Abstracts of Articles in *GSJ* Volume LXXVII (March 2024)

Nophachai Cholthitchanta, Albert R. Rice, and Jean Jeltsch: Clarinet Innovation and Invention, the Concealed Speaker-Key Mechanism by Jacques-François Simiot and his Followers, 1800–1873

Abstract: Jacques-François Simiot (1769–1844) was one of the most highly skilled clarinet makers of the early nineteenth century. His innovations, improvements, and designs were known during the first three decades of the century in Lyon, throughout France, the Austro-Hungarian empire, Germany, Italy, Switzerland, and Boston, Massachusetts. The clarinettist, inventor, and solo performer Iwan Müller (1786–1853) was undoubtedly influenced by Simiot's designs. In 1830, Simiot wrote a letter to the music historian, François-Joseph Fétis, stating that in 1803 he sent Müller in Russia a set of eight-key clarinets (C with B natural *ton de rechange*; B flat with A *ton de rechange*), and had already made clarinets with 12 keys. Müller subsequently became widely known for his design of a 13-key clarinet that was not at first accepted by a commission of the Paris Conservatoire but in a slightly different design became popular among professionals during the 1820s. This article provides a brief biography of Simiot, an overview of many of Simiot's innovations, and discusses his concealed speaker-key mechanism used in 16 Simiot examples; three examples by firms associated with Simiot; and 12 instruments made by eight makers inspired by Simiot's designs.

Sebastian Kirsch: The Lute-Shaped Guitar in German Romanticism

Abstract: The lute-shaped guitar, or guitar-lute, was one of many guitar types in the early nineteenth century, mainly played by amateurs. It was valued for its rich timbre as an accompanying instrument and for its symbolic value. Its lute-like shape harkened back to an ahistorical, poetic idea of the Middle Ages that was popular in the Romantic imagination. Most of the extant lute-shaped guitars are, in fact, older lutes that have been transformed. Due to their different material layers, hybridity in classification, and their connotation to musical amateurs, these instruments have been largely overlooked in favour of other musical developments from the same period. However, their palimpsestic qualities make them objects with great historical and historiographical potential. This article explores the material and cultural history of the lute-shaped guitar at the beginning of the nineteenth century in Germany. The cultural significance of this particular guitar type is correlated with its musical use and playing technique in the German Lied. During a period of major political and social changes, the term 'lute' was filled with a new spectrum of meaning, disconnecting it from the actual musical instrument of earlier periods. As transformed objects, the materiality is a witness to the change in culture, technology, and aesthetic concepts.

Douglas MacMillan: The Transverse Piccolo: the First 100 Years. Part 1: 1735–1800

Abstract: My article sets out to present an overview of the transverse *flauto piccolo* in the 100 years following its first description in the literature by Michel Corrette in his *Méthode pour apprendre aisément à jouer de la flute traversiere* of 1735. Part 1 covers the history of the instrument in the eighteenth century, and part 2 will describe its development and repertoire in the period 1801–1835.

The basic terminological and organological features of the instrument are described, and a representative list of typical piccolos provided before a review of the introduction of the piccolo in eighteenth-century France, Germany, and England. It is shown that the piccolo came into use at different times in the three countries and that its repertoire and usage differed across national boundaries, its orchestral use being particularly prominent in France. The question of 'piccolo or octave recorder?' is noted. As a general principal, the piccolo was used as a 'character' instrument to illustrate certain scenes (particularly storms), alongside Janissary instruments, and to imitate bird-song, before it became a regular member of the orchestral flute section in the early nineteenth century.

Kelli McQueen: A Hierarchy of Instruments in Troubadour Chansonniers

Abstract: This article investigates the ways in which musical instruments appear in the troubadour *chansonniers* or songbooks compiled in thirteenth- and fourteenth-century France and Italy, and the hierarchy implied by these references. The methodology includes an examination of manuscript illuminations, song lyrics, and short biographies of individual troubadours. An interdisciplinary approach is necessary to gain a more complete understanding of how musical instruments were used in the soundscapes surrounding both the composition and the performance of the troubadour repertory. While there are some examples of percussion and wind instruments in the *chansonniers*, stringed instruments are most numerous. Evidence suggests that the medieval fiddle or *vielle*, played by *joglars* or professional musicians and aristocratic troubadours alike, was the most popular instrument of the period.

Herbert Myers: Some Thoughts on the History of the Bombard

Abstract: It has become axiomatic among researchers of the history of the shawm band that the bombard—the instrument developed in the fourteenth century to serve as tenor to the treble shawm—is defined by its possession of a key, whose presence is betrayed in the iconography by depictions of its protective cover or 'fontanelle'. But there is no evidence of the existence of the fontanelle or key before about 1420. There are, however, numerous depictions from the late fourteenth and early fifteenth centuries of shawms paired with instruments with what have been termed 'barrel bells', whose shapes vary but contrast with the smooth flare of the 'normal' shawm bell. While direct evidence is lacking, there is reason to assume these barrel-bell shawms represent earlier versions of the bombard, before the invention of the key. Their resemblance to the weapon known as the hand bombard not only supports this notion but provides a likely clue as to why the name 'bombard' came to be applied to the instrument. Experiments with a reconstruction show that a keyless bombard, sounding a fifth below a treble shawm, is feasible.

Andrew Pinnock: Boring for Britain (Dolmetsch Recorders 1920–1980): Six Brief Addenda

Abstract: The parent article to which these six addenda relate appeared in *The Galpin Society Journal* 76 (2023), pp.32–66; 212–214: 'Boring for Britain: the Design, Development and Mass Deployment of Dolmetsch Recorders, 1920-1980'. They cover the following topics:

1. Why Dolmetsch recorders were made at low pitch, a^1415, in the 1920s and 1930s.

2. Which of two early Dolmetsch recorders owned by F.G. Rendall, now in the University of Edinburgh's Rendall Collection of Woodwind Instruments, was more probably presented to Rendall as a thank-you gift when h*e found and returned Arnold Dolmetsch's lost Bressan treble.

3. When Dolmetsch recorders at high pitch, $a^1439/440$, became generally available.

4. Why Carl Dolmetsch talked of the Stanesby design inspiration behind Dolmetsch recorders, when Arnold had started making them to replace his lost Bressan.

5. How recorders made by Robert Goble in his Headington, Oxford workshop (1947–*c*1954) compare with Dolmetsches of contemporaneous and rather earlier date.

6. Whether Arnold Dolmetsch was right to claim, as he did in 1915, that the range of the baroque recorder was 'chromatically complete' over two octaves and one note. If every note could be played perfectly in tune by those who 'kn[e]w how to manage the instrument', even treble top $f\#^3$ (descant $c\#^3$), then Carl Dolmetsch's much later invention of $f\#^3$ ($c\#^3$) keywork solved a non-existent problem. His reasons for inventing keywork are considered here, in an effort to resolve apparent contradiction.

Stewart Pollens: Musical Instrument Makers Listed in Johann Gabriel Doppelmayr's *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730)

Abstract: Johann Gabriel Doppelmayr was born in Nuremberg in 1677 and died there in 1750. Between 1689 and 1698 he studied at the Aegidien-Gymnasium in Nuremberg, the University of Altdorf (law), and the University of Halle (physics and mathematics). A well-travelled polyglot as well as a polymath, he returned to the Aegidien-Gymnasium in 1704 as a professor of mathematics and continued to teach there until his death. He also worked as a cartographer, globe maker, and astronomer (a crater and riffe on the moon, as well as a minor planet, are named after him). Doppelmayr's *Historische Nachricht von den Nűrnbergischen Mathematicis und Kűnstlern* (Nuremberg, 1730) consists of two sections: the first devoted to brief biographical sketches of Nuremberg artists; the second to *Mechanicis* (builders of mechanical devices) of that city, which includes entries devoted to bell founders, woodwind and brass instrument makers, organ builders, makers of game calls, a piece on Hanns Hayden (including an illustration of his *Geigen-Clavicymbel*), and an intriguing article on one 'Rudolph,' the individual who perfected the art of wire drawing in Nuremberg around 1400 and considered murdering his son for disclosing the secrets of his art. Doppelmayr was acquainted with a number of the instrument makers he wrote about, and thus his *Historische Nachricht* is a valuable reference work that has been consulted by compilers of numerous dictionaries of musical instrument makers.

Panagiotis Poulopoulos: Inspiration, Influence, Imitation? The Example of the Parisian Harp and Piano Maker Georges Blaicher, 'Distinguished Pupil of the Erard Brothers'

Abstract: The Erard firm is widely known for its significant contributions to the development of the harp and piano. However, the firm also had a strong influence on numerous instrument makers who trained and worked at the Erard branches in Paris and London, most of whom have for a long time stood in the dominant shadows of Sébastien Erard or his older brother Jean-Baptiste. One example is the harp and piano maker Georges Blaicher, about whom virtually nothing was known until now. This article sheds new light on Blaicher's training and work, based on the discovery of a previously unnoticed advertisement that connects him to the Erard brothers. Additionally, the article investigates Blaicher's career and business profile by studying several trade directories and other documents in which he was listed, as well as by inspecting the inscriptions found on his instruments. Furthermore, the article examines the features of surviving harps by Blaicher, comparing their construction, decoration and branding with instruments produced by Erard and other makers, and explores their value and reception within the Parisian harp market. Finally, the article discusses Blaicher in the context of knowledge transfer and entrepreneurship in instrument making during the late eighteenth and early nineteenth centuries.

Bernhard Rainer: The Prodigy Richard Eduard Lewy (1827–1883): his 'Kinderhorn', Career and Musical Family

Abstract: In a painting by an anonymous painter, the family of the first horn player of the Vienna Court Opera, Eduard Constantin Lewy, is depicted in a domestic musical scene. His wife Johanna and son Gustav are reading from a book while Lewy and three of his other children are playing musical instruments: the father plays a horn with three Viennese valves, his daughter Melanie plays a pedal harp, and his son Karl plays the piano. Remarkably, his other son Richard Eduard Lewy is depicted holding a horn with only two Viennese valves. Recently, an instrument was found in an Austrian collection that can very probably be recognised as the 'Kinderhorn' of Richard Eduard. In this article, the two-valve horn, which is one of the oldest surviving horns with Viennese valves, is described for the first time. The career of Richard Eduard Lewy, who later succeeded his father as principal horn of the Vienna Court Opera and the Vienna Philharmonic, as a child prodigy is also highlighted. In addition, the article focuses on several concert tours of the musical Lewy family and their prominent position in the Viennese concert life of the time.

Clare Taylor: Musical Instrument Covers and their Makers in Eighteenth- and Nineteenth-Century Britain and Ireland

Abstract: Methods of protecting musical instruments when they were not being played is an under-researched area. This article draws on recent and hitherto unpublished archival and site research, rooted in the author's wider work on the uses of leather in the interior. It not only demonstrates the links to London's eighteenth-century gilt leather makers, who made covers for early keyboard instruments, but also discusses extant examples of covers in Ireland supplied for a grand piano and a pedal harp respectively. The detailed analysis offered of these objects shows that they had practical functions, protecting from the effects of light, heat and humidity and also in the case of the harp controlling access. However, it also demonstrates that they had aesthetic functions, harmonising with leather covers on other items of cased furniture and even interiors themselves, enabling musical instruments to be seen as an integral part of a decorative scheme.

Arnold den Teuling: The Catalogue of Instruments in Everhardus Cersne's *Der mynnen regel* in Context: the *Schachtbret* Revisited

Abstract: The author provides a survey of the terms used for early keyboard instruments by chronological, linguistic and literary analysis of instrument names collected by Edwin Ripin and others. These are compared with the catalogue of instruments in Everhardus Cersne's didactic poem *Der mynnen regel*, with a special focus on the *schachtbret* and *schaffpret*. He also compares the Cersne's catalogue with contemporaneous iconography. He concludes that the chessboard metaphor in various works by Johannes de Gerson postdates the *schachtbret*, and that the linguistic evidence of *schachtbret* and *schaffpret* also makes it impossible, or at least highly improbable, that Cersne had a chessboard or a keyboard instrument in mind.

Lance Whitehead: The Decoration of Eighteenth-Century Hamburg Instruments: A Selection of New Sources

Abstract: The extravagantly decorated instruments of Joachim Tielke and Hieronymus and Johann Hass (father and son) were conspicuously consumed by the wealthiest members of Hamburg society. That the decorators of Tielke instruments used imagery derived in part from emblematas, a book of marine gods and two editions of Ovid's *Metamorphoses* has been amply demonstrated by Friedemann and Barbara Hellwig. To this list of sources can now be added a suite of engravings entitled 'Livre De Diverses Grotesques' by Michel Dorigny after Simon Vouet, and a sheet of grotesques by Jean Berain. The lid painters of Hass keyboard instruments were similarly derivative, using engravings by Bernard Picart, Johann Esaias Nilson, and an anonymous artist. While the decoration of Tielke instruments was largely integral to their construction, however, lid paintings can sometimes obscure the original case decoration. Although the originality of a lid painting may not always be clear, the identification of the source material with a known publication date provides us with a *terminus post quem* for its execution.

Owen Woods: 'A Trifling and Vitiated Style of Performance': A History of the French Horn Organ Stop

Abstract: The French Horn stop has always been something of a curiosity, found only on the largest and most complete of organs. Its attempt at imitating the characteristic sound of the orchestral horn has been the source of mystification and occasional derision by commentators ever since its conception. The use of the stop fell into abeyance in the middle of the last century when the style of British organ design changed radically. In recent years, however, it has experienced something of a renaissance. This article charts the development of the stop and draws tentative links with its orchestral inspiration. Its history also shows the considerable influence that the stop has had in the development of British reed tone. Moreover, it demonstrates the fundamentally imitative nature of the British organ from the Restoration until today.