

## Current Register of Historic Instruments

*Stanesby Family* (XIII, 66; XVII, 108)

Add: Stanesby I, List A.

No. 14. *Oboe*, Type A, 2-keyed; figured and stained boxwood, unmounted. Shaw-Hellier Collection, Wolverhampton. This oboe, the fifth example by the elder Stanesby to be recorded, is identical with those already listed as regards lathework, but is unique in having no duplicate E $\flat$  key. (Exhibited, Fishmongers' Hall, 1904.)

Add: Stanesby II, List B.

No. 35. *Transverse Flute*, ivory with silver mounts, 1 key. Reuben Greene, London.

No. 36. *Transverse Flute*, wood, unmounted, 1 key. Modena: Museo Civico. *fl. d'Amore Sib*

*P-I Bressan* (XVII, 106)

Amend: No. 8. *Treble Recorder*, now Maurice Byrne, Oxford.

No. 31. Gemeente Museum No. 52 is a *Tenor Recorder in C*.

Delete: No. 32. Gemeente Museum No. 632. This instrument is not signed by Bressan. (per Mr Frans Brueggen.)

Substitute: No. 32. *Tenor Recorder in C*, Guy Oldham, London.

Add: No. 36. *Treble Recorder in F*. Ivory mounts.

No. 37. *Treble Recorder in F*. Unmounted.

Both Bologna: Museo Civico.

No. 38. *Tenor Recorder in C*. Ivory mounts. Milan: Civico Museo di Antichi Strumenti Musicale.

*Thomas Collier* (XVII, 96)

Amend: No. 13. *Clarinet in C*, Glasgow University, lower middle joint *only* by Collier.

Add: No. 17. *Clarinet in B $\flat$* , unmounted, 5 brass keys (IH). illus. present issue. C. H. Brackenbury Collection, Berwick-upon-Tweed.

*John Hale* (XVII, 96)

Add: No. 11. Flute, 6 keys, box and ivory mounts. Lever of C key passes over that of C $\sharp$  key, fleur-de-lys design on touch of C key, IH within an oblong field under C $\sharp$  key. Roy Mickleburgh, Bristol.

No. 12. Clarinet, 6 key, in C, box and ivory mounts. HALE, alone, on left and right joints. The stock, and bell by Cramer and Son, 20 Pall Mall. Hereford City Museum, No. 2997.

## Christopher Galpin, 1892-1964

WE regret to record the death on June 16, 1964, of our Vice-President, Christopher Galpin, D.S.O. Members will, no doubt, wish to be associated in expressing the sympathy of the Society with his son, our Chairman, Mr Brian Galpin.

Mr Frank Howes writes:

'Clever eldest son of a most distinguished father, Christopher Galpin showed his quality as a very young man. He and I were of the same year at St John's, Oxford, lived on the same stair and read the same school (classics) and were both musical. But he did with ease all that I strove to do with difficulty. He was a better classic—indeed he was a scholar of the college—a better organist, and he had a great many other interests that I did not share. He was an enthusiastic soldier in the O.T.C.; he was already tinkering with rudimentary wireless transmission; and he rode a motor-bike (on which he once took me to Henley pillion-wise and we got overheated and stuck on a hill). These technological and military interests made him an aviator when war came in 1914, and he distinguished himself by shooting down a Zeppelin, for which he was awarded the D.S.O. Classics was a regular road into the Civil Service and after the war he joined the Air Ministry, where the whole of his professional life was spent. I have called him clever without any of the silly pejorative implications of a misused word because of this abundance of his gifts, which, I am now inclined to think, may have been an embarrassment of riches.

He had inherited musical ability from his father: I remember him showing me a setting he had made of Kipling's *Recessional* in our first year, when we sometimes played piano duets, and the last letters I had from him were about some hymn-tunes he had composed. Similarly his literary ability, though submerged beneath the scientific, reappeared in the verse he wrote in retirement. My most valued memory is of a holiday I spent at Hatfield Broadoak in the summer of 1913, when we philosophized, played tennis and chamber music, examined the Galpin collection of old instruments housed in the Vicarage, and when I first met Francis Galpin, with whom many years later I renewed acquaintance at the Musical Association. I owe a debt, the sort of debt you can't repay, to Christopher Galpin, who to my satisfaction renewed his old connexions with music by becoming a Vice-President of the Galpin Society.'