

# Abstracts of Articles in *GSJ* Volume LXXVI (March 2023)

Adrian Brown, David Lasocki: Sets or Consorts of Recorders c1500–1670

Abstract: This article attempts to understand the sets that recorders were made in during the Renaissance and early Baroque. A survey of the surviving vestiges of recorder sets in museums is followed by a list and description of the nine surviving cases that once contained recorders. These cases are highly important because they provide evidence of the composition of recorder sets, both sizes and quantities, as well as an idea of the consorts that can be drawn from the instruments within a set. It emerges that the pitches the main makers of recorders chose for their instruments can be aligned to grids that almost always follow a pattern of adjacent fifths. A discussion is made of the four main types of grids as well as which makers preferred them and when. The article also includes sections on the quantities, qualities and aspects of the making of recorder sets, as well as studies of the great bass size and the HIER S•/HIE•S mark.

David Lasocki has contributed an appendix which reveals new sources that make the connection between the !! maker's mark and the Bassano family, a connection that he proposed in 1983–85, but for which conclusive documentary evidence has until now been lacking.

Anne-Emmanuelle Ceulemans, Philémon Beghin, Paul Fissette, François Glineur, Iona Thys: Baroque Violas with Reduced Soundboxes: An Evaluation Method

Abstract: This article investigates Baroque instruments of the violin family whose bodies have been reduced in size. The morphology of this family of instruments before 1750 remains surprisingly little known, as does their timbre and the sound balance between the different family members. Historical sources document two ways of reducing the body of a violin: in length, or in width. We have developed a technique for the large-scale analysis of these reductions, applicable on CT-scans or 3D models generated by photogrammetry. This investigation method has been applied to two instruments kept in the Brussels Musical Instruments Museum: an undated viola, heavily reduced, attributed to the Antwerp violin maker Matthijs Hofmans (1622–1672), and a viola dated 1761, for which visual examination does not reveal the slightest trace of reduction: a viola by Johannes Theodorus Cuypers (1719–1806), a violin maker active in The Hague.

Louise Condi, Jean-Philippe Échard, Sebastian Kirsch: The Nyckelharpa of the *musée de la Musique*: An Emblem of the Nineteenth-Century French Interest in Swedish Musical Culture.

Abstract: The bowed and keyed chordophone named nyckelharpa is the emblematic musical instrument of traditional music from Sweden. The collection of the *musée de la Musique* in Paris holds only one nyckelharpa (inv. E.1609), which remained unstudied since its acquisition in 1900. This article presents the results of an organological study of this artefact, as well as first elements to reconstruct the object's biography. In particular, it is argued that the instrument is in fact a kontrabasharpa, a specific subtype of nyckelharpa. Its technical and stylistic features compare to those of several old nyckelharpas preserved mainly in Scandinavian collections, suggesting a possible common making tradition. In addition, the reception of the kontrabasharpa when it was presented by the piano maker Hugues-Amédée Thibout at the Universal Exhibitions of 1889 and 1900 in Paris is discussed. Finally, several facts are gathered, leading to conjecture that the instrument could have been imported from Sweden to Paris and presented to Thibout by the Swedish impressionist painter Anders Zorn (1860–1920), who was a well-known promoter of traditional music from his homeland.

Rachael Durkin: The Ingenious Mr Charles Clagget: Inventor and 'Harmonizer' of Musical Instruments.

Abstract: Charles Clagget (1733–1796) is a name many working in organology will have come across, particularly those concerned with instruments of the eighteenth century, keyboard history, or developments in valved brass. Clagget's life was multifaceted; he worked as a musician, musical director, teacher, composer, dancing-master, and latterly as an inventor and 'improver' of musical instruments. Despite the reach and legacy of Clagget's name, no critical scholarship concerning his life and work exists. This article is the first scholarly discussion of Clagget's 15 inventions, nine of which concern tuning, intonation and temperament. Through exploration of his overlooked correspondence with the former musical instrument

maker turned engineer James Watt, and Clagget's two patents for musical inventions, my study here reveals that Clagget sought to recast himself as an innovator in order to achieve upward social mobility against the backdrop of an industrialised Enlightenment Britain. With discussion of Clagget's social networks, his move to London, and his final fall from grace, this article aims to generate further interest in Clagget's life and work during one of the most exciting periods for musical instrument innovation in early modern Britain.

Peter Holman: 'Long valued for the fullness and sweetness of their tone': 250 Years of Ruckers Harpsichords in Britain

Abstract: Research into the Ruckers family and their harpsichords, from A.J. Hipkins's pioneering study, published in 1883 in the first edition of *Grove's Dictionary*, has traditionally been concerned more with the instruments themselves than with their role in musical life and wider society. However, this study, supported by an online Inventory of Documentary Sources, uses new information drawn mainly from eighteenth- and nineteenth-century newspapers and journals to throw light on the processes by which Ruckers harpsichords were imported into Britain, and were bought, sold, modernised, used and eventually conserved there. It begins with the harpsichord purchased by Sir Francis Windebank in 1639 from Ioannes Ruckers (thought to be O'Brien 1639 IR, now in the Victoria and Albert Museum) and ends with the nine instruments exhibited in the International Inventions Exhibition of 1885. Topics covered include the process of importation and its connection with the art market; the process of modernisation; the concern that instruments were genuine and the corresponding anxiety over fakes; the use of Ruckers harpsichords by prominent musicians, including Handel and members of his circle; the development of interest in them as antiquarian artefacts; and their role in the developing early music movement during the nineteenth century.

Andreas Holzmann: The Case for Identifying Daniel Herz (1618–1678) as the Maker of an Anonymous South German Harpsichord.

Abstract: The harpsichord Mu 78 in the Bayerisches Nationalmuseum in Munich is one of the few stringed keyboard instruments of South German or Austrian origin to survive from the seventeenth century. The harpsichord has been the subject of several in-depth analyses in recent decades. However, the lack of any identifying signature or date has meant that the harpsichord's place of origin and the identity of its maker has until now remained undetermined. Archival evidence from the 1665 inventory of musical instruments at the Innsbruck Court Chapel, which includes details of a harpsichord by Daniel Herz, in addition to a comparative study of several extant organs known to have been built by him, makes a compelling case to attribute the Munich harpsichord Mu 78 to this important Tyrolean maker. As such, it adds significantly to our understanding of seventeenth-century harpsichord making in this part of Europe.

Cary Karp: Northern European Contributions to the Development of the Autoharp.

Abstract: Several means for simplifying the playing technique of the concert zither were devised during the latter decades of the nineteenth century, some significantly changing its physical design. The autoharp has its roots in that process and was greeted by the zither establishment with particular scepticism. It was a popular success notwithstanding and numerous patented variations on its definitive system of damping bars appeared in rapid succession. There are blurred lines between original invention and plagiarism, and assigning priority for the seminal innovation is itself problematic. The contending instrument makers were Charles Friedrich Zimmermann and Karl August Gütter. Both were born and trained in Germany, but Zimmermann subsequently relocated to the US and became a naturalized citizen. They appear to have tracked each other's work closely. This article reviews the basis for the uncertainty and attempts to clarify it. The persisting popularity of the autoharp in the US has diverted attention from European involvement in its development. Although Gütter's initial role has been recognized, his engagement in the instrument's subsequent development is less well known, as is that of other autoharp makers known only for their production. Swedish contributions are discussed as a case study in the broader northern European participation.

Ignace De Keyser, Géry Dumoulin and Arnold Myers: Brass Instrument Production by the Mahillon Company

Abstract: The Mahillon instrument-making firm was run as a successful family business for the 100 years from 1836. Brass instruments constituted a large part of the manufactory output. For much of this time it was effectively directed by Victor-Charles Mahillon who, uniquely for a manufacturer was a pioneer in musical acoustics and in organology, being also active as an instrument collector and museum curator. This article explores Victor Mahillon's vision of the important characteristic of brass instruments and discusses his public disputes with leading musicologists and music critics. This article describes then most innovative of the brasswind models offered by the firm and discusses how they were influenced by current trends in brasswind design, the social environment and musical practices of professional and amateur musicians, and the requirements and tastes of prominent composers and performers. The introduction of the 'Bach' trumpet is given particular attention.

Andrew Pinnock: Boring for Britain: the Design, Development and Mass Deployment of Dolmetsch Recorders, 1920–1980

Abstract: Arnold Dolmetsch and Carl Dolmetsch were two of the most influential recorder makers who ever lived. Arnold produced the first fully viable modern copies of eighteenth-century originals in the 1920s. Carl developed new, louder-sounding models in the 1930s, as was necessary to out-compete rival German manufacturers, and for several postwar decades kept his family firm at the world forefront of recorder supply. Dolmetsch plastic recorders were the best on the market at their modest price points; Dolmetsch handmade instruments were the most reliable that money could buy.

Though the Dolmetsch recorder story is widely celebrated it resists telling in well-attested detail. Sources conflict. There are holes in the evidence, and a romanticized gloss on some of the evidence that does survive, making myth and reality hard to disentangle.

Combining documentary evidence with evidence derived from instruments themselves, through close examination and comparison, 'Boring for Britain' presents a fuller version of the story than any yet assembled, correcting a number of widely-disseminated misimpressions along the way.

Herbert Myers: Maximilian's Triumphal Musicians Revisited

Abstract: This article re-examines the topic of the author's 2007 iconographic study (published in this *Journal*) of the musicians of the *Triumphzug* of Maximilian I. The study centred on the miniatures (paintings on velum) of a codex in the Österreichische Nationalbibliothek, these being sixteenth-century copies of the lost originals. In the meantime a digital version of a second early copy of the miniatures has been made available, this one in the Biblioteca Nacional in Madrid, providing further insight regarding the nature of the missing originals. While the Madrid versions differ in many details from those in Vienna, they are in sufficient agreement to suggest the conclusions drawn from the latter were generally accurate.

This reconsideration has provided an opportunity to correct some errors in the 2007 article in light of more recently acquired information. Three main issues are concerned: the identity of the figure standing next to *Capelmeister* Georg Slatkonja in Hans Burgkmair's woodcut of the *Canterey* (almost certainly Heinrich Isaac rather than Ludwig Senfl as originally claimed), the mystery of Maximilian's use of the word *Rybebe* to refer to the gamba, and the phenomenon of gambas with pointed shoulders (found occasionally in Italy, not just Germany).

HansErik Svensson: Bridge Construction in Pehr Lindholm's Clavichords

Abstract: Pehr Lindholm was the leading clavichord maker in Stockholm at the end of the eighteenth and the beginning of the nineteenth century. His instruments are typical of the late Swedish clavichord tradition: large instruments with iron strings in the treble. As many of his clavichords have been preserved, it has been possible to perform detailed analyses of them in order to trace many of his methods used in the manufacturing process. The bridge is a crucial part of the instrument, and a close study can reveal his layout ideas and the way they were accomplished in the workshop. This article suggests that no drawings were used; they belong to later times with a more industrial production. Instead, pin positions were measured and

marked directly in the instrument, with a technique where fixed measurements were divided equally for equal distances or unequally where distances should increase or decrease. This technique was also used for the positioning of the hitch pins, the tuning pins and the rack. A modification of a model could easily be made with a change of some of the measurements. These methods were used with an impressive precision, which made it possible to make these analyses.

Daniel Wheeldon: Incredible Sources: Carl Ludwig Bachmann and the Keyed Guitar

Abstract: This essay discusses the last two centuries of literature that names Carl Ludwig Bachmann as maker and inventor of the nineteenth-century keyed guitar: an instrument like ordinary guitars of its time (c1810–1843), but which contained a removable piano mechanism that enabled hammers to strike the strings through a hole in the soundboard. This paper brings together ideas from my research into the surviving instruments and archival source material to definitively reject Bachmann's authorship and discuss how it became the established history of the keyed guitar. I also discuss the wider issues surrounding the poor quality of writings and research on amateur instruments where authors are often dismissive and speculative.