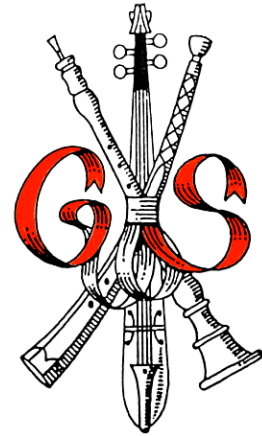


The Galpin Society

For the Study of Musical Instruments



Newsletter 53

February 2019



Eb cornet by Apostol (see p.4)

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THE GALPIN SOCIETY

Registered Charity no. 306012

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

Website: www.galpinsociety.org



<https://www.facebook.com/Galpinsociety/>

Complete run of Galpin Society Journals I–LXX (1948-2017)

We have been very pleased that two members have taken up the offer of a complete series of the Journals from the foundation of the Society after the inaugural meeting in May 1947.

We still have another complete run available, so please email me if you would like to make an offer in aid of the Society's funds. The journals are in west London, the buyer to collect.

Diana Wells, Archivist
dianaswells@aol.com

Cover: Eb cornet. Apostol, c.1912. H.J. Moisio collection A361.

EDITORIAL

Your committee was contemplating an interesting place to hold this year's Annual General Meeting, perhaps somewhere other than the various possible venues in London that we have used in the past. Another visit to the Royal Birmingham Conservatoire was suggested as it would be nine years since we last held our AGM there. However, on contacting the Conservatoire it transpired that in 2020 they were hosting the International Biennial Baroque Conference during which they would be mounting a special exhibition of instruments. This seemed like an opportunity not to be missed, so all being well, next year's AGM will be in Birmingham on 18 July 2020 (for those of you who are into forward planning).

Meanwhile this year's AGM will be taking place in the interesting location of The Musical Museum at Kew Bridge, actually in Brentford, West London opposite Kew Gardens. The Museum is devoted to mechanical musical instruments and is considered one of the most important such collection in the world. Older members may recall that the core of this collection was formed by Frank Holland and that it was located in a rather gloomy, not to say leaky, deconsecrated church not far from its current location. There has been extensive development in the area, and as part of this The Musical Museum was able to move into a brand new and specially designed building. This took place in 2008 with the help of a Heritage Lottery Grant. Diana and I live fairly close by, and being fairly regular visitors have no hesitation in recommending spending the day there (taking time out for the Society's AGM, of course). So please put Saturday 13 July 2019 in your diary.

I hope that many of you will already be aware of the conference to be held in Oxford 23-25 August, with the theme 'Musical Instrument Collectors and Collections'. Galpin Society members have until Sunday 3 March to submit proposals for papers, for more information see p. 15.

Less good news is the fact that it has been necessary to cancel the proposed trip to Dublin to visit the musical instruments in the National Museum of Ireland. There were a number of reasons that brought this about, not least of which was the ever-decreasing number of members who were able to join the party. At least it can be said that the collection is still there, albeit in store, and can potentially be visited on another occasion.

Graham Wells, Chairman
grahamwhwells@aol.com

The Galpin Society AGM

The Annual General meeting of the Galpin Society will be held on Saturday 13 July at 3.15 p.m. at the Musical Museum, Brentford, Middlesex www.musicalmuseum.co.uk. Members will be able to join the tour and demonstration at 1.00 p.m. at a discounted entry fee. Details to follow in the May Newsletter.

THE GALPIN SOCIETY RESEARCH GRANT

The purpose of this £500 grant is to assist the recipient in undertaking research into the construction, development, manufacture and use of musical instruments, in the anticipation that the resulting work will be suitable for inclusion in the *Galpin Society Journal*. The grant is available to individuals who have been Galpin Society members for at least one year. For further details please see www.galpinsociety.org/grant.htm. **Closing date for applications: 1 April 2019**

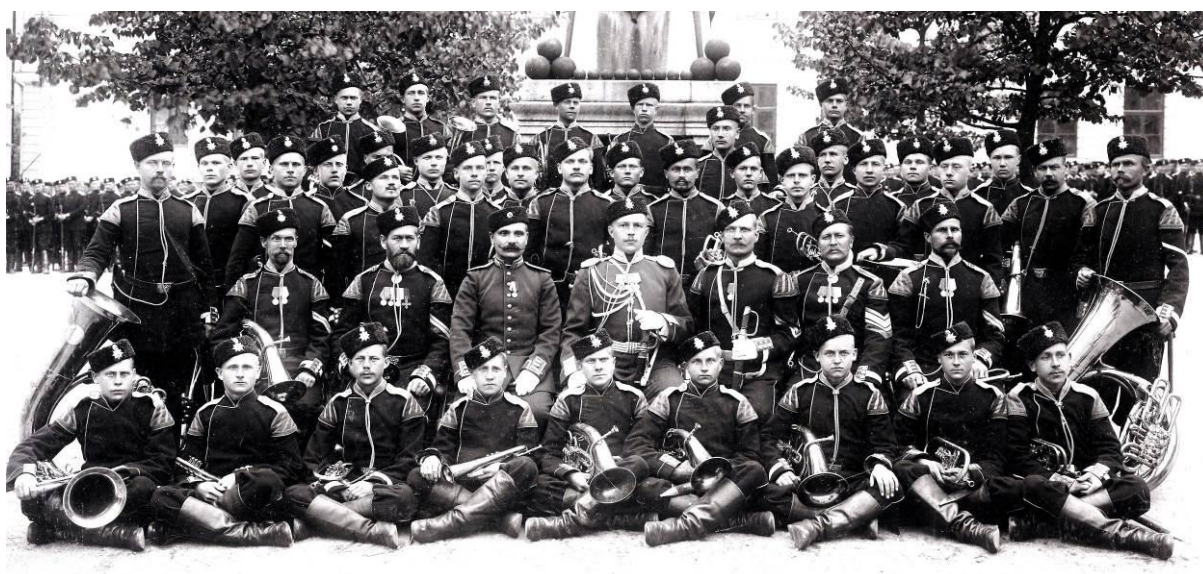
Alexei Apostol, Musician and Instrument Maker

Alexei Apostol was a military band and orchestra conductor in Finland, and the founder of a factory making brass instruments (1903), a music shop and publishing house (1904), and a piano factory (Apollo, 1919). The precise years vary in different accounts. He was born in Athens, Greece, on 6 January 1866 of Greek-Bulgarian origin. As an orphan child he was rescued by Finnish soldiers during Russo-Turkish War (1877-78): when returning from the war they brought him to Finland.

Alexei Apostol, c.1920



Apostol became a member of the Military Band of the Finnish Guards in Helsinki, rising to be the principal solo cornetist, playing both Eb and Bb cornet. In 1890 he was a conductor of the Finnish Dragoon Regiment Brass Band in Lappeenranta, and in 1893 a conductor of The Turku Battalion Brass Band. In 1899 he was appointed to the position of the chief conductor of the Military Band of the Finnish Guards in Helsinki. After it became clear in 1901 that the Russian government would disband the whole Finnish army, including the military bands, Apostol resigned in 1902 and took the opportunity to form a civilian brass band, Helsingin Torvisoittokunta (Helsinki Brass Band), to which he recruited his best army band colleagues. Some years later woodwinds were added. The band was active from 1902 to 1918. With Finnish independence in 1917, Apostol became the first chief conductor of the Finnish Army Military Bands, taking the rank of major in 1920. In his later years he was also an assistant conductor of the Helsinki Philharmonic Orchestra.



The Finnish Guards Brass Band, 1901. Alexei Apostol is in the second row, third from the left

Pyydetään säilyttämään!

Pyydetään säilyttämään!

A.-B. A. APOSTOL O.-Y.

= NUOTTI JA SOITINKAUPPA =

MIKONKATU 4.

HELSINKI

PUHELIN 53 44.

KUVITETTU HINTALUETTELO
PIANIINOISTA, FLYYGELEISTA
 JA
= URKUHARMOONIOISTA =
 KIELI- JA TORVISOITTIMISTA, GRAMPHOONEISTA Y. M.

SUOMALAISEN KANSAN KIRJAPAINO, HELSINKI 1910.

Helsinki, Mikonk. 4, puh. 53 44. Kesäkuu 1920.

Es-kornetit, silinteriventtiileillä	700:—
B- „ „ pumppuventtiileillä	750:—
Es-alttotorvi, silint. vent. soikea	1,100:—
B-tenoritorvi „ „ „ „	1,300:—
B-baryton 4 „ „ „ „	1,800:—
Es-basso, 3 & 4 „ „ „ „ Tuban muut.	2,100:—, 2,400:—
<u>Seitsikko</u> (Es-korn. 2 B-korn. altto, tenori, barytoni	
Es-basso)	8,500:—, 8,800:—
B-trumpetti silint. vent.	850:—
Es- „ „ „ „	850:—
F-valdhorni „ „ „ „	1,500:—
B-basso 3 „ „ „ „ Tuban muut.	2,800:—
B- „ 3 „ „ „ Heilikon	3,000:—
Es-altto („Konsertti“-torvi“) Valdhornin muut.	1,250:—

	Meninggali	Uuduspesta- tel kuula- misingitöitä
	Smk.	p. Smk.
E-Korsettii Silinteriventtiilillä ynnä vahva kangaspussi	75	115
B- " " " " " "	80	120
B- " " Pumpuventtiilillä	80	120
E-Aaltoforvi Silint.vent.soikea	95	140
B-Tenoritorvi	115	170
B-Barytoni 4	135	200
E-Rasso 3 4 Tunnan muut.	140	250
B-Flygeitorvi	135	185
B-Trumppi	90	135
F-Valdhorni, käyrtörvi	140	210
B-Tenorispuuna Sil.vent.	140	210
E-Estloppsuuna	140	210
B-Tenori-Vetopas	125	180
B-Rasso (Contra) 3 Tunnan muut.	240	350
B- " " " Helikkomut.	270	400
E- " " " 8.	240	350

Hinnat ovat netto sekä vähintään 20 % halvem-
mat kuin parhaiden ulkomaisten torvisoittimien.

5

The production of the Apostol factory was exclusively the instruments of the Finnish brass septet which typically employed 1 Eb cornet (soprano), 2 Bb cornets, 1 Eb alto (tenor) horn, 1 Bb tenor (baritone) horn, 1 Bb baritone horn (euphonium), and 1 Eb bass tuba (the names in parentheses are those of the equivalent instruments in a British brass band). Sometimes percussion was added.

An article by Karl Hjelt in 1910-1911 described his visit to the factory. There he witnessed that every part of an original brass septet instrument, including valves, bell, body, and stays, was hand made from start to finish. All the other instruments, such as trumpets, french horns and valve trombones, were imported as components from Bohemia or Germany. The employees merely assembled these instruments and stamped them as if they had been made by Apostol. This was confirmed by Veijo Åman from Helsinki, a skilled restorer of brass instruments: in his first job as a 16-year-old apprentice at the Anton Mirsch music shop in Helsinki in 1959, almost the first thing he was ordered to do was to dispose of all the old Apostol blueprints(!). Åman recalled some 50 years later that the blueprints were all for brass septet instruments.

The author's collection includes the following Finnish brass septet instruments made by Alexei Apostol's factory (1903-23) with catalogue numbers:

- Eb cornet, c.1912, german silver, 3 rotary valves: close to the Bohemian (Graslitz) and German (Kruspe) models, but has slightly larger bell and bore (A361).
- Bb cornet, c.1910, brass, 3 Périnet valves: a typical Arban / Courtois model that so many other firms also copied, but this model has a slightly wider bell and bore (A157).
- Eb alto (tenor) horn, c.1910, brass, oval form, 3 rotary valves: a typical Bohemian style instrument, but with a wider bell (A131).
- Bb tenor (baritone) horn, c.1910, brass, oval form, 3 rotary valves: also quite close to the Kruspe or Bohemian models, but with a slightly larger bore (A73).
- Eb bass tuba, ca1910, brass, 4 rotary valves: also with a larger bore and wider bell size than Kruspe models (A113).

In addition to the above instruments made in the Apostol factory, the author's collection also includes a Bb cornet manufactured by C.W. Moritz (Berlin, c.1900), of the Arban / Courtois model. It was owned and played by Alexei Apostol himself, and bears both the Moritz inscription and the owner's engraved plate on the bell (A116).

Heikki Moisio
Turku, Finland

Sources:

Kauko Karjalainen, *Suomalainen torviseitsikko* (The Finnish Brass Septet), (University of Tampere, 1995)
The Great Music Encyclopedia, (Helsinki: Otava, 1976)
'A. Apostol 60 years (a Tribute)', *Suomen musiikkilehti* (1/1926) (Bulletin)
Heikki Klemetti, 'Alexei Apostol', *Suomen musiikkilehti* (7/1943)
Illustrated catalogue of Alexei Apostol's shop and factory (1910)
Karl Hjelt, 'Ett besök i Apostols instrumentfabrik', *Tidning för musik* (1910-1911) (in Swedish)

The author is grateful to Erland Mirsch, grandson of Wenzel Mirsch, for writing a letter in 2006; Veijo Åman (restorer of brass instruments) for discussion 1990-2017; Arnold Myers for editing the manuscript.



Apostol instruments. Clockwise from top left: Eb alto (tenor) horn, c.1910, H.J. Moisio collection A131; Eb bass tuba (bombardon), c. 1910, H.J. Moisio collection A113; Eb cornet, c.1912 (inscription listing exhibition awards), H.J. Moisio collection A361

The 'Paraffin Concert' at Hatfield Broad Oak, 4th January 1959

A Celebration of the Centenary of Canon Galpin's birth (Christmas Day 1858)



**St Mary the Virgin,
Hatfield Broad Oak**

Canon Francis Galpin (1858-1945) was vicar of St Mary the Virgin in the village of Hatfield Broad Oak, Essex, from 1891 to 1915. During those years he gradually acquired his large collection of early musical instruments, wrote his important study *Old English Instruments of Music* (1910) and organized performances on original instruments played by himself, his wife, their children and friends.

In GS Bulletin No.27 Brian Galpin, grandson of Canon Galpin and Chairman of the Society (1957-1972), wrote a detailed account of the Winter Meeting of the Galpin Society on 4 January 1959. This centenary celebration re-created a Paraffin Concert similar to several organized by Canon Galpin to raise money for the Town Lighting Fund, that is, for the street lights which he himself had helped to have installed in the village. The programme included many items performed in the original paraffin concerts, including the four movements of Haydn's Symphony No.97 in C major introducing and ending the two parts of the concert.

The orchestra for the occasion, conducted by Jeremy Montagu, who is today President of the Galpin Society, included:

- | | |
|-------------------------|---|
| 1 st violins | Kenneth Skeaping, leader, GS committee member (1950s, 1960s), author of articles on the violin in the early Galpin Society journals, father-in-law of Lucie Skeaping, singer and Radio 3 broadcaster on early music |
| | Dr Klaus Wachsmann ¹ |
| | J. Ludlow* |
| | Mrs K. Ludlow* |
| | Mrs Ruth Clark* |

¹ Klaus Philipp Wachsmann (1907-1984) was a British ethnomusicologist of German birth. Born in 1907 in Berlin, he is considered a pioneer in the study of the traditional musics (sic) of Africa. He lived in Uganda 1937-57 and compiled an extensive collection of field recordings there between 1949 and 1952. The full collection was originally deposited at the British Library where they form part of the World and Traditional Music collection (Wikipedia)

2 nd violins	Miss A. Carmalt* E. Marshall Johnson, GS Founder Member C. Richard F. Maunder, Cambridge mathematician and musicologist Miss I. Galley* Miss Ann Hay* Mrs Ailsa Galpin, first wife of Brian Galpin
Violas	Mrs May Halfpenny,* wife of Eric Halfpenny Miss Pearl Keiller* E. Poole*
Violoncellos	P. Davies K.A. Skeaping*
Double Bass	Dr Alan Wood*
Flutes	Miss A. Hales W.R. Norton
Oboes	James MacGillivray, later professor of the oboe at the Guildhall School of Music and Drama Christopher Bradshaw, typographer, deputy editor of the <i>GSJ</i> (1956-69), chairman of the GS committee (1993-1998)
Bassoons	Anthony Baines, GS Founder Member, professional bassoonist Eric Halfpenny, GS Founder Member, first GS secretary
Horns	Miss Heather Crump*, professional horn player ² Guy Oldham, organist and organologist, GS committee member
Trumpets	Joe Wheeler, member of the Guild of Gentleman Trumpeters with DR and EC-M (see below) and Eric Halfpenny, GS committee member (1970s) David Rycroft, editor of the <i>GSJ</i> (1988-98)
Timpani	Edward (Teddy) Croft-Murray*, Keeper of Prints and Drawings at the British Museum (1954-1973), director of the New Melstock Band, GS committee member (1966)

*Not at this time members of the Galpin Society, according to the programme!

Dowland's 'Phyllis was a fair maide' was performed by Cecily Arnold, treble viol, Marshall Johnson, bass viol and Guy Oldham, lute.³ The Glee Club conducted by Edward Croft-Murray performed several songs, including 'Cherry Ripe', 'the Goslings' and 'The Lass of Richmond Hill'. Two residents of the village, who had taken part in the original paraffin concerts, played duets on the handbells. Seventeenth century dances by Playford were played by Christopher Monk, cornett, and John Hallett, serpent, the former playing the Neuschel sackbut of 1557, which had previously been owned by Canon Galpin and was lent for this occasion by Anthony Baines, and which at that time was depicted as the emblem of the Galpin Society. Joan Rimmer⁴ played the piano for 'Lo hear the gentle lark' sung by Hilda Fraser and Ann Hales. Marshall Johnson on

² The Crump family lived in a Georgian house on the Brighton Road, Croydon, where Mr Crump, an architect, played the cello and Mrs Crump the cor anglais in the Crystal Palace orchestra. Guy Oldham recounts how she and fellow players rehearsing in the Crystal Palace escaped through a broken window when the building caught fire and burnt to the ground in 1936.

³ The lute by Sixtus Rauwolf, 1593, originally belonged to Canon Galpin, see *Old English Instruments of Music* (1910) illustrated on plate 10, by Canon Galpin, acquired by Guy Oldham in the sale of Galpin's instruments at Puttick & Simpson, 1 August 1946.

⁴ Joan Rimmer, another early Society member, wrote several articles for the Journal on harps.

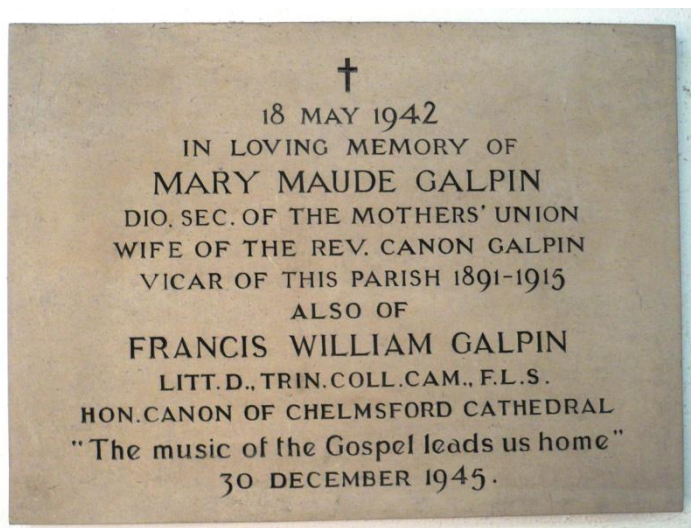
viola da gamba was accompanied on the piano by Vera Greatrix, another of the original paraffin concert performers. Brian Galpin himself performed Offenbach's well-known 'Gendarmes Duet' for two singers with Jack Fraser.

After the concert the Church Council provided members of the Society with tea, and this was followed by Evensong in the church, at which Christopher Galpin, D.S.O., one of the first vice-presidents and the eldest son of Canon Galpin, read the first lesson, and Brigadier Stephen Galpin, his youngest son, read the second. The preacher was Canon Fisher, an old friend of Canon Galpin. For the service, a church band formed by the wind players accompanied the hymns, and the choir was augmented by other concert performers and GS members. Guy Oldham, playing the organ (by Gray & Davison, 1859), remembers having to transpose all the music down a semitone as it was at high Victorian pitch, in order to accommodate the baroque pitch of the instrumentalists!

The Times of 29 December 1958 printed a long article in advance of the celebration, giving national recognition to 'Another Paraffin Concert for Hatfield Broadoak, a tribute to a great Parson-Musician', describing at length Canon Galpin's life and career, the concerts prior to 1914 and his pioneering performances on early instruments 'quite independently of the Dolmetsch family', although the article's author was unfortunately unable to attend the concert due to snow and ice in Sussex. The BBC recorded part of the concert and an 8-minute programme was broadcast on 'Town and Country' on the Home Service (today's Radio 4), with a further selection to be broadcast on 'The Countryside' on 25 January.

What a magnificent achievement this centenary concert was and how enjoyable it must have been, even on a cold January day in Essex without motorways and the M25 to speed the journey! The orchestra comprised nearly 30 players, and the rest of the programme involved a further dozen members, drawn from the Galpin Society and the Hatfield Broad Oak community, many of whom had known the Galpin family and must have enjoyed commemorating the lively musical circle of that distant pre-war period. Jeremy Montagu remembers the event well, and Guy Oldham recalls sitting in the back seat in an old Austin 7 cradling his horn and the Galpin lute while being driven by Tom Grieves, a keyboard enthusiast – the whole performance and trip to and fro accomplished in one day. In recent years we have achieved modest performances at the Annual General Meetings in the Artworkers Guild in the 1990s, enjoyed our members bringing along interesting instruments from their collection to 'show and tell', and appreciated many members' contributions to conferences on organology in the UK and across the world – but organizing an event such as the 1959 celebration would be hard for us to imagine in our busy 21st-century lives!

Diana Wells, Archivist
dianaswells@aol.com



St Mary's Memorial plaque to Canon Francis Galpin and his wife Mary

All photos: Graham Wells



St Mary's: west gallery (left), and organ chamber housing the Gray & Davison organ (right)



Hatfield Broad Oak vicarage, which originally housed Galpin's instrument collection

The Early Pedal Harp as a Museum Artefact: Research–Conservation–Presentation Deutsches Museum Munich (Germany), 29-30 November 2018

Last November several curators, restorers, harp makers, organologists, historians, musicians and harpists from Central and Western Europe, USA and Japan gathered at the international harp workshop in Munich. This interdisciplinary group of experts discussed the early pedal harp as a multidimensional artefact of material, technical and socio-cultural heritage. The development of the pedal harp in the 18th and 19th centuries was examined from technical, economic, socio-cultural and musical aspects, and the influence of these aspects on harp repertoire and performance practice was analysed as well.

The workshop was opened by Ulf Hashagen, Director of the Research Institute for the History of Science and Technology at the Deutsches Museum in Munich and continued with the presentation of the research project: ‘A Creative Triangle of Mechanics, Acoustics and Aesthetics: The Early Pedal Harp (1780-1830) as a Symbol of Innovative Transformation’. This project explores the development of the early pedal harp from different perspectives by documenting the multiple changes of the instrument during this period. It focuses on the collection of the Deutsches Museum and on other musical instrument collections in Germany and abroad. The project leader, Panagiotis Pouloupoulos, and his colleagues, Luise Richter and Julin Lee, presented a brief overview of the project, highlighting its main aims, research approach and methodology. Additionally, they presented examples of the research carried out during the project, referring particularly to the advantages and limitations of object-based and archival research and how these can complement one another. The results related mainly to the examination of a double-action harp by Erard (London, 1818), which is the case study of the project, by using various analytical techniques as well as by investigating and interpreting surviving Erard archives in order to discover more about the instrument and its history.

Sébastien Erard is one of the most prominent figures in the development of the harp, and the first workshop papers dealt with the history of the firm he established. Two major contributions by Erard to the construction of the instrument are the basis of today’s models (the mechanism of forked discs and the double action). The first speaker, Robert Adelson (Conservatoire à Rayonnement Régional de Nice, Nice), showed how the research of extant prototype harps and the unpublished Erard family archives allows us to trace the evolution of Erard’s creative processes.

According to Fanny Guillaume-Castel (Université Paris 1 Panthéon-Sorbonne, Paris), the sales of Erard’s early pedal harps can be explored from the perspective of social and economic history. The records in the harp ledgers of the Paris and London branches of Erard allow us to get a better view of Erard’s clientele, give us great intel into how the harps were actually sold, and into the commercial techniques used by the company in order to entice customers, close to the ones used in modern marketing. Likewise, Jenny Nex (Musical Instrument Museums, Edinburgh), concentrated on two main sources, the Erard London harp ledgers held at the Royal College of Music and the archives in the Gaveau-Erard-Pleyel collection, as important tools for understanding the financial activities of the London harp firm of Erard. These documents are crucial for comprehending how finances were managed by Erards within the context of the London economy and the musical world of 19th century London.

The paper by design historian Eve Zaunbrecher (New Orleans, Louisiana), focused on the sociocultural role of the early pedal harp, especially aspects of visual representation and contemporary lifestyle, fashion, art and literature. One example she examined in detail concerns the relationship between the early single-action pedal harp and luxury furniture in both production and consumption from 1770 to 1789 in Paris.

One of the discussion topics was the necessity to unify the descriptive language of the early pedal harp. In his paper Mike Baldwin (London Metropolitan University, London), presented the first stage of a wider

study which compares the forms of the London-made early pedal harp. Baldwin mentioned the most common errors used in the description of harps as well as the descriptive terminology based on terms used by London makers and writings. His paper illustrated the complexity of terms based on decorative styles that have been commonly used so far to describe pedal harps, such as 'Empire', 'Grecian' and 'Gothic'.

For the conservation of early pedal harps it is necessary to check the historical sources and to compare them to similar harps in order to avoid false interventions. Beat Wolf (Schaffhausen), a well-known restorer and maker of harps, pointed out that for research on single-action harps it is important to know their original state and biography. Wolf also discussed the labels and brands found on historical harps, as well as issues of temperament and tuning, stringing of old harps, etc.

A separate session focused on the performance practice and repertoire of the early pedal harp, with emphasis on harp playing techniques, acoustics and sound. The possibilities of the single-action pedal harps and the clarification of its status as a separate instrument with a specific repertoire and performing practice were analysed by Masumi Nagasawa (Conservatorium Maastricht). On the other hand, the paper by Maria Christina Cleary (Haute École de Musique de Genève, Geneva), dealt with musical and written sources by R.N.C. Bochsa (1789–1856), a harpist who had a close working relationship with the Erard firm, to show the discrepancy between the functional possibilities of the Erard double-action harp and his musical output and possible market forces of his time.

The first day ended with a concert by Arpara Duo: Maria Christina Cleary played a selection of pieces from the early 19th century on her single-action pedal harp (mechanism with *pédale de renforcement*, ring mechanism) by J. Erat, from c.1800, accompanied by Davide Monti playing on a violin by G. Guadagnini, from the second half of 18th century. Some of the harp music performed by Cleary, and also earlier by Nagasawa, has been only recently discovered and has not been recorded or performed in public before.

The second workshop day started with a paper on the stringing of the London-made harp in the early 19th century by Lewis Jones (London Metropolitan University, London). Jones considered harp strings in relation to what is known of those of the violin and guitar from written sources, seeking to advance and refine our knowledge of the stringing of historical harps.

Harp-making expertise by Erard and the connections of the early pedal harp influenced other instruments, especially keyboard and plucked stringed instruments. The pioneering genius of Sébastien Erard was able to integrate the mechanical thinking and practices of harp-making into those of the piano, as described by Christopher Clarke (Donzy-le-National). A piano maker himself, Clarke compared Erard's designs with those of his contemporaries to show not only their differences of approach but also his profound influence on other builders, especially in France. On the other hand, Hayato Sugimoto (Kwansei Gakuin University, Nishinomiya) investigated issues of imitation and innovation in the case of the harp lute as a substitute for the harp. Sugimoto further explored the pros and cons of producing fashionable products during the modernization of Britain, while referring to the socio-economic structure of the day.

Based on the study of archival, pedagogical or iconographic sources – as well as on the analysis of the harp collection housed at the Musée de la musique in Paris – Thierry Maniguet (Musée de la Musique, Paris), examined the conditions under which the pedal harp was developed, evoking in particular the role played by the Cousineau dynasty in the advent of this instrument.

Finally, the private harp collector and performer Nancy Thym (Museum and Archive for Harp History, Freising) recounted her experiences spanning more than three decades. She talked, for example, about dealing with restorers, transporting the instruments, learning the idiosyncrasies of the various instruments,

adjusting playing techniques, etc. She also played and sung on some of her harps, adding a musical note to her stories.

A slight rescheduling of the programme gave the opportunity for an additional short presentation – and invitation – to the collection of the Czech Museum of Music in Prague by Daniela Kotašová (National Museum Prague). A part from an overview of the museum, some interesting specimens of early single- and double-pedal harps from this significant collection were mentioned.

The closing discussion of the workshop enabled participants to share their thoughts and ideas concerning future activities. For example the possibility of publication of workshop proceedings, the creation of a consortium for harp research, the management and expanding of databases of extant harps, the compiling of digital resources for historical harps (e.g. digitisation of archival material and websites for harp studies), and the organization of future events, were some of the points discussed. The workshop programme finished with a visit to the harp collection of the Münchner Stadtmuseum and a guided tour and viewing of various harps by makers such as Cousineau, Nadermann, Erard, Stumpff, Egan, etc. with the former curator, of the collection Gunther Joppig.

These were two productive and inspiring days, particularly with the energy and enthusiasm of the experts there. Wonderful!

The workshop was organized as part of the project by Panagiotis Pouloupoulos and funded by the Volkswagen Foundation ‘Research in Museums’ funding initiative.

Daniela Kotašová
National Museum Prague

Terence Pamplin Award for Organology

This Award is worth £1200 and is made every other year to encourage research in organology and musicology as it links to acoustic musical instrument technology. The closing date for applications is 1 July 2019. Full details of the rules for the Award and an Application form can be obtained from the Musicians’ Company www.wcom.org.uk/awards/terence-pamplin-award/.

Hélène La Rue Scholarship in Music

St Cross College invites applications for this scholarship from students who will begin studying at the University of Oxford in the academic year 2019-2020 for a doctoral research degree in Music. Preference may be given to a research topic related to the musical collections at the University, including those at the Ashmolean Museum, those at the Pitt Rivers Museum, the Bate Collection in the Faculty of Music and those held in any of the colleges. The successful applicant may be based in the Faculty of Music or if working on other musical collections based in any relevant Faculty or Department including the Faculty of History and the School of Anthropology. Applicants must list St Cross College as their **first choice college** on their Graduate Admissions application in order to be eligible to apply for this scholarship. The Hélène La Rue Scholarship is tenable for three years coterminous with full fee liability and has a value of £6,000, which includes a grant of up to £500 per annum for travel and research expenses. The successful scholar will be given priority for a room in College accommodation (at the standard rent) for the first year of their course. Applications should be received by **midday on Friday 24 May 2019**. The Scholarship is tenable at St Cross College **only**. The application form can be downloaded from <https://weblearn.ox.ac.uk/x/IGVIsS>, any queries should be sent to admissions-academic@stx.ox.ac.uk.

Musical Instrument Collectors and Collections

International conference
at the University of Oxford

Friday 23rd-Sunday 25th August 2019

Call for Papers

The Bate Collection of Musical Instruments and The Galpin Society invite proposals for papers for a 3-day conference in Oxford. Papers will be 20 minutes (plus questions) but presentations in other formats such as shorter 'work in progress' papers, panels, round tables, or poster presentations would also be welcome.

The conference will explore themes in musical instrument collecting including how instruments are collected, displayed and conserved; who collects them, how and why; the relationships between makers, musicians, collectors, curators, dealers and scholars, as well as current research taking place in musical instrument collections in and outside museums around the world.

We welcome scholars with specialist knowledge of musical instruments, as well as historians of music, biographers of instrument collectors and their networks, and those working in archives and museums. There is no historical or organological restriction on topics.

Members have until **Sunday 3rd March 2019** to email proposals (up to 300 words) and biographies (up to 100 words) to alice.little@music.ox.ac.uk.

If you are interested in attending other than as a speaker please email alice.little@music.ox.ac.uk to be added to the mailing list.



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