



# THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

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**Detail of the Eglantine Table (c1568) preserved at Hardwick Hall (see p.17)**

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# THE GALPIN SOCIETY

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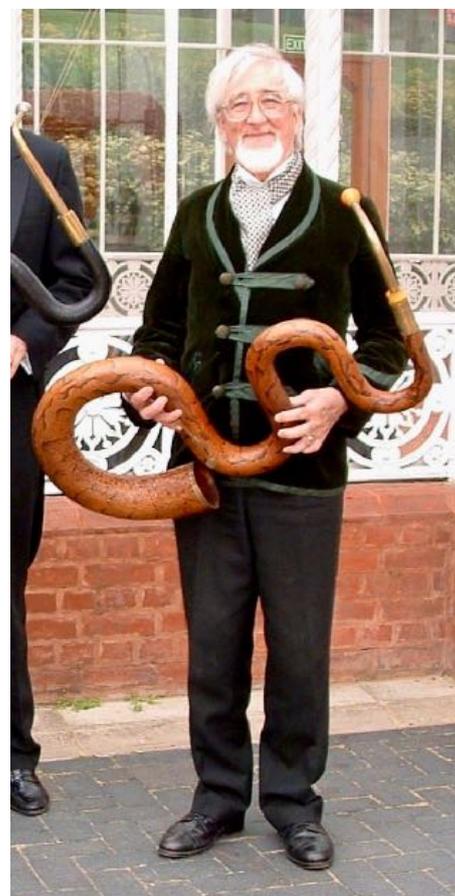
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The *Galpin Society Newsletter* is edited by Lance Whitehead and copy-edited by Maggie Kilbey. Opinions expressed by authors in this newsletter are not specifically endorsed by The Galpin Society.

Page 1. Detail of the Eglantine Table (c1568) preserved at Hardwick Hall, showing some of the decorative inlay [photo: Michael Fleming]

## 2021 Anthony Baines Memorial Prize

The Galpin Society confers the twenty-third Anthony Baines Memorial Prize on Clifford Bevan in recognition of his multifaceted contributions to organology over many years. These include performing in and arranging for an early jazz revival band, and pioneering professional performance on revived instruments such as the serpent and ophicleide. Prominent amongst his numerous research-based publications is the major monograph *The Tuba Family* (1978, 2nd edition 2000), which continues to be the standard text on the subject. He also compiled and published *Musical Instrument Collections in the British Isles* (1990). He has contributed to *The Galpin Society Journal* and served as a committee member of the society and its Membership Secretary.



Clifford Bevan with a python-skinned serpent by Christopher Monk  
[photo: courtesy The Horniman Museum]

# EDITORIAL

Firstly, I would like to thank all those who have contributed to this year's *Galpin Society Journal* (volume 74), which contains many excellent articles on a wide variety of topics, including 'Mahillon's Wagner Tubas Revisited', 'Fourteen Leipzig Oboes from the Time of J.S. Bach,' and 'History, Construction and Features of the Tunisian 'Ud 'Arbi'. The book reviews towards the end of the volume are similarly diverse and, in addition to the writers of these, I would like to thank our reviews editors Mimi Waitzman and Bradley Strauchen-Scherer. Special thanks also to Michael Fleming for his splendid work on the production of the Journal and to our administrator Maggie Kilbey. The deadline for receipt of articles for possible inclusion in next year's journal is 1 June, and, due to the length of the peer review and editorial process, it is not possible to accept papers submitted after this date. May I also stress the importance of reading and complying with the author guidelines before submitting an article. These are published in the journal as well as on our website. For several years, authors have received a PDF of their articles rather than hard copy offprints. Authors may purchase one or more copies of the journal, which must be ordered from the administrator no later than the January preceding publication.

Rachael Durkin has been awarded the 2021 Galpin Society Research Grant to investigate the work of Charles Claggett, and we anticipate the findings of her research to be published in our journal within a couple of years. We are also delighted to announce that Clifford Bevan is the recipient of this year's Baines Prize and I would like to add my personal congratulations. Please see the separate citation for the Prize supplied by Arnold Myers. Clifford Bevan is also the keynote speaker in The Historic Brass Society Virtual Symposium *Pond Life: Crosscurrents over the Atlantic*, which will be held online from 24 to 26 May 2021. Other highlights include a talk by Arnold Myers on the topic of 'John Webb and His Collection of Brass Instruments' and a livestream concert performance by The Wallace Collection of original nineteenth-century small brass ensemble music played on period instruments from the Webb Collection at the Royal Conservatoire of Scotland (see separate notice for further details).

With the easing of lockdown in Britain, some musical instrument museums are once again open to visitors. For instance, St Cecilia's Hall Concert Room & Music Museum is open Thursdays, Fridays and Saturdays; it is necessary to book your visit online (see [www.stcecilias.ed.ac.uk/visit/#opening](http://www.stcecilias.ed.ac.uk/visit/#opening)). The Horniman Museum is expected to open on 17 May (see [www.horniman.ac.uk/plan-your-visit/](http://www.horniman.ac.uk/plan-your-visit/)). Details of other museums should be checked on their individual websites.

After the cancellation of last year's Annual General Meeting due to the pandemic, we are pleased to confirm that the 2021 Annual General Meeting will be held online on Saturday 26 June at 3pm. We will be using a Zoom platform provided by the University of Edinburgh. Members wishing to attend should email our administrator by 1 June at the latest, and will be emailed joining instructions by the host a few days before the meeting. Following the business of the AGM there will be musical entertainment kindly provided by members of the committee and friends. We look forward to seeing as many of you as possible remotely, and in person when lockdowns are further eased.

**Lance Whitehead**  
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Applications are urgently invited for the part-time post of

**ADMINISTRATOR OF THE GALPIN SOCIETY**

with responsibility for maintaining the membership database (at present in Access), book-keeping &c

Hours variable, approx. 1 to 2 days per week on average

Applicants should be self-employed and live in the UK

For further details please contact:

Dr Maggie Kilbey [administrator@galpinsociety.org](mailto:administrator@galpinsociety.org)

## What's in a Name?

Relationships between instrument makers and instrument sellers are hugely complex. In some instances, where workshop and dwelling house coincided, we know that makers produced and sold their instruments from their own homes. Such instruments typically have the name of the workshop proprietor stamped or inscribed on them in a prominent position, and perhaps the name of a workman in a more obscure place. In other cases, however, makers produced instruments for music shops, such as Longman & Broderip, who then sold the instruments under their own name. Harpsichords and spinets made in this way by Culliford & Co., for example, may have Longman & Broderip's name on the namebatten, Culliford's name on the back of the nameboard, plus the name of a workshop hand on an internal member. The matter is complicated by fraudsters, such as Robert Falkener, who made harpsichords at his own workshop, but then tried to profit by falsely assigning the instruments to the workshop of Jacob Kirkman. It has also been known for some time that some woodwind instrument makers were also in the habit of producing individual elements, such as keywork, for other makers. There are, however, additional questions that should be considered. When were makers' marks added to instruments and in what circumstances? Were instruments marked on completion or as they were being sold?

The Proceedings of the Old Bailey may provide some of the answers to these questions. For instance, in the 1830 trial of Samuel Porter,<sup>1</sup> accused of stealing flutes from his employer Christopher Gerock (*fl* 1804–37), Gerock confirmed that his instruments were never 'sent out of the house without a mark – that is the rule in the house.'

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<sup>1</sup> *Old Bailey Proceedings Online* ([www.oldbaileyonline.org](http://www.oldbaileyonline.org), version 7.0, 22 November 2014), 28 October 1830, trial of Samuel Porter (t18301028-86) indicted for stealing three flutes, value £15 15s, from his master Christopher Gerock; accessed 7 December 2020. Samuel Porter was employed as Gerock's porter.

<sup>2</sup> To some extent, evidence presented in court might have been shaped to influence the outcome of the trial. Simon Waters (personal communication) has suggested that other makers, such as John Mitchell Rose, were not always aware of the activities of their workmen, particularly with regards to taking parts home or even of working for more than one firm simultaneously. See *OBP*, 15 June 1835, trial of John and George Camp (t18350615-1529) indicted for stealing eight flute joints, value 24s, from John Mitchell Rose; accessed 15 December 2020.

<sup>3</sup> Simon Waters has suggested that the unicorn mark was typically used by flute makers of German origin; see Simon Waters, 'Networks of Innovation, Connection and Continuity in Woodwind Design and Manufacture in London between 1760 and 1840', *The Galpin Society Journal* LXXIII (2020), pp.10–29, at p.25.

<sup>4</sup> *OBP*, 28 October 1830, trial of Samuel Porter (t18301028-87) indicted for stealing one flute, value £5 5s, from his master Christopher Gerock; accessed 7 December 2020.

We also learn from this particular trial that Gerock was then employing four or five (unnamed) journeymen, and that he claimed to be able to recognize the maker of any flute put into his hands.<sup>2</sup> Gerock also stated that no other maker used his name on their flutes, and that there was always a unicorn mark<sup>3</sup> above his name. Moreover, he noted that one of the flutes in question didn't have the star under his name, which was apparently only added when the instrument was sent to a customer. From a second shorter trial on the same day concerning the same protagonists, Gerock provides further insight into the marking process, stating that, 'we do not always mark them directly they are finished – they are put into a drawer.'<sup>4</sup> From a limited study of extant Gerock instruments, however, some surviving specimens appear to have been stamped with neither the unicorn mark above nor the star below Gerock's name; the flageolet in the Musical Instrument Collection at the University of Edinburgh, MIMEd 0246, for example, is stamped simply: 'C · GEROCK / LONDON' (see Figure 1). Other variants include the incorporation of either a rose or a crown mark above Gerock's name, as well as an address: the bell section of a B $\flat$  clarinet by Gerock preserved at the same collection, MIMEd 1682, for example, is inscribed 'crown mark / C · GEROCK / 76 / BISHOPSGATE ST / LONDON'. From the surviving evidence, Gerock's workshop contained an assortment of stamps and different instruments (and parts of instruments) appear to have been marked in a variety of ways.



Figure 1. English flageolet stamped 'C · GEROCK / LONDON'. Nominal pitch: D (six-finger tonic), MIMEd 0246.

By permission of the University of Edinburgh.

A complete picture of the musical instrument activities of Herman Wrede (i) (d. London, 1841), principally a woodwind maker but latterly also a piano maker, has yet to be established, but several sources provide some fascinating glimpses. Like many other makers, he insured his property against the risk of fire. While some makers appear to have only considered insurance after their premises had burnt down, in this instance, the earliest policy predates the conflagration by just two months.<sup>5</sup> From one report of the fire, we learn that Wrede's house adjoined the extensive workshops – situated at 35 Lower Whitecross Street – and that 'The manufactory [was] completely destroyed, together with a great number of workmen's tools.'<sup>6</sup> As well as indicating that Wrede's workforce had to supply some (or all) of their own tools, the report suggests that the workers didn't always carry their tools to and from work. A second report in a local tabloid provides the additional information that some of the instruments were saved from destruction by being 'brought out and placed in the front area of Mr. Barrett's private house (the governor of Whitecross-street prison), under the protection of the City police.'<sup>7</sup> We aren't given details of the types of instruments that were saved on this occasion, although an armful of clarinets is perhaps easier to rescue than a cottage piano, however tempting it may have been for any disgruntled workers to add kindling to the blaze!

Insight into the probable size of Wrede's workforce a few years later, as well as the issue of worker's rights within the wider flute-making community in London, arise from the report of a summons that appeared in the *Morning Chronicle* in early October 1837. According to the account, one Thomas Rayment,<sup>8</sup> Secretary of the Flute-makers' Burial Society, was directed to appear before Alderman Winchester to answer a complaint brought by Wrede and three of his workmen –

<sup>5</sup> London Metropolitan Archives, Sun Fire Office insurance policy no. 1111325, Ms 11936/526, dated 10 August 1830. The contents of a subsequent policy – no. 1123853, Ms 11936/531 (12 May 1831) – appears to show that Wrede had still not restarted musical instrument manufacture seven months after the fire. The musical instruments are described as for 'private use', while 'two stoves' are a later addition from June 1831.

<sup>6</sup> *Cambridge Chronicle and Journal*, Friday 8 October 1830, issue 3546, p.2.

<sup>7</sup> *The Standard*, Thursday 7 October 1830, issue 1060, p.4.

<sup>8</sup> For further information concerning John Rayment, an apprentice of John Parker, see Waters (2020), p.26.

Bellamy, Norvell, and Cowland – who had all apparently received intimidating letters purporting to have been written by the defendant as the secretary of the trade society.<sup>9</sup> It is possible that the Flute-makers' Burial Society was an early trade union,<sup>10</sup> despite the assurances of Rayment, particularly since the letters in question supposedly accused Wrede of sacking a worker named Green, only to hire another on lower wages. There may also have been an attempt to rid Wrede of his workforce, but the complaint was dismissed owing to the dissimilarity of Rayment's handwriting with that found in the letters. Unfortunately, no further information concerning this particular Society or its membership has been identified. It would be particularly interesting to inspect the Society's books of account, minutes and rules, which the defendant brought with him to the summons. Further insight into the working practices of Wrede is, however, provided by an additional court case, albeit one from much earlier in his career.

This case concerns David Evans, accused of stealing a clarinet from the music sellers and publishers Samuel Button and John Whittaker (or Whitaker), and, as well as providing a link between Whitaker and Wrede, gives us additional information concerning how and when

instruments could be inscribed.<sup>11</sup> Firstly, we learn that Button and Whitaker were partners, and that the 'maker' of the instrument in question was Herman Wrede.<sup>12</sup> Importantly, Wrede stated under oath that, he 'never stamp[ed] the name of Button and Whittaker (sic) on any clarinet except such as are actually delivered to them.'

The actual maker of an instrument can therefore be a complicated issue even when it is clearly stamped and marked. Does the mark relate to the head of a workshop, to a seller or to the actual hand that made it? If one came across an instrument bearing the name of Whitaker, it would be difficult to know if it was made by John Whitaker of 'Button & Whitaker', or in the workshop of Herman Wrede, whose name doesn't appear on the object. Furthermore, perhaps it was actually crafted by one of Wrede's workmen – Bellamy, Norvell, Cowland,<sup>13</sup> or Green, who may have been sacked by Wrede? Or was it made by somebody entirely unrelated to the firm of Button & Whitaker? If anyone has any additional information concerning Wrede's workforce, Button & Whitaker or the Flute-makers' Burial Society do let me know.

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<sup>9</sup> *Morning Chronicle*, Saturday 7 October 1837, issue 21185, p.4. There are surviving records of other musical instrument trade societies – such as those of the Military and Orchestral Musical Instrument Makers Trade Society, and the Organ Builders Amalgamated Trade Society – preserved at the National Archives, Kew, but no further information concerning the Flute-makers' Burial Society has been identified.

<sup>10</sup> Although there is very little evidence linking musical instrument making to early trades unions, it is possible that in the mid-1820s several piano workers employed by Stodart belonged to a combination of journeymen mechanics. From two newspaper accounts of an assault on Timothy Richardson, it appears that he had been attacked for refusing to join this combination. Just three of the offenders could be identified – Matthew Loather, William Turner and John Stafford – and all were employed at Stodart's piano manufactory in Wells Street. Since the assault took place at the Bell and Rummer in Wells Street, we can also assume that some of Stodart's workers were in the habit of frequenting this public house after work. See *The Times*, Monday 14 February 1825, issue 12576, p.3; and *Morning Chronicle*, Thursday 7 April 1825, issue 17464, p.3.

<sup>11</sup> *OBP*, 4 December 1811, trial of David Evans (t18111204-76) indicted for stealing one clarinet, value 21s, from Samuel James Button and John Whittaker; accessed 7 December 2020.

<sup>12</sup> Simon Waters has suggested that the firm also bought in instruments by other makers.

<sup>13</sup> There may be a connection with the woodwind instrument maker Michael Cowlan (*fl* Manchester, 1825–44); see William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), p.74.

## Emma, Lady Hamilton's Piano

An article by Jenny Nex in the *Galpin Society Newsletter* for Spring 2021, looking at the evidence for keyboard instruments that may have belonged to Sir William Hamilton (1730–1803) and his two wives, stated, of the second Lady Hamilton, that ‘Emma is said to have been musical, but no references indicating the makers of any of her musical instruments have been found.’<sup>1</sup> This no doubt holds good as regards any instruments which Emma, Lady Hamilton may have had with Sir William in their various residences in and around Naples. However, for the period following the return of the celebrated ménage (which of course included Horatio Nelson) to England in 1800, we can point to three pieces of evidence that serve to identify the maker of a keyboard instrument in Emma Hamilton’s possession.

First, the accounts of Sir William Hamilton for 1802/3 show, under various items submitted to Sir William for payment by the Italian musician Giuseppe Viganoni, the purchase of a piano for 29 guineas from Thomas Tomkison of Dean Street Soho. The relevant entry reads: ‘Per il conto d’un Piano forte pagato per ordine di Sir William a Mr Tomkison, fattore di Piano forte in Dean Street Soho: 30 pounds 9 shillings.’<sup>2</sup>

The price paid shows that this would be a square piano (contemporary newspaper advertisements indicate that new Tomkison squares sold for between 31 and 35 guineas a few years later; as a musical professional Viganoni may possibly have obtained a modest discount).<sup>3</sup> In the account, the purchase is itemized alongside music lessons

which Emma Hamilton had been having over an 18 month period from her Italian professor, Giuseppe Viganoni, along with a bill for his assistance at five concerts Sir William had put on in London before his death. Viganoni is no doubt to be identified with the Italian tenor of that name (1754–1822), of whom a London newspaper reported that on 29 May 1801, at a concert organized in the house of the Countess of Aldborough ‘the tenor Giuseppe Viganoni sang a duet with Lady Emma Hamilton’.<sup>4</sup> The account is signed off by Emma Hamilton (Sir William having died in April 1803) with the statement: ‘the above account is correct to my knowledge’.

The next evidence we have, from two years later, is an image showing Emma Hamilton at the piano with another singer. It comes from a series of watercolours painted by a young artist, Thomas Baxter, at Merton Place, the country house near Wimbledon bought by Nelson on Emma Hamilton’s recommendation in 1801. Baxter made a series of visits to Merton between 1802 and 1805, and one of his images, dated 1805, depicts Emma Hamilton seated in front of a piano next to the singer Madame Bianchi (1776–1858). Both women are luxuriantly draped with shawls, and the atmosphere is domestic and relaxed: it could indeed be a music lesson. The piano is shown in bare outline only, and its maker is not identified by the artist, but it is clearly a square piano standing on a ‘French stand’,<sup>5</sup> with brass escutcheons where the legs meet the bottom of the case: entirely characteristic of a London square from 1802/3 of the sort made by Tomkison.<sup>6</sup>

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<sup>1</sup> Jenny Nex, ‘Unpicking the myths and hearsay surrounding the double-manual harpsichord by Burkat Shudi, MIMEd 4341’, *Galpin Society Newsletter* no 59 (Spring 2021).

<sup>2</sup> ‘Bill for a piano forte paid by order of Sir William to Mr Tomkison, maker in Dean Street: 30 pounds 9 shillings.’ A photograph of the relevant page in the accounts appears in Pedro Corrêa do Lago, *Cinq Siècles sur Papier* (Paris: Éditions de la Martinière, 2004), pp.86–7.

<sup>3</sup> For example: 31 guineas (*Chester Chronicle*, 1 March 1805), 32 guineas (*Morning Post*, London, 2 September 1806), 34 guineas (*Morning Post*, London, 1 September 1807), 35 guineas (*Morning Post*, London, 4 July 1808).

<sup>4</sup> Professor Christopher Page, ‘*The Romantic Guitar*’, lecture given at Gresham College on 9 October 2014 ([www.gresham.ac.uk](http://www.gresham.ac.uk), consulted 24 February 2021).

<sup>5</sup> The ‘French stand’, a frame on four legs supporting the piano, superseded the previous type of trestle stand from the 1780s onwards.

<sup>6</sup> Thomas Baxter’s Merton sketchbook is in the Royal Maritime Museum, Greenwich (WAL/49, Walter Collection). The image depicting Emma Hamilton with Madame Bianchi is reproduced in Quintin Colville ed., *Emma Hamilton, Seduction & Celebrity* (London: Thames and Hudson, 2016), pp.228–245. Madame Bianchi, née Jane Jackson, married the Italian composer Francesco Bianchi (1752–1810) in 1800 and subsequently William Lacy (1788–1871). She was known as the leading singer of Handel’s music and was often invited to Windsor Castle where she entertained George III and Queen Charlotte (*Dictionary of National Biography*, (Oxford, 2004), entry for William Lacy).

It is obviously not possible to be certain that Thomas Baxter's watercolour shows the Tomkison instrument which was bought in 1802/3, but additional reason to believe that this may be the case is provided by the fact that Emma Hamilton's household furnishings in London, once circumstances forced her to abandon Merton Place, did indeed include a Tomkison square piano. An auction of her goods and chattels took place in 1813, with particulars as follows:

Painting by Sir William Beechey; the Freedom of the City of Oxford Tent bedsteads with Chintz hangings, a capital Patent Bedstead, 7-foot wide, prime Goose Feather Beds and excellent Bedding, Sofa and Chair Bedsteads, a Ladies' Mahogany Dressing Table complete, Two Mahogany Secretairs [*sic*] and Bookcases, a Piano Forte by Tomkinson with additional Keys; Chairs, Sofas and Footstools; Three Mahogany Breakfast Tables on Pillars and Claw; Carpets, splendid Dinner, Dessert, and Sandwich Set of the Colebrook Manufacture; Tea China, rich Cut Glass; a few Paintings, a Portrait of the late Sir William Hamilton, K. B, enamelled on China, from the original and Gold Box, presented to the late Lord Nelson in 1802; a Snuff Box made of the Mast of the L'Orient, a select Library of Books; and numerous [*sic*] other effects.<sup>7</sup>

We thus have a Tomkison purchased in 1802/3, a square at Merton depicted in 1805, and a Tomkison square belonging to Emma Hamilton advertised for sale in 1813. Are these the same instrument? It is a reasonable assumption that the 'Piano Forte by Tomkinson with additional Keys,' described in the advertisement is the one

purchased in 1802/3: its compass (the 'additional notes' in the treble, giving a compass of five and a half octaves, standard for Tomkison by 1802), would still have been serviceable in 1815. Only its 'French stand' would render it less than fashionable after 1810; it is quite common to find pianos which would originally have had these stands subsequently 'upgraded' with six slender legs.

What led Emma Hamilton to choose Tomkison to supply her piano in 1802/3, at a time when she was acquiring fashionably expensive furnishings for Merton Place? The Hamiltons were due to entertain the Prince of Wales in early 1801,<sup>8</sup> but though Tomkison certainly came to benefit from the Prince's patronage in later years,<sup>9</sup> the earliest piano we know he delivered to the Prince was in 1808.<sup>10</sup> Whatever led Emma Hamilton, or her musical advisors, to choose Tomkison as a builder, this is additional proof of how rapidly reputation of this maker had grown since opening his independent workshop in 1798/99.

The piano that Tomkison sold to the Hamiltons will have been stamped with a serial number, but since no ledgers or records from Tomkison's business are known to exist, there is no means of knowing what this number was. So, regrettably, the prospect of identifying whether or not it could have survived is no greater than our ability nowadays to recapture the role that any keyboard may perhaps have played in the execution of those Attitudes for which Emma Hamilton was so celebrated.

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<sup>7</sup> Catalogued on 8 July 1813. Quoted in Mollie Hardwick, *Emma, Lady Hamilton: A study* (London: Cassell, 1969), p.254.

<sup>8</sup> Margarette Lincoln, 'Icon and Mistress of the Nation's Hero', in Quintin Colville ed. (2016), p.190. Nelson reacted strongly by letter to a rumour that the Prince intended to make Emma his mistress; Hugh Tours, *The Life and Letters of Emma Hamilton* (London: Victor Gollancz, 1963), p.171.

<sup>9</sup> Norman MacSween, 'No Maker to be Compared' – The Early Pianos of Thomas Tomkison', *The Galpin Society Journal* LXVII (2014), p.17.

<sup>10</sup> 'Capital grand horizontal Piano-Forte, by Tomkinson [...] one of the same sort was made for his Royal Highness the Prince of Wales, for Brighton, about six weeks since,' *Public Ledger and Daily Advertiser* (London, 2 December 1808).



Figure 1. Square piano by Thomas Tomkison with five and a half octaves, number 920 (courtesy of former Colt Clavier Collection, Kent) [photo: Norman MacSween]. Emma Hamilton's piano will have been similar to this instrument.

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## The Yaniewicz and Green Square Piano, c1810

### A unique instrument with historic provenance

Every instrument tells a story. Two decades ago, a square piano dating from around 1810 came to light in a private house in Snowdonia. Despite its dilapidated condition, it was recognized as an instrument of historical interest by Douglas Hollick, who bought it for restoration and embarked on a research project to discover more about its provenance. Above the keyboard, a cartouche with painted flowers and musical instruments bears the label 'Yaniewicz and Green' with the addresses of premises in fashionable areas of London and Liverpool (see Figure 1).



Figure 1. Nameboard inscription on the Yaniewicz and Green square piano, c1810 [photo: Josie Dixon]

Inside the piano, a signature in Indian ink (Figure 2) has been matched with those on the marriage certificate and surviving letters of Felix Yaniewicz (1762–1848), a Polish-Lithuanian violin virtuoso and composer who came to Britain and founded the first Edinburgh music festival in 1815.



Figure 2. Wrestplank inscription  
[photo: Josie Dixon]

Several design features suggest that it came from the London workshop of Clementi, which supplied pianos to dealers such as Yaniewicz & Green, who then customised the case for their fashionable clients. The ornamentation may have been chosen by the original purchaser (perhaps from pattern books of the time) and has been identified by Derek Adlam, as characteristic of ‘Liverpool bling’! Features individual to this piano include the unusual pattern of the turned legs, and the brass rosettes (of a design rarely seen on English pianos); along with the lion ring drawer-pulls, these are all original.

Some of the decoration such as the wooden fretwork had been badly damaged; this has been painstakingly renewed as part of the piano’s restoration. The piano is now returned to its original handsome appearance, and is in exceptionally good working order with a lovely tone, since the sound-board is in very fine condition.

The Friends of Felix Yaniewicz are crowdfunding for this unique instrument, to bring it to Edinburgh as the centrepiece of an exhibition in 2022 at The Georgian House on Yaniewicz’s life and music. Beyond the exhibition it will find a home at the Polish House on Drummond Place, where its connection to Yaniewicz will continue to be celebrated with an annual recital in his name.

**Josie Dixon**

(Yaniewicz’s great-great-great-great-granddaughter)

More details and a link to donate may be found at: [www.yaniewicz.org/piano](http://www.yaniewicz.org/piano)

## Dating the Royal Irish Academy Harp No. 2 from the Physical Evidence

The harp now in the National Museum of Ireland Store (NMI DDF:1945-122), known as RIA No. 2 as it was the second harp bought by the Royal Irish Academy in 1847/48, was the subject of a recent *Galpin Society Journal* article.<sup>1</sup> That article, along with our critical response, mostly concentrated on the instrument's background and history with little focus on the potential age of the harp as a subject of its own.<sup>2</sup> This article is therefore intended to approach the subject from that direction and to expand our brief discussion.

The earliest opinion on the harp's age was made by George Petrie in a letter to Eugene O'Curry dated c1861 and published in 1873, where somewhat caustically, he states that '[the harp] is of the rudest form and workmanship, and without any characteristic of Carolan's time. In short, I think it is a clumsy piece of work of the early part of the present century'.<sup>3</sup> Coming from Petrie, that comment needs to be seriously considered as he was looking at the instrument as it was c1847 when bought by the RIA, and before it received a coat of heavy varnish, and not as it has aged subsequently.

Petrie was an experienced observer of old harps. Born in Dublin in 1790, he was familiar with some of the last surviving harpers along with instruments which have since disappeared. He was the first person to challenge, correctly, that the instrument then known as the Brian Boru harp, now in Trinity College library, had no connection with the Irish hero and was of a later date. His practical interest extended to saving the Kildare harp which he owned for some ten years, had restored and then, in 1849, presented to the head of the Kildare family. Petrie also owned a wire-strung Egan harp and, in 1861 was able to remember a harp seen some 30 years earlier in

sufficient detail to enable a painting of it to be identified a few years ago.

Clearly putting an exact date on harp RIA No. 2 is not currently possible but drawing some conclusions within the wider context is, starting with the wood from which it is made. The National Museum of Ireland identified that, except for the back, the instrument is made of sycamore.<sup>4</sup> This makes the harp unique amongst early Irish examples, since sycamore has only been suggested as being used in one other harp, Kearney No. 2. However, unlike the identification of the wood in RIA No. 2, which was a result of a thorough study by Miss Maura Scannell (Assistant Keeper of the museum's Natural History Division), the wood of the Kearney harp was identified by eye and reportedly some of it only 'seemed to be of sycamore'. Kearney No. 2. is finished in French polish and varnish with painted shamrocks, while the soundbox is 'constructed' from separate pieces. Its date is estimated to be of the eighteenth century or later.

Sycamore is not native to Ireland, or indeed the British Isles, and there are some curious suggestions that it appears first in Scotland, although the evidence for this seems less than firm. In Ireland, sycamore was initially introduced on estates as planting for shelter belts and it has been suggested that all Irish examples are descendants of these cultivars.<sup>5</sup> Although the evidence suggests that it was present in Ireland during the seventeenth century, that it was a late introduction is supported by the fact that no placenames derived from sycamore exist in Ireland and it is not until the early part of the eighteenth century that it starts to become accepted as a commercial timber. For example, in Irish legislation of 1723 it was specified that butter

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<sup>1</sup> Simon Chadwick, 'Provenance and Recording of an Eighteenth- Century Harp', *The Galpin Society Journal* LXXIII (2020), pp.85–110.

<sup>2</sup> Keith Sanger and Michael Billinge, 'Royal Irish Academy No. 2 Harp'; see [https://www.wirestrungharp.com/harps/historic/ria\\_2/](https://www.wirestrungharp.com/harps/historic/ria_2/)

<sup>3</sup> Eugene O'Curry, *On the Manners and Customs of the Ancient Irish People. A series of lectures* (London: Williams and Norgate, 1873), vol.3, p.297.

<sup>4</sup> Joan Rimmer, *The Irish Harp / Cláirseach na hEireann* (Cork: The Mercia Press, 1969), p.75.

<sup>5</sup> Pierre Binggeli and Brian S. Rushton, 'Schizocarpic Variation in Sycamore (*Acer pseudoplatanus*) in Ireland', *The Irish Naturalists Journal* 21/3 (July 1983), pp.120–25, at p.124.

casks 'shall be made of good seasoned Oak, Ash or Sycamore [sic], whereof no part be boggy timber'.<sup>6</sup> Given that in similar legislation from 1715 only oak and ash were permitted it does suggest at least one firm date can be determined.<sup>7</sup>

This is consistent with the fact that planting in blocks as opposed to shelter belts only started to happen around 1700.<sup>8</sup> Even then sycamore does not appear to have been common, since of some 200 advertisements for sale of timber in *Faulkner's Dublin Journal* between 1731 and 1763, only five list sycamore. There are further signs that it was being used more extensively during the course of the eighteenth century. In 1756, for instance, a Dr Smith in Co. Kerry was recommending planting sycamore when close to the sea, where it would supposedly flourish, and in an Act of 1768, it was included in a list of trees of which felling was restricted.<sup>9</sup>

Therefore, although the seventeenth century cannot be totally ruled out, the use of sycamore in the harp's construction, points more towards an eighteenth-century date. Indeed, the size of the soundbox of RIA No. 2, which measures 33cm across at its base, suggests a trunk some 50cm in diameter. Ireland was undergoing a cold climate at this time, and allowing for a generous approximation of 5mm growth ring per year under optimal conditions, implies a tree at least 50 years old. Trees planted as shelter belts reflect that in their growth and develop many side branches (resulting in internal shakes and knots in the finished timber). Trees planted as a commercial timber in a block grow straight with fewer side branches. Assuming that sycamore was only being grown commercially in Ireland from c1700, then a suitably sized trunk for a soundbox could only be felled from c1750 at the earliest. This timeline is also consistent with there being trees large enough by 1723 for making staves for butter casks (known as firkins).

Although the instrument has suffered a number of serious breaks and subsequent repairs, even when new it was a poorly made instrument. It appears to be the product of someone who was primarily a woodworker, although as the quality of the carving of the decorative roundel at the head of the pillar is noticeably poor, not a particularly skilled one. The maker appears to have lacked the knowledge of the traditional harp makers, as the construction exhibits several points of weakness which may have contributed to the harp's structural failure. Although the maker had probably seen several of the older harps, they seem to have failed to appreciate the significance of some of the more subtle and structurally important aspects of the professional harp makers.

Most of the structural problems relate to the soundbox. For instance, the bottom of the soundbox closely resembles that of the older Downhill harp, but unlike that instrument, RIA No. 2 has no extra internal foot reinforcement. The bottom end of the box is also much thinner in comparison to traditionally hollowed-out soundboxes. The 'soundholes' in the bottom corners are a further potential weakness; in fact, there are cracks from the breakage running through them. The design of the top end of the soundbox is also inadequate and has suffered a major structural failure. In addition, the maker of RIA No. 2 did not follow the traditional design of soundboxes, but instead chiselled straight from the back right up to the edge of the mortise, which was left flat and square-cut without any additional timber to reinforce it. Likewise, there was no attempt to strengthen the centre line of the soundboard, for example with a raised rib or thickening of the soundboard in this area, since string forces act in a line along the string holes.

These problems were probably compounded by using sycamore. Over the course of the eighteenth century some other harps used new timbers with different properties, for example Kearney No.1, the Best harp, the Hunt, the V& A harp and possibly

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<sup>6</sup> M. L. Anderson, 'Items of Forestry Interest from the Irish Statutes Prior to 1800 AD', *Journal Society of Irish Foresters* 1/2 (1944), p.16

<sup>7</sup> Anderson (1944), p.14.

<sup>8</sup> Pierre Binggelli and Brian S Rushton, *Sycamore and Ash, A Review of Aspects Relevant to Irish Forestry* (Dublin: Council for Forest Research and Development, 1999), p.4.

<sup>9</sup> Information from Eileen McCracken, *Irish Woods Since Tudor Times: Their Distribution and Exploitation* (Newton Abbot: David & Charles, 1971); <http://www.mikepalmer.co.uk/woodyplantecology/sycamore/ireland.htm> (accessed 24 February 2021).

sycamore in Kearney No. 2.<sup>10</sup> In addition, none of these harps were made using the older techniques of carving the soundboxes from a single piece and instead had constructed soundboxes. Even when sycamore has been used for the necks of eighteenth-century Welsh harps, they generally had a metal band underneath for support. This under-band is also found on nineteenth-century Egan harps, whose necks were laminated for additional strength. Compared to a traditionally used wood like willow, sycamore is harder and stronger but its ability to absorb shock is less and, with a lower impact resistance is more likely to split given a hard knock. Willow on the other hand is soft, light and, not particularly strong under a load, but its interlocking grain has excellent shock resistance. Therefore, the use of sycamore for a traditionally constructed soundbox hollowed out from a solid piece of wood could be described in the common phrase ‘an accident waiting to happen’, especially when the vulnerable endgrain had been carved so thinly. Whether that major trauma was due to the harp being dropped or it broke under its own inherent weaknesses, the result was the instrument was shattered.

Among other breaks, the one at the treble end of the neck again illustrates the naivety of the maker who failed to use the metal strips for the tuning pins to add extra reinforcement for the neck. Rather than the more usual thick metal bands which would have provided a line of tensile strength, the bands used on this harp are very thin and simply snapped when the neck broke. In fact, apart from the recycled copper alloy tuning pins and string shoes, the rest of the metalwork is of iron and rather crudely made. Even the nails used to secure the recycled string shoes are of iron, suggesting perhaps that the maker was unable to obtain, or afford, brass ones.

In terms of dating, some of the recycled parts are relevant. A copper alloy tuning pin is a tough item and will not rust like iron, so will remain serviceable for many years. It is therefore not surprising that older pins are reused on new harps. Hence, trying to categorically date a harp by examining the tuning pins is not always reliable, and may even be misleading and futile. However, string shoes have a much greater degree of

variation in design. The closest contemporary parallel for some of those reused string shoes on RIA No. 2, can be found on two harps made in the early eighteenth century by Cormac O’Kelly.

One O’Kelly harp still exists as the physical instrument known as the Downhill harp and the other is known from a painting which came to light in 2013 when acquired by the London Art dealer, Rupert Maas. Maas approached Michael Billinge to evaluate the painting and the latter recognised the picture as matching the harp described by Petrie that he had seen in a Dublin lawyer’s office in 1832. The picture was destined for the next Maas Gallery sale but to provide time for further research and prevent it disappearing back into obscurity, was bought by Keith Sanger. To describe it as a ‘painting’ also needs clarifying, as it was probably intended as the basis of an illustration.

It is the work of two people: one a very competent draughtsman, possibly using a *camera lucida* technique; the other was a watercolourist, who completed the work. Their monograms and the date ‘Sept 1889’ are in the top left corner of the picture, but have yet to be identified. The depiction of the harp is 23cm across but the level of detail is such that the form of the string shoes can be clearly seen. Like those on the Downhill and some of those on RIA No. 2, these are small individual triangular metal plates nailed to the soundboard. The similarity of the RIA No. 2’s triangular string shoes to those of the Downhill was first mentioned by Armstrong as long ago as 1904.<sup>11</sup> In addition, the painting, recently acquired from the Maas Art Gallery, and now referred to as the ‘Magenis’ harp, so named because it is inscribed as having been made for Captain Arthur Magenit by Cormac O’Kelly in 1711, now provides more evidence of O’Kelly’s work.

In order to establish the uniqueness of the design of these string shoes and the association with O’Kelly, it is necessary first to consider the subject of string shoes in general. It is a topic which seems to have escaped an in-depth study, so a brief analysis is required before a link between the two O’Kelly harps and the RIA No. 2 harp string shoes can be proposed. The types of reinforcement used on harps can be grouped into four categories:

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<sup>10</sup> Details of all these harps may be found at [https://www.wirestrungharp.com/harps/historic\\_harps/](https://www.wirestrungharp.com/harps/historic_harps/)

<sup>11</sup> Robert Bruce Armstrong, *The Irish and The Highland Harps* (Edinburgh: David Douglas, 1904), p.83.

1. Bent wire/rod (sometimes referred to as 'horseshoe' type), with the ends flattened, pierced and nailed to the soundboard;
2. Individual metal plates (or 'shields') nailed to the soundboard;
3. Continuous metal strip(s), with holes drilled for the strings;
4. Metal staples made from thin flattened rod or wire bent square and inserted just above the string hole.

There are 30 Irish wire-strung harps of which sufficient detail exists for inclusion in the analysis (excluding the three medieval harps and RIA No. 2). Of those, 13 are nineteenth-century harps and use staples, leaving 17 examples of harps which date from or were in use during the eighteenth century. Eleven of these, have or originally had long metal strips. The remaining seven did not have strips, four had the bent wire or horseshoe-shaped shoes and just three can be shown to have the metal plate type of reinforcement. These three all have a connection to O'Kelly. This includes the Bell harp (see Figure 1) which is now missing but is known from several descriptions and illustrations.<sup>12</sup>

A comparative study of surviving O'Kelly harps suggests that the triangular plate form of string shoe may be considered a trademark of his work, and that those shoes of that type on RIA No. 2 closely match the shoes on the Downhill harp (see Figures 2, 3 and 4). Indeed, the evidence is strong enough to suggest that some of the recycled string shoes on RIA No. 2 may have come from an O'Kelly instrument, which was unlikely to have been 're-cycled' much before the mid to late eighteenth century. Together with the more circumstantial evidence of the wood type and that the harp appears to have been made at a time

when the requisite skill levels were no longer available, this suggests that RIA No. 2 was perhaps made between c1750 and 1800.

This still leaves the question of why Petrie considered it to be a work of the early nineteenth century? Although our argument for the eighteenth century is based on the evidence presented above, it must be noted that there is nothing about RIA No. 2, as it currently exists, that could actually be used to contradict Petrie's claim. Both RIA No. 2 and RIA No. 1 (the SIRR harp), have been cosmetically strung with modern copper alloy strings and subsequently given a coating of heavy brown varnish, splashes of which can be found on these strings. That stringing could only have happened sometime after the two instruments were first brought together at the Royal Irish Academy in 1847 and before a museum photograph apparently from 1874, which shows RIA No. 2 restrung.<sup>13</sup>

Therefore, Petrie would have been able to form his view of RIA No. 2, before it was restrung and varnished and possibly better able to judge how 'aged' it was. The harp also appears to have some nineteenth-century additions, the topmost string hole on the soundboard has a staple and some of the screws acting as bridge pins may be from that period. Something which Petrie would have been capable of recognising and may have influenced his opinion. However, the biggest factor in forming his opinion was probably the construction of the harp itself, or as he put it, 'it is of the rudest form and workmanship [...] a clumsy piece of work', a statement with which it is difficult to disagree.<sup>14</sup>

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<sup>12</sup> Armstrong considered this instrument to be a copy of the Downhill harp, although it is more likely to be after another O'Kelly harp no longer extant.

<sup>13</sup> This picture is reproduced in Chadwick (2020), Figure 1, p.88. A closer dating can be determined from the Academy minutes covering the period 1873–74, when new display rooms and cabinets were being constructed. From the minute for 16 March 1874, it is clear that the picture dates to around that month. Appendix: Abstract of the Minutes of the Academy for the Session 1873–74, *Proceedings of the Royal Irish Academy. Science, 1870–1874* (1870–1874), vol.1, p.cxcix.

<sup>14</sup> All the comments relating to the poor quality of RIA No. 2 are based on a study of the harps in the National Museum of Ireland and the Guinness Storehouse Museum made by Michael Billinge between 2007 and 2011.



Figure 1. Detail from James Drummond's painting of the Bell harp (published 1881) showing the triangular shoes. The Bell Harp is thought to have been an attempt to copy an earlier Cormac O'Kelly instrument. N.B. The picture has been mirrored and reorientated for ease of comparison.



Figure 2. String shoes fitted by Cormac O'Kelly to the Downhill harp, made 1702-13. [photo: Billinge, 2008]



Figure 3. Some of the recycled string shoes fitted to Royal Irish Academy No. 2 harp. [photo: Billinge, 2011]



Figure 4. Detail from an 1889 painting of the Magenis harp depicting an instrument made by Cormac O'Kelly in 1711. [photo: Keith Sanger] N.B. The pencil, pen and ink and watercolour painting measures just 18.3 x 23.5cm, and the string shoes barely measure 2.5mm on the actual artwork.

# NOTICES

## *Pond Life: Crosscurrents over the Atlantic*

The Historic Brass Society Virtual Symposium *Pond Life: Crosscurrents over the Atlantic* will be held online 24–26 May 2021. The conference will focus on the exchange and cross-pollination of ideas between Britain, Europe and the Americas, with 18 presentations on topics including instruments, trade and manufacturing; the development of the brass quintet; British and American dance bands; repertoire, composers, performers; and performance practices. The Keynote Address will be presented by Cliff Bevan; additional events include a Roundtable discussion on Brass Chamber Music moderated by John Miller with Allan Dean, Ray Mase, John Wallace, Simon Hogg and others; a session on British and American Dance Bands including a play along session led by Richard Michael (jazz educator); John Webb and His Collection of Brass Instruments with Arnold Myers, presentation of the Monk Awards (both 2020 and 2021 recipients), memorial tributes, and a livestream concert performance by The Wallace Collection of original nineteenth-century small brass ensemble music played on period instruments from the Webb Collection at the RCS.

Registration is free and online at <https://forms.gle/q9HutqkQvWKyjUZW7>

It is required in advance in order to receive the codes for the online sessions.

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## **Consortium for Guitar Research**

### **The Consortium Research Prize**

The Consortium for Guitar Research at Sidney Sussex College, Cambridge, is offering an annual Research Prize of £200 for original research into the history of the guitar, or closely related plucked instruments, during the period 1540–1940. Entries from scholars, performers, instrument makers and collectors are invited. The research must be previously unpublished, and may take the form of an article (maximum length 5000 words), a report on work in progress or any other form which the competitor finds useful for the best presentation of new facts, thoughts or findings. The judges would welcome (but do not insist upon) the inclusion of photographs, diagrams, images, and short audio or audio-visual recordings. A complete video presentation (not exceeding fifteen minutes in length) may be presented instead of formal written work, perhaps submitted as an unlisted link on YouTube. Other solutions may be possible. (NOTE: Videos of performances must include a substantial element of explication or commentary). Submissions must be in English. The opening date for submissions is 15 April 2021, the closing date is 5pm, 15 September 2021. The winning entry will be announced at midday on 7 January 2022. The decision of the judges, drawn from members of the Consortium, is final. Submissions should be sent to [researchprize2021@gmail.com](mailto:researchprize2021@gmail.com) and accompanied by a short synopsis not exceeding 200 words. Entry is open to everyone (no age limit), except for full members of the Consortium (members of the Consortium's Cohort wing may apply).

For more information see: [www.guitarconsortium.wordpress.com](http://www.guitarconsortium.wordpress.com)

# New Publications

## *The Cambridge Companion to the Drum Kit*

**Edited by Matt Brennan, Joseph Michael Pignato & Daniel Akira Stadnicki**

Cambridge University Press (May 2021)

244 x 170 mm, paperback, £22.99 ISBN 9781108747653

The drum kit is ubiquitous in global popular music and culture, and modern kit drumming profoundly defined the sound of twentieth-century popular music. The *Cambridge Companion to the Drum Kit* highlights emerging scholarship on the drum kit, drummers and key debates related to the instrument and its players. Interdisciplinary in scope, this volume draws on research from across the humanities, sciences, and social sciences to showcase the drum kit, a relatively recent historical phenomenon, as a site worthy of analysis, critique, and reflection. Providing readers with an array of perspectives on the social, material, and performative dimensions of the instrument, this book will be a valuable resource for students, drum kit studies scholars, and all those who want a deeper understanding of the drum kit, drummers, and drumming.

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## *Music and Instruments of the Elizabethan Age:*

### *The Eglantine Table*

**Edited by Michael Fleming and Christopher Page**

Boydell Press (16 April 2021)

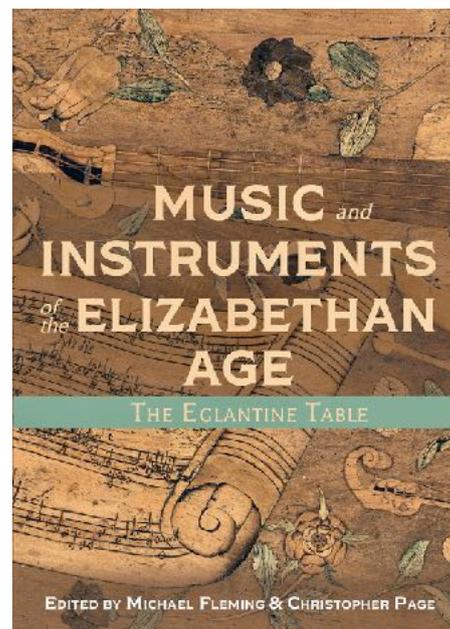
320 pages, 17 colour, 34 black & white, 13 line illustrations, hardback £40.00, ISBN 9781783274215

Uses the rare depictions of musical instruments and musical sources found on the Eglantine Table to understand the musical life of the Elizabethan age and its connection to aspects of culture now treated as separate disciplines of historical study.

The reign of Elizabeth I (1558–1603) has often been regarded as the Golden Age of English music. Many works of high quality, both vocal and instrumental, were composed and performed by native and immigrant musicians, while balladry and minstrelsy flourished in hall, street and alehouse. No single source of the sixteenth century presents this rich musical culture more vividly than the inlaid surface of the Eglantine Table. This astonishing piece of furniture was made in the late 1560s for the family of Elizabeth or ‘Bess’ of Hardwick, Countess of Shrewsbury (1527–1608). The upper surface bears a wealth of marquetry that depicts, amidst the briar roses and other plants, numerous Elizabethan musical instruments in exquisite detail together with open books or scrolls of music with legible notation. Given that depictions of musical instruments and musical sources are rare in all artistic media of the Elizabethan period, the Eglantine Table is a very important resource for understanding the musical life of the age and its connection to aspects of culture now treated separately in disciplines such as art history, social and political history or the study of material culture.

This volume assembles a group of leading scholars in the history of instruments and associated fields to ground future research upon the most expert assessment of the depicted instruments, the music and the decorative imagery that is currently attainable. A final section of the book takes a broad view, placing the table and the musical components of its decoration in relation to the full range of Elizabethan musical life.

<https://boydellandbrewer.com/9781783274215/music-and-instruments-of-the-elizabethan-age/>



## *Three Essays on Keyboard Instruments*

*Musikwissenschaftliche Schriften, Band 56.*

**Michael Latcham**

Musikverlag Bernd Katzwichler (2020)

224 pages, 17 x 24 cm, paperback, €42, ISBN 9783873971889

This volume contains three essays. Each of them presents a critical study of historical source material. That material variously includes musical instruments, manuscript writings and inventories, published writings, engravings, paintings and photographs.

The first essay assesses how many instruments are known to have been made by Bartolomeo Cristofori and Giovanni Ferrini. Not only the existing instruments by or attributed to the two makers are examined but also the historical sources that mention their instruments. The sources include the Medician inventories, letters and wills of the time. Three documents, for instance, may refer to the same piano and also to one surviving instrument. On the minimum list these all count as one. On the maximum list they count as four. Speculation is thus left aside: the evidence is examined impartially, allowing qualified and reliable conclusions to be drawn.

The second essay examines the work of Johann Andreas Stein as an organ builder, in particular his building of an organ completed in 1757 for the Barfüßerkirche in Augsburg. Today, the representation of the organ in engravings, especially in the one made in 1768, might be taken to show the organ as it was when finished. It turns out that the engraving is not to be read as a modern photo, that is, as a representation of the organ as made, but as a representation of Stein's dream of how the organ could one day become. The details from the contract, from Stein's own notebook and from pre-war photos show that that dream was never fully realised.

The third essay examines the famous *Encyclopédie* of Diderot & d'Alembert and the various encyclopaedias derived from their *Encyclopédie* by following the entries for stringed keyboard instruments through the numerous editions. This examination shows that only the original version, and to a lesser extent the last, Charles Joseph Pancoucke's vast *Encyclopédie Méthodique*, present a reliable picture of the presence of stringed keyboard instruments in Paris when the various versions were written. The mention in some of the intermediary editions of instruments with hammers, for instance, turns out to be a vague reference to small pianos made in Germany or perhaps Switzerland, not to pianos seen in Paris, let alone made there. The intermediary editions appear to have been made to make money, emasculating and distorting the original *Encyclopédie* rather than bringing the work of Diderot & d'Alembert up to date.

[www.katzwichler.de](http://www.katzwichler.de)

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## *Journal of New Music Research*, Volume 50, Issue 2 (March 2021)

Special Issue: Socio-Cultural Role of Technology in Digital Musical Instruments

Guest Editors: Koray Tahiroğlu and Thor Magnusson

This new volume includes the following articles:

- Simon Waters, 'The entanglements which make instruments musical: Rediscovering sociality'
- Don Ihde, 'A Finnish turn; Digital and synthesiser musical instruments'
- Thor Magnusson, 'The migration of musical instruments: On the socio-technological conditions of musical evolution'

Available at Taylor & Francis online <https://www.tandfonline.com/toc/nmnr20/50/2>

(for those with no institutional access: £227 to access the entire issue or £35 per article + tax)

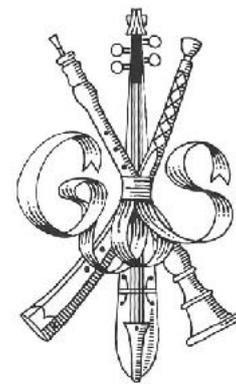
# The Galpin Society 2021 AGM

The 2021 Annual General Meeting will be held online.  
(The 2020 AGM was cancelled owing to Covid-19)

The 2021 AGM will start at 15:00 on Saturday 26 June using a Zoom platform provided by the University of Edinburgh. Members will need access to a web browser but are not required to install Zoom software. Members wishing to attend will be sent a link to the meeting by email. Depending on numbers, members may be asked to join the meeting a little in advance of 15:00.

In order to limit attendance to members in good standing, it will be necessary to book. Members wishing to attend should email the Galpin Society Administrator by 1 June 2021 at the latest. They will be emailed joining instructions by the host a few days before the meeting.

Following the business of the AGM there will be musical entertainment kindly provided by members of the committee and friends.



## AGENDA

1. Apologies for absence
2. Minutes of the 72<sup>nd</sup> AGM, 13 July 2019, Brentford
3. Matters arising from the minutes
4. Chairman's report
5. Editor's report
6. Journal Editor's report
7. Reviews Editors' report
8. Newsletter Editor's Report
9. Advertising Manager's Report
10. Archivist's report
11. Administrator's report
12. The adoption of the examined accounts of the society for the year ending 31 March 2021
13. Election of the Independent Examiner (Accounts)
14. Proposed new subscription rates for the membership year commencing 1 April 2022:

UK	individuals £34, students & under-25s £17, institutions £44
Outside UK	individuals £42, students & under-25s £21, institutions £54
15. Election of officers:

Editor (Authors):	Lance Whitehead is willing to stand
Editor (Journal):	Michael Fleming is willing to stand
Administrator:	Nominations invited
16. Election of committee member(s)
17. AoB