This exhibition entitled ‘Private spaces: a noble family at home’ documents how a noble family lived in the 19th century. We made the short climb to this elegant renaissance-style castle on foot. Although this castle visit was not primarily to see musical instruments, the tour included the music room where we saw a 1799 spinet by Engelbert Klinger. The shape seems to have been influenced by the ‘lying harp’ pianos produced by Schmahl, but the instrument is typologically a virginal rather than a spinet, with the bass strings at the front. Klinger continued to make clavichords and – in this case – a plucked keyboard at a time when the fortepiano was fashionable. This instrument has always been in the Lobkowicz family who could afford the very best, so it would probably be wrong to dismiss it as ‘provincial’.

The house in which Antonín Dvořák was born and brought up at Nelahozeves

[Photo: Graham Wells]
Art enthusiasts were able to enjoy paintings such as *Village in Winter* by Peter Brueghel the Younger, and a voluptuous *Hygeia and the Sacred Serpent* by Peter Paul Rubens. Two large galleries were devoted to hunting and shooting. Although stag horn furniture and trophy heads are not always to modern taste, everyone admired the exquisite decorative workmanship in the large collection of military and hunting guns. We were reminded that hunting was once pursued as one of the best ways of preparing young nobles for war. Displayed with these weapons was a fine pair of 18th century kettledrums.

The visit was rounded off with a three-course lunch at which we thanked Graham and Diana Wells for their stupendous efforts on our behalf. Their meticulous pre-planning, excellent choice of collections to visit and tireless organization resulted in a most enjoyable and memorable trip, and fellow travellers have asked me to re-iterate our thanks here. We also want to thank Michaela Freemanova, Petr Šefl, Dr Emanuele Gadaleta, Hana Veselovská and William Lobkowicz who did so much to show us the wonders of Prague, its collections and its music.

This was my first Galpin Society trip and as a novice organologist I was a little over-awed by the prospect. I urge other members not to be. You will receive a warm and friendly welcome, a chance to benefit from the knowledge of other Galpinites, unique access to some very special collections, and an exceptionally interesting, enjoyable and varied few days. Don’t miss another!

Acknowledgement: I wish to thank those Galpin Society members whose memories are better than mine and whose suggestions have been included above. All mistakes are my own.

Jem Berry

Bibliography

Buhuslav Čížek, *Historical Keyboard Instruments in Bohemia and Moravia* (Togga, Prague, 2010)


Sandra Pisano (ed.), *The Lobkowicz Collections* (Scala, London, 2007)

Jana Semerádová with Collegium Marianum, *Solo for the King* (Supraphon) SU 4087-2

---

**Hélène La Rue Scholarship in Music**

St Cross College, Oxford, is inviting applications for this scholarship from students who will begin studying at the University of Oxford in the academic year 2012-2013 for a postgraduate research degree in music. Preference may be given to a research topic related to the musical collections at the University, including those at the Ashmolean Museum, those at the Pitt Rivers Museum, the Bate Collection in the Faculty of Music and those held in any of the colleges.

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

The Hélène La Rue Scholarship has the value of the annual College fee, currently £2426 per annum for 2011-2012, and is tenable for three years coterminous with college fee liability. The successful scholar will be guaranteed to have a room in College accommodation (at the standard rent) for the first year of their course. Applications should be received by the application deadline of **Friday 1 June 2012**.

The Scholarship is tenable at St Cross College only. Application forms can be downloaded from www.stx.ox.ac.uk/hlr or requested by email using the contact form www.stx.ox.ac.uk/ contact choosing the category Academic and Admissions. Written requests should be sent to the Admissions & Academic Secretary, St Cross College, St Giles, Oxford OX1 3LZ.
Musical instruments on the organ of the St Thomas church in Brno

During a visit to Brno in April 2012 we came across some very interesting iconography. The church of St Thomas in the centre of Brno has, on top of the big organ, angels holding musical instruments. The angels hold two trumpets, a straight woodwind instrument (shawm?), a cornetto, a recorder and a dulcian. All six instruments are painted gold. Although some of the instruments look very convincing, it is unlikely that they are real. We expect all of them are wooden imitations, but only a close inspection would tell if that is correct.

**Trumpets**

As far as can be seen from a distance the trumpets look very real. However, the rim of the bell seems to be relatively thick, much thicker than if the trumpets were made of brass. Therefore the trumpets are probably wooden imitations.
Shawm?
We could not see the top of this instrument, therefore it is very difficult to identify, but it could be a member of the shawm family. Like the shawms found in the Freiberger Dom,¹ we see a turned ring close to the bell, which suggests the instrument is made in two parts. The internal dimensions of the bell do not have the characteristics of a regular renaissance shawm or an early oboe. The diameter of the bore at the position of the bell suggests a rather small cylindrical bore. This is likely to be an imitation rather than a real instrument.

Cornetto
This clearly is a cornetto, held upsidedown. Careful inspection shows that the thumbhole is on top, which explains why the other fingerholes are not visible. This could be a real instrument.

Recorder
This clearly is a baroque style recorder, the spacing of the fingerholes suggests that it is a soprano recorder. Although unlikely, this could be a real instrument.

¹ Eszter Fontana, Wenn Engel musizieren, Musikinstrumente von 1594 im Freiberger Dom (Grassi Museum, Leipzig)
Dulcian
This is a gedackt dulcian with a fully internal bell, like three instruments in Linz. The crook is clearly visible and sits against the face of the angel. A key-touch for the E and the F keys is not visible. The style of the bottom and top cap suggests these are made from wood, not from brass as with the Linz gedackt dulcians. This is probably an imitation.

[All photos: Hans Mons & Josée Zuiver]

Hans Mons and Josée Zuiver

2 Dulcians Mu29, Mu30 & Mu217, Oberösterreichischen Landesmuseum (Linz, Austria); Philip Young, Die Holzblasinstrumente im Oberösterreichischen Landesmuseum (Linz 1997), pp.178-188; Maggie Kilbey, Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon (St Albans 2002), pp.224-228
Symposium ‘Exact copy or “based on” historical models – tendencies in the reconstruction of woodwind instruments’

Bern University of the Arts, 24-26 February 2012

Several members of the Galpin Society attended and contributed to this symposium hosted by the Music Department of the Hochschule der Künste in Bern (HKB), organized by Martin Skamletz, Kai Köpp, Lyndon Watts and Sebastian Werr. Contributors came from Germany, Switzerland, Austria, USA and UK, and presentations were in both German and English. I am afraid that your correspondent’s feeble knowledge of German meant that he missed many subtleties, and I apologize in advance for any misrepresentations and omissions in this report.

There was a distinct bassoon focus to the symposium – it was initiated by those involved in the project ‘The Savary Bassoon: Examination of original instruments, copying for Historically Informed Performance, realisation in concert, development of teaching material’. Other presentations added context and further considerations that arise in a project of this kind. Thus the central presentation, in subject and timing, was from the three key personnel in this project; the maker Walter Bassetto (Bassetto Blasinstrumente), the player Lyndon Watts (Faggot Dozent at HKB) and the historian/player Sebastian Werr (Research Associate at HKB).

Watts is the owner of the original Savary behind the project, though they have also closely examined other originals, including from the Waterhouse collection, to inform their reconstruction. He spoke of the instrument’s properties and the interest in finding an appropriate instrument for playing the Romantic period French-Italian repertoire by composers such as Berlioz, Meyerbeer, Rossini and Verdi.

Bassetto gave an account of the construction process with comments on ways in which the design developed through a number of prototypes, illustrated with photos taken in his enviously well-organized workshop. The presentation was completed with a performance of some delightful and technically demanding trios by Castil-Blaze, with three different instruments for comparison: Watts played the Savary reconstruction, while post-graduate students Zoe Matthews and Anna Flumiani played on an original Wiesner and a Grenser copy respectively. The contrasting sonorities of the three were clearly audible in the fine playing of these interesting but little-known works.

We heard two papers on the pedagogical context of the Savary bassoon, first by James Kopp on the *Méthode Complète de Basson* by F. Berr. This method and its fingering chart refer specifically to ‘one of the most recent instruments from the ateliers of Savary’ and so gives specific insights into techniques applicable to these instruments. Given fingerings illustrate the design relationship to both the instrument’s forebears and its contemporary competitors. Instructions on embouchure, particularly the use of the ‘oblique embouchure’, and on reed adjustments, give insights into appropriate reed design and construction, while the repertoire and demand for a high standard of expressivity and nuance demonstrate the expectations on instrument and player.

Secondly Marc Kilchenmann, another Research Associate of the Savary Project, discussed the wider field of 19th century French bassoon tutors, pointing out that they are generally not particularly methodically written. He then focussed on the arrangements of contemporary opera arias in Jancourt’s method and proposed a new ordering according to modern teaching principles.

The project team is fortunate in having at least one of their subject instruments in their own ownership, so that they are free to examine and test it as they please. This is rarely possible in the wider field of historical woodwind studies, and two papers gave museum perspectives.
Frank P. Bür, Manager of the Collection of Musical Instruments in the Germanisches National-museums Nürnberg, spoke on the conflict between issues of preservation and the public’s desire to hear the original instruments in performance. He discussed the appropriateness of using copies to substitute for originals and the demands that such a copy must meet. The problem of choice of original to reproduce also arises, and of how to determine the aspects of the originals that must be reproduced in their reconstruction. Martin Kirnbauer, Curator of the Collection of Early Musical Instruments in the Historisches Museum Basel, also referred to problems of reproduction and the inaccuracies often built into ‘copies’ in order to meet current performance demands. He observed the lack of understanding, or recognition, of early construction methods, and how they influenced the developments of designs.

Andreas Schömi, maker of historical wind instruments from Bern, who specialises in recorders and clarinets, addressed this latter point in his paper. Arguing from his study of the works of C and J Schlegel of Basle, he suggested that the variety of bore sizes and shapes required for the range of instruments they made, could have been achieved by a large set of individually simple boring tools. He demonstrated that his set of tapered-nose boring tools, in diameter increments of 0.1mm, could be used to reconstruct the bore shapes of surviving recorders and other woodwinds by those makers. Although it takes a high initial investment of time and effort to produce such a set, many different woodwind instruments can be tackled without further toolmaking. Larger increments of diameter might be all that is necessary for larger diameter sections such as the bass joints of bassoons. He reasoned that many of the original makers may have worked this way, and that an important advantage is that any desired bore modifications required at the tuning stage, could be carried out with the same tools.

Nicolai Tarasov, recorder player and maker, writer and editor of Windkanal, also spoke of the design differences between originals and modern ‘copies’ in his multimedia presentation on recorders from the late Baroque through to the Romantic periods. He demonstrated that, contrary to common belief, recorder playing and design continued to develop long after the 18th century, and illustrated the progression of construction techniques and musical demands. He also discussed the development of reproductions in the early music revival, and the progression of demands placed upon them.

While reproducers of 18th century recorders and flutes have many originals to choose from, bassoon makers are not so fortunate. There are fewer bassoons by any one maker in the first place, many of the survivors are damaged or have parts missing, and many have been modified for use in later periods. Even in otherwise well-preserved specimens the crook is usually absent and there are next to no surviving reeds from before 1750.

In my own paper I addressed this issue with reference to my recent project of reconstructing a bassoon by J Poerschman, who made and played woodwinds in Leipzig from 1708-1757. He was an important enough figure to make it worth working on his bassoon design despite there being only two damaged and modified originals surviving. The bores and toneholes of the surviving parts of both are similar enough to construe the original design, though the crook and reed must be established through calculation and trial-and-error. The bore profile suggests an initial design of simple straight-conical and cylindrical portions, modified in places by short reamers at the tuning stage. Some of these modifications match with instructions given by Golde and Almenraeder in writings on tuning and voicing of oboes and bassoons, but their effect in practice is rather subtle; acting to refine tuning and response. The result of the project is a well-tuned instrument, playing at A=415Hz, with interesting tonal and response characteristics.

David Rachor and Bryant Hichwa’s work on the acoustics of early bassoons addresses the issue of unplayability, whether for conservation reasons or as a result of existing damage, by developing a modelling procedure to allow them to determine musical characteristics of instruments from measurements of their bore and toneholes. They described their procedure and some of their findings from examining 44 original and 12 reproduction bassoons. They suggested that it is possible to determine the pitch and relative tuning, with reference to historical temperaments, of the measured instruments. Their system can also be used to establish the length of crook required for the instrument to play at the pitch to which it is optimally tuned. Their calculations showed a variety in the quality (uniformity) of tuning in originals and distinct differences both
within a group of ‘copies’ and between them and their nominal original.

Ricardo Döringer, director of reedmakers Proreeds and ‘Practice-Partner’ of the Savary Project, addressed the reed perspective. During the 18th century, bassoon reeds were constructed and designed in significantly different ways from modern reeds and Döringer surveyed the results of current work to re-use early practices, and the compromises required to adapt modern production methods.

The final presentation was from Donna Agrell, Professor of historical bassoon at Schola Cantorum Basiliensis and at the Königlichen Konservatorium Den Haag. She is beginning a doctoral programme of research on the historical context, musical capabilities and repertoire of her original bassoon by Grenser and Wiesner. This instrument was found in Stockholm before her purchase of it from Sotheby’s in the 1980s, and it provides a rich source of information in its rare state of survival, complete with two wing joints, three crooks and box of reeds. She discussed and demonstrated some of the musical capabilities, including its good high range, and how this matches with virtuoso repertoire by Stockholm Romantic period composers Berwald and Crusell. Despite its store of riches, it is only recently that serious attention by today’s makers is being paid to its design and more especially that of its crooks, which are all made of particularly thin, lightweight material. Agrell’s own appreciation of the instrument is also developing as she explores the Swedish virtuoso repertoire for which it may have been used in its first life.

The symposium was completed with a round-table discussion, chaired by Kai Köpp, with Milan Turkovich, Lyndon Watts and Martin Kirnbauer, discussing the use of originals and replicas in performance. A high point for me was when Milan Turkovich spoke movingly of his experience of first playing the Mozart concerto on an original bassoon, by Tauber of Vienna. He described how the characteristics, even difficulties, of the instrument had led him to discover meanings in the music that had passed him by when playing with the ease of a modern Heckel. The topic of ‘historically informed’ performance with modern instruments arose and the question of whether reproductions were still required was a corollary. I am not sure that it was answered in this way, but his own example of the Mozart, Donna Agrell’s continuing exploration of her instrument after 30 year’s of ownership, and the Savary Project’s re-introduction of a neglected voice, surely show that there are still discoveries to be made that can enlighten and enliven the performance and appreciation of music.

The Savary Project’s contribution to just this was demonstrated in one of the delights of the weekend; a concert of music for bassoon, horn, clarinet and flute entitled ‘Rossini in Paris’; performers Lyndon Watts on the Savary reproduction, Johannes Hinterholzer, Philippe Castejon, and Marion Treupel-Franck respectively. We were treated to little-heard pieces by Rossini, Devienne, Jadin and Mengel where the expert and sensitive playing demonstrated the qualities of their instruments, and the interesting sonorities produced in their various combinations. This concert amply demonstrated the possible rewards that arise from the exploration of, and perseverance upon, early instruments.

On the second night we were also shown the value of the teaching of ‘historically informed’ performance upon modern instruments when we heard a performance of Mozart’s ‘Gran Partita by students of the HKB under the direction of Milan Turkovic. It was a pleasure to hear technique and expressive gestures that have been gained in the early music movement applied on modern instruments by these developing musicians.

Mention must also be made of the excellent and welcoming organisation by Sabine Jud and her team, and their generous supply of drinks and food, all of which added to the congeniality of the weekend.

Mathew Dart
The Relationship between the Recorder, the Csakan and the English Flageolet

That the recorder continued to exist throughout the 19th century is beyond doubt: I have argued that the obsolescent baroque recorder maintained a shadowy existence from the time of its decline in the late 18th century until its revival in the early 20th, whereas Lasocki, Tarasov and others have maintained – in reviews of my work – that the English flageolet and the csakan were the true recorders of the 19th century.¹ I have noted in my writing, however, that my work related to the recorder alone rather to these closely-related instruments.

Further study and reflection has led me to the conclusion that, although the English flageolet and csakan are much akin to the baroque recorder, they are essentially developments of the instrument and require separate classification.

There is no dispute regarding the demise of the baroque recorder in the late 18th century, called in England at the time the common flute, and in France referred to as le flûte d’Angleterre.² Lasocki asserts that the English flageolet (or English flute, a term also applied by the flageolet maker William Bainbridge to his larger [tenor] flageolets) was merely a recorder fitted with a windcap in the manner of the bird flageolet and French flageolet and was essentially a recorder by another name. It may be argued, however, that the English flageolet is a compound instrument, combining elements of the recorder with its 7 + 1 tone-hole arrangement and the French flageolet (4 + 2) with its windcap.³

³ Although the windcap on the flageolet is frequently referred to as the sponge chamber, it does not necessarily contain a sponge

³ Although the windcap on the flageolet is frequently referred to as the sponge chamber, it does not necessarily contain a sponge

This English flageolet (whose 6th-finger note was g’) declined in popularity following Bainbridge’s 1803 patent which introduced the improved octave flageolet: this instrument had a plugged 1st tone-hole which served as the speaker hole and also flattened the 7th degree of the scale, the thumb-hole being little-used.⁴ The 6th-finger note was now d’’ (notated d’), giving a natural scale of G as successive fingers are lifted: it is apparent that the fingering was thus simplified and ideal for amateurs, who could also access the transverse flute repertoire. By the middle of the century, both the original English flageolet in G and the

improved octave flageolet had been supplanted by a modified flageolet which – in the absence of a definitive term – I refer to as the late English flageolet with d’ as its 6th-finger note, six finger-holes, no thumb-hole, and from one to six keys.\textsuperscript{3} I would suggest that the English flageolet (in its several forms) is a derivative of the baroque recorder: a 19\textsuperscript{th} century duct flute, but not the recorder of the 19\textsuperscript{th} century.

![Image](image_url)

Left: voice flute stamped Metzler / 105 Wardour St / London, Right: tenor double flageolet by Simpson [Photo: D MacMillan]

The csakan (the term derived from an Hungarian word meaning a war-hammer: csákányfokos was both a weapon and a duct flute) appeared around Vienna in the early 19\textsuperscript{th} century, a combination of shepherd’s flutes of Hungary, Slovakia and Croatia with the recorder and cane recorder.\textsuperscript{6} In its early form the csakan was a keyless cane-flute usually blown through a crutch handle (hence the comparison with the hammer) and first appeared in the hands of Anton Heberle in Budapest in 1807. Subsequently the instrument (which was usually built in A\textsuperscript{3}) metamorphosed into a simple form with one or two keys and a complex csakan with up to thirteen keys and a bell rather than a walking-stick foot. The crutch handle was replaced by a knob and the instrument blown in the manner of a direct-blow bass recorder. The Viennese csakan declined after the middle of the 19\textsuperscript{th} century, but the term ‘csakan’ continued in use, applied to a recorder-like instrument (usually in d’\textsuperscript{3}) with up to six keys well into the 20\textsuperscript{th} century (Schulflöte).\textsuperscript{7} Again, I would suggest that the csakan is a 19\textsuperscript{th} century derivative of the recorder rather than the recorder of the 19\textsuperscript{th} century.

Although the English flageolet and the Viennese csakan declined in popularity after the middle of the century, it should be emphasized that the French flageolet flourished – particularly in dance bands – until the early years of the 20\textsuperscript{th} century. The recorder itself continued in existence throughout the 19\textsuperscript{th} century, both in the rare form of the baroque recorder and as the Berchtsgadener Fleitl, the Flötuse and the Flûte douce to emerge in its almost-original state in the early 20\textsuperscript{th} century.\textsuperscript{8}

This brief survey inevitably excludes many duct flutes of the 19\textsuperscript{th} century (such as the tin whistle, the galoubet and a myriad of folk instruments) but I hope it will illuminate the relationship between the recorder, the English flageolet and the csakan.

I have appended a ‘family tree’ which – although inevitably insufficiently accurate for a genealogist – will illustrate my thoughts as to why I consider the English flageolet and the csakan to be close relatives of the recorder rather than the forms which that instrument assumed during this dark (and fortunately transitory) period of its history.

Douglas MacMillan

\textsuperscript{3} D MacMillan, \textit{Galpin Society Newsletter}, no.27, (May 2010), p.4
\textsuperscript{7} M Betz, \textit{Der Csakan und seine Musik}, (Tutzing: Hans Schneider, 1992), p.49
A suggested flageolet family tree:

Cane Recorder
Shepherd’s Pipe
Csákányfokos

= Recorder

= French Flageolet

Flute Douce, Fleitl & Flötuse

Csakan

Simple
Complex

English Flageolet

English Flageolet
Improved
Octave

Late (post-1850)
English flageolet

Double
Flageolet

Triple
Flageolet

Revived
Baroque Recorder

A Csakan by C Wanscheid, St Petersburg (c.1830). An exceptional example in ivory with gold mounts.
[Photo: Graham Wells]
Klaverens Hus appeal

The machine hall of the piano and reed organ manufacturers Östlind & Almquist, Arvika (1899)
[Photo: Klaverens Hus archives]

Yet another musical instrument museum is under threat of closure. This time it is the Klaverens Hus (The Keyboard House) in Söderhamn in Sweden. This is a relatively young museum having been established in 1998 and is largely devoted to the work of Swedish keyboard makers. Its foundation owes much to the work of Conny Carlsson and Eva Helenius. The collection currently stands at no fewer than 560 instruments together with associated tools, equipment, documentation and library. The museum’s current problems have been brought about by the withdrawal of funding by the City of Söderhamn. Although briefly receiving some funding from the Swedish Ministry of Culture even this is no longer available. Unlike other museums that have suffered similar crises, a museum of keyboard instruments cannot just be put in cardboard boxes and forgotten about. There is apparently a real danger that the collection will be dispersed or worse.

The Museum is currently run by a non-profit volunteer association. They are asking for international support for their case to obtain proper funding from the Ministry of Culture. All concerned parties are asked to contribute to their appeal blog on their homepage klaverenshusappeal.klaverenshus.se/#home. For further information about the Klaverens Hus their website is www.klaverenshus.se

Graham Wells
Forthcoming Events and Meetings

For an up-to-date version of this list see www.galpinsociety.org

2012


Jun 3: London. Thames Diamond Jubilee Pageant, to be led by a floating belfry www.thamesdiamondjubileepageant.org/


Jul 7: London. Galpin Society AGM at The Dutch Church. Contact: grahamwhwells@aol.com www.dutchchurch.org.uk/


Sep 13-16: Leiden, The Netherlands. Chinese Instruments and Western Museums, workshop (abstract deadline 15 April 2012). Contact: European Foundation for Chinese Music Research (CHIME) and Leiden University) home.wxs.nl/~chime/


Nov: Michaelstein, Germany. International Symposium on Musical Instruments, Stiftung Kloster Michaelstein, Postfach 24, D-38881 Blankenburg, Germany. Contact: Marina Salomon m.salomon@kloster-michelstein.de www.kloster-michelstein.de/

2013

May 24-27: Edinburgh. Serpentarium. Contact: Arnold Myers, 30 Morningside Park, Edinburgh EH10 5HB a.myers@ed.ac.uk

May 30-Jun 2: Williamsburg, Virginia, USA. AMIS Annual meeting (abstracts to be called for). Contact: AMIS c/o Joanne Kopp j2kopp@aol.com www.amis.org/

Jun 4-7: Istanbul, Turkey. 14th International RidM Conference on Music Iconography (with a focus on organology). Repertoire International d’Iconographie Musicale (abstracts to be called for) www.ridim.org/

Jul 11-20: St Albans. 50th Anniversary International Organ Festival www.organfestival.com/

Jul 26-29: Oxford. Conference on musical instruments. The Galpin Society (abstracts to be called for). Further details to be announced

Aug 12: Edinburgh. Symposium on British bagpipes (abstracts to be called for). EUCHMI, University of Edinburgh, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG
**Galpin Society Annual General Meeting**

Saturday 7 July 2012 at 2.00pm

At the Dutch Church, 7 Austin Friars, London, EC2N 2HA

Followed by Show & Tell – members are invited to bring along any musical instrument or musical instrument related object or document and talk about it for (strictly) five minutes. Lest we should be oversubscribed please contact the Chairman (grahamwhwells@aol.com 020 8943 3589) prior to the meeting to let him know you wish to participate.

Tea, coffee and cakes will be served during the proceedings.

The meeting will finish at approximately 5.30pm

---

**IMPORTANT INFORMATION REGARDING SUBSCRIPTIONS**

Please note that subscriptions were due on 1 April 2012. Please take this as a reminder if you have not already paid.

If you wish to pay by credit card you will now need to pay via our website www.galpinsociety.org The PayPal button on the Subscriptions page allows you to pay either by credit card or from your own PayPal account. **We are no longer able to accept payment by credit card sent through the post or by email.** The preferred method of payment is still cheque, or standing order for those with UK bank accounts.

Subscription rates 1 April 2012 to 31 March 2013, to include GSJ LXVI (2013):

<table>
<thead>
<tr>
<th></th>
<th>UK</th>
<th>Europe</th>
<th>Elsewhere</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institutions</td>
<td>£39.00</td>
<td>£39.00</td>
<td>£39.00</td>
</tr>
<tr>
<td>Individual members</td>
<td>£25.00</td>
<td>£30.00</td>
<td>£36.00</td>
</tr>
<tr>
<td>2 persons at same address</td>
<td>£27.00</td>
<td>£32.00</td>
<td>£38.00</td>
</tr>
<tr>
<td>Student (see below)</td>
<td>£12.50</td>
<td>£15.00</td>
<td>£18.00</td>
</tr>
<tr>
<td>Under-25 (see below)</td>
<td>£12.50</td>
<td>£15.00</td>
<td>£18.00</td>
</tr>
</tbody>
</table>

- Student membership for full-time students is available for a maximum of four years.
- Under-25s membership is available for those aged 24 or under at the beginning of the subscription year.
- Joint membership is available for 2 persons at the same address. The Journal is only sent to the member paying the subscription.

Payments may be made by:

- £ cheque drawn on a UK bank, sent to the Administrator (see p.2)
- Direct payment into our bank account (please ask for details). Members paying by standing order receive a £1 discount per annum.
- PayPal, using your membership number. You will find this on the address label of the envelope in which this newsletter was sent. If you have forgotten your membership number please contact the Administrator.