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Musical Instrument Collections Inspiring New Work: Compositions, Instruments and Performance

Report from an Online Seminar of 29 January 2021

Hosted by the Horniman Museum and Gardens

with [Art Fund](#) Support



Shivaangee Agrawal performing in front of the Horniman bandstand during the Tamasha Festival 2017

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A second seminar also took place as part of the 'Music in the Making' project, 'Museums Supporting Young People's Education'. The report on that seminar can be found on the same page as this one.

Introduction to Music in the Making and the Seminar

'Music in the Making' was the Horniman's Arts Council England funded four-year programme to improve the understanding of the Museum's musical instrument collection and to maximise its potential through creative programming and performance. As part of the programme the Museum formed an inter-disciplinary Community of Practice to support its delivery. One of the objectives for the programme, set in partnership with the Community of Practice, was offering makers, musicians and composers more opportunities to explore the collections as the starting point for developing new work. It was envisaged that this activity would be delivered more effectively when working across a cross-sector network. To this end the Art Fund supported a one-day seminar to be held virtually on Zoom and hosted by the Horniman on 29th January 2021, and entitled 'Musical Instrument Collections inspiring new work: compositions, instruments and performance'. This seminar represented an opportunity to share ideas and activities collectively across the sector. Eight presentations around this theme were given. One of the aims of the seminar was that it should be of benefit to museums and other organisations caring for musical instrument collections.

The day was organised as three panel sessions. The first panel was titled: 'New work inspired by museum collections: the curatorial overview'. It featured talks from museum curators and academics about how their recent projects had helped to make collections more accessible to wider audiences. It began with a presentation by Professor Gabriele Rossi Rognoni, on the newly redeveloped Royal College of Music Museum. The new galleries, opened in October 2021, are designed to highlight the contemporary relevance of the College's collections. In the following presentation, Dr James Bulley, discussed his work with the experimental music archives at the Library of Goldsmiths, University of London.

This included the rediscovery of *Still Point* a 1948 composition by Daphne Oram, that was premiered at the 2018 BBC Proms. He also discussed the newly created Longplayer Archive, designed to accommodate a work by Jem Finer that lasts 1,000 years. Recent developments at the Bate Collection of Oxford University were discussed by Isabelle Carré and Dr Alice Little. The University has embraced digital formats to increase access to the Collection, with an app, re-sOUnd, that makes it possible to 'play' virtual versions of the instruments, and 3D scans that make computer-generated copies of historical instruments possible. The panel closed with a presentation from Mimi Waitzman (Senior Curator of Music Collections and Cultures at the Horniman) and Beatrice Booker (Programming and Administrative Assistant) on the Hear It Live! project at the Horniman Museum. Conceived as part of a larger National Lottery Heritage Fund grant project, this weekly series of live engagement events was held in the Music Gallery. When the Covid pandemic struck, the programme pivoted to digital delivery, widening its Learning remit and bringing the music to much larger, although remote, audiences, while retaining the sense of a live event.

The second panel was also dedicated to 'New work inspired by museum collections', but this time from the perspective of participating artists. It began with a presentation from Professor Jane Chapman on her projects to introduce wider audiences to the early keyboard instruments of the Horniman Museum and the Royal College of Music. Her innovative projects include recording 18th-century harpsichord transcriptions of Indian music, as well as WIRED2, a performance at the Warehouse, London, in which the image of a live dancer was projected onto the lid of her harpsichord. Dr Mathew Dart discussed museum instrument collections from the perspective of an instrument maker. His work creating faithful reconstructions involves detailed measurements of 17th- and 18th-century woodwind instruments. Dr Dart discussed his work with historical woodwinds, including how low-contact measuring techniques can aid conservation. 'Object in Focus' is an ongoing collaboration between the Trinity Laban Conservatoire of Music and Dance and the Horniman Museum. Each year, an object is loaned by the Horniman to the Conservatoire. Rebecca Denby, Kerry Redfern and Laura Woods discussed the 2017 loan of an Indian narsingā horn. This was used as the catalyst for a range of community dance projects, exploring a wide range of Indian culture and culminating with performances at the Tamasha Festival at the Horniman in 2017.

The third panel also had a creative focus, a discussion by participants in the 696 Project. The Project was designed to support and celebrate Black Music cultures in the South London area. Pioneers from the Black British Music scene were invited to engage with the collections, to explore new perspectives and enhance the Museum's civic role. The programme featured gigs, installations, collaborations and residencies. In this panel, Adem Holness, Music Curator at the Horniman, discussed the project and its significance with participating resident artists [Afronaut Zu](#), [Eerf Evil](#), [DemiMa](#), [Richie Seivwright](#) and [Roxanne Tataei](#).

Approaches to the use of musical instruments to enhance learning and engagement in different museum settings

Read the 'Approaches' summary from the 'Museums Supporting Young People's Music Education' seminar in the corresponding report.

The following section describes the approaches to engagement that have been adopted by museums, universities and conservatoires, as presented at the seminar. These take many forms, but can be grouped according to the means and media employed. Audiences are offered immediate engagement to music-making through live performances and events. Creative artists can engage directly with collections through on-site collaboration projects. Musical instrument design is facilitated through new technologies applied to the study of museum objects. Competitions can encourage new forms of engagement with museum collections for performers and composers. Music-related archives offer great potential for performance and recording projects. Museum outreach can also be enhanced through online projects, an important new dimension for public engagement, accelerated as a result of the Covid pandemic.

Live Performances and Events

Responses to the Longplayer Archive (Goldsmiths, University of London)

Longplayer is a 1,000-year long composition by Jem Finer. In 2021 the Longplayer Archive was established at Goldsmiths Special Collections. In support of the establishment of the Longplayer Archive, 2017 saw the first 'Longplayer Day', a biennial event co-curated by James Bulley and Helen Frosi. The twelve-hour event on summer solstice includes artist commissions inspired by the Longplayer Archive, and numerous responses to *Longplayer* itself. Future projects and programming related to the Longplayer Archive include: a PhD studentship based in the Archive, and the open access provision of nearly all materials in the archive through a bespoke online archival platform, including the algorithms that underpin *Longplayer*. (James Bulley)

Wired 2 (Royal College of Music)

Moving outside the 'Gallery', original instruments can really impact on performances and creative work elsewhere. The Venetian harpsichord by Alessandro Trasuntino dating from 1531, housed at the Royal College of Music, has a lid painting depicting Venus and Cupid painted in the style of Paris Bordone of Venice around 1580. This fabulous and provocative painting became the inspiration for WIRED 2, a performance promoted by Sound and Music at the Warehouse, London, with male dancer Gregoire Meyer, whose image was projected

onto the lid of Jane Chapman's harpsichord instrument as he danced live. Gregoire became the embodiment of the instrument capturing all its energy and vitality. (Jane Chapman)

Creative Engagement Through Dance (Trinity Laban Conservatoire of Music and Dance)

Trinity Laban Conservatoire of Music and Dance and Horniman Museum and Gardens have been working in partnership since 2013. The starting point for the annual collaboration is the Object in Focus programme. Each year in March the Conservatoire is loaned an object from Horniman's vast collection. The narsingā horn was loaned in 2017. The narsingā, made of copper and brass, is a type of horn played all over India, notably in places of worship. This horn was the starting point for what would become a colourful, vibrant and full of life celebration in July 2017, the Tamasha Festival.

The horn was used as a starting point by different groups at Trinity for their creative process. These included: using the horn itself; using the horn to learn about and draw inspiration from different aspects of Indian culture; collaborating with classical Indian dance groups to learn more about different dance styles.

For the Tamasha event the Conservatoire worked with Shivaangee Agrawal, a professional Bharatanatyam performer. Bharatanatyam has evolved through the courts and temples of southern India and is one of the oldest classical Indian dance traditions. They also worked with Amina Khayyam Dance Company who specialise in Kathak dance. Kathak is another form of Indian classical dance and derives from Vedic Sanskrit word 'Katha' which means story.

Boost is a class for primary school aged children, offering the opportunity to engage in high quality dance training. Chloe Stone, the Lead Dance Artist, used the narsingā horn as a starting point to look at Indian culture more broadly. The group chose to look at Radhanagar Beach. The dancers identified key words, such as sunrise, wave, moon, water and stars. They then explored the Mudra for each of these words, a symbolic gesture used in Indian dance.

Youth Ballet is part of the Trinity Laban Youth Dance Programme for young people aged 11–16 years. Their creative process began with a workshop with a professional Bharatanatyam dancer exploring the dance style and its commonalities with ballet. Fusing these two dance styles together, the dancers created motifs, which were used as starting points for the rest of the piece. The group studied the 'S' shape of the narsingā horn to inspire travelling pathways through the space and around each other.

Specifically for this project, Trinity Laban did an open call to launch a creative dance collective for adults. The project started with a workshop delivered by Amina Khayyam Dance Company. The group learnt and explored traditional Kathak hand gestures, methods and rhythms of storytelling. They then applied this knowledge to their creative responses to an ancient Indian poem that brought to the fore images such as peacock feathers, deers, flutes and crowns.

The narsingā provided an opportunity for many of our participants to feel part of something bigger than their class, to realise that they belong to the Trinity Laban community and also

the community of a local cultural venue in Lewisham, the Horniman Museum and Gardens. The opportunity for participants to watch and appreciate each other's work is also really special and helps to cement this feeling of pride and belonging. (Rebecca Denby and Kerry Redfern)

Sonic Transmissions

The 696 Project at the Horniman Museum engaged with music of the South London area, and particularly the genres that have been disproportionately affected by bias in legislation. A fundamental principle has been that every activity should be co-delivered, and therefore co-signed, by pioneers and tastemakers from within the South London music scene. As part of the project, the museum collaborated with the Skin Deep collective on a Sonic Transmissions event. This is an example of an activity that the museum has initiated but then shared the decision making with the audience demographic it was seeking to engage. Skin Deep are a creative powerhouse, redefining culture and amplifying the voices of people of colour through discussions on race, politics and activism, via their online platform, print publication and live event series. Skin Deep worked with the Horniman to incorporate aspects of the museum's collection into this format. Sonic Transmissions are part live performance, part in-conversation and part masterclass. They are immersive events that create a space for audiences to take a dive into the creative practice of their favourite artists, predominantly from within the UK and South London jazz scene. By using an object from the collections as a catalyst for these conversations, the aim was to create new routes into understanding the collections and to getting inspired by them. By working with Skin Deep to develop this, pioneers of the scene not only fed into the programme, but were leading it, helping the museum to reach new audiences. (Adem Holness)

Engaging With Artists

Commissioning Contemporary Music and Art (Royal College of Music)

The Royal College of Music has provided a space where original works can be regularly displayed and enjoyed by visitors, as a sign that music creativity is a core element of its mission. The lobby of the gallery has been fitted with two floor-to-ceiling hi-res screens and a sound system that will regularly feature a selection of projects from the Composition Festival.

A first work has been commissioned from two composers, both alumni of the College, who developed the 20-minute piece *Throughfractuedmirrors*. Here the two opposite walls engage in an audio-visual dialogue that contrasts some of the shapes and sounds of historical instruments with their imaginary projection in the future. The work is also the first audio-visual to have been accessioned as part of the Museum collections. (Gabriele Rossi Rognoni)



Image from *Throughfractuedmirrors* by Connor D'Netto and Matthew Lomax (London 2019), displayed at the Royal College of Music

696 Project Resident Artist Scheme (Horniman Museum and Gardens)

The Resident Artist Scheme of the 696 Project at the Horniman Museum that ran in 2021 was designed to ensure the highest level of participation, with local artists co-producing and co-promoting events in conjunction with the museum. The aim has been to create opportunities for pioneers from South London's music scene to be able to initiate their own projects and try out ideas. The museum and its collections were made available, as a resource to support their creative practice. The Resident Artist Scheme created opportunities for local artists to initiate their own projects, with decisions shared between the artist and the museum. From the outset, participants in the scheme were supported through information from the collections and curatorial teams, to give them an understanding of what is possible and what that they could do. A strong group of artists was assembled, a snapshot of the current scene. The museum offered each of the artists a small

budget to make each of their individual projects happen, with access to the collections, as well as the space to work and develop ideas within the museum.

The 696 Project emphasised how the Horniman Museum and its collections are a resource to inspire and to excite. The museum recognises that, as a publicly funded organisation, it has a civic responsibility to its community. That means supporting the local Black Music community. And that means proudly saying that Black Music Matters. (Adem Holness)

Three of the five Resident Artists have sampled instruments in the Horniman's collection, and have incorporated their sounds into their own music.

The following responses to the 696 Project by the projects Resident Artists are taken from the discussion that followed Adem Holness's presentation:

DemiMa: For people of African descent, it is crucial that we are involved with museums at this time, because museums have so many of our artefacts and our history. Having the opportunity to tell our history from our perspective, with us leading the narrative, is a really beautiful way to collaborate and to honour the African instruments.

Roxanne Tataei: I saw this as an opportunity to do something that could cause some kind of change. Often Black people are given some opportunity to perform, but it doesn't go any higher than that. I thought this was somewhere where we could create something really special, really unique, something that is very authentic and true. I was really excited about exploring the museum. Instruments are meant to be played, so the opportunity to explore that, in whatever way, was exciting to me.

Eerf Evil: For me it was something around engaging with museums in a way that I hadn't before. Within the system, you get taught things through a particular lens. I'm learning as well, so going back into a museum space with these new ideas, I can re-engage with it in a way that is relevant to me.

Afronaut Zu: Growing up about 20 minutes away from the Horniman Museum, I never really went there, I never really felt it was relevant for me. For me now, just re-engaging in a new way is super-important. The sound of the African diaspora in the UK is going to be defined by what we have access to. The sooner things like this [project] become normalised in the community, the faster we will be able to expand and take control of our sonic footprint.

Richie Seivwright: What's exciting is that a lot of the instruments in the Horniman date from way back, and the ways we use them now can be totally different to the way they were used originally. Doing that is like taking the past into the future, and using the community to do that.

Facilitating Instrument and Sound Design

Connecting with Innovative Musical Instrument Makers (Royal College of Music)

The Royal College of Music (RCM) has initiated a programme that explores the relationship between new musical instruments and the creation of new musical languages, both for the composer and the performer. The historical narrative of the new music gallery concludes with a series of instruments conceived and distributed since the beginning of the 21st century. These have been identified for their musical potential in conversation with the professors and students at the College. They have been supplied as part of a partnership with several makers of innovative musical instruments. The makers lamented the difficulty of testing the potential and limits of their creations on a large and diverse audiences. One of the top challenges highlighted by all makers was engaging with professional musicians. Their hope was that such musicians could familiarise themselves with the instruments, hopefully leading to the development of new musical languages.



Roli, Seaboard Rise 25 (2021)

As part of the scheme, makers lend the RCM museum several copies of their instruments. These are made available to museum visitors to try in the Discovery Centre. This allows for testing by casual users. The instruments are also lent out, free of charge, to RCM students. In return, the makers commit to engaging in a collaborative path, hopefully leading to performances and public debates about new instruments and new music. Rather than commissioning new music, this approach is designed to procure the tools that can lead to its production, and in this way keep the collection alive. (Gabriele Rossi Rognoni)



Freedom (2020)

Practice Research: The Hugh Davies Collection (Goldsmiths, University of London)
 Hugh Davies (1943–2005) was a composer, artist and instrument inventor, a lynchpin of the 1960s electronic and experimental music scene in Britain. Over his lifetime he invented numerous electronic and experimental musical instruments. Nearly one hundred of these are held at Goldsmiths, an archive overseen by the Department of Music and Special Collections and Archives. Plans are underway for a large-scale practice research project that will investigate Davies' practice and his invented instruments. The aim is to host public programming surrounding the collection, with cataloguing, conservation and preservation to take place initially, followed by an event series exploring each of the different categories of instruments, including workshops with children (an integral part of Davies' practice), research publications, and focused maker-based artist residencies where Davies' instruments will be studied and recreated based on the existing instruments and related papers. This reconstructive aspect to engagement with the instruments is vital, given that so many of them are now almost unplayable due to fragility. Davies' instrument collection represents an extraordinary opportunity to engage a wider public in an instrument archive that maps early histories of electronic music: doing so will propagate the collaborative and open ethos that was at the forefront of his artistic practice. (James Bulley)

3D Scanning and Printing of Instruments (Bate Collection, Oxford University and Imperial College London)

In this collaboration Mark Witkowski of Imperial College, London and Andy Lamb, Bate Collection Manager, have been working on 3D scanning and printing of several instruments. The first instruments copied this way were the Bressan recorder and a serpent. The free downloadable 3D printer files for the serpent have proved hugely popular. (Isabelle Carré)



3D-printed serpent and original

Measuring Historical Instruments to Create Modern Reconstructions (London Metropolitan University)

Reconstructions of 18th-century woodwind instruments are essential for practitioners of ‘period instrument performance’ in the Early Music scene. This is made possible by museums, which, as repositories of cultural information, hold a treasury of data in their musical instrument collections. A woodwind instrument is really a container for a vibrating column of air, and its playing characteristics are all ‘encoded’ in the sizes and shapes of the internal spaces—the bore (the hole down the middle), the toneholes, the windway or embouchure in recorders and flutes respectively. We need somehow to measure and model these interior spaces in order to be able to reproduce them. So when we come to visit the museum, with special permission to measure a woodwind instrument, here are some of the tools we might bring, and techniques for using them.

Measuring the bore. This can be measured with a set of gauges, measuring the width in increments of 0.2mm. These gauges are not buy-able but must be made especially. An alternative is to use an engineer’s telescopic T-gauge; they have sprung feelers which can be

set to specific diameters. But some parts of woodwind instruments are wider inside than at the end, which is a problem for this method. One alternative is an expanding calliper, lightly sprung and with the contact points made of plastic and well rounded. It can be inserted through a small diameter and will open out inside. An electronic version of this device has higher resolution, with accuracy up to .01mm.

Measuring the toneholes. Distance along the external surface can be measured with a plastic ruler or a soft tape measure. On bassoons, the holes are all drilled at an angle, so the internal position along the bore is measured with a stick with a peg at the end to catch the edges of each hole. A medical endoscope is very helpful for determining the shape of holes from inside. Another approach is to take a casting of the hole from inside the instrument. This can be done with a dentists' silicone material. This is also useful for flute embouchure holes.

New technologies are also being tried, to allow for more complete measurements, and also to minimise handling in the measuring process. A technique called Acoustic Pulse Reflectometry has been developed and used by Professor David Sharp and his acoustics team at the Open University and by Professor Arnold Myers at the Edinburgh University Collection of Historic Musical Instruments. This technique involves sending an acoustic signal into the instrument. By analysing the reflected signal, the software can calculate the shape and size of the bore. This only works with instruments that do not have any side holes so is better suited to brass instruments than woodwind.

CT (Computed Tomography) scanning has also been used on woodwind instruments. Andy Lamb at the Bate Collection at Oxford University has been involved in the scanning of recorders, in conjunction with Southampton University and more recently with the Pitt Rivers Museum. This technology really can get into places conventional measuring tools cannot, and 3D images can be built that show some real revelations. (Mathew Dart)

The re-sOUnd app

In 2015 the Bate Collection at Oxford University was approached by Theodore Koterwas, from the University IT Services, proposing to use existing iPhone technology to allow members of the public to 'play' virtual versions of historical instruments from the collections. Instruments were selected from the Bate Collection and the Ashmolean. The 'player' can select an instrument, read a short introduction, listen to a musical extract recorded on the instrument, and after pressing 'Play the recorder' for example, choose 1 of 4 modes of selecting pitches. The sound is produced by tapping or swiping the screen or blowing into the device's microphone. From informal user feedback, this app is useful for hearing the sound of an instrument. As an additional benefit of this project, the sampled sounds are available as free sound fonts which can be downloaded from the Bate Collection and Ashmolean Museum websites. (Isabelle Carré)

< Bressan Recorder ⓘ



Listen to the Recorder
0:00 / 1:12

BATE COLLECTION

This instrument was made in about 1720 by the celebrated baroque recorder maker Pierre Jaillard, also known as "The Bressan". It came from the collection of Edgar Hunt. It had been kept in his flat in London which had been bombed during the blitz. Hunt returned to the site some days after the event and, whilst poking about in the rubble, was overjoyed to find the instrument

Play the recorder

re-sOUnd app introductory page for the Bressan recorder

Competitions (Royal College of Music, Bate Collection Oxford University, Horniman Museum London)

RCM Composition Festival

The Royal College of Music (RCM) has instigated a Composition Festival, which is planned to happen every two years. At the start, it will rely on the College's composition faculty and will hopefully develop to attract outside submissions. The RCM is conscious that its generous, but still limited, number of playable instruments may not be flexible enough to respond to the ever-shifting world of composition. This could end up limiting the range of proposals. To maintain a broader scope, the focus instead is on the power of musical objects to inspire the creation of new music and visual art. For each edition of the Festival, a group of objects from the collections will be selected, including paintings, library material as well as playable and non-playable musical instruments. Composers are invited to freely develop their ideas around them. This may or may not include the use of instruments from the collection, but compositions will have to clearly relate to the objects and themes identified for each edition. (Gabriele Rossi Rognoni)

Bate Recording Prize

In 2011 the Bate Collection at Oxford University launched an annual recording prize of £250 for the best recording by a faculty student on an instrument from the collection. The Prize

winner in 2013 was Joseph Currie who, as well as recording a Handel Suite on the Goermanns harpsichord, included his own composition for the instrument. (Isabelle Carré)

Horniman's Musical Composition Competition

The Horniman Museum invited musicians aged 35 or younger to compose a solo harpsichord piece to celebrate the launch in January 2014 of the new display of keyboard instruments in the Music Gallery. A total of 26 eligible scores were received including from composers in Indonesia, Russia, Greece, Italy and Finland. The competition was judged by harpsichord player Jane Chapman and composers Rhian Samuel and Alexander Goehr. In the end, two pieces were chosen as joint winners and the £1,000 prize was divided between Tim Watts and Adam W Stafford. Both composers made specific use of the instrument's potential in a way probably unimaginable in the 18th century. (Jane Chapman)

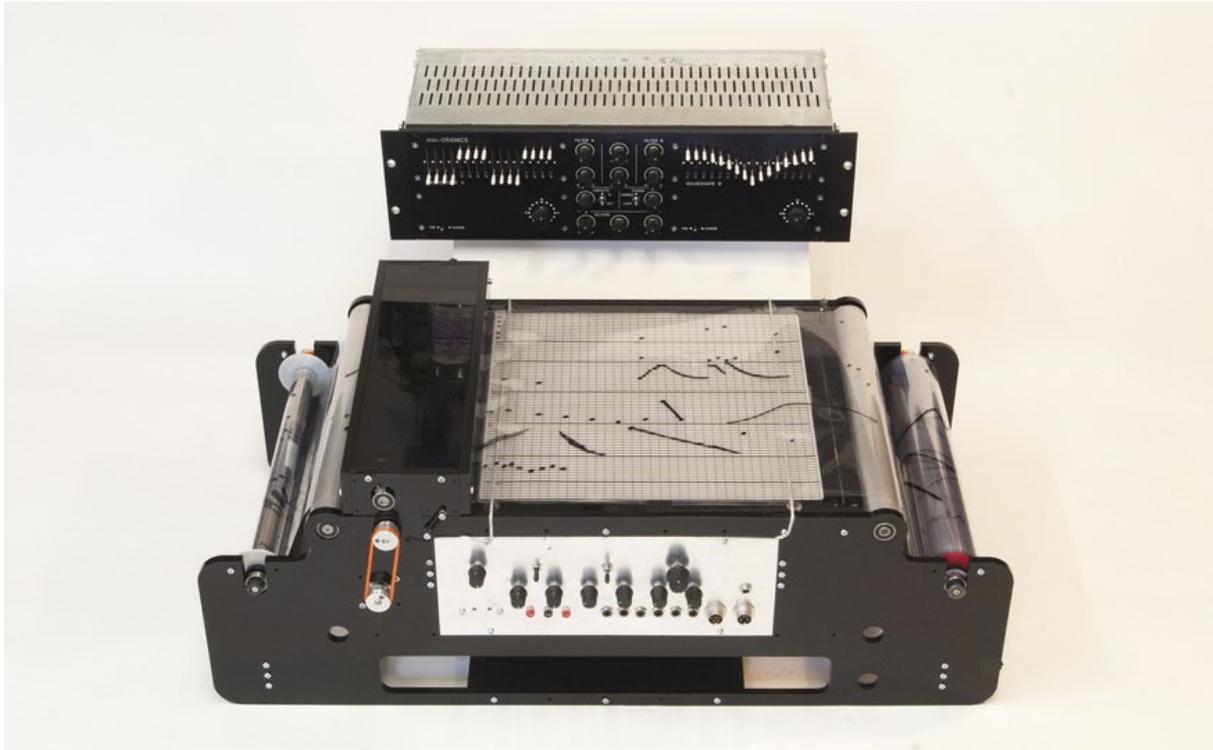
Realising Archival Music Sources (Goldsmiths College, Bate Collection Oxford University, Royal College of Music)

Realising unperformed works in the Daphne Oram Archive

Daphne Oram (1925–2003) was a ground-breaking composer, inventor of musical instruments, and researcher, and the co-founder of the BBC Radiophonic Workshop. An archive of her papers and tapes is held in the Special Collections and Archives at Goldsmiths, University of London.

Oram is perhaps most famous for inventing the 'Oramics Machine': a combined sound synthesiser and sequencer which allows composers to draw and control electronic sound synthesis. In 2017, the artist and engineer Tom Richards completed a practice research PhD on recreating a smaller version that Oram had planned, 'Mini-Oramics.' Richards and James Bulley collaborated closely as part of his research project, creating a series of commissioned compositions for Mini-Oramics which have been performed live at various venues.

In 1948, Daphne Oram created a piece for double orchestra, turntable and live electronics, entitled *Still Point*. It was never performed and was considered lost. In 2015, Bulley located fragmentary sketches of the work, and in early 2016 researched and co-composed a preliminary reconstruction with turntablist and composer Shiva Feshareki in collaboration with the Southbank Centre and the London Contemporary Orchestra. In December 2016 Bulley finally found the full 'lost' score. Feshareki and Bulley engraved the score and created an additional live electronics score and performance method, based on Oram's fragmentary notation and notes on the work made later in her life. Feshareki and Bulley performed *Still Point* in collaboration with conductor Robert Ames and the London Contemporary Orchestra at the BBC Proms on 23 July 2018. (James Bulley)



The Mini-Oramics machine by Tom Richards (photo Tom Richards)

Playing Music from the Anthony Baines Archive

Anthony Baines was the first Lecturer/Curator of the Bate Collection at Oxford University, in the 1970s. He died in 1997, and his notes were gathered and given to the Bate Collection. Baines was interested in a range of musical topics. The majority of his notes detail the physical properties of musical instruments he studied, in preparation for his many publications on the topic of musical instruments. There is also an envelope of handwritten sheet music, much of it on very soft and tatty paper. Much of this music was written down during the Second World War, when Baines was a prisoner of war. The music includes several compositions by Baines himself, as well as transcriptions of other music. Two composition students at the Music Faculty were employed to transcribe this music, making educated guesses where the writing was illegible or ambiguous. The music, which calls for a total of 17 musicians, will soon be performed. This sort of initiative – bringing things out from the Bate Collection and playing them – is an activity of which Baines himself would have approved. (Alice Little)

Recording of 'Oriental Miscellany'

'Oriental Miscellany' was the first published transcription of Indian vocal music in Western staff notation for harpsichord, transcribed from live performance. Compiled by William Hamilton Bird, a conductor and concert promoter active in Calcutta, this collection of Hindustani Airs was first published by subscription in 1789. Jane Chapman (Royal College of Music) was joined by baroque flautist Yu- Wei Hu in a Sonata composed by Bird which includes many of the Indian melodies, and is arguably one of the first works of East-West

fusion. The double manual Kirckman harpsichord at the Horniman Museum made in 1772 with its five octave compass, three sets of strings, lute and machine stops and nag's head lid swell, offered an incredible variety of musical colour and even the possibility of developing new playing techniques reflecting aspects of Indian music performance.

In order to reconstruct this music Jane Chapman worked with Afghani vocalist and tabla player Yusuf Mahmoud. Chapman played the written notation and Mahmoud analysed its melodic shapes and other musical features that indicate the raga which each song may be based upon. This recording and research was picked up by the Centre for Indian Music Experience in Bangalore where there is now an exhibit about Hindustani Aairs, illustrated by the recording made at the Horniman. (Jane Chapman)

Online Outreach

Hear it Live! Digital – educational performance videos

As part of their *Hear it Live! Digital* programme, the Horniman Museum decided to make complete 30-45 minute videos, of solo players, using one instrument, twice a month. These included narrative material covering topics in the schools' music curriculum, making them more useful to the Museum's Learning Department, who were busy migrating materials online to assist teachers and schools during the lockdown.

We pivoted from collecting audience feedback to collecting artist feedback. As a result, we gained some very helpful observations from performers about their experiences of using our historical instruments and making this type of video. Here are some examples of artist's feedback, the first from pianist Rebecca Omordia:

'It was a fantastic experience to work with the team at the Horniman Museum on a Hear It Live! Digital segment. I had never played on a historical instrument before and this opportunity made me think about my technique and the emission of the sound differently and gave me the chance to explore an ever-greater colour palette, performed in a very inspiring environment.'

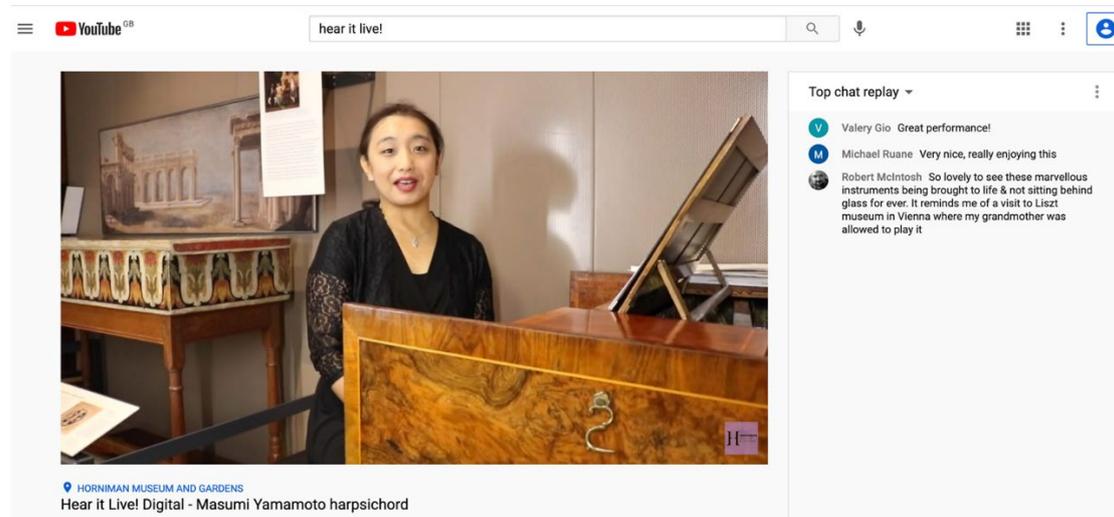
The second from organist Marilyn Harper:

'This is ... promoting not just the arts, but ways of developing communication skills from the interpersonal to wider audience. It increases possibilities for those who may be new to music on historic instruments to re-think their own approaches ... and to develop new ones.... It is also another aspect of indoor conservation, whereby the ideas of recycling, [and] regeneration, words associated with the outdoor environment, represent joined up thinking which is so typical of the excellence of the Horniman....'

And the last one, from harpsichordist Masumi Yamamoto:

'Filming for Hear It Live! Digital in October was my first solo performance engagement ... since March lockdown in 2020. Playing and recording on historical ... instruments is an

activity I ... value very much, especially as films posted online can reach people who are not able to visit the museum personally. I shared the film on [Facebook's] Early Music Group in Japan ..., and there was much interest and appreciation.... I think it's so important to keep music going in these difficult times....'



Hear it Live! Digital video on YouTube, featuring Masumi Yamamoto playing the Horniman's 1772 Kirckman harpsichord

The live element in these videos was been achieved by using social media around the recording sessions, and then launching the finished videos as YouTube Premieres. These releases were specifically promoted and advertised to take place at a certain time and date. It was guaranteed to be the first airing of the content and comments were posted as live chat during the performance. So social media became a vibrant avenue through which the sense of live audience participation was preserved.

Twice monthly broadcasts continued throughout the pandemic, but formats were varied. For example, the museum produced a performer-led 'live' virtual tour of the playable instruments in the gallery. (Mimi Waitzman and Beatrice Booker)

Hear it Live! Digital – online masterclasses and workshops

At part of the Hear it Live! Digital programme, the Horniman Museum discussed the possibility of presenting masterclasses and workshops online, aiming to benefit the participants as much as before, but also considering how to include an online cohort, who could submit content and log reactions. In the event, there was one workshop. Three composition students of Jane Chapman were introduced to the museum's Italian virginals before the pandemic, and their pieces were premiered. In addition, there was a round-table discussion presenting the thoughts and experiences of the composers in writing for a specific historical instrument, and the impressions of the performer in realising the compositions. A further video discussed the instrument, its restoration, and its tuning which had pre-occupied the composers. Four separate videos were produced to present this event in full. (Mimi Waitzman)

Appendix 1 – Speakers’ Abstracts

Panel 1: New Work Inspired By Museum Collections: The Curatorial Overview

The New Royal College of Music Museum: Building on the Past to Explore the Future

Professor Gabriele Rossi Rognoni, Curator of the Royal College of Music Museum, London

Over the past five years, the Royal College of Music Museum has undergone a major redevelopment generously supported by the National Lottery Heritage Fund, which included demolishing the old gallery, purpose built in the 1970s, and building new spaces. These include a permanent display, a gallery for temporary exhibitions, an education centre named for the Garfield Weston Foundation, a climate controlled performance space, and the Wolfson Centre in Music and Material Culture, including dedicated spaces for research, conservation, digitisation and storage of the 15,000 objects held in the Museum collections.

One of the top priorities of the redevelopment was to provide a new interpretation that could bridge the gap between the historical nature of the collections and the drive of the College to explore music making today and the development of arts in the future.

This was addressed through the inclusion of contemporary commissions in the permanent display, planned activities and the opening of the acquisition policy to digital outputs and contemporary musical instruments. Among these initiatives were the launch of a partnership with companies developing innovative musical instruments, which are displayed and lent to the College’s students, to encourage the development of new musical languages that will be shared with museum audiences; a Composition Festival to be held every two years, focusing on the potential of musical heritage to inspire the creation of new music; a permanent space to display new video and sound works, including an original commission, *Throughfracturedmirrors*, by Connor D’Netto and Matthew Lomax and the five-element sculpture *Antiphonic Waves* by Glaswegian artist Victoria Morton.

The paper addressed these programmes and the potential of including contemporary art and commissions to transform the way historical collections are perceived and can inspire new, original ideas among museum audiences.

Sounding the Archive

Dr James Bulley, Research Associate, Music Department, Goldsmiths, University of London

A review of a series of practice research projects relating to archival collections that I have been involved with in recent years. The first example, *Still Point*, details the discovery of the lost 1948 manuscript of the ground-breaking turntable and double orchestra composition by the British composer Daphne Oram, and its eventual world premiere at the BBC Proms in 2018 with Shiva Feshareki. The second explores the recreation of the 'Mini-Oramics' instrument by artist and engineer Tom Richards. The third project explores the recent creation of the Longplayer Archive at Goldsmiths, based on artist Jem Finer's *Longplayer*: how might we maintain an archive for a composition that lasts for a thousand years? Finally, I detail the recent acquisition by Goldsmiths of the hand-made electronic instruments and related papers of artist, composer and inventor Hugh Davies.

Sounding Out the Bate Collection

Isabelle Carré, Education and Outreach Officer, and Dr Alice Little, Research Associate, Bate Collection of Musical Instruments, University of Oxford

It is a founding principle of the Bate Collection that the instruments should be used for study and played where possible. We look here at projects enabling access to the Collection in different ways, starting with a digital offering, with the re-sOund app.

Digital Developments: Developed in 2015 by the University of Oxford IT Services, it uses existing iPhone technology to allow members of the public to 'play' virtual versions of historical instruments from the collections. Ten instruments were selected from the Bate Collection and the Ashmolean Museum. Each instrument was sampled, after which the IT team developed virtual instrument interfaces with different user modes of playing. The sound is produced by tapping or swiping the screen or blowing into the device's microphone. The re-sOund app is available only for iPhone or iPad and is downloaded for free from the App store. Free soundfonts for the selected instruments can also be downloaded from the Bate Collection website. While on the digital theme, the Bate Collection has collaborated with Imperial College, London, to produce 3D scans and printed copies of some instruments from the collection. These 3D printer files are also available for free download.

Performance: Performance is a vital part of Bate Collection activities. Since 2018 Alice Little has been cataloguing and conducting research in the Anthony Baines Archive, the papers of the Bate's Curator/Lecturer from 1970–80. The Archive contains Baines's notes for his publications, his correspondence, photographs of instruments, and records of his war service and employment history – in addition to a folder of music composed/arranged by him, mostly when he was a prisoner of war. In 2020 this was transcribed, with the intention that it would be performed for the first time since perhaps 1945. Alice has worked with postgraduate student composers to create playable transcriptions of the music, and when it is possible to do so after the pandemic will be engaging seventeen student performers so that we can once again hear this music as intended.

Music Faculty students and some researchers may take instruments out on loan and have formed some of our resident ensembles, including a viol consort. Our resident Javanese gamelan group, the Oxford Gamelan Society, is the oldest community gamelan group in the UK, and is open to everyone. It performs regularly, sometimes accompanying Javanese dance or shadow-puppet plays.

Recordings: In addition to performances, Bate instruments are regularly used for recordings. Last term we launched our Sounding Out project, inviting students to make short videos introducing the Bate Collection instruments to a general public. Covid-19 restrictions meant postponing this project, but we're definitely coming back to it later in the year.

In 2011 the Bate Collection launched an annual recording prize of £250 for the best recording by an undergraduate student on an instrument from the collection. Some students compose new works for the collection's instruments and Joseph Currie, 2013 prize winner, included his own composition for the Goermanns harpsichord with his recording of a Handel suite. Another prize winner, David McFarlane, composed his piece from manipulated recordings made as he put a violin under increased tension.

The Meanings of Live: Creating Live Musical Content during a Pandemic

Mimi Waitzman, Senior Curator of Musical Instruments and Cultures and Beatrice Booker, Programming and Administrative Assistant, Musical Events, Horniman Museum and Gardens, London

In 2014, the Horniman Museum embarked on Hear It Live!, an umbrella title covering many different types of activity. The highest profile among them was the series of informal half-hour concerts in the Music Gallery conceived to help make the music associated with instruments on display, including an historical harpsichord, more accessible, and attractive to a broader audience. Historical keyboard instruments became the focus of the series in 2019 with a National Lottery Heritage Fund grant that had enabled the acquisition and restoration to playing order of three additional early keyboards. As a consequence of the Covid-19 pandemic, the series was re-configured to present a similar programme online and it was relaunched as Hear It Live! Digital. In this context, the phrase 'inspiring new work' now comprehends, not just new musical compositions, but also the creation of new performances, of new documentation and learning materials, the acquisition of new skills, the bringing of new performers and audiences to old music, and giving new voice to historical instruments. It is accomplishing all of these aims using online vehicles. The presentation was in four parts, summarised below:

1: Meanings of Live: Before Covid-19, the word 'live' was taken quite literally with the focus on live performances in front of live audiences. The programme series was called Hear It Live!.

2: During Covid: We began to pivot onto online platforms and renamed the programme Hear It Live! Digital. We then acquired new, more suitable equipment, and training in how to use it.

3: Planning Ahead with Covid: Online programming is now coming into its own with longer programmes, more didactic content and the possibility of more varied formats, including virtual tours, masterclasses and a composers' workshop. We are maintaining a sense of 'live' audience engagement through the use of social media.

4: What we have learned so far: Lessons include: allowing more time, reaching out to colleagues, turning restrictions to advantage and sharing experiences more widely. Upskilling has become a crucial component to the programme, and we remain on a sharp learning curve.

We believe we need to try to harvest any possible benefit that the havoc of Covid has sown. Our experiences of the past months with Hear It Live! Digital will, we believe, help the Horniman to advance its wider change agenda, which includes broadening and diversifying our audiences and greening our practices.

The programmes, supported by the National Lottery Heritage Fund, can be viewed on the Horniman's website and [YouTube channel](#).

Panel 2: New Work Inspired By Museum Collections: Artists'

Overviews

The Real Thing

Professor Jane Chapman, Harpsichord Professor, Royal College of Music, London

Every original keyboard instrument has its own voice and history which fascinates both performer and audience. Through collaboration with young composers and an imaginative approach to existing repertoire I describe some of the projects that I have taken part in at the Horniman Museum, Royal College of Music and for the National Trust. From 21st-century works for the Horniman's Guarracino virginal of 1668 to transcriptions of Indian music published in 1789 and played on their Kirckman harpsichord made in 1772, I aim to bring these instruments to life and discover new potential. The collection of historic keyboard instruments displayed in the Music Gallery's 'At Home With Music', faces a myriad of different instruments from several continents in the 'Rhythm of Life' exhibit. This eclectic and vibrant space provided the perfect place to record the 'Oriental Miscellany': the first published transcription of Indian vocal music in Western notation for harpsichord taken from live performance. It was considered an important historical source, reflecting Western fascination with the East and the vogue for Hindustani Aairs and is arguably one of the first works of East-West fusion. The double-manual Kirckman harpsichord with its five-octave compass, three sets of strings, lute and machine stops and nag's head lid swell, offered me an incredible variety of musical colour and even the possibility of developing new playing techniques reflecting aspects of Indian music performance. This recording and research was picked up by the Centre for Indian Music Experience in Bangalore where there is now an exhibit about Hindustani Aairs illustrated by the recording made at the Horniman.

Other projects that have involved the Kirckman include the Horniman's Musical Composition Competition inviting musicians aged 35 or younger to compose a solo harpsichord piece to celebrate the launch in January 2014 of the new display of keyboard instruments in the Music Gallery. A total of twenty-six eligible scores were received including composers from Indonesia, Russia, Greece, Italy and

Finland. The winning compositions by Tim Watts and Adam W. Stafford made specific use of the instrument's potential in a way probably unimaginable in the 18th century.

The Horniman's Guarracino virginal is providing inspiration for postgraduate students from the University of Southampton. They were asked to consider not only the kind of tuning that would have been used in the 17th century, but also the visual aspect of the instrument with its atmospheric lid painting depicting a deserted Classical landscape. The composer Peter Falconer writes 'I would say the aspect of this work that has really caught my imagination is composing for sounds that aren't of our time IN our time.' Harry Matthews comments 'I would say that the venue was of equal important to this work ... one of the central inspirations for this piece was to consider the relationship between a period instrument and its modern home. For this composition, I intend to pair recordings of the surrounding area, both inside and outside of the museum, alongside the virginal.'

Moving outside the 'Gallery' original instruments can really impact on performances and creative work elsewhere. The Alessandro Trasuntino (Venice 1531) harpsichord at RCM has a lid painting depicting Venus and Cupid. This became the inspiration for WIRED 2, a performance promoted by Sound and Music at the Warehouse, London, with male dancer Gregoire Meyer, whose image was projected onto the lid of my own instrument as he danced live. The Kirckman harpsichord at Tatton Park became the starting point for a collaborative venture with visual artist Aura Satz. To the strains of an improvisation based on Handel and his profuse ornamentation she created a cascading sculpture that unfurled from the ceiling as the music was being played.

These kind of projects attract diverse audiences and open up a new world to creative artists and players, providing a wealth of opportunity.

Looking inside the tube – how woodwind makers seek to access the treasury of information in museum instrument collections

Dr Mathew Dart, Freelance Bassoon and Flute Maker, London Metropolitan University

As a maker of reproductions of historical woodwind instruments, I am inspired by the quality and variety of woodwinds from the seventeenth and eighteenth centuries surviving in museums and private collections.

These instruments are intriguing in their hidden sophistication – while often looking like not much more than a stick with just a few holes in, lacking all that complex keywork of their modern counterparts, they can nevertheless play in any key with a range of more than two octaves, producing luscious and seductive tone qualities. They are able, and expected, to produce more than twelve divisions to the octave in order to operate in the non-equal temperaments then in use.

They are inspiring by association too – they are the very things that musicians were using when they performed brand new compositions by Bach, Telemann, Vivaldi, Lully, Rameau. And conversely, these instruments made their part of the sound world that inspired those composers.

Museums, as repositories of cultural information, hold a treasury of data for instrument makers in their musical instrument collections, but it does take some effort to extract the information required to model new, working instruments, faithful to the originals. This

paper looks at some of the aspects that need to be measured and otherwise noted on historical woodwinds, and some of the tools and techniques that can be used. Some of the issues of conservation were taken into consideration and discussed. Newer, low-contact techniques are also mentioned, with comments on their advantages and disadvantages.

Object in Focus: A unique catalyst for creativity in a community dance context

Rebecca Denby, Freelance Dance Artist, Kerry Redfern, Learning and Participation (Dance) Programme Manager and Laura Woods, Programme Manager Community and Professional Development (Dance), Trinity Laban Conservatoire of Music and Dance, London

How can a single musical instrument displayed between a theatre and a library be used as a catalyst for creating choreographic content?

Each year Trinity Laban Conservatoire of Music and Dance has the opportunity to host an object from Horniman Museum's vast collection. In 2017, the object selected was an Indian narsingā horn, made of copper and brass in two curved separable sections for use in C or S shape. Rings containing rattling ball bearings encircle the tube. The instrument was made in Amritsar, Punjab around 2005 by Parveen Vig. From March – July 2017 the horn was displayed in the Laban building between the theatre and the library, in full of view of anyone entering the building.

During the summer term, a range of community dance classes used the horn as inspiration for choreographic content creation. Groups involved spanned from Boost (a creative contemporary class for school age children) to Boundless (a creative dance class for people over 60). A Horniman curator was provided to give a talk about the horn and workshops were delivered by traditional Kathak dance groups to help enhance the understanding of the culture from which the horn comes.

As Trinity Laban specialises in contemporary dance, objects such as the horn and its associated knowledge are used as inspiration for the creative process. One of the groups drew inspiration from the shape of the horn, experimenting with different movements that happen when you try to make 'S' and 'C' shapes with your body. Another group took inspiration from the curator's talk and used the winding and varied geography of India, in particular Radhanagar Beach, to create a performance piece.

The works created by each group were performed in July 2017 as part of the Tamasha Festival, an Indian summer party set in the Horniman Gardens. In addition to the community dance group performances, the Tamasha Festival included performances by professional Indian music and dance groups, family workshops, market stalls and exhibitions. This type of site specific, themed performance gives dancers a chance to stretch their performance skills by dancing in unusual spaces (such as the Sunken Gardens) and provides a platform to learn about other cultures while bringing people from diverse groups together.

Participating in the Object in Focus programme with the Horniman Museum has become an integral part of Trinity Laban's community dance calendar. Working with objects such as the narsingā horn gives participants and practitioners a chance to approach movement creation

in new and unexpected ways. Each year is different, and each object brings a fresh and exciting perspective to the programme.

Panel 3: Horniman Museum 696 Project

Keeping collections at the cutting edge of south London's scene

Adem Holness, Music Curator, Horniman Museum and Gardens, London

With a long history of documenting, supporting and celebrating music cultures from around the world and a thriving yet previously removed music scene on our doorstep, the Horniman's 696 project aims to create links with our local music community. By creating opportunities that connect the Horniman Museum with artists, creatives and organisations at the cutting edge of south London's music scene, we aim to present new routes in experiencing and understanding our collection of musical instruments. This project aims to reframe our collections from Black British Music pioneers' perspective and embrace our civic role as a publicly funded organisation to better celebrate, support, and enable our local music community.

696 focuses on championing music genres and the people working in them that have been disproportionately affected by bias in legislation. Taking its name from the Metropolitan Police risk assessment form 696, we aim to acknowledge and document the true context of locally made and internationally loved music. Underpinned by principles of shared decision making and strategic partnerships, the programme employs practical approaches to participation, placing Black music pioneers and their practices at its centre.

Central to 696 is the Horniman's belief that our staff, spaces and collections are a resource for the public to get inspired, excited and informed about culture. 696 offers unique opportunities for artists and creatives to draw on our collections to make new work and develop new activities. Leading south London music pioneers and the Horniman's Resident Artists Afronaut Zu, Demi Ma, Eerf Evil, Richie Seivwright and Roxanne Tataei each have developed their own individual artistic project in response to our collection of musical instruments.

Appendix 2 – Speakers’ Biographical Notes

Beatrice Booker

Corallina Beatrice Booker worked at the Horniman Museum as Programming and Admin Assistant (Musical Events) and supported the delivery of the Horniman’s Hear It Live! series. She completed a Bachelor degree in Anthropology at the University of Perugia and graduate studies in Museum Studies at the University of Sydney and Ethnomusicology at the University of Melbourne. She has worked in a range of roles in museums across London and is currently working at the Museum of the Home. She is an indie folk musician performing under the name Bity Booker and also an illustrator.

Dr James Bulley

Research Associate, Music Department, Goldsmiths, University of London

James Bulley (b. 1984) is an artist, composer, curator and researcher whose work explores spatial sound, the archive and the natural world. He is based in London, UK.

Selected sound works include: *Dawns*, a composition for five players, created in collaboration with the artist group non zero one and the National Trust; the world premiere performance of Daphne Oram’s *Still Point* with Shiva Feshareki and the London Contemporary Orchestra (BBC Prom 13, July 2018); *Tactus*, a touch–sound landscape for the blind and visually impaired (Kaunas Biennial 2015) and *Living Symphonies* (2019), an ecologically composed forest–based sound installation by Jones/Bulley. Sound work for film includes: the score and sound design for Steven Eastwood’s 2017 end-of-life documentary *Island; Ayouni* by director Yasmin Fedda (2020); *Ness* directed by Adam Scovell with Robert Macfarlane and Stanley Donwood (2019), and *E-LIFE* directed by Edward Scott-Clarke. Sound work for theatre includes: the score and spatial design for non zero one’s you’ll see me sailing in Antarctica (National Theatre 2012); mountaineering at the Roundhouse (2015), and this is where we got to when we came in (Bush Theatre 2011).

Bulley is currently undertaking a post-doctorate for PRAG-UK and Research England, with Dr Özden Şahin, on Practice Research in UK HEIs. In 2018 Bulley completed a doctorate in Sonic Arts at Goldsmiths, and following this was a Research Associate and member of the Unit for Sound Practice Research in the Department of Music. He is a visiting lecturer at the Royal College of Art; dBs, London College of Communication, Camberwell College of Arts and the University of Surrey, and is a founding trustee of the Lily Greenham Archive (Goldsmiths Special Collections), the Hugh Davies Collection (Goldsmiths Special Collections), and a member of the trust for *Longplayer*, a thousand-year long musical composition by Jem Finer.

Isabelle Carré

Part-time Education and Outreach Officer, Bate Collection of Musical Instruments, University of Oxford.

Isabelle Carré is a freelance musician and educator. As a flute player she specialises particularly in contemporary and early music. She also plays flutes from several non-Western traditions and performs and teaches Javanese gamelan. She was founder and director of the Gamelan Programme at the Cité de la Musique, Paris (1993-1997), and Artistic Director of the Royal Festival Hall Gamelan Education Programme at the Southbank Centre (1995-2005). From 2003-2015 she was Music Education Officer in a joint post for the Pitt Rivers Museum and the Bate Collection.

Professor Jane Chapman

Harpsichord Professor, Royal College of Music, London

Equally passionate about baroque and contemporary music Jane has collaborated with ground-breaking composers, artists and dancers, working with musicians from the worlds of Indian music, jazz and the avant-garde. Her CD of transcriptions of Indian music from 1789, the *Oriental Miscellany* (Signum) recorded at the Horniman Museum, was awarded the Preis der Deutschen Schallplatten Kritik, as was her disc of Berio's *Rounds* (Mode). She has premiered over 200 solo, chamber and electroacoustic pieces, and pioneered the first disc of electroacoustic works for harpsichord by British composers, WIRED (NMC). Her new album *Zoji* with electric guitarist Mark Wingfield and Brazilian percussionist Adriano Adewale (MoonJune) was released in January 2021. Jane is Professor of Harpsichord at the Royal College of Music and Turner Sims Fellow at the University of Southampton.

Dr Mathew Dart

Freelance bassoon and flute maker, and CNC (Computer Numerical Control) and Laser Technician, School of Art, Architecture and Design, London Metropolitan University
Mathew Dart has been a maker of historical bassoons and flutes since 1985. He studied instrument making at the London College of Furniture and returned there, now the London Metropolitan University, to work for a PhD on baroque bassoon design, completed in 2011. He has lectured in Music Technology and Woodwind Instrument Making at the London Metropolitan, the Open University and West Dean College, while continuing to make bassoons in his London workshop.

Rebecca Denby, Freelance Dance Artist, **Kerry Redfern**, Programme Manager, and **Laura Woods**, Programme Manager, Community and Professional Development (Dance), Learning and Participation, Trinity Laban Conservatoire of Music and Dance, London

Trinity Laban is a higher education provider for music and contemporary dance offering foundational courses through to PhD programmes as well as a range of community programmes. Rebecca Denby and Kerry Redfern work within Trinity Laban's Learning and Participation team. Both have a dance background and are alumni of Trinity Laban programmes. Rebecca manages the Youth Programme and also leads creative dance sessions at the Laban building and in local primary schools. Kerry manages a range of arts and health community dance classes as well as partnerships with local and national groups and organisations.

Adem Holness

Adem is a senior artistic programmer and cultural strategist, currently working as Music Curator at the Horniman Museum and Relationship Manager at Arts Council England. Having been responsible for arts/cultural organisations, talent development programmes, live music festivals, tours and gigs, Adem specialises in enabling the ambitions of music artists and creatives, predominately within UK Jazz, Afrobeat, Grime, Reggae, Electronic and R&B music.

Dr Alice Little

Research Fellow, Bate Collection of Musical Instruments, University of Oxford

Dr Little's DPhil focused on topics in the history of music collecting, and at the Bate she is responsible for the Anthony Baines Archive. She additionally holds a Junior Research Fellowship at Corpus Christi College, and a Humanities Knowledge Exchange Fellowship.

Professor Gabriele Rossi Rognoni

Gabriele Rossi Rognoni is Curator of the Royal College of Music Museum and holds a personal Chair in Music and Material Culture in the same institution.

He has held curatorial and research positions in Italy, Germany and the USA and chaired the Committee of Music Museums (CIMCIM) of the International Council of Museums (ICOM).

He has curated major temporary exhibitions and managed the redevelopment of several music museums, including the current £4.2 million transformation of the Royal College of Music Museum, supported by the National Lottery Heritage Fund, Garfield Weston Foundation and Wolfson Foundation.

Mimi Waitzman

Senior Curator of Musical Collection and Cultures, Horniman Museum and Gardens, London

Mimi Waitzman most recently curated *At Home With Music*, a permanent display exploring domestic keyboard instruments. She currently leads an externally funded five-year project restoring three historic keyboards for use in an enhanced public engagement programme. Having studied at McGill (Montreal), she completed graduate work at the University of Michigan (Ann Arbor) where she was research assistant at the extensive Stearns Collection. From 1984 to 2013 she curated and managed the care of the National Trust's collection of functioning keyboard instruments at Fenton House (London). She serves as: co-reviews editor for the Galpin Society Journal, Honorary President of the Musical Instruments Resource Network (MIRN), and a member of CIMCIM's instrument conservation group.