The Quiet Street (c.1850)

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

Oliver Eagle-Wilsher, SANDY
Graham Hair, GLASGOW
Trond Olaf Larsen, FJELLSTRAND, Norway
Martin Preshaw, MULLANMEEN UNDER KESH, Ireland
Geerten Verberkmoes, BERGEN OP ZOOM, The Netherlands
Stefaan Verdegem, GRIMBERGEN, The Netherlands

[Cover: *The Quiet Street* by the political cartoonist John Leech (1817-64); coloured engraving, 221 x 122mm, contributed by Lance Whitehead]
EDITORIAL

Just a few days ago I commenced writing this editorial with an apology for its small size in comparison with the last one, but I am pleased to say that it has enlarged substantially since then primarily owing to the arrival of Neil Wayne’s article on a newly discovered concertina by William Wheatstone. Almost all of us will have heard of Sir Charles Wheatstone but probably know almost nothing about his younger brother William.

There has not been much activity to report since the last newsletter. The AGM took place in July, once again in the Dutch Church. Among the items agreed was a relatively modest increase in subscriptions which will come into effect from next April. Almost everyone that one speaks to agrees that the subscription is still excellent value even if it was just for the Journal. One would normally expect to pay a great deal more to receive a publication of this size and containing articles with such a wealth of expertise. It is very gratifying to perceive that our Journal would seem to be the publication of choice for most authors writing in the field of organology. This must also be taken as a credit to the present and all past editors.

At the AGM I also found myself re-elected as the Chairman of the Society’s Committee. I am grateful to all my friends and colleagues for the trust they continue to place in me to fulfil this role.

Finally can I thank those members who contributed such interesting ‘Show and Tell’ items after the formal part of the AGM had ended.

Graham Wells

The copy deadline for the February online newsletter is 15 January.
Please send your contributions to grahamwhwells@aol.com

Visit to the Royal Military School of Music, Kneller Hall, Twickenham
Saturday 23 March 2013

The last time the Society visited Kneller Hall was in June 2001, and a report of that visit appeared in the first issue of this Newsletter. It was felt that a sufficient time had passed to merit another visit to enable those who attended then to refresh their memories of the musical instrument collection there, and to allow others the opportunity of browsing through both the museum and the instruments in store, to which we have kindly been offered access. Our hosts have also offered to give us a short talk on the history of the building and the School itself.

This visit will take place in the morning and on its conclusion those attending are cordially invited to lunch with Graham and Diana Wells who live in neighbouring Teddington. For those without their own transport, bus 281 has stops close to both venues (and also Twickenham train station).

Both the RMSM and the Wells’s will need to know the numbers that will be present at these events, so could any wishing to attend please make this known to Graham Wells (grahamwhwells@aol.com, Tel. 020 8943 3589).

It is always difficult to predict attendance in advance, but it might be necessary to restrict numbers if the response is too good, so the sooner you respond the better. Full details and precise timings will be sent to those who have registered an interest nearer the time.

The Royal Military School of Music, Kneller Hall (c.1850)
2013 Oxford Conference
25-29 July 2013

A joint conference under the auspices of the Bate Collection, The Galpin Society, ‘Making the Tudor Viol’ * and CIMCIM entitled *Musical Instruments – History, Science and Culture* will be held in Oxford from Thursday 25 to Monday 29 July 2013. Based in the University of Oxford’s Faculty of Music, the conference will cover all areas of musical instrument history and development and their effects on culture and society. It will comprise a series of presentations, seminars and lectures on a broad range of organological topics by speakers from all over the world. One day (Friday 26 July) will include a particular focus on viols in 16th century England, although papers on related topics and other instruments will also be included on that day. There will be a series of other events including:

- Museum and gallery tours
- A chance to play and examine some of the instruments in the Bate Collection
- An informal gamelan workshop
- An evening drinks reception hosted by the Faculty of Music
- A gala dinner at one of the university’s colleges

The conference fee is £75, or £35 for students. Delegates who wish to attend only the viol-oriented day, 26 July, can do so for £25. Places are limited, so early booking is advised! To book your place please see [www.bate.ox.ac.uk/conference-2013.html](http://www.bate.ox.ac.uk/conference-2013.html)

Accommodation is not provided, but inexpensive bed & breakfast can be found in many of the colleges and can be booked at [www.oxfordrooms.co.uk](http://www.oxfordrooms.co.uk). Further accommodation options can be found via the Oxford Tourist Information website [www.booking.com/city/gb/oxford.html](http://www.booking.com/city/gb/oxford.html).

**Call for papers**

All those wishing to give a paper at this conference should consult [www.bate.ox.ac.uk/conference-2013.html](http://www.bate.ox.ac.uk/conference-2013.html)

The deadline for abstracts of papers is the end of January 2013.

The conference organisers are pleased to announce that a prize of £150 will be awarded for the best student debut paper.

* University of Huddersfield supported by the Arts and Humanities Research Council

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Part of Jeremy Montagu’s collection of some 2,500 musical instruments which will be available for viewing before, during, or after next year’s Oxford conference. Anyone wishing to take up this opportunity should contact Jeremy first:

**Jeremy Montagu**

jeremymontagu@gmail.com
A 1765 harpsichord by Burkat Shudi (no. 496) rediscovered in Poland

In October 2011 the Museum of Musical Instruments in Poznan was offered a harpsichord for purchase. On looking at the 15 photographs of the instrument, it became clear that this was most probably the Burkat Shudi harpsichord that was lost during World War II, no. 496, built in 1765 for Frederick the Great. This instrument was known to the authors mainly from the 1932 publication by Peter Epstein and Ernst Shreier. It contained the information that this instrument was part of the furnishings in the Music Room of the Wroclaw residence of the King of Prussia:

Im Musikzimmer des Breslauer Schlosses, aus dem Besitz Friedrichs des Großen, bezeichnet: «Burkat Tschudi Nr. 496 Fecit Londini 1765.» Höhe 96, Breite 103, Länge 270. London 1765. Staatseigentum. Schloß Inv. Nr. 73

A search for this instrument had already been made in 1994 by David Wainwright and Kenneth Mobbs, who found that towards the end of World War II the conservator Guenter Grundmann was trying to protect many valuable antiques by placing them in different locations in Silesia. Many art and craft objects were hidden in Prudnik (Upper Silesia). In their article the authors expressed the hope that this instrument might have survived and would prove to be located in

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1 P. Epstein & E. Scheyer, Führer und Katalog zur Sammlung alter Musikinstrumente. Schlesisches Museum für Kunstgewerbe und Altertümern (Breslau 1932), pp.26-27

Upper Silesia or north Czechoslovakia. As it turns out, the instrument survived, but had been transferred to Radziejowice near Warsaw.

According to the former owner, his father was a professional musician who lived and worked in north-eastern Poland after World War II as the conductor of the Olsztyń Philharmonic among other orchestras. One day he came across a convoy guarded by Russian soldiers. One of the trucks, which was transporting looted works of art, broke down just near his home. It is possible that the convoy originated in Prudnik and was travelling to Soviet Russia. His father, being a musician, recognised the value of the instrument he saw on the truck and proposed a deal, the harpsichord for a can of alcohol. The soldiers agreed to the exchange, so this is how the instrument fell into private hands. From the discussion with the son, who inherited the instrument from his father, we know that it was played for many years. After his father’s death, the harpsichord was brought to Radziejowice where it stayed until 2012. Finally it was bought by the National Museum in Poznan which is now its owner, and it is located in the Museum of Musical Instruments.

It is known that the instrument was restored in 1926 by a Wrocław based company, Louis Seliger und Sohn, and it was used for concerts and played at Wrocław Castle, even during World War II. Subsequently, while in private ownership for over 60 years, it may have needed some partial repairs.

In the opinion of the museum’s restorers its present state of preservation is good. The construction of the instrument’s case is stable, although some ornaments are missing. The lid and the whole case are slightly deformed, the varnish scratched and worn in some places, and the music desk is not original. The strings were removed by the previous owner. The soundboard is split in six places and deformed, which is probably due to the above-mentioned 1926 restoration when the soundboard bars were replaced and glued in different places from the original locations. The general state of the keyboard is good without anything missing or mechanical damage. All the jacks appear to be original; some are slightly deformed but their action is correct.

Today this instrument is the oldest surviving harpsichord built by Burkat Schudi for Frederick the Great.

It is the intention that a full article on this instrument will eventually be published in the GSJ. Meanwhile you can find more information about the history of this instrument and others built for Frederick the Great in the articles by David Wainwright and Kenneth Mobbs, and by Michael Latcham.

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and Faculty of Musicology,
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Patryk Frankowski
Senior assistant,
Museum of Musical Instruments, Poznan

3 K. Rottermund, Budownictwo fortepianów na Śląsku do 1945 roku (Szczecin 2004), p.32
‘At Home with Music’:
Keyboard instruments to be on display at the Horniman Museum

The Horniman Museum and Gardens are delighted to confirm that it has been awarded £90,000 from the Arts Council England’s Designation Development Fund towards its keyboard project in the Music Gallery.

The project will bring highlights of the keyboard instrument collections from the Horniman and the Victoria and Albert Museum into the Horniman’s Music Gallery by January 2014. Keyboards of all types, from organs and harpsichords to pianos and clavichords, will be included. The exhibit will break new ground in the Music Gallery at the museum in Forest Hill in at least three ways. It will establish a new theme in the gallery called ‘At Home with Music’, focusing on keyboard instruments from five centuries that populated domestic settings from parlours to palaces. Secondly, it will show several important keyboard instruments in the collections that have never been on public display, or were withdrawn following the closure of the V&A Music Gallery in 2010. And finally, live music-making will be introduced as a regular feature in the gallery through the restoration to playing condition of the Horniman’s 1772 Jacob Kirckman double manual harpsichord.

The arrival of a significant keyboard display in the gallery will also be marked by a research conference in 2014 called Roots of Revival, which will concentrate on keyboards and other instruments that inspired, or were products of, the 20th century renaissance of interest in early music.

The Two-Manual Harpsichord by Jacob Kirckman (London 1772)
[Photo: Peter Macdonald and The Horniman Museum and Gardens]
The 1861 William Wheatstone patent ‘English’ Concertina – a rare survival

A highly unusual ‘English’ concertina was recently acquired for the Concertina Museum,¹ which appears to be the only known prototype instrument of those described in the 1861 patent of William Wheatstone (Charles Wheatstone’s brother), who was by then managing the Wheatstone family business. The design and internal construction of concertinas, invented in the early 1830s and patented by Charles Wheatstone in 1844, had long been standardised by the Wheatstone manufactory at 20 Conduit Street, London, and also by the many rival concertina makers in London during the 1840s and 1850s. This prototype design, a hitherto unrecorded example of one of the variants claimed in William Wheatstone’s 1861 patent, is radically different, even eccentric, in its construction, internal layout and design from all preceding concertinas.²

The concertina was invented by Charles Wheatstone in the early 1830s as a bellows-powered free-reeded instrument in which individual notes and chords may be sounded by pressing the array of buttons or ‘keys’ on each end of the instrument. Though Charles Wheatstone’s first bellows-powered and reeded instrument is merely hinted at, but not named ‘concertina’ in his 1829 patent for the Symphonium (see below), in Wheatstone’s 1844 patent the full specification and internal design of his ‘English’ system Wheatstone concertina was announced.³

¹ www.concertinamuseum.com
The manufacture of concertinas at the Wheatstone family’s manufactory at Conduit Street proceeded apace from the 1830s to 1850s, and throughout these decades, craftsmen and outworkers who had worked there often set up on their own, inevitably labelling their concertinas as ‘improved’, ‘new model’ and other such claims. These new makers included Joseph Scates, George Jones, F Nickolds, and Rock Chidley, a nephew of Charles Wheatstone who was later to return to manage the Conduit Street workshops. However, in spite of their vain claims, these new makers rarely achieved the quality of Wheatstone-made instruments, merely offering slight so-called ‘improvements’ to areas such as fret patterns, reed-frame profiles, bellows patterns, the tuning and temperament of the reeds, and the internal ‘actions’ (the system of levers, pivots, reed-pads and lever-supports within the instrument). Chris Flint has documented the myriad small changes to the internal features of concertina ‘actions’ on his website. His research greatly assists in determining just who made many of the minor makers’ 19th century concertinas.

By the 1850s, Charles Wheatstone was almost exclusively involved in his scientific research as a professor at King’s College, London. The ‘C Wheatstone & Co’ workshops, instrument dealerships and concertina factory had long been managed by his brother William (1804-62). Furthermore, the great influence of Louis Lachenal in the 1850s as the highly-paid engineering manager at Wheatstone’s led to a measure of mass-production techniques, machine-cut fretwork, and machine-stamped reed-frames: his entries in the Post Office London Directory for the period 1850-1853 read ‘machinist, iron planer, small screw & piano rivet manufacturer’.

Even though Charles Wheatstone did create some alternative designs and fingering systems for his concertinas at Conduit Street – for instance the 1848 ‘Double System Duet’, (see below, left) and the 1854 ‘Duett’ (see below, right) – neither proved popular with the small but enthusiastic (and well-off) amateur concertina-playing community. Few were made and sold, and Wheatstones concentrated on marketing an increasing range of ‘English’ concertinas, making instruments of different compasses such as tenor-trebles, baritones, basses and extended trebles, piccolos and even miniatures, to enable ensemble playing.

Left: Charles Wheatstone 67-Key ‘Double System Duet’, No 12 (c.1848). This rare system, with 4 columns of reeds in a new ‘duet’ format, is known from about 5 surviving models, and has many pre-1848 features. Concertina Museum Collection Item C.100


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5 Chris Flint, ‘Re-actions, or Thinking inside the Box’, www.scatesconcertinas.com/re-actions-or-thinking-inside-the-box.html
Given the continuing success of Wheatstone’s original design, substantially unchanged in both their own instruments and those of their many competitors, why did William Wheatstone create this complex, novel and, more to the point, unsuccessful, ‘Improved’ concertina design, patent it together with two other fingering systems, and actually make one?

To assist an analysis of the reasoning behind William Wheatstone’s instrument (WW) let us compare it with the standard Wheatstone & Co ‘English’ concertina (CW) in production in late 1860, using side-by-side images of the 1861 WW instrument (left) and the 1860 CW ‘English’ concertina (right).

**Layout of keyboard areas, on the ends of the 1861 WW (left) and 1860 CW ‘English’ concertina (right)**

William’s reason for shifting forward the array of buttons that form the keyboard area, and similarly moving the thumb-strap forward, was to achieve more of a horizontal balance when the instrument is held by thumbs alone, removing the need for the little-finger rests. This liberates all four fingers of each hand for the playing of notes on each end. The relocation of the keyboard has necessitated the moving of the label embouchure to the lower fretwork area. The keys themselves are not the simple ivory or metal columns as used in CW instruments, but complex domed push-studs that operate through the frets and act upon the various levers in the WW action board.
The arrays of levers, pivots and pads (the ‘Action’) on the 1861 WW (left) and 1860 CW ‘English’ concertina (right)

Owing to the grouping of the keyboard area close to the top edge of each end, the WW instrument does not have space for conventional levers to operate the four or so top-row keys on the outer edge of the instrument. An array of spring-loaded plungers has therefore been mounted on the inner face of the action board to admit air to the reed-pan. The rest of the levers are complex, hand-made wooden levers, all individually carved and numbered, and all have carved grooves lubricated with graphite at the points where the brass springs apply pressure to the tops of the levers. The levers are pivoted on cut-brass U-shaped support posts, and Chris Flint, expert on the action varieties used by makers of early concertinas, has commented that ‘it is beautifully made, but can only be a prototype built for the patent, as the potential for wear on the underside of the levers would give it a very short life – wooden levers rubbing across metal posts’.  

9 See footnote 4; The Concertina.net discussion site: A number of leading concertina researchers (inc. Jim Lucas, Chris Flint, Geoff Crabb, Wes Williams and others) have discussed the 1861 Instrument within Topic 14240 on this website www.concertina.net/forums/index.php?showtopic=14240
The arrangement of reeds, reed-tongues and valve flaps on the inner face of the hexagonal reed-pan of the 1861 WW (left) and 1860 CW ‘English’ concertina (right)

It is perhaps in the construction of the reeds and reed-pan that the WW instrument varies most from the long-established C Wheatstone & Co designs. All ‘English’ concertinas, whether by Wheatstone or the many minor makers, had a double-sided arrangement of reeds, the outer side of the reed-pan having single-tongued reed-frames secured in routed chambers, and an array of similar reeds in routed grooves on the pan’s inner face (see above, right). By the 1860s, the provision of a radial paper label around the central hole of the pan was a standard feature. This label carried information about the reed-frame size, and the musical pitch to which the reed-tongue was to be tuned, as a guide to the tuners (who were often out-workers). However, an examination of the reed-pan of the 1861 WW instrument (see above, left) reveals a complex single-sided pan, with a variety of reed styles, a wealth of numberings near each reed, and an array of long brass springs, secured by an annular wooden disc, each of which bear down upon the valve-flaps glued to each reed. Furthermore, the reeds themselves are of a hitherto unrecorded form, with reed tongues for both the press and draw direction of play being secured onto the same reed-frame, and all reed-frames screwed onto (not routed within) the inner face of the reed-frame. While the larger, lower-pitched reeds have steel reed tongues, secured to the inner and outer faces of a rounded-end brass reed-plate by means of a single steel rivet, some of the smaller, higher-pitched reeds appear to be ground out of a single sheet of mild steel, with the reed-tongues to front and rear face ground out of the sheet of metal. There is no evidence of separate reed tongues being added in some way over grooves in the steel frame plate. Since the reeds to the inner face of the pan deliver notes for both press and draw, there are no reeds in the chambers on the outer face of the reed-pan, just an array of single valve-flaps over the apertures to the reeds that are visible in each exterior chamber.
Clearly, the huge amount of both completely new and heavily-modified features that are embodied in the WW 1861 patent ‘English’ concertina do appear to be over-complex, unnecessary, and make little actual improvement to the standard and widely accepted designs inherent in the vast majority of ‘English’ concertinas being made in the 1860s.

Might there have been an element of rivalry between Charles (now well away from musical activities, as a Professor, an inventor, and on his way to an 1868 Knighthood) and his brother William, just two years his junior, who had elected to maintain his involvement with the family firm? It seems not: in a personal communication, Brian Bowers, Wheatstone’s biographer, informed us that there was no evidence of such rivalry. In any event, William was managing a busy and successful business at Conduit Street, and in creating the 1861 patented designs may have genuinely been attempting to add useful improvements to his brother’s designs. William died in early 1862, and was thus unable to continue any plans he may have had for further new variants of his brother’s invention.

But which, if any, of these attempted improvements were valid or useful? What would today’s concertina makers consider useful in the 1861 patent designs? We were able to discuss the prototype in great detail with Geoffrey Crabb, and also to consult his contributions to the online discussion about the 1861 patent.10 Mr Crabb is a fourth generation concertina maker whose great-grandfather worked for Wheatstone’s in the 1830s. His comments centred on the fact that the forward positioning of the keyboard to achieve ‘balance’ appeared to be William Wheatstone’s prime reason for developing this design.

Mr Crabb felt that the instrument was mainly redesigned to shift the centre of gravity of the instrument, but with no thought in regard to the cost of production, ease of assembly and inevitable ongoing maintenance. He stated ‘In my opinion, purely as a maker, most of the improvements put forward by William Wheatstone in the patent were unnecessary changes of design both in components and overall construction. I fail to see the employment of the changes bettering what was a simple, working design in use at the time and, in fact, still used today by some makers’.

One final fact sent to us by Geoffrey Crabb remarked upon the huge increase in extra parts needed for this ‘new’ action system within the 1861 concertina. His rough count of the total left and right action parts (button top, lever, spring, pivot, pad, etc) needed in the 1861 Patent instrument is around 478. When this is compared with the 384 parts needed within the 48-key Wheatstone ‘English’, as in the 1844 Patent, an extra 94 parts were needed.

Perhaps the best conclusion to our studies of this rare survival, rather than to criticise and demean the efforts of William Wheatstone and his workshops, would be to pay tribute to the craftsmen and inventors who created occasional weird and wonderful ‘new’ instruments, many destined to sink without trace. But let us not forget Charles Wheatstone’s transformation of a scientific toy mouth organ in 1825 into a bellows-powered curiosity in 1844, and into an instrument that is today still widely made, played and avidly collected all around the world, the 1844 design of which may truly be claimed ‘The First, and the Best’ concertina.

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10 See footnote 8, also personal communication: Geoffrey Crabb www.concertina.net/rd_crabb.html
Dr Terence Pamplin Award for Organology

In 2004 Terence Pamplin died suddenly at the early age of 62. He had been an active member of the Galpin Society for many years. He had also been a Liveryman, on the Court and a Junior Warden of the Worshipful Company of Musicians, and the Company established the Terence Pamplin Award for Organology to be a research prize in his memory, open to both musical instrument makers and academics.

The Award is wide in its remit and designed not only to encourage research into organology and playing techniques of acoustic instruments within the main stream of Western Musical tradition but also the oral traditions in world ethno-organology at any period of history before they are lost to scholarship for ever. The Award, which was established with donations from Terry’s family and many friends around the world, was first made in 2005 and is worth £1000. It was made annually until 2009 when it was decided by the Musicians’ Company to make the Award every two years until such time as the UK economy recovered. This was one of many reluctant measures regarding awards and prizes that the Company made in that year. The next time the award will be made will be in 2013.

The Judges for the Award are Past Master Frank Fowler who chairs the Award Committee; Professor Arnold Myers, University of Edinburgh; Dr Frances Palmer, Liveryman; Roger Rose, maker of early instruments, and Elizabeth Pamplin, Liveryman. The standard of applicants for the Award has been very high over the years and judging has accordingly been difficult but unanimous. Many entrants for the competition combine both academic and making skills or wish to test novel techniques in organological research. So while a common factor in using the award has been travel to collections, the judges have always looked for evidence of purpose when using new methodology in examination of museum collections.

The Winners have been:

2005 Helen Leaf, University College London. Research into the construction and development of medieval bone flutes. She used the money to pay for scanning of original bone flutes at Imperial College and her own reconstructions.

2006 Eugenia Mitroulia, Edinburgh University. Research into saxhorns. She used the money to travel to European Museums to examine original instruments.

2007 Melanie Piddocke, Edinburgh University. Research into the work of the maker Theodor Lotz in the context of his predecessors, contemporaries and successors. She used the money to examine instruments made by Lotz and others in museums in Europe.

2008 John Milnes, London Metropolitan University. Research into the English Cello and its principal makers 1750-1820. He has used the money to examine instruments in museums and collections in the USA and Europe. He is a maker of cellos and other stringed instruments.

2009 Shem Mackey, London Metropolitan University. Research into early viols, particularly the maker Henry Smith. He is using the money to travel to museums and collections in the USA and Europe to examine original instruments. He is a maker of viols and violins.

2011 Lisa Norman, Edinburgh University. Research using multi-disciplinary analytical techniques to map the evolution of french horns in the 18th century and to provide a systematic approach to instrument identification based on features of the bore profile, ‘wrap’ and acoustical response. She is using the money to travel to various collections.

Musicology and organology were particular passions in Terry’s life as well as being the focus of his career. He would explain with never-failing patience and humour that organology was not about organs, although it could be, but was the science and history of the development and construction of all acoustic musical instruments and their use. He was once asked on a BBC radio programme how many musical instruments he had played to demonstrate their history and construction in public performances. He counted to twenty-three instruments. His favourite instruments were viols and the baryton upon which he was a versatile performer, playing the latter one year at the International Haydn Festival in Austria and recording on antique viols with the Elizabethan Consort of Viols. He would be very gratified that his memorial award was contributing to such varied and high quality organological research.

Details of the Award, how to enter and regulations are posted on the Worshipful Company of Musicians’ website www.wcom.org.uk The closing date for the next competition will be 5 July 2013 at 12 noon.
Print entitled ‘Habakuk’

This etching by Romeyn de Hooghe (1645-1708), published in 1703 by Jacob Lindberg (fl. c.1700-c.1720), is from the collection of Michael Fleming. It is from a series of Old and New Testament illustrations, and seems to refer to the last verse of Habakuk: 19: ‘The Lord God is my strength and he will make my feet like hinds feet and he will make me to walk upon my high places. To the chief singer on my stringed instruments’.

The question is, what is the strange musical instrument which the central figure is playing?

Graham Wells
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FORTHCOMING CONFERENCES

International Conference on Historical Keyboard Music, 19-21 July 2013, The University of Edinburgh, Scotland

This conference is intended as an international meeting of scholars and performers working in the field of keyboard studies. Following up on a successful conference in 2011, the intention is to bring together a diverse range of expertise in musicology, cultural history, organology and performance.

The 2013 conference seeks to examine the role of the keyboard in trends towards internationalisation in music in the seventeenth and eighteenth centuries, encompassing instruments, music for keyboard instruments, its exponents, and economic, political and socio-cultural contexts.

The call for papers and further details can be found at: http://www.ichkm.music.ed.ac.uk/

XI International Clavichord Symposium, 3-7 September 2013, International Centre for Clavichord Studies, Magnano, Italy

Concerts will be held in the evening and shorter recitals will complement the morning lectures.
A display of instruments, original or copies, will be held in the Chiesa di Santa Marta.

The planning committee is now accepting proposals for papers with a preference for topics on:
– Carl Philipp Emanuel Bach
– The Clavichord, key to all other keyboard instruments
– Other topics

The call for papers and further details can be found at: http://www.musicaanticamagnano.com/index.php?option=com_content&view=article&id=30&Itemid=45&lang=en