The Joyce and Henry Schwob School of Music and Sigal Music Museum Present:

Instruments of Historic Personality

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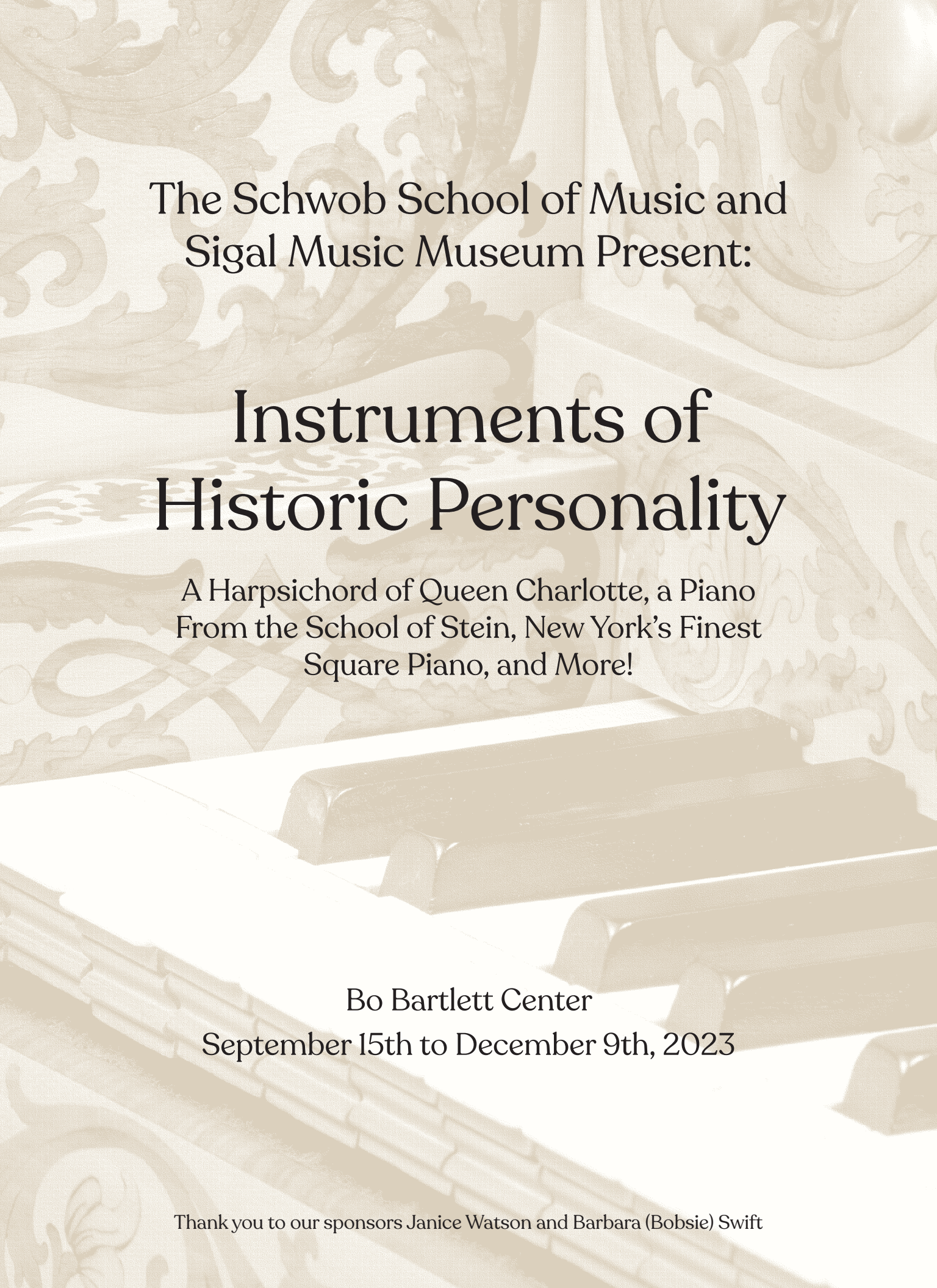
A Harpsichord of Queen Charlotte, a Piano
From the School of Stein, New York's Finest
Square Piano, and More!



Bo Bartlett Center
September 15th to December 9th, 2023

Thank you to our sponsors Janice Watson and Barbara (Bobsie) Swift

Dr. Reba Wissner
Assistant Professor of Musicology
Schwob School of Music

This partnership between the Sigal Music Museum (Greenville, South Carolina), the Joyce and Henry Schwob School of Music of Columbus State University, and the Bo Bartlett Center has been planned since early 2021. The goal for this exhibit was to provide visitors with the kind of immersive experience that the Sigal Music Museum provides on its premises, but showcasing the talent of the Schwob School of Music's talent through performances on the instruments and the Bo Bartlett Center's facilities.

The keyboards featured in this exhibit—two harpsichords and four pianos—are some of the finest examples of those instruments from the most renowned makers (Jacob Kirkman, Broadwood, Benjamin Crehore and Lewis Babcock, and Robert Nunns, Clark, and Co.) or schools of makers (School of Stein) in Europe and the United States at the time. These instruments were handselected to display those instruments with exemplary and important histories, from who owned them, to who may have played them, to their unique provenance or as an example of a commonly owed instrument of their time.

Keyboards have been a staple of home entertainment since their invention in the medieval period. At first, keyboards were a symbol of affluence,

with only the richest and most prominent people owning one, as those were the only ones who could afford them. Eventually, they became easier for the middle class to access and it was common for women and girls to learn to play the instruments as an indication that they were well-suited for marriage. Some wealthy and/or noble men would give keyboards as presents to the women in their lives, as the double manual Kirkman harpsichord, which was given to Queen Charlotte by George III as a wedding present, exemplifies.

There are differences between harpsichords and pianos in how they function and sound. Harpsichords, which predate pianos (the latter of which was known at the time as pianofortes or fortepianos because of their ability to gradually move from the dynamics of loud and soft and back again), are different in their construction and operation. When the player depresses the keys on a harpsichord, a quill mechanism plucks the instrument's thin metal strings. Harpsichords can have one keyboard (single manual) or two keyboards (double manual). More rarely, they can have three keyboards (triple manual). Harpsichords were made in several shapes, including the large wing shaped instruments seen here, as well as the smaller virginal and spinet, with one string per note, and upright harpsichords known as clavicytherium. Pianos followed this precedence, with the large grand, square, and cabinet, or upright pianos. Pianos differ from the harpsichords in that they have thicker strings and hammers covered in leather (as in almost all English and Viennese grand pianos until 1840) that strike the strings as the key is depressed. The grand is large and wing shaped, while the square is shaped more like a rectangle. Unlike the harpsichord, the piano can gradually change dynamics resulting in crescendos and decrescendos; the harpsichord could only create what was known as terraced dynamics, or only loud or soft without any gradual shift between those volume levels. By 1785, pianos were in high demand and their popularity soon caused the harpsichord's demand to wane, with the production of the harpsichord ending in 1800, although they continued to be enjoyed on the stage and in the home through the first decade of the nineteenth century.

It is important to remember that music was composed in direct response to the capabilities of the instruments of the time for which composers were writing, so that as harpsichords and pianos continued to develop, composers wrote music that those instruments could easily play. This new music included wider dynamic ranges (pianos tend to be louder than harpsichords) and wider melodic ranges (harpsichords moved from four and a half to five octaves in range by the mid-eighteenth century and pianos moved from five octaves to seven octaves by the mid-nineteenth

century), which allowed more contrast and depth of sound than earlier instruments.

The two harpsichords in this exhibit were manufactured by London maker Jacob Kirkman. The double manual harpsichord on display here was likely played by a nine-year-old Wolfgang Amadeus Mozart (and possibly his sister) on his 1764 visit to Buckingham Palace, three years after George III gifted the instrument to his wife. Unlike double manuals, the single manual Kirkman harpsichord presented here is an example of the kind of instrument that a common musician would own. Both Kirkman's single manual and double manual harpsichords were imported to the American south, especially to Charleston, South Carolina.

The majority of instruments in this exhibit, however, are pianos. Renowned piano maker Johann Stein was considered one of the two foremost innovators of the grand piano in Germany and Austria, partially due to his invention of the prellzungen mechanism that created more responsive keys which allowed players to play with a lighter touch. Several makers followed in Stein's footsteps, forming the "School of Stein" of manufacturers whose instruments looked like Stein's but bore no maker's mark. Included in this school was maker Sebastian Lengerer, who may have manufactured the piano displayed in this exhibit.

Another famous piano maker was John Broadwood of London. Broadwood began to manufacture pianos (square style) in 1780, and began making grand pianos about 1786, with the earliest surviving example from 1787. By the 1790s, his instruments were in high demand and he was making 500 pianos per year—400 square pianos and 100 grand pianos. The grandpiano on display here is unique in that it uses a veneer for the case that was often reserved for the nameboard only.

In the United States, two makers stand out, Crehore & Babcock, and Nunns, Clark, & Co. Benjamin Crehore was the first person known to build pianos in Boston and he apprenticed Lewis Babcock. Babcock eventually became a partner with Crehore and the square piano on display here dates from when the two makers were partners; the only surviving example. Nunns, Clark, and Co., on the other hand, manufactured their pianos in New York, but predominantly sold them in the south and far west. When played, the square piano on display here provides the visitor with the authentic sound of a piano of the era, as it has almost all of its original strings, dampers, and hammer covers.

Taken as a whole, the instruments in this exhibit will allow the visitor to take a tour of domestic musical life in eighteenth- and nineteenth-century Europe and the United States. We encourage you to attend as many performance events as possible during the time of this exhibit to get the full experience of these instruments, to hear and see not only the instruments but also the music written for them.

-Dr. Reba Wissner


Jacobus Rirckman


Longini Kent

Harpsichord with marquetry, two-manual, Jacob Kirkman, London, 1761.

Stringing: 2X8', 1X4'

Action: keyboard I: front 8' (quill), lute 8' (quill); keyboard II: front 8' (quill), back 8' (quill), 4' (quill)

Four hand stops, two on each side; no swell; no harp stop

Compass: five octaves, FF, GG-f3. natural coverings: ivory with two scribe lines including head/ tail seam; sharps: ebony; key fronts: molded boxwood

Name batten inscription on oval in black with swirling decoration: "Jacobus Kirckman Londini Fecit 1761"

This instrument, given by King George III to Queen Charlotte as a wedding gift, was probably played by the nine-year-old Wolfgang Amadeus Mozart, and maybe his sister, for the royal family at Buckingham House in 1764. This one of the finest sounding and looking extant English harpsichords in existence. It features dark figures on a light background marquetry veneer in the key well, and interior featuring scrolling foliage, eagles, angels playing trumpets, with a trophy of instruments in the center. The borders feature decorative dark banding with pale squares that is laburnum wood with the heart and sap wood both showing.

Jacob Kirkman, was the patriarch of a renowned harpsichord-making family that would continue making instruments through 1809. Kirkman made three harpsichord models: two models of single manuals and one model of double manuals. Many Kirkman harpsichords survive and it is not only because so many of them were made but also because they were fine specimens of instruments and were in high demand. No instrument demonstrates this better than the instrument on display here. According to harpsichord scholar Charles Mould, this double manual harpsichord was very likely King George III's wedding present to Queen Charlotte. It is possible that both the nine-year-old Wolfgang Amadeus Mozart and his fourteen-year-old sister Maria Anna "Nannerl" Mozart played this instrument for the royal family during their 1764 visit to Buckingham Palace, though we know for certain that Wolfgang played it on that occasion. It is one of the finest looking and sounding instruments of its kind in existence, and its history makes it all the more remarkable.

The instrument is lavishly decorated with dark figures on a light background marquetry veneer in the key well. The interior bears scrolling foliage, eagles, angels playing trumpets, with a trophy of instruments in the center. The borders feature decorative dark banding with pale squares that is laburnum wood with heart and sap wood both showing. It bears the name batten inscription "Jacobus Kirckman Londini Fecit 1761," on oval in black with swirling decoration. This harpsichord has natural coverings of ivory with two scribe lines including a head and tail seam. The sharp keys are made of ebony while the key fronts are constructed of molded boxwood. This five-octave range instrument contains a lute stop on one of the keyboards, which is unique to double-manual harpsichords, features a set of jacks that allow the quill to pluck the string very close to its end, creating a brassy or nasal sound. It also has four hand stops, two on each side.

Stringing: 2X8', 1X4'

Action: front 8' (quill), back 8' (quill), 4' (quill)

Three hand stops, no swell; no harp stop

Compass: five octaves, FF, GG-f3. natural coverings: ivory with two scribe lines including head/ tail seam; sharps: ebony; key fronts: molded boxwood. Name batten inscription on oval in black with swirling decoration: "Jacobus Kirckman Londini Fecit 1766"

Single manual harpsichords were the workhorse for professional musicians and frequently imported to the musical capital of the colonies in Charleston, SC. Harpsichord advertisements were rarely repeated beyond their initial printing, indicating quick sales. However, the pianoforte's invention would soon eclipse interest in harpsichords, and the piano became the dominant instrument in the home and the concert hall by 1800. For the average musician, a single manual Kirkman harpsichord was the instrument of choice, and this one features an early form of the machine stop, consisting of a pedal to change registers while playing, adding an extra layer of color during performance. This was in response to the growing demand for more sonic flexibility and coincides with the piano's rapid development in London that began this same year.

Harpsichord, single manual, Jacob Kirkman, London, 1766

Single manual harpsichords were frequently imported to Charleston, South Carolina, known as the musical capital of the colonies in the eighteenth century. These were the most common instruments to be used by professional musicians and the single manual Kirkman was the instrument that most musicians favored. We know that these harpsichords typically sold quickly because advertisements were rarely repeated beyond their initial printing. By 1800, however, the piano became the dominant instrument in both the home and the concert hall by 1800 because of its wide interest. This Kirkman bears the name batten inscription, "Jacobus Kirckman Londini Fecit 1766," on oval in black with swirling decoration.

It features an early form of the machine stop, which is a pedal used to change register settings while playing. The machine stop, invented as a response to the growing demand for more sonic flexibility, adds an extra layer of color while playing and was likely exploited by the musicians and composers of the time. Its invention also coincides with the rapid development of the piano in London that began in 1766. This instrument has three hand stops and it bears natural ivory coverings with two scribe lines including the head/tail seam. The sharp keys are constructed of ebony and the key fronts are made from molded boxwood.


Cryhora
MIL


& Babcock.
TON.

Walnut; fallboard and lid with diamond pattern inlay; bone key lock; four carved and tapered legs; large music desk; two hooks on bent side.

Two knee levers: damper, moderator; compass: 5 octaves, FF-f3.

Action: bi-chord throughout, natural coverings: ebony with two scribe lines including head/tail seam; sharps: stained wood, bone tops; key fronts: stained wood.

No inscription.

While many early pianos made in Germany and later, Vienna, Austria, carry no maker's name, the design and approach can tell us a lot about who influenced the creation of a given piano. This early example is almost certainly made by a former apprentice or associate of the Johann Stein, possibly Sebastian Lengerer. It is a fine bi-chord piano made in a Stein piano's image, and is exemplary of the beginning of the piano that would take Vienna by storm at the time it was made.

Grand Piano, "School of Stein", Germany, circa 1780

It is common that many early pianos made in Germany and Vienna, Austria, carry no maker's mark, making its identification difficult to do with exact certainty. However, the instruments' design can tell us a lot about who influenced its creation. The instrument on display here is likely made by a former apprentice or associate of Johann Stein, possibly Sebastian Lengerer, though it bears no inscription. This bi-chord piano (where one hammer strikes two strings tuned to the same pitch) is made in the image of a Stein piano, and illustrates the kind of instrument that was popular in Vienna at the time.

This five-octave instrument is made from mahogany with a fallboard and lid diamond pattern inlay. There is an ivory key lock and it stands on four carved and tapered legs. There is also a large music desk with two hooks on the bent side. The instrument has natural coverings of ebony with two scribe lines including head/tail seam. The sharp keys are made of stained wood and ivory tops, while the key fronts are constructed from stained wood; this is a reversal of the keyboard we now know which has the darker keys as the sharps and the white or lighter keys as the key fronts. It has two knee levers that allow the player to create a different sound than modern pianos can create. One knee lever, the damper, lifts the dampers to sustain the sound, while the other, the moderator, obstructs the strings with a piece of felt so that the hammer does not come into contact directly with the strings, which creates a low, stifled sound. The moderator was commonly use in the eighteenth century and famous composers and keyboardists of the time such as Wolfgang Amadeus Mozart would have used it frequently to great effect.

Flame mahogany on case and lid; tuning pins at rear; four turned and tapered legs, brass cups and casters, folding music desk inside.

Compass: 6 octaves, FF-f4; bichord with 'French' (Petzold-Pape) action; two pedals, dampers and moderator.

Nameboard inscription between inlaid marquetry: "Manufactured By / Robert Nunns, Clark & Co. / Late R&W Nunns / New York"

Robert and William Nunns came to America with several brothers, specifically to manufacture pianos in New York. They partnered with William Dubois and William Stodart, who ran a high-end furniture distribution center, to make pianos specifically under their names. In 1830, they left the partnership and William left in 1833, after which the firm took the name used here. Nunns & Clark focused on selling pianos in the south and far west, and were highly successful until the Civil War ended those markets. This piano was sold into Virginia, where it stayed until Sigal acquired it in 2021. Nunns & Clark pianos are known for their full tone and crisp action, and this one is no exception; it has almost all of the original strings, hammer coverings, and dampers, and gives a clear idea of the sound of a good piano in 1837.

Robert and William Nunns, accompanied by several of their brothers, came to America specifically to make pianos in New York. Shortly after their arrival, they partnered with William Dubois and William Stodart, high-end New York furniture distributors, to make pianos specifically bearing the distributors' names. In 1830, the Nunns brothers left the Dubois and Stodart partnership and soon after they took the name Robert Nunns, Clark & Co. Nunns and Clark focused on piano sales into the southern and far western states, though the Civil War severely impacted their business. The provenance of this piano is known: it was sold into Virginia where it stayed until the Sigal Music Museum acquired it in 2021. This instrument has almost all of the original strings, hammer coverings, and dampers, and gives a very clear idea of a good piano's sound in 1837.

The instrument on display here is constructed of flame mahogany on the case and lid and bears the nameboard inscription, "Manufactured By / Robert Nunns, Clark & Co. / Late R&W Nunns / New York," between inlaid marquetry. It has four turned and tapered legs, brass cups, and casters. The instrument's tuning pins are at the rear of the instrument. It features a folding music desk inside of the instrument. It has a six octave range and features a bichord with 'French' (Petzold-Pape) action, two pedals, dampers, and a moderator. The Petzold-Pape action, which was first described in 1811, enhanced the action's response to the depression of the piano's keys.

Square piano, Robert Nunns, Clark & Co, New York, 1837

Square piano, Benjamin Crehore & Lewis Babcock, Boston, MA, circa 1805

Mahogany; rosewood cross banding; alternate light and dark wood stringing; tuning pins on right; stand, four square tapered legs inlaid with rosewood, brass cups, folding music desk

Case attributed to John and Thomas Seymour, Boston, with nameboard, floral polychrome decoration of roses attributed to the shop of John Ritto Penniman.

Compass: 5 octaves, FF-f3; bichord with English double action, one hand stop, dampers.

Nameboard inscription between bouquets of roses, in black, with swirls: "Crehore & Babcock / Milton"

Benjamin Crehore was the first person to build pianos in the Boston area, starting about 1797, and working in Milton, Massachusetts. He had a successful business and was the master of several notable apprentices, particularly John Osborne, and brothers Lewis and Alpheus Babcock. Alpheus Babcock would go on to serious acclaim in Boston as a builder, with many extant pianos surviving, and he is remembered for his invention of the cast iron frame for pianos, a feature common to all pianos today. Crehore spent the last part of his life as a content employee of the Babcock brothers. This is the only known piano from a time when he remained a full partner in his original firm.

Benjamin Crehore was the first person to build pianos in the Boston area, specifically working in Milton, MA. He began making pianos around 1797 and was the master of several notable apprentices, including John Osborne and brothers Lewis and Alpheus Babcock. Many of Alpheus Babcock's pianos survive and he is remembered for his invention of the cast iron frame for pianos, a feature common to all modern pianos. The tables soon turned, and Crehore spent the last part of his life working for the Babcock brothers. This is the only known piano made when Crehore was a full partner in his original firm.

This five-octave instrument is constructed from mahogany with rosewood cross banding and is attributed to John and Thomas Seymour of Boston. There is a nameboard inscription in black, "Crehore & Babcock / Milton," between bouquets of roses, with swirls. The floral polychrome rose decorations are attributed to John Ritto Penniman's shop. The case alternates light and dark wood stringing with the instrument's tuning pins on the right. The stand and four square tapered legs are inlaid with rosewood. The instrument also bears brass cups and a folding music desk. It is a bichord instrument with English double action, one hand stop, and

Grand Piano, John Broadwood, London, 1792

Stringing: 3X8'

Action: English grand action, FF-f3

Pedals, two; damper lift and keyboard shift

Name batten inscription on oval in black with swirling decoration: "Johannes Broadwood / Londini Fecit 1792 / Great Pulteney Street / Golden Square"

Serial Number 356

Made only a few months into 1792, this piano is a close sister to the 1791 Broadwood grand in the Sigal collection; as such, they are among the most closely matched pianos surviving from the eighteenth-century. Two-piano duets were uncommon but not unheard of, largely because of the scarcity of a matched set of pianos. This piano's case work, all in satinwood, an exotic wood usually reserved for the name board only, is different than conventional mahogany veneered grand pianos of the time. No other Broadwood grand piano is known to be given like treatment, though a few square pianos were made this way. This piano features ebonized trim work against the blond case, suggesting the 'letter edged in black' effect. It was possibly built as a memorial to a deceased loved one.

Piano maker John Broadwood was part of a line of famous piano makers, continuing the work of Americus Backer, who began constructing his grand pianos in the late 1760s and perfected the English grand action, which changes how the hammers strike the keys. The first grand piano recorded to bear Broadwood's name was made in 1765, just as the range of pianos began to expand from five octaves to five-and-a-half octaves. Broadwood also helped to perfect other new components of the piano, including the addition of a separate bridge for notes in the bass register and the 1783 patenting of the piano pedal.

This instrument bears serial number 356, which dates from early 1792, and bears the name batten inscription "Johannes Broadwood / Londini Fecit 1792 / Great Pulteney Street / Golden Square" on an oval in black with swirling decoration. This piano's casework, which is completely constructed from satinwood (an exotic wood usually reserved for the name board only), differs from the conventional mahogany veneered grand pianos of the time. This is the only Broadwood grand piano made with this material, though he made a few square pianos this way. Because this piano features ebonized trim work against the blond case, it suggests the 'letter edged in black' effect, and was possibly a piano built as a memorial to a deceased loved one. The instrument uses an English grand action and bears two pedals: a damper lift and a keyboard shift, the latter of which moves the keyboard slightly so that only one of the two strings that are attached to a particular key are struck, creating a dampened sound.


Jacobus Ruckman


Londini Fecit 1761

SIGAL MUSIC MUSEUM

About Sigal Music Museum

Resonating with sights, sounds, opportunities, and discovery, Sigal Music Museum provides a total musical immersion experience designed to delight and inspire music lovers of all ages. Our visitors include music aficionados, students, musicians, scholars, and tourists from across the country and around the world.

Sigal Music Museum brings a new concept for music as the Greenville-based home for the world-famous collections of musical instruments by Marlowe Sigal and Tom Strange -- more than 150 English, European, and American pianos and harpsichords dating from 1570 to the present, nearly 200 world instruments, and over 900 woodwinds from every branch of that family from 1700 to the 20th century.

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SCHWOB SCHOOL OF MUSIC

About The Joyce and Henry Schwob School of Music

The Schwob School of Music at Columbus State University, comprising approximately 250 music majors, is one of the leading music programs in the southeast and a nationally prominent conservatory within a Georgia public university. The Schwob School is a community of artists committed to the highest standards of artistry, education and integrity within a selective and nurturing learning environment. A dedicated faculty of teaching artists embrace creative approaches to best practices in education, and provide a professionally focused experience preparing students to become leaders in the music field.

Centrally located within a vibrant downtown arts campus in an outstanding music facility, the Schwob School of Music maintains a strong degree of cultural engagement benefiting from a remarkable relationship with the Columbus community.

Located just 100 miles from Atlanta, the Schwob School of Music is housed within the RiverCenter for the Performing Arts on Columbus State University's downtown RiverPark campus. Schwob's facilities include three extraordinary concert venues, including the Heard Theatre and Legacy Hall - site of the school's spectacular Jordan Concert Organ. Facilities also include state of-the-art classrooms, recording studios, and a dedicated music library. Its prize-winning students come from 15 states and 20 countries around the world to work with our world-class faculty and outstanding ensembles.

In 2008-2009, the Schwob School of Music was awarded the Regents Teaching Excellence Award for Departments and Programs by the Board of Regents of the University of Georgia.

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BO BARTLETT CENTER

About the Bo Bartlett Center

Located on the Columbus State University campus in downtown Columbus, Georgia, the Bo Bartlett Center is a captivating and interactive space spanning 18,425 square feet. The former textile warehouse turned gallery space, designed by AIA award-winning architect, Tom Kundig, sits on the banks of the Chattahoochee River. The center is a vibrant and imaginative learning laboratory, encompassing elements of a gallery and an experimental arts incubator. Based on the belief that art can change lives, the center embraces a dual mission: first, to reach out to the community through art programs that promote inclusivity by encouraging participation from diverse voices, and second, to engage in a national mission of collaboration with other institutions to present innovative exhibitions that enrich our understanding of art through publications and public events. The Scarborough Collection, a collection of 14 monumental paintings by Columbus native Bo Bartlett, is housed in the center along with Bartlett's archive, which includes records, writing, photographs, sketchbooks, and other materials that assist in the creation of his paintings. Educators, students, and researchers have access to the archival material. The Bo Bartlett Center is a unique cultural institution setting a new standard for innovation and service at Columbus State University and in the Columbus arts community.

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