

Abstracts of Articles in GSJ Volume LXVIII (March 2015)

The Music of the C. F. Lehmann Kunstschränk at Rosenborg Castle, Copenhagen: TURE BERGSTRØM

Abstract. This article concerns a highly important Rococo Kunstschränk now preserved in the Rosenborg Castle collection, Copenhagen. Built in 1757 for the Danish royal court by the royal cabinet maker C. F. Lehmann, the Kunstschränk contains two mechanical musical instruments. The upper part housed an instrument with one stop of trumpet pipes that played fanfares for two trumpets; importantly, the pipes are the only Danish reed pipes from the eighteenth century that are preserved unchanged.

A quite exceptional mechanical instrument positioned in the lower part of the cabinet played pieces for flutes and harpsichord, operated by two simultaneously turning pinned barrels. Although the harpsichord and driving mechanism are now lost, it is remarkable that, instead of organ pipes, Lehmann made use of 24 identical transverse flutes, which he imported from the Leipzig instrument maker Gottlieb Crone. Each flute is tuned to one particular note and they are blown by peculiar lip-shaped wooden mouthpieces. Furthermore, variations in external and internal measurements of this unusually large sample provide insight into the working methods of Crone.

Unfortunately, as the barrels for flute and harpsichord are damaged, they can no longer be played with the original mechanical parts. This paper describes how a special decoding method – including laser scanning of the barrels – was developed to overcome this problem and how a digital reconstruction of the 14 pieces of music was accomplished.

Joachim Tielke's Pochettes Reviewed: FRIEDEMANN HELLWIG

Abstract. The statement made in *GSJ* LXII (2009), that Joachim Tielke did not make pochettes in his Hamburg workshop but instead acquired them in Paris and sold them with his own label, needs modification. A recently rediscovered pochette with Tielke's label dating from 1679 is typical of work from that period, showing features seen on his guitars and Hamburg bell citterns, including ivory for the back and neck, cypress wood for the table and an extraordinarily rich marquetry of tendrils and 'gems'. Stylistically the hair on the carved head is very similar to that of two viols from around 1680. This is the only known case where Tielke appears to have sold instruments bought from elsewhere next to others of the same type from his own workshop.

Hawkes & Son, Instrument Makers: JOCELYN HOWELL and ARNOLD MYERS

Abstract. The name of Hawkes is most widely recognised through its association with that of Boosey. Prior to the formation of Boosey & Hawkes in 1930, the firm of Hawkes & Son made a relatively rapid rise to a position of both significant market share and esteem as makers of high quality brass and woodwind instruments. This article traces the history of the firm from its establishment by William Henry Hawkes, through its period as Rivière & Hawkes, up to its merger with Boosey & Co. The production of the firm is described and the firm's innovations are discussed and evaluated.

Baroque Recorders in the Nineteenth Century: DOUGLAS MACMILLAN

Abstract. It is commonly thought that the recorder ceased to exist in the nineteenth century but research by Barnes, MacMillan, Tarasov, Thalheimer and others has shown this to be incorrect. A paper published by the present author in the *Galpin Society Journal* in 2007 contained a checklist of 122 recorders of nineteenth-century manufacture but failed to distinguish between different types of recorder such as the *Berchtesgadener Fleitl*, *flûte douce* and baroque-style recorders. The present article concentrates on nineteenth-century baroque-style recorders emanating either from a continuing manufacturing tradition from the eighteenth century or in association with the recorder

revival. 15 baroque-style recorders whose makers are identified are described, together with five anonymous instruments. It is proposed that the *csakan* and flageolet—whilst being closely related to and derived from the recorder—are separate instruments, rather than being the forms which the recorder took in the nineteenth century. A simple classification of the recorder and its derivatives in the nineteenth century is presented and it is concluded that baroque-style recorders continued to be made, albeit in very small numbers, during the nineteenth century.

A Two-Key C Clarinet attributed to Johann Scherer II, Butzbach: ALBERT R. RICE

Abstract: A two-key C clarinet stamped 'I. SCHERER' was purchased in 2007 from an Italian dealer by the clarinetist and collector, Rocco Carbonara; the author was able to study the instrument in 2010. This article focuses on the makers of all known two-key clarinets made between 1700 and 1810 and three-key clarinets, clarinets d'amour, and alto clarinets made between 1730 and 1790. It describes the activities and instruments produced in the woodwind shops headed by Johann Scherer II (1664–1722) and his son, Georg Heinrich Scherer (1703–1778) in Butzbach, Germany, and gives a detailed description and photographs of the only clarinet known by Johann Scherer II.

The Johann Scherer II clarinet and the Jacob Denner clarinet in Brussels (no. 912) are compared, as are the eight extant clarinets by Georg Heinrich Scherer. The author concludes that the Johann Scherer II clarinet in Rocco Carbonara's collection has turning and dimensions that are very similar to Jacob Denner's clarinet. The comparison with the eight surviving Scherer clarinets suggests that the Johann Scherer II clarinet was made about 1720. It is one of the earliest extant two-key clarinets and an important example from this early period.

The Tabla Past and Present: Analysis of Materials in India's Most Iconic Drums: P. ALLEN RODA

Abstract: The tabla is a set of harmonically complex, tonally rich, pitched drums from North India often recognized by the black circle of tuning paste applied to the head of each of the two drums in the set, or *jorā*. Based on years of ethnographic work in Uttar Pradesh, India and analysis of historical instruments in museum collections in Europe and the United States, this article provides analysis of the materials used in the manufacture of tabla, both in the past and present, with emphasis placed on the production and impact of the tuning paste, known as *syāhī*. Much has been written about tabla performance and pedagogy, and some research has been undertaken into the structure and acoustics of the instruments. The article opens by briefly reviewing some of these published sources and commonly held opinions about the instrument to provide context for new research findings.

The Virginals of Benedetto Floriani (Venice, fl1568–1572) and a Proposal for a New Attribution: J GABRIELE ROSSI ROGNONI

Abstract: This article discusses and compares five late sixteenth-century Venetian polygonal virginals attributable to the workshop of Benedetto Floriani. Three dated instruments survive with the name of this maker inscribed on the namebatten; one was attributed to this maker in 1991, since when the attribution has been questioned; and a recently discovered virginal in Florence is presented here and attributed to Floriani for the first time. The analysis of the decoration, baseboard measurements, scaling, string spacing, and mouldings are carried out with the aim of identifying the distinctive features of the work of this maker. It is also hoped that this will provide a paradigmatic method for the attribution of unsigned keyboard instruments.

The English Claviorgan in the Sixteenth and Seventeenth Centuries: ELEANOR SMITH

Abstract: The claviorgan has been a rather neglected subject in keyboard instrument history, often relegated to a side note in the history of those instruments of which it is composed. However, such instruments were not only far more widespread than has ever previously been understood, but are also found in some of the most musically-important courts and houses. This article seeks to readdress the importance of combination instruments in pre-Civil War England: both the relative popularity of such instruments amongst the ruling classes, but also the particular connections with some of the most important musical patrons of the age (and their musicians), and discussing possible reasons for the paucity of surviving music for the claviorgan. Also discussed is the lesser-known claviorgan given to the Music School of the University of Oxford on the founding of the Heather chair in 1637, a gift that accompanied an extensive library of music and a chest of viols, which provides a unique opportunity to consider how the instrument may have been used in performance.

Fétis, Gevaert, Mahillon and the Oboe d'Amore: STEFAAN VERDEGEM

Abstract: The oboe d'amore was a forgotten and obsolete musical instrument in the nineteenth century, until François-Auguste Gevaert, the second director of the Brussels Royal Conservatoire, commissioned Victor-Charles Mahillon in 1873 to make a reconstruction with up-to-date keywork for the performance of the choral works of J. S. Bach. Mahillon's 'reinvention' was internationally successful and eventually became the prototype for the modern oboe d'amore. From two examples preserved at the Brussels Conservatoire, probably the earliest surviving nineteenth-century instruments, it can be seen that the first oboes d'amore had a globular or bulbed bell, as did the instruments from after 1908, as shown in the Mahillon company catalogues. Sometime before 1908 Mahillon also made (or sold) oboes d'amore with an open or expanding bell. Surviving instruments lead us to Mahillon's Brussels colleague Jacques Albert, who also made open-belled oboes d'amore, probably from 1892. These are similar, or in some cases identical, to the Mahillon instruments with respect to bore profiles and keywork, suggesting that Mahillon hired Albert as a subcontractor to produce these.

The Evolution of the Bolivian Charango: OWEN WOODS

Abstract: The subject of this article is the charango, a small chordophone originally from the Andes region of Bolivia, Peru and surrounding areas. The charango has not been studied in enormous detail and there have been no formal acoustic studies carried out on the instrument. The purpose of this research is to assess where the charango fits in the family of stringed instruments – in particular how dissimilar they are in acoustic response from similar instruments ('distinctiveness') and how similar charangos are to each other ('coherence'). The research shows that the charango is recognisably distinct from the other instruments tested and that the charangos tested are substantively similar to one another. In addition, the differences between instruments from urban and rural environments have been compared to one another and a hypothesis formed for their differing construction and sound. This research shows that carrying out acoustic analysis can give real insights into how an instrument has developed.