

Abstracts of Articles in GSJ Volume LXI (March 2008)

Traditional Iberian Harpsichord Making in Its European Context: JOHN KOSTER

Abstract. With the discovery of many instruments in the last few years, much has been learned about Spanish and Portuguese harpsichord making, which should be regarded as a coherent Iberian school, albeit with regional variations. Fundamentally, this school was a branch of the northern-European tradition stemming back to the fifteenth century. The earliest known Spanish harpsichord, by Joseph Bueno, Valladolid, 1712, and others of the Valladolid school probably represent the purest strain of the Iberian tradition. Their musical resources, resembling the standard Ruckers single-manual model, would have been derived from instruments imported from Antwerp between about 1575 and 1650. Some characteristics of the Valladolid harpsichords, however, might have been retained from earlier Netherlandish imports and from fifteenth-century practice. The picture of early Spanish harpsichord making is supplemented by the description of instruments in Pablo Nassarre's backward-looking *Escuela musica* (Zaragoza, 1724). After about 1700, Iberian makers adopted some features of Italian harpsichords. Associated with Domenico Scarlatti's arrival in Portugal in 1719 and in Spain a decade later, influence from the harpsichords of the Florentine school of Bartolomeo Cristofori became strong. Nevertheless, Iberian makers retained most of their traditional features of construction associated with northern-European practices.

The *Tangentenflügel* and Other Pianos with Non-Pivoting Hammers:

GIOVANNI PAOLO DI STEFANO

Abstract. This article traces the diffusion of pianos with a tangent action through and beyond the eighteenth century. Some are primitive harpsichord-to-piano conversions but others are refined pianos with a *Stoßmechanik* with non-pivoting vertical hammers. Apart from the simple models of Jean Marius around 1716, Christoph Gottlieb Schröter before 1739 probably designed the first sophisticated action with non-pivoting hammers propelled by intermediate levers. However, the most refined eighteenth-century tangent pianos are those known as *Tangentenflügel*, built by Franz Jacob Spath and Christoph Friederich Schmahl from Regensburg, and by their followers such as Johann Wilhelm Berner. Tangent pianos were possibly exported from Germany. Pianos of this type made in England and Italy during the eighteenth and nineteenth centuries may be traceable to the German tradition, but are probably not related directly to the school of Spath and Schmahl. In Italy, pianos with a tangent action were made until the mid-nineteenth century. But in the rest of Europe, this type of action was made only until the beginning of the nineteenth century. The article includes detailed descriptions of many pianos with a tangent action in public and private collections in Europe, the USA and Japan, including *Tangentenflügel* by Spath and Schmahl.

Carl Engel and the Clavichord: PAUL SIMMONDS

Abstract. The organologist Carl Engel (1818–1882) was born near Hanover but lived from 1846 in London. An avid collector of musical instruments, much of his private collection formed the basis of the instrument collection in the Victoria and Albert Museum. He had a particular interest in the clavichord, and acquired at least seven in northern Germany in the 1870s and 1880s. This article identifies these clavichords and traces their history and present whereabouts. The evidence cited includes Engel's *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum* (1874), catalogues of the Bate Collection, Oxford, the Broadwood Collection, the catalogue compiled by William Dale for the International Inventions Exhibition in 1885, articles in *The Musical Times* and *The Musical Review*, letters by Engel and others, and auction catalogues. The clavichords discussed are: two by G.N. Deckert (Bate Collection, Oxford and private ownership, Sussex); Barthold Fritz, 1751 (Victoria and Albert Museum, London.); Anonymous fretted clavichord (private ownership, Cambridge); a five-octave clavichord by Wilhelm Heinrich Baethmann, Hanover, 1788 (present whereabouts unknown); Paul Krämer and sons, Göttingen 1803 (Gustav Leonhardt, Amsterdam); Anonymous pantalon clavichord from the mid to late eighteenth century (in the author's possession).

The Catalogue of the Boddington-Pyne Collection of Instruments: ELEANOR SMITH

Abstract. This article discusses the nineteenth-century catalogue of the Boddington-Pyne collection of musical instruments, with brief reference to the history of the collection itself. Originally collected by the Manchester organist James Kendrick Pyne, and sold to the brewer Henry Boddington c1888 when the catalogue was produced, the collection consisted of thirty-nine keyboard instruments, four dulcimers, and fifteen plucked stringed instruments of varying ages dating back to the sixteenth century. The printing and binding of the small print run of catalogues is discussed with reference to the distribution of these catalogues. The origin and authorship of the illustrative plates and the text, and the inaccuracies found in both, is examined in relation to how this helps or hinders the search for the current location of the instruments after the sale and dispersion of the collection.

Joachim Tielke: Instrument-Maker and Merchant of Hamburg. Recent Findings about his Education and Professional life: ALEXANDER PILIPCZUK

Abstract. For the greater part of his life Joachim Tielke, a native of Königsberg in Prussia, was active as an instrument-maker in the Hanseatic City of Hamburg. His workshop ranks among the most eminent of Baroque Germany. Until now little was known about his earlier life, his education and the circumstances of his life and work in Hamburg. This article shows that Tielke had studied Medicine and Philosophy at the University of Leiden prior to settling down in Hamburg, where he was soon accepted into the ruling merchant circles of his day. The organisation of Tielke's workshop in Hamburg with a combination of employees and independent instrument-makers contracted to him apparently followed the example of Dutch workshops. This was possible because Tielke was not a member of a guild and consequently free from its regulations. The working practices of the Tielke workshop account for the hitherto unexplainable but striking differences in style of the many extant instruments signed by or attributed to him. Sources are reported which refer to Tielke as an instrument-maker, an art-dealer and an entrepreneur who was honoured as a merchant of Hamburg and who was buried in one of the richest churches of that city.

'Some Consorts of Instruments are sweeter than others': Further Light on the Harp of William Lawes's Harp Consorts: JOHN CUNNINGHAM

Abstract. William Lawes's Harp Consorts are scored for violin, bass viol, theorbo and harp; however, scholars disagree whether Lawes composed for the gut-strung triple harp or the wire-strung Irish harp. In this article, the three harp sources of the collection, in the Bodleian and Christ Church libraries, Oxford (GB-Ob, Mus. Sch. MSS B.3 and D.229; GB-Och, Mus. 5), are examined to determine the harp range. The results suggest that Lawes composed for a retuneable, partly-chromatic Irish harp with at least 38 strings. Lawes's Harp Consorts are also discussed in relation to other harp consorts.

Aesthetic Judgements of Luthiers: A Case Study of Mexican Guitar-Makers: THOMAS J. KIES

Abstract. This article illustrates that an ethnoaesthetic method has many significant applications to the organizing and analyzing of musical instruments within cultural contexts. This case study uses ethnoaesthetics to urge expansive organization, best termed *performative organology*, to elaborate the ontological import of subjective experience within any organizational approach. Ethnoaesthetics provides more than a narrative critique of specific guitars, but rather helps establish a framework for documenting and comparing aesthetic variation within a specific community. While the ideology of the luthiers of this study may be similar to handcrafting luthiers elsewhere, this article presents how the poetics and politics of the Parachan luthier are unique to the highlands of Michoacán.

George Breed and his Electrified Guitar of 1890: MATTHEW HILL

Abstract: In 1890, United States Navy officer George Breed patented a design for an electrified guitar which appears to be the first application of electricity to a fretted string instrument. Like the modern electric guitar and other similar instruments, Breed's patent was based on a vibrating string in an electromagnetic field, but his design worked on very different musical and electrical principles (in particular the Lorentz Force), resulting in a small but extremely heavy guitar with an unconventional playing technique that produced an exceptionally unusual and un-guitarlike continuously sustained sound. Breed is now almost completely unknown as a musical instrument maker/designer; the significance of this instrument has remained underappreciated, and the circuitry unexamined. This article outlines Breed's life and instrument-making career, examines his 1890 patent, considers the issues and idiosyncrasies of Breed's design and explores possible reasons why it was never brought to market.

Sellner-type Oboes in Vienna and Mainz in the Second Quarter of the Nineteenth Century: STEFAAN VERDEGEM

Abstract: Around the 1820s the Viennese instrument maker Stephan Koch, together with the oboe virtuoso Joseph Sellner, developed a type of oboe that was one of the most advanced of its time in Europe. It was characterised by a relatively large number of keys, a modified bore and a tuning slide, and was said to be fully chromatic and equally in tune at various pitches. Curiously, the extant oboes of Schott and Alexander—all of the Koch/Sellner-type—seem to suggest that the same type of instrument was being built in Mainz during this period. This is remarkable, given that most German makers followed the Dresden tradition. Period sources indicate that the Sellner-oboe may have been brought to Mainz by the oboist Foreith (who had been active in Vienna), and by the makers Kaspar Anton Alexander (youngest of the four Alexander brothers, all Mainz instrument makers), and Franz Ott, who seem to have learned to build this type of oboe with Stephan Koch and Wolfgang Küss in Vienna.

On the Early History of the Périnet Valve: EUGENIA MITROULIA, GÉRY DUMOULIN & NILES ELDRIDGE

Abstract: By studying nineteenth-century primary sources, this article investigates the conditions of the distribution of the Périnet valve in its early days, and presents previously unknown material. The division of labor (through the role of the valve makers) and intellectual property law seem to have had a considerable influence on the development of nineteenth-century brass instrument making.

Cavalry Trumpet and Kettledrum Practice from the Time of the Celts and Romans to the Renaissance: BRUCE GLEASON

Abstract: Stemming from Celtic, Roman and Middle Eastern traditions, horse-mounted cavalry trumpeters and kettledrummers have held prominent positions at court and on the battlefield for centuries. This study chronicles this tradition from the first century BC into the early Renaissance.

'Sonderbahres Heerpaucken-Instrument zu Tromben': Research, Reconstruction and the Sound of the One-Stringed Wooden Timpani Described by Daniel Speer (1687/1697): THILO HIRSCH & PHILIP E. TARR

Abstract: Daniel Speer's treatise *Grundrichtiger Unterricht der musikalischen Kunst* (Ulm, 1687/97) describes a hitherto almost completely forgotten one-stringed wooden percussion instrument. Speer states that this 'peculiar military timpani-instrument' was used in church music together with trumpet marines. Also referred to as *Trombe* by other eighteenth-century authors, the instrument consists of a wooden chest standing on four legs. No such instrument is known to have survived. The best assessment is that the instrument is fitted with a thick Bass *Violone* string stretched across

a bridge. It is tuned like regular timpani and played with side drum sticks that are thickly wrapped with string; it sounds like muffled timpani. Based on Speer's description and on thirteenth- to seventeenth-century iconographic sources showing related string instruments struck with a stick, the authors reconstructed Speer's instrument. They have used it in concerts and for a CD recording. While the repertoire and exact musical use of the instrument remain unknown, they find that it provides a convincing bass foundation to the trumpet marine, in a similar way to how the regular timpani complement the baroque trumpet.

A New Musical Instrument: Creating Stockhausen's *Himmels-Tür*: DANIEL BETSILL

Abstract: In June 2006 the world was introduced to a new musical instrument conceived by the ground-breaking German composer Karlheinz Stockhausen for the performance of his piece entitled *Heaven's Door*, the fourth composition in a series titled *KLANG/ – Die 24 Stunde des Tages*. The present article concerns the documentation of the instrument created for that performance as well as a second iteration of the instrument, which was constructed by the author. This second instrument was modified aesthetically and in its acoustical mechanics under the guidance of Stockhausen's percussionist, Dr Stuart Gerber, in preparation for the North American debut of the piece in Charleston, South Carolina at the Spoleto USA festival in June 2007. The article explores the challenges of creating the vertically oriented struck plate idiophone (conceived of by the composer in a dream) and the relationships between composer, performer and instrument-maker in the development of a completely new instrument.

The Pastoral or New Bagpipe: Piping and the Neo-Baroque: HUGH CHEAPE

Abstract: The 'Pastoral Pipe', a distinctive bellows-blown bagpipe, was created in the early-eighteenth century and prefigures the Union Pipe. It is an unrecognised component for the organology of European music. The essay explores the musicological enigma of the 'Pastoral Pipe' in the period before c1840, looking at surviving instruments in museum and conservatoire collections and particular links with London, Edinburgh and Aberdeen. This article proposes that the 'Pastoral Pipe' was designed to appeal to Baroque taste, demand for it growing in the wake of John Gay's *Beggar's Opera*, Allan Ramsay's *Gentle Shepherd*, and a Neo-Baroque enthusiasm for music 'in the Scots manner'; as such, its origins align it with the Baroque oboe and woodwind makers in London rather than with a folk instrument, adopting the name 'pastoral' when the term was part of the verbal coinage of the Baroque. Also discussed is *The Compleat Tutor for the Pastoral or New Bagpipe*, by John Geoghegan (c1746), relating the book to the early-eighteenth century migration of Irish and Scots to London as an European epicentre of music and literature.

The Hungarian Duda and Contra-Chanter Bagpipes of the Carpathian Basin:

ARLE LOMMEL

Abstract: The five types of contra-chanter bagpipes, a group found in the Carpathian Basin, feature chanters with two to four parallel bores. One of these — the contra — sounds the tonic or drops to the dominant to provide a rhythmic function. The Hungarian bagpipe maker and researcher József Kozak has argued that the invading Hungarians introduced the contra in the ninth century, but there is no firm evidence for its existence prior to the sixteenth century. Instead its likely origins are in Balkans-type double-chanter bagpipes of similar construction in which one pipe has acquired a rhythmical function. Research by János Manga as well as abundant proverbs, songs, and other cultural references (many of which are still current) show that one type (the Hungarian duda) was central to the traditional musical culture of Hungary from the 1700s until the early twentieth century. While changes in musical tastes drove the instrument to the brink of extinction, beginning in the 1960s it was modified to suit modern musical requirements (e.g., by using standard pitches and tunings) and has been successfully revived in Hungarian folk music performance.

Two Spinets from the Collection of Viscount Leverhulme: PETER MOLE

Abstract: Two little-known English bent-side spinets, one by Stephen Keene and one by Benjamin Sison are held in museums in the industrial north west of England. The Keene spinet is of conventional plan indicating that it was laid out using constructive trigonometry as suggested by Stephen Birkett & William Jurgenson. The incorporation of many features characteristic of virginal-making practice, including a soundboard rose, a register cut directly into the soundboard and a long string scaling of close to 12 inches at c2 indicate a date of about 1680. Though the keyboard compass of 54 notes seems later, there is no clear evidence of alteration. The design of the Sison spinet adopts an unusually shallow angle between the spine and the keyboard. This shows the inexperience of this maker, since the result will inevitably be a lack of mechanical reliability. Careful measurement of the much altered keyboard and characterisation of the decorative style of the instrument suggest a date of 1685-1690.

Phillippe Colledge: Another Oxford Musical Instrument Dealer?: MICHAEL FLEMING

Abstract: This article compares the numerous and varied (bowed, blown and plucked) musical instruments in the possession of two Oxford city musicians when they died in the 1630s, and discusses their implications. The background of Phillippe Colledge and possible relatives is investigated.