

Abstracts of Articles in GSJ Volume LXX (March 2017)

'A Museum of its own': The Musical Instrument Collection of Antonio Gautier (1825–1904) in Nice: Robert Adelson

Abstract: The Niçois Antonio Gautier (1825–1904) assembled one of the more significant musical collections in nineteenth-century Europe, comprising over 300 instruments from around the world, along with a rich library of books and scores. In our own time, Gautier's collection has continued to attract attention thanks to Gautier's bequest of the collection to the city of Nice in 1904 and subsequent displays in several museums in that city. However, aside from two short prefaces in an exhibition catalogue, no study has focused on Gautier's life and collection. The present article sheds new light on Gautier and his activities thanks to numerous recently discovered sources, including contemporary accounts by visitors to Gautier's musical salon and a series of letters from Gautier in which he discusses his collection.

Harp Versus Pianos: Parisian querelles on Tuning 1770–1830: Patrizio Barbieri

Abstract: This study aims at illustrating the scientific quarrels on the evolution of piano and harp tuning in the French capital, starting from the so-called *tempérament ordinaire* – an intermediate solution between the meantone and the equal, still widespread in the 1820s – and the final acceptance of equal temperament (c1830).

The controversies on the temperament of harps rose from the late eighteenth century, as a result of the increasing use of pedals on this instrument, then much in favour in Paris: unlike ordinary pianos and organs, with the innovation proposed by the Cousineaus in 1782 harps could actually play, in every octave of just seven strings, as many as 21 different notes, without causing any difficulty to the player as far as fingering is concerned. The theoretical aspect of the matter had been examined by the Parisian Académie des sciences, to which, according to current practice, makers applied in order to obtain the desired approbation for their innovations. These querelles on temperament and on the new instruments mainly involved scientists like de Prony, Biot, Vandermonde, Lacépède and Blein, besides representatives of the musical world like Fétis, Naderman, Dizi and Erard. They only died down toward 1830, when equal temperament was accepted by the Parisian musical world, almost a century after Rameau's proposal (1737).

The features of Cousineau's enharmonic harp had repercussions also on keyboard string instruments, like Johann Georg Roser's 'Piano-forté de la parfaite harmonie' (c1780), which offered the possibility of differentiating sharps and enharmonically equivalent flats; being, like the new harps, an isomorphic instrument, on its six keyboards the very same fingering could be used for many different tonalities. Also on this 31-note-per-octave piano new information has been found.

The Development of the Tenora: Núria Bonet

Abstract: The tenora is a mechanised shawm with a metal bell, c86cm long, from the region of Catalonia in northern Spain and southern France. Its invention is attributed to Andreu Toron of Perpignan who presented his 'oboe-tenor' in 1849; however research shows that makers such as Valentin Touron, Pierre Brisillac and Vallote produced similar instruments from as early as 1820. A survey of the majority of tenoras held at European collections is presented. The instruments are classified according to their makers, geographical origin and chronology; the three main categories are 'Perpignan' (early tenoras), 'Catalan', and 'French'. The research shows that Toron did not invent the tenora, although he certainly popularised it. We also see that the development of the instrument is more complicated than often assumed, with a number of makers making improvements and additions. Finally, the paper discusses Toron's contributions to the development of the tenora through which he became known as its inventor.

The Dancing-Master's Toolkit: a Summary of the Pochette of the Seventeenth and Eighteenth Centuries and its Role in Society: Rachael Durkin

Abstract: The pochette or kit of the seventeenth and eighteenth centuries survives in surprisingly large numbers in both specialist and general collections, and displays a variety of forms and designs, ranging from the plain and simple, to the rather exotic and unusual. Despite this large number of instruments, little has been discussed about its role or reason for its apparent popularity, nor the purpose of the more exotic pochettes, such as those with integral fans or sympathetic strings. As the principal element of the dancing-master's toolkit, the pochette contributed to the rise of European polite society through its use for dance lessons in a domestic setting. This article seeks to explore the pochette of the seventeenth and eighteenth centuries, observing the society for which it played a pivotal role, elements of design, and ultimately its importance to the dancing-master and his prosperity.

The Ruudga: Fiddling and Ambivalence among the Mossi in Burkina Faso: Carolien Hulshof

Abstract: The ruudga is a single-stringed spike bowl fiddle played by the Mossi people in Burkina Faso. Though this instrument is relatively under-represented in Africanist ethnomusicology, it plays an important part in Mossi society. The ruudga is often associated with blind people, who are able to make a living by performing in markets and other public locations. Furthermore, the ruudga plays an important part at the Mossi royal courts, where it is used to sing praise songs for the king or village chief. Thus ruudga players, while technically belonging to the social and economic fringes of society, are held in high esteem as they are keepers of tradition and because they play an important role at the royal court. This ambivalent position of the musicians is reflected in the instrument itself: because it is seen as an agent that exerts certain powers over its players, it is both treasured and feared at the same time. This article describes the cultural setting of the ruudga, its morphology, playing technique and its socio-cultural context.

'Malays Will Never Be Lost from the Earth': Organology, Ergology, and Survival of the Pestle-and-Mortar Instrument in Indonesia's Natuna Regency: Margaret Kartomi

Abstract: The pestle-and-mortar is one of the world's earliest stamped wooden idiophones, traditionally played by groups of musicians who stamped the husks off the rice grain at harvest and other auspicious times and turned that strenuous activity into an enjoyable music-making practice linked to spiritual beliefs. Two villages still maintain the practice on Bunguran Island in the Natuna regency, constructing their cylinder-shaped, conically hollowed-out mortars and weighted pestles for groups of seven musicians who divide into two groups to play simultaneous musical motifs within their own distinctive repertoire. Social, religious and agricultural change including exploitation of offshore natural gas, have weakened the tradition since the 1980s, but the instrument survives today as Natuna's musical identity symbol.

Duct flutes in the Charles van Raalte Collection at Dean Castle: Douglas MacMillan and Isobel Clarke

Abstract: The musical instruments in the Charles van Raalte collection at Dean Castle, Kilmarnock, Scotland, include six important duct flutes which have not previously been highlighted in the literature. An ivory handfluyt, thought to be of English origin and dating from c1650–75 was measured and copied by Ture Bergstrøm in 1998. Two ivory alto recorders of early eighteenth-century origin show some similarity in external appearance but with different turnery and ramp and labium proportions, and a further ivory alto (with substantial damage to the head joint) is not listed in the current online collection catalogue. Two of these alto recorders bear faint stamps which suggest that they may be the work of the Nuremberg maker Johann Benedikt Gahn. Fine examples of a double recorder by Lorenz Walch I of Berchtesgaden and a tenor double flageolet by Bainbridge

and Wood comprise the remaining instruments. The paper summarises the salient organological facts about the instruments, and corrects a number of errors in the available catalogue data.

Small Clarinets: History, Instruments, and Music: Albert R. Rice

Abstract: Small clarinets are sparsely represented in the literature and what is available is often incomplete and inaccurate. These instruments are well-known in wind bands but their wider use and complex history are usually not explained. The purpose of this article is to define the group called small clarinets; report new information from tutors, treatises, photos, and archival documents; identify music utilizing small clarinets; and provide a list of extant small clarinets in the Appendix. Small clarinets are built in a higher pitch than the soprano C clarinet. They include instruments made (from lowest to highest pitches) in D, E[♭], E, F, G, A[♭], small A, small B[♭], and small C. Nineteenth-century examples of these clarinets are described in a table with their maker, city of manufacture, number of keys, date, location, and length in millimeters. Each small clarinet type is discussed beginning with its earliest documentation, makers, musical use, and examples of music in which they are required. Characteristics of construction are described for each of the 12 illustrated clarinets including decoration. An Appendix of 665 small clarinets lists makers from Austria, Belgium, England, France, Germany, Italy, Netherlands, Poland, Portugal, Russia, Spain, Sweden, Switzerland, and the United States.

The Stradivari Chant du Cygne Violin: a Question of Labelling: Nicholas Sackman

Abstract: This article examines the documented history of the Antonio Stradivari violin known today as the Chant du Cygne (perhaps the last violin made by Stradivari before his death in December 1737). The article demonstrates that there is no evidence for the existence of this violin prior to 1870 when the Parisian dealer, and expert, Charles-Nicolas-Eugène Gand, wrote in his Catalogue descriptif des Instruments de Stradivarius et J. Guarnerius a description of a Stradivari violin label-dated 1737 (but 'the figure of the label overwritten to show 1707').

Assumptions made with respect to a violin sold at the start of the nineteenth century by Il Conte Ignazio Alessandro Cozio di Salabue to the violinist Pietro Bertuzzi—a violin believed by some writers to be the Chant du Cygne—are shown to be unsubstantiated.

The second part of the article examines the post-1870 history of Gand's violin and, in particular, the disturbingly inconsistent evidence which relates to the condition of the label inside the Chant du Cygne (evidence which indicates that, even during the twentieth century, a violin's label was not untouchable).

Makers of the Pianoforte Guittar in London, 1780–1789: Daniel Wheeldon

Abstract: The pianoforte guittar was manufactured in various forms during the 1780s, all achieving a similar end: that the six courses of an English guittar could be struck with hammers as on a pianoforte, not just plucked with the fingers of the right hand. Many of these instruments still survive in musical instrument collections around the world, yet there has been only a small amount of research concerning the circumstances of their manufacture. This paper aims to challenge the assumption that Christian Claus was the original London inventor of the pianoforte guittar. This was an assertion made by Claus himself, and has been repeated by many authors since, yet there is enough conflicting evidence to cast doubt on Claus' claim. Claus was the first patent holder, but what does his patent cover?

This study investigates the makers of the pianoforte guittar, identifying different workshops producing distinct designs, and thereby a basis for identifying unsigned instruments, including one preserved at the University of Edinburgh. Finally, this article will be the first examination of an instruction book written for this instrument by Sig. Michael Ghillini di Asuni, which offers a rare and important insight into the 'correct' method of performance.

The House Bands of the Marquises of Breadalbane c1804–60: Lance Whitehead

Abstract: For 60 years or more the Campbell family of Breadalbane maintained a private house band at Taymouth Castle, near Kenmore in the Highlands of Scotland. Consisting largely of working-class labourers drawn from the Breadalbane estate, boosted on occasion by specialist musicians from London, the band's early nineteenth-century story is an important complement to that of the Cyfarthfa Brass Band in Merthyr Tydfil. Although the make-up of the band from its inception to the late 1830s is unclear, by the 1840s and 50s it is possible to identify the exact size, instrumentation and even layout of the band, which by then was also entirely brasswind. Interestingly, a subset of the group also performed as a chamber band. Moreover, it is a story of social contrasts: while the Breadalbane family could afford to entertain Queen Victoria on a lavish scale, band members were poorly paid and suffered under an authoritarian system and tyrannical bandmaster. Using Breadalbane family documents preserved at the National Records of Scotland in Edinburgh, mass resignations and expulsions are considered alongside the introduction of new instruments, repertoire and issues of performance practice.