



THE GALPIN SOCIETY

FOR THE STUDY OF MUSICAL INSTRUMENTS

NEWSLETTER NO. 72
SUMMER 2025



Peruvian clavichord, Brussels MIM 3885, see p. 26

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THE GALPIN SOCIETY

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The Galpin Society Newsletter is currently edited and typeset by Christopher Goodwin. Opinions expressed by authors in this newsletter are not specifically endorsed by The Galpin Society.

EDITORIAL AND GALPIN SOCIETY NEWS

A great deal has changed at the Galpin Society since the last newsletter was issued in February.

Immediately after the publication of this year's *Journal* in March, Lance Whitehead, Editor of both the *Journal* and the *Newsletter*, announced his retirement, with immediate effect, on health grounds. He had edited *GSJ* since 2010, taking over from Charles Mould and Michael Fleming, and the quality of the last fifteen *Journals* has been a testimony to his tremendous knowledge, industry and skill. We thank him and wish him well. From 2019 he also edited this *Newsletter*, with Maggie Kilbey serving as copy editor. Maggie has also resigned from that role, though continuing as our very able Website Manager, a big thank you to her also for her work on this *Newsletter* since its inception 25 years ago.

For the time being the *GSJ* is being edited by a sub-committee which consists of Gabriele Rossi Rognoni, Karen Loomis, Rachael Durkin, Simon Waters, Cassandre Balosso-Bardin, with Arianna Rigamonti as Editorial Assistant, while I (Christopher Goodwin) am editing the *Newsletter* for the time being. You can see the email contacts for the various roles on p.2 above.

Extraordinary General Meeting, online, 5th July 2025, to discuss changes to the Galpin Society regulations

As you are probably aware an Extraordinary General Meeting was held online in July to discuss changes to the rules governing the Society.

There has been a feeling in the committee of Trustees that the regulations of the Galpin Society needed to be refreshed, particularly in respect of the composition, role and election of the committee, voting and electronic participation, covered in rules 7 and 8.

The 2017 rules were / are as follows:

7. The Officers of the Society, namely the Chairman, Vice-Chairman, Administrator, Editor, Journal Editor, Reviews Editor(s), Newsletter Editor, Advertisement Manager, Archivist and Minutes Secretary, shall be elected at the Annual General Meeting for a period of five years, and shall be eligible for re-election on retirement. They may be removed from office by a three-quarter majority of those present and voting in favour of such removal at any General Meeting.

8. The Officers of the Society shall be ex officio members of the Committee, except those remunerated under Rule 5, who shall be entitled to attend Committee meetings as observers only. Nonetheless, if the Chairman and or Vice-Chairman are in receipt of remuneration in their capacity as Editor, Journal Editor or Administrator they shall be ex officio members of the Committee. In addition to them, the Committee shall consist of not less than four or more than ten members who shall be elected at the Annual General Meeting for a period of four years.

The duty of the committee is the management of The Galpin Society. No member, other than the Officers, shall serve on the Committee for more than four years con-

secutively. After this, a year must pass before standing for re-election for a further four-year term. After a further break of a year, committee members are eligible to stand for further four-year terms with a year's break in between without restriction. The Committee may co-opt members to fill any vacancy thereon until the Annual General Meeting, but no individual shall be co-opted in two successive years. In the event of a vacancy due to the full number of members of the Committee not having been elected, the Committee shall nevertheless be deemed fully constituted and all acts and proceedings thereof shall be deemed valid in all respects notwithstanding such vacancy.

The proposed new rules were as follows.

7. The Officers of the Society, namely the Chair and Vice-Chair, and up to seven Members shall be elected at the Annual General Meeting for a period of three years, and shall be eligible for re-election for one further term of three years upon retirement, after which they will not be re-eligible for at least one term. In exceptional cases of misbehaviour or behaviour incompatible with their office, they may be removed from office by a three-quarter majority of those present and voting in favour of such removal at any General Meeting.

8. The Committee shall appoint the Officers that are deemed necessary to run the activity of the Society. The Officers of the Society shall be ex officio members of the Committee. These roles can be assigned to Members of the Committee or to qualified externals. Some of these roles can be paid, or undertaken pro-bono, as decided by the Committee. If a paid role is assigned to a Member of the Committee, they automatically renounce their seat and can participate in meetings as invited members. Appointments and eventual salaries will be revised once a year. If the Chair and or Vice-Chair are in receipt of remuneration in their capacity as Editor, Journal Editor or Administrator they shall be ex officio members of the Committee.

The duty of the committee is the management of The Galpin Society. The Committee may co-opt members to fill any vacancy until the Annual General Meeting, but no individual shall be co-opted in two successive years. In the event of a vacancy due to the full number of members of the Committee not having been elected, the Committee shall nevertheless be deemed fully constituted and all acts and proceedings thereof shall be deemed valid in all respects notwithstanding such vacancy.

The proceedings of the EGM, kindly minuted by Diana Wells, were as follows.

Current chairman Gabriele Rossi-Rognoni welcomed members to the Extraordinary General Meeting and explained the background to the proposed changes to the Society's Rules and Regulations (2017). At the Annual General Meeting (29 June 2024) Arnold Myers had outlined the Committee's suggestion to encourage wider participation from members and to adopt modern digital systems to enable members across the world to take part in General Meetings. Mimi Waitzman and Bradley Strauchen-Scherer had been tasked with looking at the systems used by other similar societies and had reported their findings at subsequent Committee meetings.

Gabriele summarised the proposed changes to Articles 7 and 8 of the Society's Rules and Regulations and the proposal to replace the words Chairman and Vice-Chairman with Chair and Vice-Chair. He opened the meeting to discussion of the proposals.

1. Change to article 7:

Peter Bavington questioned whether an Extraordinary General Meeting had the power to change the Rules of the Society as the Rules did not refer to an EGM. Several other members supported this query. Arnold Myers replied that that the meeting had been correctly planned, announced and circulated by email to the whole membership. GRR acknowledged the point raised by those who queried the validity of the EGM and had checked it with the external reviewer. Any changes approved at this meeting would be ratified at the AGM (8 September).

Vote: The proposal “I agree with changes to Article 7 as presented to the EGM” was voted electronically: 25 voted in favour, 2 voted against, 2 abstained.

2. Change to Article 8:

The terms *trustee* and *ex officio* were queried and discussed in the context of the elected post-holders being allowed to receive remuneration for work done for the Society and remunerated post-holders being able to attend and/or vote at Committee meetings. Sandy Coffin asked for clarity on voting and non-voting Officers and Committee members.

The chair explained that all elected Officers and Committee members were by definition Trustees as specified by the Charity Commission and this did not need to be stated in the Rules and Regulations.

Several members observed that the Charity Commission does not allow Trustees to be paid for work done for their charitable Society. Nonetheless, there are times when they may be paid and this needed to be clearly explained in Article 8 to avoid ambiguity and confusion.

Elizabeth Wells asked if the issue of co-option was to be included in Article 8 as before: if the Officer roles were to be appointed by the Committee members, there would be no need for co-option. This needed to be clarified as Peter Bavington pointed out that the final two sentences had been included in the first email announcement of the EGM but not in the final email containing the link to the actual meeting, thus asking approval for a version of Article 8 at the EGM that had not been seen by all members. Cary Karp agreed that only a proposal seen by members in advance of the EGM should be voted on. Alison MacMillan felt that there were too many issues to enable a vote today.

Agreed: GRR proposed that changes to Article 8 should be postponed to the AGM after checking the above points and clarifying the wording.

3. Change to the Officer titles Chair and Vice-Chair:

The change was agreed unanimously, the change to be implemented in all relevant Rules and Regulations.

NOTE: further changes to the revised rule 7 were subsequently suggested, and so the changes to both rules 7 and 8 will now be on the agenda for the Annual General Meeting; see below.

Obituaries

The Society has lost its two oldest members recently. Full obituaries will be included in the 2026 Journal.

Guy Oldham died in April aged 95. He was an early Committee member (1957–58, 1961–63, 1969), frequent performer on the organ and a variety of instruments at Society concerts and contributed many items to the Journal.

Dr Charles Mould died in May aged 96. He was a longstanding Society member who served as Reviews Editor in 1997, Journal Editor 1998–2005 and Advertising Manager in 2006. A memorial service was held at St Mary Magdalene Church, Woodstock, on Tuesday 12th August.

News from the archive

Edgar Hunt's lectures at Trinity College of Music 1947-1951

Edgar Hunt was one of the Founder Members of the Galpin Society following the death of Canon Galpin and sale of some of his instruments in 1946. The preparatory meetings took place over many months in 1947/48, leading up to the first AGM and publication of the first Journal. He was a Committee member 1948–51, 1956–58, 1960–62, 1969–72; Secretary 1973–78 and Reviews Editor 1978. He was then elected Chairman 1978–1991, Vice President 1991–99 and President in 2000 with his Obituary published in *GSJ* LIX (2006).

Recently Edgar Hunt's daughter contacted me about a book she had found among some family papers which I was happy to accept for the Society's archives. It is a hardback notebook into which EH himself glued all the programmes of the Recorder Classes, concerts and lectures he ran at the Trinity College of Music, 3 Cheyne Walk, Chelsea. See the article and photos towards the end of this issue.—*Diana Wells*



The Galpin Society, 77th Annual General Meeting, Agenda

Monday 8th September 2025 at 2.30 pm

Royal College of Music, London, and online.

Here is the notice of the Agenda of the forthcoming AGM, with the proposed revised rules 7 and 8, and brief statements from the candidates for the posts of ordinary member of the Committee, and for the post of Chair appended.

All active members will be sent the url to join the meeting online presently, and an invitation to vote online in advance of the meeting; there will be paper ballots for those present in person who have not voted in advance electronically. The Accounts will also be sent out in advance of the meeting as an email attachment.

Agenda

1. Apologies for absence
2. Minutes of the 76th Annual General meeting, 29th June 2024
3. Matters arising from the minutes
4. Chairman's report
5. Editorial team report
6. Journal (Production) Editor's report
7. Reviews Editor's report
8. Newsletter Editor's report
9. Advertising Manager's report
10. Archivist's report
11. Administrator's report
12. Rules and Regulations of Procedure: revision of Articles 7 and 8. – see Appendix A
13. The adoption of the examined accounts of the Society for the year ending 31 March 2025
14. Election of the Independent Examiner (Accounts). – see Appendix B
15. Election of Chairman and one Committee member.
16. AoB

Appendix A

The final form of proposed changes to the Galpin Society rules to be discussed and voted on at the AGM.

Article 7

The Members of the Committee, namely the Chair and Vice-Chair, and between five and seven Members shall be elected at the Annual General Meeting for a period of three years and shall be eligible for re-election for one further term of three years upon retirement, after which they will not be re-eligible for at least one term.

In exceptional cases of misbehaviour or behaviour incompatible with their office, they may be removed from office by a three-quarter majority of those present and voting in favour of such removal at any General Meeting.

In the event of a vacancy due to the minimum number of members of the Committee not having been elected or due to the resignation of a member, the Committee may co-opt voting members until the next Annual General Meeting. No individual shall be co-opted in two successive years.

Article 8

The Committee shall assign its members and/or appoint qualified externals to the roles it deems appropriate to conduct the business of the Society. These roles can be assigned to Members of the Committee or to qualified externals. Appointed externals may be invited to attend Committee meetings. However, they have no voting rights. Some of these roles can be paid, or undertaken pro-bono, as decided by the Committee. If a remunerated role is assigned to a member of the Committee, they shall renounce their Committee membership and may attend Committee meetings by invitation only.

The Committee shall determine which roles are remunerated and shall review appointments of externals and their remuneration annually.

Appendix B

There are six candidates for a single post as ordinary committee member. Here are their brief statements:

Lewis Jones

I am interested in the nature and spirit of discourse about musical instruments and their role in music making by all peoples, past and future. As a Galpin Society member for half a century, I have benefitted from its support, encouragement, and opportunities afforded for dissemination. I have aided its work by contributing to conference organisation and chairing, and I would like to help to shape its future.

My work as practitioner (performer, maker, designer, restorer), teacher (Royal College of Music and London Metropolitan University) and researcher (musicologist, organologist, acoustician) aligns with the aims of The Society. My academic career has focused on the study of instruments: their design and analysis, construction and reconstruction, conservation and restoration, tuning, acoustical investigation, historical and cultural study. I introduced the first BSc Music Technology course and have supervised some 90 masters projects and 23 PhDs on instruments, material culture, musical acoustics, and museology.

Heike Fricke

Dr. Heike Fricke is a musicologist, author, and organologist in the Netzwerk DIGITAL ORGANOLOGY at the Musical Instrument Museum of Leipzig University. She specialises in historical musical instruments, especially woodwinds, and their provenances, combining object study with archival and digital research. She is the editor of *rohrblatt*, an international journal for reed players, and has worked at major musical instrument museums in Berlin, Edinburgh, Leipzig, and New York.

I am standing for election because I value the Galpin Society as an international forum where scholarship, curatorial practice, and public engagement meet. I would bring expertise in provenance research, a broad museum background, and experience in collaborative, cross-disciplinary projects. I am committed to strengthening the Society's role in fostering dialogue across borders and generations, ensuring that the study of musical instruments remains both rigorous and accessible.

Zexuan Qiao

I am standing for election as an ordinary committee member of the Galpin Society as my research and practical experience align closely with the Society's aims. I am completing my PhD at Queen's University Belfast on reconstructing historical Border pipes with 3D printing. I have also gained practical experience in musical instrument conservation during an internship at The University of Edinburgh. My background includes a bachelor in Interaction Design and a master in Architecture, which equip me to bring a design perspective, digital innovation and an understanding of modern manufacturing methods to the study and making of musical instruments.

I maintain extensive connections with musical instrument museums across Europe, from Inverness to London, as well as in Sweden and Latvia. Alongside my research on bagpipes and related woodwinds, I have played Chinese woodwind instruments for over twenty years and have over a decade's experience as a guitar technician.

Alain Roudier

A member for the past 20 years, published several times in the Journal, I am deeply attached to the Galpin and grateful for the quality of its annual publication, which is a reference in the Early Music world. I would like to help carrying this work on.

Milan Barbé

As a PhD student in organology and an instrumentmaker, I believe I could be a good fit for the Galpin Society committee. My research revolves around new methodologies for studying historical instruments, which aims to not only broaden my research options but also that of other researchers. Therefore I believe that this way I can also contribute to helping other researchers and makers further. Since my day to day work is situated between crafts and research, I believe I could be a good addition to the committee which seeks to broaden their perspectives and participation.

Paul Newton-Jackson

I am a junior postdoctoral fellow at KU Leuven in Belgium. I attended—and presented at—my first Galpin Society Conference in Oxford in the summer of 2024. I enjoyed the papers and discussion a lot, and found the research community really friendly and welcoming. I'm keen to be a part of the GS Committee so that I can contribute to the continued flourishing of musical instrument research, and bring another early-career voice to the table.

There are two candidates for the post of chair:

Mimi Waitzman

My commitment as Chair would be to listen to Galpin members and work with our Committee to enhance the Society's accessibility, relevance and resilience. This would see our flagship Journal and our events welcoming more diverse perspectives, actively encouraging new participants and stimulating constructive intergenerational exchange. It would see us foster original research, while cultivating closer co-operation with sister organisations like AMIS, CIMCIM (ICOM-Music) and the UK Subject Specialist Network for musical collections (MIRN). I not only envisage these and other potentials, I have the background and experience to help us realise them.

Currently Senior Curator of Musical Collections and Cultures at the Horniman Museum, I formerly made instruments and maintained the National Trust's early keyboard collection at Fenton House. An active member of CIMCIM and AMIS, I also revived and chaired MIRN for several years. As a Galpin Committee member, I have assumed various roles, including Reviews co-editor.

Gabriele Rossi Rognoni

I am Chair of Music and Material Culture and Curator of the Museum at the Royal College of Music in London and have been Chair of the Galpin Society for the past year.

Over the past thirty years I worked between academia and museums leading and co-leading major collections, research and redevelopment projects focussing on the study, interpretation and dissemination of musical instruments. I was responsible for the redevelopment of the Royal College of Music Museum and the creation of its Wolfson Research Centre in Music and Material Culture and related PhD cluster. My research often applied cutting edge technology – most recently 3D scanning and printing – to promoting the collaboration among scholars, makers, musicians and the public.

I am passionate about the development of organology in the broader context of cultural studies and shall prioritise strengthening international collaboration with fellow societies and promoting the debate on the future of musical instruments studies.

ANNOUNCEMENTS, EVENTS, CALLS FOR PAPERS & NOTICES

Lute survey at the Kunsthistorisches Museum in Vienna

Sebastian Kirsch has written to ask for support for a research project concerning the collection of lute instruments at the Kunsthistorisches Museum in Vienna. As part of his work on a comprehensive catalogue, he aims to gather information on how many copies of these instruments have been made by luthiers, and how many musicians currently play them. He would be most grateful to anyone who can respond to their survey at: <https://forms.gle/pPoLGbSCsLT72pbA6>

Cetra Records, a new recording label dedicated to the cittern family

Cetra Records is a new label and publisher dedicated to the cittern, its music, and musicians who are passionate about this instrument family. Its mission is to record as much of the historical cittern repertoire as possible, featuring rare and often unrecorded music from the 16th through the 19th centuries. It also aims to promote the appreciation of a different kind of virtuosity, one that focuses on nuance of tone, color and expression using historically informed performance practices in order to let the instruments and the music written for them speak for themselves.

Not forgetting the modern era, Cetra will also record new and traditional music written for and/or performed on citterns of all types, from the Portuguese *guitarra*, to the German *waldzither*, and the Corsican *cetera*, as well as modern citterns.

Despite research into the cittern and its music, it is still often thought of as a poorer cousin to the lute and guitar, a tavern instrument meant for simple strumming. At its origins, the cittern was a conscious attempt by Renaissance humanists to create a modern version of the classical Greek kithara, and much of the music written for the early cittern is both demanding and beautiful. It was at once a noble and a popular instrument: not only did it hang in barber shops for clients to entertain themselves while waiting to be served, but Henrietta Maria of France, Queen to Charles I of England and Scotland, was painted playing her cittern by Cornelius Johnson. In the 18th century, Charlotte of Mecklenburgh, Queen to George III, played the cittern, or guittar, as did many ladies in what Francesco Geminiani calls ‘the polite world’.

With metal strings that stay in tune more readily than gut, and fixed frets, to say nothing of having fewer courses, the cittern was likely a more stable instrument to maintain and enjoy. Geminiani writes of its ‘sweetness and brilliancy of sound’, its ‘convenient shape and size, and the easyness of performing on it’, which could be said of citterns of all eras.

The first release from Enzo Puzzovio on Cetra Records, *Tempo La Cetra*, goes some way towards laying to rest the idea that the cittern was merely an instrument for the tavern, as it features settings of psalms and songs, pavans, galliades and other dance music that show the renaissance cittern at its best. For later

music written for later versions of the cittern, a complete recording of Geminiani's landmark *The Art of Playing the Guitar or Cittra* was released in November 2024. Other recordings include works by Peter Pasqualini de Marzi, Thomas Thackray, George Rush, John Parry, J. C. Bach and others. Upcoming releases include: *Three Sonatas for the Guittar by Rudolf Straube* by Oleg Timofeyev; *Thirty-two Soli for Guittar or Cetra by Rudolf Straube* by Doc Rossi.

The most recent release from Cetra Records is *Bridge of Glass*, by the German/Danish duo PlønK. Performing on beautifully restored *waldzithers* originally crafted around 1920 by the C. H. Böhm company in Hamburg, PlønK weave together music from 18th-century manuscripts with new compositions, creating a unique soundscape enriched by the *waldzither's* characteristic warm, overtone-rich timbre.

As a publisher, Cetra Records plans to make available performance editions of the music recorded for fellow cittern lovers to study and to perform for themselves. A future development will be to offer online videos to share the intricacies of cittern playing and arranging with a broader audience.

In addition to making its own recordings and publications available, through its online store Cetra Records is creating an archive that will include a discography of recorded cittern music (regardless of label), a bibliography of music editions and books, and, as permissions allow, a sound archive. Although primarily a digital label and publisher, CDs and books will sometimes be offered in limited special editions. Cetra Records' online distribution network features high-resolution audio files for streaming and downloading. Complete albums, EPs and singles at 96/24 are available for download at <http://cetrarecords.com>, as are CDs where available.

Cetra Records was born from a passion for the cittern as an important piece of musical history. Its mission is to record, preserve and promote the cittern and its music alongside some of the most talented artists in the world in an effort to preserve and divulge the unique sound and music of the cittern.

For current releases, review copies, further information, or to propose a project, visit <http://cetrarecords.com>, or write to Doc Rossi at doc@cetrarecords.com

Doc Rossi



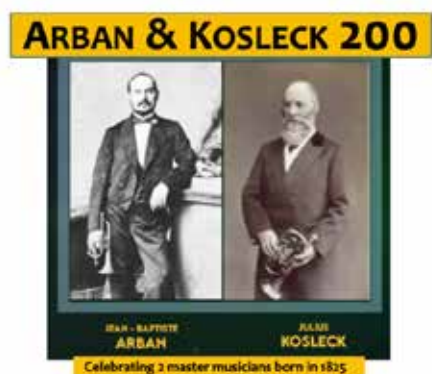
Arban & Kosleck 200, conference in Lyon, 20-21 November

July 10, 2025

Contact: Sandy Coffin, HBS Events coordinator

Scoffin@historicbrass.org

Arban & Kosleck 200 Conference 20-21 November, 2025



On November 20-21, 2025, the Historic Brass Society, in conjunction with the Conservatoire National Supérieur Musique et Danse Lyon (CNSMD Lyon), will hold an International Conference celebrating the 200th Anniversary of the births of Jean-Baptiste Arban and Julius Kosleck. Titled Arban & Kosleck 200, the conference will take place at the CNSMD in Lyon, France and will include concerts, papers, lecture-recitals, and round-table discussions.



The discussion on Instruments and Organology related to both Arban and Kosleck will be chaired

by Sabine Klaus and includes panelists G ry Dumoulin, Matthias Kamps, Arnold Myers, and Adrian von Steiger. A number of relevant instruments from private collections will be on display and used during the conference.

Registration fees for the conference will include a full lunch on both days of the conference and admission to all sessions and concerts.

Arban & Kosleck 200 Registration Fees:

- \$150 for HBS members (also for AMIS and Galpin Society members)
- \$100 for HBS students (also for AMIS and Galpin Society student members)
- \$175 for non-HBS attendees

We aim to have the Registration Portal, including a housing option, open by August 1.

Please watch the HBS Social Media and web page for additional details:

- <https://www.facebook.com/historicbrass>
- <https://www.historicbrass.org/>

Wind Music—Cultural Heritage in Transition

28th International Wind Music Conference IGEB, 2.-6. July in Bern, Switzerland

Call for contributions

How do the past and future of wind band music influence our present?

Regarding the past, this topic brings to the forefront the use of archival materials such as manuscripts and instruments, which are researched and adapted for contemporary artistic practice. It also highlights the cultural heritage of wind bands and their historical and current roles in society. Musicology's growing interest in the history of wind bands offers new insights into their repertoire and performance practices, as well as approaches to edition.

Looking towards the future, novel technologies—such as augmented reality and AI-generated scores and audio—promise to influence wind music communities. We invite research that explores the impact of these innovations on music production, education, and dissemination, and how they intersect with societal changes. These developments are transforming the ways in which wind band musicians engage with their art today, and we seek to understand how they shape modern music-making.

Presenters are invited to submit their proposals for individual papers, panel sessions, or concert lectures on the following topics:

1. Wind music as cultural heritage: challenges of preservation, transmission, and sustainable archiving of music, instruments and knowledge
2. Developments in wind band pedagogy in the face of technological and social change
3. Edition and arrangement of historical wind band repertoire, including working with historical sources of wind music scores and instruments in today's performance practice
4. Production and dissemination of wind music in the digital age
5. New and ongoing research projects on wind band music

Submission of proposals (individual papers, panel sessions, concert lectures)

Deadline for submissions: November 30, 2025

A proposal and a short CV should be submitted by e-mail to Ulrike Maser (ulrike.maser[at]uni.lu) with a copy to Yannick Wey (yannick.vey[at]hkb.bfh.ch).

Please attach a word (.docx) file with the proposal in the following format:

- Name
- Institutional affiliation
- E-mail address
- Topic according to the call
- Title and Abstract (200–250 words)
- Short CV (max 150 words)

Proposals will be reviewed independently by the program committee. Accepted papers will be notified by January 15, 2026. Only one proposal per author is permitted.

IGEB also invites lecturers interested to chair a session to indicate it in the e-mail. Further information on the conference and the location:

<https://www.hkb-interpretation.ch/wind-music>

<https://www.igeb.net/conferences.html>

Languages and proceedings

The official spoken language of the conference will be English. Papers in German, French, Italian, Spanish or Portuguese with PowerPoint presentations in English will also be considered. Presentations are limited to 20 minutes, leaving 10 minutes for discussion.

Presenters are invited to prepare their paper for publication in the upcoming conference volume of *Alta Musica*.

Presenters and chairs are expected to be members of IGEB by the time of the registration.

IGEB actively promotes women in wind music research and therefore encourages them to apply. Diversity also plays an important role at this conference. IGEB strives to provide the best possible support and equal consideration for all participants regardless of gender, age, ethnicity, marital status, disability or social background.

Program Committee

Damien Sagrillo, University of Luxembourg

Ulrike Maser, University of Luxembourg

David Gasche, University of Music and Performing Arts Graz

Adrian von Steiger, Bern Academy of the Arts
Miryam Giger, Bern Academy of the Arts
Yannick Wey, Bern Academy of the Arts

IGEB Research Award Prize 2026—Call for Nominations

IGEB (The International Society for Research and Promotion of Wind Music) invites nominations for its 2026 Research Award. Nominations, including self-nominations, are invited for dissertations in the field of wind music research completed between 2021 and January 2026.

Dissertations may be on any subject concerning wind music, in English, German, French, Italian, Portuguese or Spanish from any country, worldwide. In addition to a certificate, the winner will be invited to present a paper at the 2026 conference in Bern, Switzerland. Lodging for the winner will be covered, but not travel expenses. The dissertation will also be considered for publication in the new series of IGEB Monographs. With permission of the authors, the titles and abstracts of all submitted dissertations will be announced in the IGEB Quarterly the Society's Newsletter.

Nominations should consist of a digital file (including abstract) in .pdf format. Send to: jon.mitchell[at]umb.edu with a copy to ulrike.maser[at]uni.lu and igeb[at]uni.lu.

Deadline: 15 November 2025.

For further information see: <http://www.igeb.net>

On behalf of the IGEB Research Award Committee, Prof. em. Dr. Jon Mitchell, chair.

RECENT PUBLICATIONS

Sounding Brass, Brasswind instruments and how they work

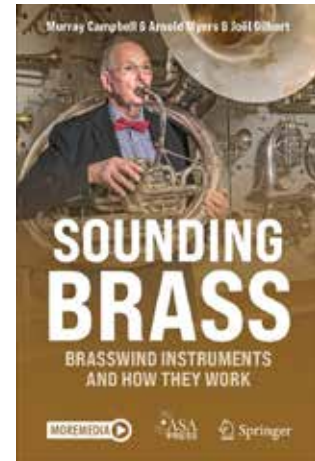
Murray Campbell, Arnold Myers, Joël Gilbert

eBook, £19.99 (Springer, 2025)

<https://link.springer.com/book/10.1007/978-3-031-86735-4>

This book presents an accessible scientific explanation of how brass instruments work without heavy mathematics, describes how brass instruments have evolved from antiquity to the present, and includes many musical illustrations from diverse genres, with online multimedia clips

A lone bugler sounds the Last Post at a Festival of Remembrance. Overlapping horn arpeggios conjure up the flowing waters of the Rhine in Wagner's opera *Das Rheingold*. Seventy-six trombones lead the big parade; trumpets sound ceremonial fanfares, and power the horn sections in jazz and funk bands. The sounds of brass instruments enrich many of our most inspiring musical experiences. But what defines a "brass instrument"? How is a stream of air blown through a small gap in the player's lips transformed into a sound which fills a concert hall? When did brass instruments originate, and how did they evolve into the instruments of the modern orchestra? These are some of the questions addressed in this book. The authors, professional scientists but also experienced brass players, explain how recent research has illuminated our understanding of brass instruments. The presentation is aimed at a general readership, including players, teachers, and lovers of all types of music. No mathematical background is assumed. Descriptions of many experiments on brass instruments carried out by the authors and others bring out the musical significance of the results. A novel approach to the systematic classification of brass instruments is outlined and graphically illustrated. Separate chapters are devoted to trumpets and related instruments, horns, trombones, tubas, brass instruments with toneholes, and instruments from antiquity including the Celtic carnyx. The final chapter reviews the application of electronic enhancement techniques to brass instruments. The book is generously illustrated with colour photographs, musical examples, and explanatory figures.





HISTORIC MUSICAL INSTRUMENTS IN THE ROYAL CONSERVATOIRE OF SCOTLAND

This catalogue provides detailed descriptions of the historic musical instruments in the Royal Conservatoire of Scotland Collection. It is written for a readership of musicians, instrument makers, and scholars, and summarises the research resource provided by the Collection. The Conservatoire's holdings include some 500 instruments: of these over 130 are woodwind while over 300 instruments constitute an internationally significant brasswind collection. The brass instruments are complemented by over 300 mouthpieces - since for players these are of great importance, they are described in detail. The Collection is particularly strong in British instruments, but with significant French, German and Italian examples. This publication includes a foreword by Professor John Wallace CBE.

Historic Musical Instruments in the Royal Conservatoire of Scotland:
Catalogue of the John Webb Collection and other Historic Musical
Instruments

Edited by Arnold Myers

Published by the Royal Conservatoire of Scotland

First edition: 2025

487 pages with 300 colour illustrations

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FEATURE ARTICLES

Edgar Hunt's lectures at Trinity College of Music 1947-1951, a donation to the Galpin Society archives, by Diana Wells

Edgar Hunt (1909–2006) was one of the Founder Members of the Galpin Society following the death of Canon Galpin and sale of some of his instruments in 1946. The preparatory meetings took place over many months in 1947/48, leading up to the first AGM and publication of the first Journal. He was a Committee member 1948–51, 1956–58, 1960–62, 1969–72; Secretary 1973–78 and Reviews Editor 1978. He was then elected Chairman 1978–91, Vice President 1991–99 and President in 2000, with his obituary published in *GSJ* LIX (2006).

Recently Edgar Hunt's daughter contacted me about a book she had found among some family papers which I was happy to accept for the Society's archives. It is a hardback notebook into which he himself glued all the programmes of the recorder classes, concerts and lectures he ran at the Trinity College of Music, 3 Cheyne Walk, Chelsea, from 1947 to 1951, where he was head of the Early Music department. The initial page was headed *Department of 16th and 17th Century Music . . . by arrangement with the National Trust* (The Benton Fletcher Collection of Old Instruments), itemising the Curriculum headings. (The poster image comes from the *Fontegara* of Ganassi, Venice, 1535.)

RECORDER CLASSES
under the direction of:
EDGAR HUNT
F.T.C.L., L.R.A.M., M.R.S.T.



on Thursday evenings from 6.30-7.30, at The School of
16th- & 17th-Century Music at:
3 CHEYNE WALK, CHELSEA, LONDON, S.W.3
(also individual tuition). Inquiries should be addressed
to The Secretary, Trinity College of Music, Mandeville
Place, London, W.1.

Edgar Hunt also teaches the recorder (ensemble
class, Fridays 6.30-7.30, and individual lessons) at The
Birmingham and Midland Institute Music School; also
(privately) at Blackwood, Bois Lane, Chesham Bois,
Buckinghamshire. Telephone: Amersham 580

Here is a typical term's curriculum.

DEPARTMENT OF 16th AND 17th CENTURY MUSIC

3, Cheyne Walk, Chelsea, S.W.3,

by arrangement with

THE NATIONAL TRUST

(The Benton-Fletcher Collection of Old Instruments).

CURRICULUM.

In addition to individual instruction on the various instruments, there will be lectures as detailed below.

History of European Music to 1700.

The early Flemish, Italian and French schools; "Sumer is Icomen in" to Tallis—The Elizabethans and Jacobeans—Purcell and the Restoration composers.

Appreciation.

The Elizabethan madrigal and the Jacobean Ayre—The approach to early instrumental music.

Problems of Research.

Sources of old music, notation, tablature, scordatura, editions—for modern performance and pure texts.

Care of Instruments.

Fine adjustments for the harpsichord, first aid for minor defects, tuning, how to determine the position of frets on lutes and viols.

Choral.

Madrigals—Musica Transalpina and the Elizabethans—Elizabethan madrigals and Ballets—The Jacobean Ayre—Purcell and Restoration song.

The Lute.

The Spanish vihuela—Dowland and the Elizabethans—The Lutenist song writers—Thomas Mace, French lute tunings, the use of the Theorbo as a figured-bass instrument.

The Harpsichord Family.

The Elizabethan Virginal Books—Purcell and his contemporaries—Frescobaldi and the Scarlattis: Couperin and Rameau, etc.—Bach and Handel—The Clavichord.

The Viola da Gamba.

The development of the bass viol as a sole instrument: Divisions to a ground—The music of Kuhnle, Handel, Bach, Marais, Forqueray, d'Hervelois and Tartini.

The Viola d'Amore.

Tunings, sympathetic strings, Stamitz and Biber—Ariosti, Quantz, Bach, Rust and other composers: *Scordatura*.

The Recorders.

History, the consort of recorders in Elizabethan times—The circle of Samuel Pepys: Purcell—Lœillet, Bach, Handel, and Telemann—Recorder and Voice, Trio sonatas, Concerto.

Continuo Playing from Figured Bass.

The rest of the inserted leaflets include 25 programmes for an *Informal Concert Demonstrating Old Instruments*, each one with a woodcut from various 16th and 17th century sources with a request for *threepence* for the programme and a *silver collection towards expenses*. Edgar Hunt himself introduced each concert and played viol, recorder and flute with two or more fellow players including Cecily Arnold on harpsichord and clavichord, Marshall Johnson on lute and viola d'amore, as well as Walter Bergmann, Desmond Dupre, Grace Clark, Max Champion, Stephanie Champion, Christopher Wood and others. Here is a typical programme for one of the Informal Concerts

TRINITY COLLEGE OF MUSIC
DEPARTMENT OF 16th & 17th CENTURY MUSIC
3 CHEYNE WALK, CHELSEA

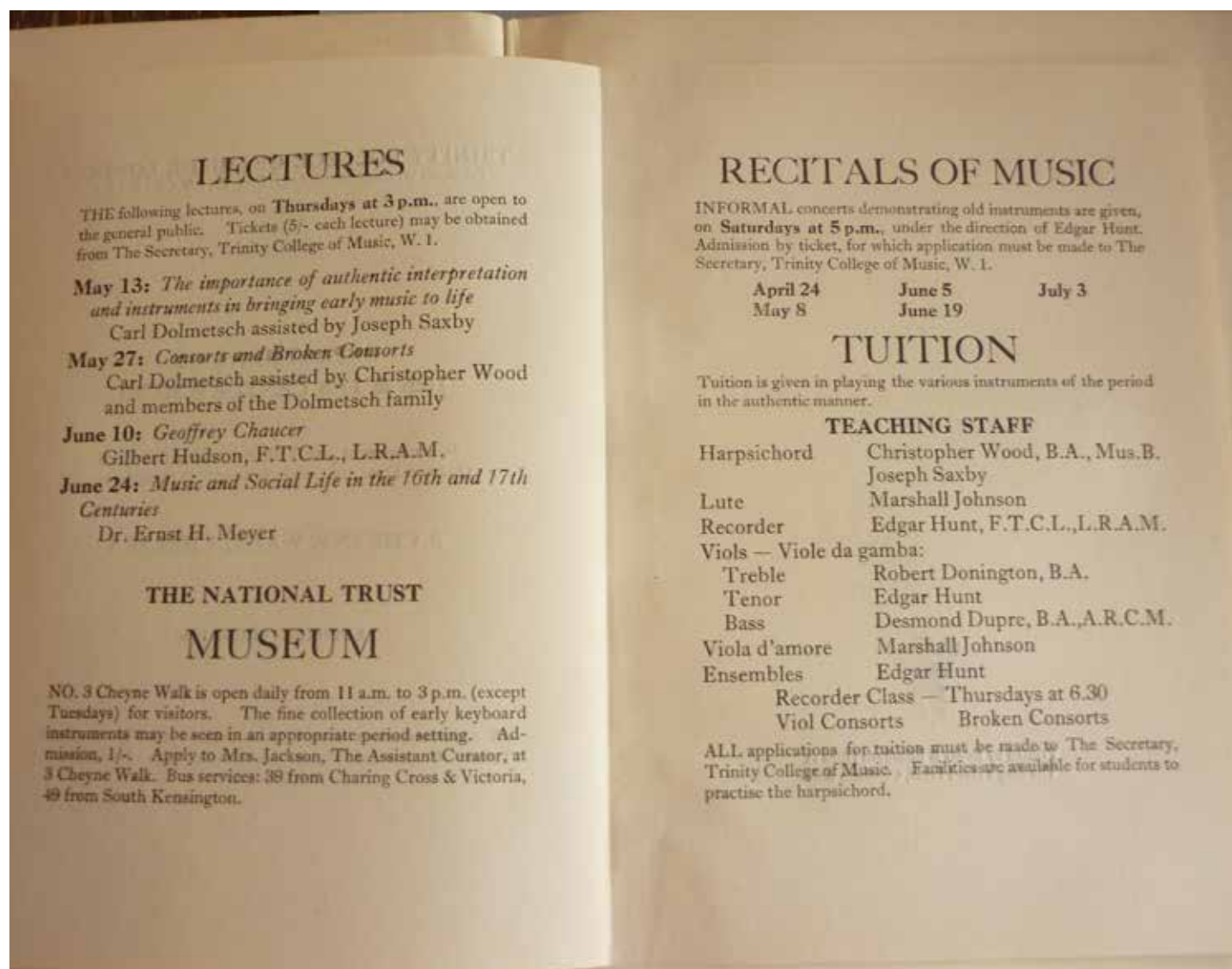
**FIFTEENTH
INFORMAL CONCERT
DEMONSTRATING OLD INSTRUMENTS**

Saturday, November 27th, 1948, at 5 p.m.



Price threepence

They were sometimes joined by a singer; one concert featured students of the College; another was performed by Dorothy Swainson solo on clavichord and other keyboard instruments. Many of the performers were well-known players and teachers at the time and online searches locate their careers and influence in the early music field. Across the series every composer of the period was included and hardly any piece was repeated. The programmes show a notable number of performances arranged for each of the three college terms, one example of which is shown: Here is the Programme for the Summer Term 1948



Galpin Society members are welcome to visit the archives and see this notebook and other documents as listed on the Galpin Society Archive Handlist on the website.—*Diana Wells, Galpin Society archivist*

Memories of Carl Dolmetsch, by Douglas MacMillan

In this centenary year of the Haslemere (Dolmetsch) Festival I would like to share my many personal experiences with Carl Dolmetsch as I knew him not only as an outstanding recorder virtuoso but also as a mentor and friend: indeed, he was a truly cultured 'Renaissance man', a polymath with a love and deep knowledge of the world beyond his profession of music.

My first meeting with CFD came about at the Recorder in Education Summer School in 1970. I was sitting on a park bench trying to work out why my sopranino (a Tuju by Moeck) would not sound well out of doors when the master walked by and explained that the evening breeze was blowing into the windway and competing with my efforts. Not only did I admire Dolmetsch's playing but I became intrigued by the man.

Moving on a few years, I attended the Dolmetsch Summer School in 1973 when I met the Dolmetsch clan: on the first evening Dr Carl played Couperin's *Le Rossignol en Amour* and I was totally captivated by the sound. This, I thought, was what the recorder was really about and imitating (and modifying) his sound became the foundation of my playing for many years. The early 1970s were, of course, the days of the great crumhorn craze, these instruments described by CFD as 'loud buzzing instruments which cannot be played in tune'. As the possessor of a crumhorn (I think the only one at the course), I wondered if the comments were a barbed arrow aimed in my direction so I retaliated by publishing an article on the instrument in the Dolmetsch Foundation's journal, *The Consort*...

In the 1970s we talked more about authenticity than historically-informed practice and I had the temerity to ask CFD if the bell key on his recorder was authentic: his reply 'of course; I invented it' says much about his approach to the recorder and its music. These words were my first experience his authoritative voice, a characteristic no doubt inherited from his brilliant and outspoken father, Arnold!

The Dolmetsch's annual Wigmore Hall recitals and week-long Haslemere Festivals were occasions to celebrate his virtuosity and also to hear new compositions for the recorder, many of which I was asked to review: let it never be said that Dolmetsch was only interested in early music. However, his sometimes flamboyant ornamentation could be controversial and I recall his playing the florid obbligato to Telemann's cantata *Locke nur* at the end of which the soprano (I think it was Elizabeth Harwood) pointing to Dolmetsch's music stand saying 'just look at all those notes'. With a characteristic gesture of whipping off his glasses and beaming at the audience, Dr Carl simply responded 'but Telemann wrote most of them!'. The seemingly-remote distinguished figure in white tie and tails (he was always impeccably dressed) revealed his human nature after I dragged him to the pub after a Haslemere Festival concert, where he sat (still in his concert rig) with a glass of wine in his hand and with a girl perched on each arm of his chair.

In 1980 I was having a coffee with CFD in Jesses (his house in Haslemere) and spied an elegant ivory-mounted large recorder stamped 'Metzler': what, I asked, 'is that?' 'It is a voice flute', he replied, 'and I think it is from the nineteenth century'. But in my ignorance I retaliated 'there were no recorders in the nineteenth century'. 'Mais non' – and you can go and research it'. So began my life's major study which led to my PhD on the recorder in the nineteenth century.¹ That beautiful recorder is now my most treasured possession.



Anonymous voice flute stamped 'Metzler/London/105 Wardour St': late eighteen or early nineteenth century. Author's collection

So where will history place Carl Dolmetsch? Like many great musicians, his playing has been admired and scorned almost in equal measure. He was often controversial, but above all he must be perceived as a man of his time, a man who became involved with the recorder in the 1920s when it was emerging from its dark years during the nineteenth century. Inspired (and, I suspect commanded) by his father Arnold, he was entrusted with the making and development of recorders at Haslemere while still in his teenage years and it is perhaps seldom appreciated that he made substantial changes to the design of his recorders throughout his life.² His interest was primarily to develop the recorder for the twentieth century rather than to make the accurate copying of historical instruments: nevertheless, he shunned keywork and electronics and viewed much avant-guard techniques and microtonal music as contrary to the true nature of the instrument. With the growth of the historical performance movement in the late 1960s and the increased emphasis on accurate copying of recorders by the likes of Bressan, Stanesby, and the Denners, the interest in the 'twentieth century' Dolmetsch recorders waned, certainly amongst the more historically-informed professional players. That CFD's recorders were of their time is, of course, undeniable but this does not in any sense diminish his greatness as a maker, nor his influence on the development and popularisation of the instrument witnessed by his many commissioned compositions. His playing—characterised by a wide vibrato—may not appeal to so much to twenty-first century players but he was supremely musical in the best sense of the term, occasionally provoked to flamboyance, and well-supported by his family in the Dolmetsch Consort and by his life-long accompanist, Joseph Saxby.

I have little doubt that the name of Carl Dolmetsch will be engraved high in the pantheon of musicians who have made and played recorders. As a man of his time, he was an exemplary player, scholar, and instrument maker and I count it a privilege to have been permitted to address him as 'Papa'—indeed a father figure to me in my fifty-five years of recorder playing. Across the centuries there have been many great protagonists of the recorder—but few greater than Carl Dolmetsch.

1 Douglas MacMillan, 'The Recorder 1800—1905', PhD diss, University of Surrey, 2006: 'The Recorder in the Long Nineteenth Century: A Commentary and Checklist', *The Galpin Society Journal* 74 (2021), pp.115—151.

2 Andrew Pincock, 'Boring for Britain: The Design, Development, and Mass Deployment of Dolmetsch Recorders, 1920—1980', *The Galpin Society Journal* 76 (2023), pp.32—66; 212—214.

The Peruvian clavichord kept in the Brussels Musical Instruments Museum, by Pascale Vandervellen and Pierre Verbeek

The huge collections of the Brussels Musical Instruments Museum (MIM) include an intriguing little anonymous Peruvian clavichord (Figures 1 & 2)¹. This instrument, designated MIM 3385, has been part of the collections since 1924-1928, when it was donated by the Peruvian musicologist and composer Andrés (Orchassal) Sas².

Peter Bavington examined and photographed this instrument in 2004³. After this, he has published a substantial corpus of fascinating and groundbreaking studies of Latin American clavichords⁴.



Figure 1. MIM 3385 Peruvian clavichord, general view, 2024

¹ Musical Instruments Museum, Brussels, inv. n° B.B.mim 3385. The instrument is in storage.

² Stevenson, Robert. "Sas (Orchassal), Andrés". In *The New Grove Dictionary of Music and Musicians*, ed. 1995.

³ Bavington, Peter. "An Anonymous Fretted Clavichord from Peru", unpublished report on an examination of the instrument, with photos, 2 August 2004.

⁴ Bavington, Peter. "Surviving Clavichords Made in Latin America." In *De Clavicordio VII. Proceedings of the VII International Clavichord Symposium*, 99–118. Magnano 2005.

"Clavichords in Latin America". In *De Clavicordio IX. Proceedings of the IX International Clavichord Symposium*, 11–22. Magnano 2011. "Catalogue of Clavichords made in Latin America", <https://www.peter-bavington.co.uk/website/index.htm>. Consulted in July 2025.

The MIM 3385 clavichord is very close to the so-called Lima clavichord, which was first published by Alfons Huber and Ana Savarain de Graf in 2000⁵.

An extremely comprehensive account of the Lima clavichord can be found in Huber's magnificent and substantial book on clavichord making, which was recently published by Praesens in Vienna⁶.

Like the Lima clavichord, the MIM 3385 clavichord has many features that link it to seventeenth- or even sixteenth-century European clavichord making. Intriguingly, carbon-14 dating has shown that the wood of the case dates from between 1660 and 1820. This represents a significant discrepancy. Assuming it was built in the early nineteenth century, the instrument appears to be based on an archaic model similar to those from the early seventeenth century.

The main structural characteristics that establish a connection between the MIM 3385 clavichord and the considerably earlier European tradition are as follows.

- The housing is a long and narrow rectangle.
- The strings run end-to-end.
- The fretting scheme is with groups of 3 to 4 four keys per choir.
- The keyboard protrudes forward.
- The case end walls are extended forward to form a rectangular instrument with open compartments at either side of the keyboard.
- In addition to the main soundboard at the right end, there is a 'secondary soundboard' below the key levers (Figure 3).
- The balance pins are arranged in a straight line.
- The keyboard compass is 50 notes from C/E to f³ with short-octave bass (though a compass C/E-c³ would be more in line with preserved seventeenth-century clavichords).

The stylistic features described here are also present on numerous other Latin American clavichords, including the Lima clavichord. This lends further support to the hypothesis proposed by Peter Bavington, which suggests that these models may have originated from a single, common model imported from Europe.

⁵ Huber, Alfons, Savarain de Graf, Ana. "A clavichord from Peru in the Period of the Imperial Vice-Royalty." In *De Clavicordio IV. Proceedings of the IV International Clavichord Symposium*, 105–117. Magnano 2000.

⁶ Huber, Alfons. *Clavichordbau 1400–1800*, Wien, Praesens Verlag 2025: 599-615.

	External (mm)	Internal (mm)
Overall length	1078-1080	1057 - 1059
Keywell + left toolbox	782	761
Soundboard + wrestplank length	306	286
Soundboard	length 223 - 224	width 204 - 205
Overall width	318 - 319	298
Overall height (with baseboard)	109 - 110	
Keywell		682 - 684

Case thickness	10.5-11 mm
External diagonals	1222 - 1223 mm
c ² sounding length	234 mm
3-octave span	478-479 mm

Conversely, certain features are characteristic of Latin American clavichords. These include three straight bridges without bridge pins, arranged at right angles to the sides of the long case. Two wooden 'pressure' braces are also attached to the soundboard to the right of the bridges, with holes through which the strings pass to hold them down. Another distinctive feature is the peculiar zig-zag pattern of the hitch pins, which is also found in many other Latin American clavichords (Figure 4).



Figure 2. MIM 3385 clavichord seen from above, 2024

The general construction of the MIM 3385 clavichord is partially rudimentary. In this respect, a distinction must be made between the carpentry and musical aspects. The joiner was clearly an expert, as evidenced by the planing and thicknessing of the sides and back, the construction of the back and case, and the two boxes to the left and right of the keyboard⁷.



⁷ The species of wood used could not be determined.

Figure 3. MIM 3385 clavichord, keyboard detail and secondary "soundboard" with soundhole

The assemblies and squaring are also of a high standard. The measurements of the diagonals, for example, are perfect. This is quite astonishing for a clavichord, which almost always exhibits twisting in all three dimensions.

Regarding the musical aspects, including the keyboard, there is evidently a lack of mastery. The keyboard is rather rough (Figure 5) and it appears that the rules for fretting a clavichord have not been fully mastered.



Figure 4. MIM 3385 clavichord, hitchpins pattern



Figure 5. MIM 3385 clavichord, keyboard detail

A few construction deficiencies have been identified, including the extreme irregularity of the black keys and the fact that one of the D keys is actually a F key. (Figure 6).

The soundboard exhibits a texture that is comparatively coarse, which creates a notable contrast with the refined quality of the bridges and the two pressers (Fig.7)



Figure 6. MIM 3385 clavichord, keyboard detail



Figure 7. MIM 3385 clavichord, soundboard

The current span of the clavichord is C/E-f³ with the normal short octave. A thorough inspection of the balance rail revealed that the number of holes intended for the balance pins exceeded the required amount (Figure 8). It was suggested that the instrument might have had a different range in the past. This was supported by the presence of an excess groove in the rack in the treble.

We have checked that possibility thoroughly. This analysis definitively proves that the current C/E-f³ range is most likely present in the original instrument (and perhaps its model).

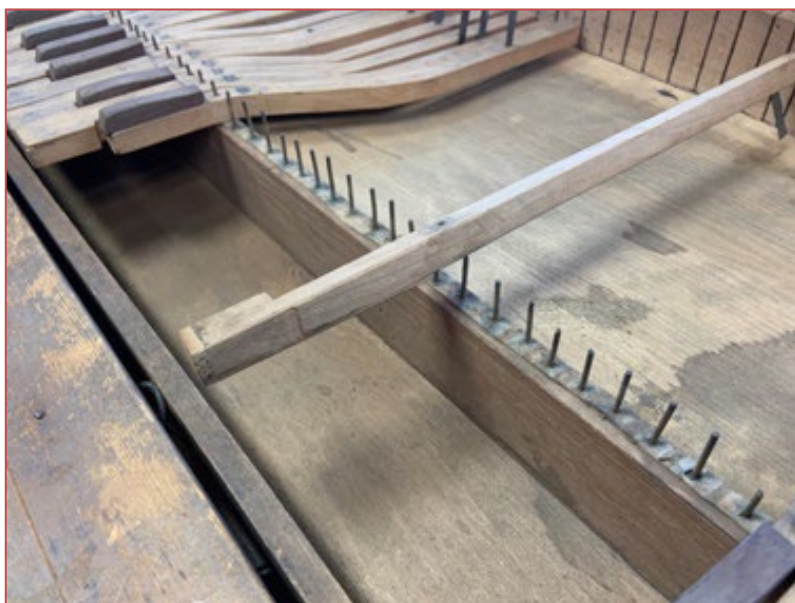


Figure 8. MIM 3385 clavichord, detail of the balance-rail

The MIM 3385 clavichord has the following fretting scheme:

Choir	Keys	Fretting
#1-#12	C/E - e _b	free
#13	e-f-f [♯]	3
#14	g-g [♯] -a	3
#15	b _b -b-c ¹ -c ^{♯1}	4
#16	d ¹ -e _b ¹ -e ¹	3
#17	f ¹ -f ^{♯1} -g ¹ -g ^{♯1}	4
#18	a ¹ -b _b ¹ -b ¹	3
#19	c ² -c ^{♯2} -d ²	3
#20	e _b ² -e ² -f ² -f ^{♯2}	4
#21	g ² -g ^{♯2} -a ²	3
#22	b _b ² -b ² -c ³	3
#23	c ^{♯3} -d ³ -e _b ³	3
#24	e ³ -f ³	2

With the inclusion of choirs #23 and #24 to accommodate the wider range, extending up to f³ instead of c³, this fretting scheme is the same as that of the Lima clavichord.

When it comes to studying the tuning system, only the tangent positions and the grooves in the rack for choirs #13 and #14 are useful. To a lesser extent, choir #15. The other grooves in the rack - and the tangents - are all nearly the same distance apart in each group, which seems a bit careless on the person who made the clavichord. Either way, one can't learn anything from them.

Hence, the spaces in the rack that match up with choirs #13, #14 and #15 are the only ones that are clearly separated enough to work out the musical intervals. The results can be calculated by comparing the current configuration of the bridge with the theoretical semi-tones of the 1/4 comma meantone tuning system. The following table provides a summary of these results.

Choir	Keys	Measured interval (cents)	Theor. meantone interval (cents)
#13	e-f	121	117
#13	f-f _#	68	76
#14	g-g _#	77	76
#14	g _# -a	113	117
#15	b _b -b	63	76
#15	b-c ¹	91	117
#15	c ¹ -c _# ¹	71	76

Given the limited amount of useful information, the calculations of those intervals, with all the normal caveats, support the assumption that the 1/4 comma meantone was the tuning for this clavichord. Together with the overall building style, this suggests an archaic model.

According to carbon-14 analyses carried out by the Royal Institute for Cultural Heritage in Brussels on the instrument baseboard, the wood used dates from between 1660 and 1820.

The main findings of this study of the Peruvian clavichord in Brussels are consistent with Alfons Huber's conclusions about the Lima clavichord, its close cousin, which we are happy to paraphrase here. Although the MIM 3385 clavichord is undoubtedly built in the style of the early seventeenth century, several indications, traces and characteristics cast doubt on its date of construction. Scientific carbon-14 dating, which of course gives a very wide range, prompts us to be cautious. As with the Lima clavichord, it is conceivable that this instrument was a “reconstruction” (e.g. in the early nineteenth century) of an earlier model that has since been lost. After all, as Alfons Huber concludes in his own work, these two instruments could well have been built in the same workshop.