

## A GRENSER – CASE?

AN EXAMINATION OF AN IVORY FLUTE IN THE DANISH MUSIC MUSEUM  
MMCCS E 142 SIGNED A. GRENSER



*Ill. 1. The Danish Music Museum's A. Grenser flute MMCCS E 142 (Photo Kamilla Hjortkær)*

In connection with this article, I would like to thank The Danish Music Museum, Copenhagen<sup>1</sup> for their help and support, and for allowing me to examine the unique ivory flute E 142 with the view of establishing its maker, date, and country of origin, as well as its provenance in relation to Denmark. Thank you also to instrument maker and former curator of The Danish Music Museum, Ture Bergstrøm, who has been responsible for measuring the flute using his own specialist equipment. The measurements were obtained in collaboration with Bo Karberg, travers maker, and an invaluable help in connection with processing the findings and the illustrations.

**DESCRIPTION:** The instrument, without stamp on any of its sections, has on its cap the inscription A. Grenser, engraved by hand using latin letters. The name A. Grenser may refer to the highly acclaimed German flute maker Carl Augustin Grenser, better known as August Grenser (1720-1807). Grenser trained in Leipzig 1733-1739 with Johann Poerschmann (1680-1757) and had a workshop in Dresden from 1744 till 1796/97, and his instruments were both well known and used in Denmark. The profile (external turning) of the instrument, and the writing, could date the instrument first half of the 18th century. Below the signature, using a different font and without prior engraving, is written 715 or 7/5. Should this number refer to a previous catalogue or be an auction number, both catalogue and auction remain unknown. It is unlikely the number 715 would refer to the tuning A-357.5 Hz. as the measurements suggest A approx. 405 Hz.<sup>2</sup> As August Grenser did not catalogue his instruments this is not likely either.

The flute, which is in good condition, apart from two cracks in the headjoint and one in the middle joint, is in four parts and made from ivory. It has a "Baroque" outline apart from the headjoint which is in a more "Classical" style without a bead. The headjoint could possibly be from another contemporary instrument, in that case perfectly adapted to fit the middle joint. The flute has a fire-gilt D-sharp key made from brass with an engraved or hammered Acantus-like pattern and a radiant sun/star motif on the flat slightly trapeze shaped flapper with what looks like a four-leaf

1 Curator Marie Martens.

2 As it has not possible to check the museum's instrument by blowing, this is an estimate based on the measurements.

clover in the centre.<sup>3</sup> The key does not appear to be quite as good quality and finish as the flute. Especially the flapper at the end shows, among other things, several obvious signs of filing. The key could be original and stamped using a Nobelman's symbol or a religious ecclesiastical symbol, or it could be an un-original substitute, either contemporary or a Neo-Rococco style replacement from the second half of the 19th Century.<sup>4</sup>



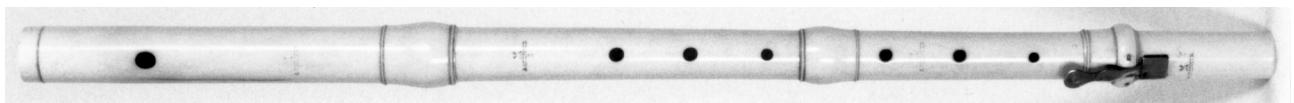
Ill. 2. Fire-gilt key with radiant motif and filing traces (Photo Bo Karberg)

**PROVENANCE:** The Danish Music Museum acquired the flute in 1929 as a gift from the musician Victor Melchior and no further information exists about the history of the instrument. In Krak's Directory of 1929 there is mention of a musician named V. Melchior of Viktoriagade 14.1, Copenhagen. Most likely this is the musician Victor Lauritz Palle Melchior who donated the flute. He was born April 13th 1867 and baptized May 30th at Helligåndskirken, Copenhagen. He lived in Viktoriagade together with his brother Alfred Johannes<sup>5</sup> in 1929 and would have donated the flute aged 62. It has not been possible to establish the facts concerning which instrument Victor played or whether the family was otherwise associated with music but it is somewhat curious that the gift to The Danish Music Museum also included a violin bow.<sup>6</sup>

**FURTHER INFORMATION:** The problem with the inscription is that we do not know of any other flutes by August Grenser with this particular handwritten signature, which, judging by the font, could well be contemporary. All other flutes known to be by his hand have stamps on all the sections, including an ivory flute which, in spite of it being quite tricky to stamp ivory, has the authentic Grenser-stamp.<sup>7</sup>



Ill. 3. Original Grenser-stamp on a Danish flute, privately owned (Photo Mogens Friis)



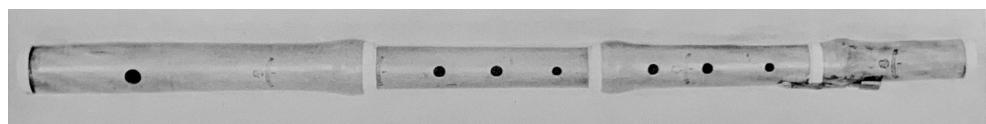
Ill. 4. A. Grenser-flute in ivory (Photo Peter Spohr)<sup>8</sup>

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- 3 According to art historian Minna Heinburger, in the Catholic Church "rays of light", as seen on the flute, became a symbol of the Divine and had an eye or a dove in its centre. Finally, it is possible it could be a symbol of a religious sect or perhaps a masonic lodge.
  - 4 Art historian Vibeke Anderson Møller, The National Museum of Denmark, states that the Acantus-like interlacing may well be a Baroque feature from the 17th Century, but could just as easily be an imitation of a style from the second half of the 18th Century. As for the country of origin, there is no evidence to suggest the key could NOT be German.
  - 5 Krak's Directory 1929, Factual-Register for Copenhagen p. 562. The 1940 Census registers him as living in Viktoriagade 14, Copenhagen. The Directory of 1945 (p. 423) through till 1951 lists the address as R. Nansensgade 38.2.
  - 6 The Parish Register of Baptisms 1867 No. 69, in the Parish of *Helligaands*, states that Victor is the son of assistant Person decorated with the Dannebrogmen's Silver Cross Medal Hans Palle Hoff Melchior and Laura Frederikke, born Nielsen, living at Nybrogade 6.3 (Directory 1863), but no information about any music connections relating to either the father or the grandfather have been found. *Dansk Musik Tidsskrift* volume 23/1948 No.06 mentions a Victor Melchior, whom on the 16th of May 1948 celebrates his 50th anniversary as a violinist with Tivoli Garden's Orchestra, and whom, for many years also worked as assistant violinist with The Royal Danish Orchestra. The question is whether this person might be one and the same. If so, the latter would have been aged 31 when he started with Tivoli in 1898 and celebrated his 50th anniversary aged 81. Thomas B. Egebæk from The Danish Jewish Museum states that Victor Melchior is not related to the German-Danish-Jewish family but the Danish-Christian family.
  - 7 Karl Lenski & Karl Ventzke: *Das goldene Zeitalter der Flöte* 1992 p. 30.

The profile of this genuine Grenser-flute has similarities to The Danish Music Museum's instruments apart from the outline of the headjoint and the bead of the footjoint. As regards periods, The Danish Music Museum's flute fits beautifully into the first half of the 18th Century.

But, amongst other things, the missing stamps, the most likely contemporary inscription on the cap, and, which will be evident lateron, the inner bore of the flute (exept the head joint), points to the instrument not being an original Grenser. I have not come across this type of handwritten marking on the cap of instruments made by any other contemporary makers.

Therefore the question remains why the instrument has been endorsed with this marking. Might one explanation be that the instrument was built by Grenser during the years after he completed his apprenticeship with Master Johann Poerschmann in 1739 and before he set up his own workshop and got his own stamp. A comparison of the profile of the flute in The Danish Music Museum and that of a flute by Poerschmann in Leningrad shows the latter has a more "Classical" outline than The Danish Music Museum's "Grenser", apart from the headjoint.



Ill. 5. Johann Poerschmann "third" flute. Leningrad nr. 453<sup>9</sup>

We know of three transverse flutes from Poerschmann's workshop but none of them have been measured in order to compare the bore.<sup>10</sup> Neither has it yet been possible to compare the measurements from a flute built by one of his fellow students in Leipzig, Jakob Friedrich Grundmann (1727-1800),<sup>11</sup> or a newly found flute stamped G. GRUNDMANN / DRESDEN.<sup>12</sup>



Ill. 6. G. Grundmann (Photo Robbie Lee)

During the years 1715-1749 Pierre-Gabriel Buffardin lived in Dresden where he was solo flautist in the orchestra. He also made flutes,<sup>13</sup> and Grenser has most likely met him during the time when in 1739 he himself arrived in Dresden till Buffardin left town ten years later in 1749.



Ill. 7. Buffardin (Photo Peter Spohr)

8 Phillip T. Young: *4900 Historical Woodwind Instruments. An Inventory of 200 Makers in International Collections* 1993 p. 95 nr. 24.

9 Johann Poerschmann (1680-1757) flute in four sections, boxwood, ivory mounts and silver key. Institute of Theatre, Music and Cinematography, Leningrad. Phillip T. Young: *The look of Music* 1980 p. 89. The museum has been contacted but has not replied.

10 The Danish Music Museum has the measurements of a Porschmann recorder.

11 We know of only two flutes by Jakob Friedrich Grundmann which, like his other instruments, have been stamped GRUNDMANN/DRESDEN without initials. (D-Perleberg and USA-WA-Seattle: Kohl). So far we do not know of a maker using the stamp G. GRUNDMANN/DRESDEN, and so far no information about a family member with the initial G, but the newly discovered instrument is very similar in shape and workmanship to Dresden flutes from about 1800.

12 There is currently no information about the relationship with J.F. Grundmann. The instrument fits in shape and execution with Dresden flutes latter half of the 1800s. Ill. 6 shows the only known instrument yet with that stamp.

13 Frederik the Great owned one, and the Polish flutist Waclaw Piotr Rzewuski (1706-1779) had 3, one of which had 9 corps de réchange. (MICHAEL LYNN: A New Voice: The Flute of Pierre Gabriel Buffardin, PAN March 2020 p. 46).

Finally, it must be regarded as likely that Grenser during his time in Leipzig met the instrument maker Johann Heinrich Eichentopf (1678-1769) and tried out his flutes, being he was a close friend of Grenser's Master Porschmann and Godfather to his children.<sup>14</sup>



Ill. 8. Johann Heinrich Eichentopf (Photo © Museum für Musikinstrumente der Universität Leipzig)<sup>15</sup>

It is these four flute makers whom Grenser has known personally and whose instruments he must have seen, tried out and been inspired by, however, only one of these makers' instruments has a footjoint with the unique "early" conical bore like the one in The Danish Music Museum, namely Eichentopf's flute.

We know of many ivory flutes without any stamps whatsoever from the first half of the 17th. Century,<sup>16</sup> so perhaps the ivory flute in The Danish Music Museum was made by an earlier maker, owned by Grenser but not made by him. Another possibility might be that the original headjoint cracked and he made a new one and adapted it, which he then did not want to stamp in the usual way as he did not himself make the entire flute. This could be a possible explanation for the signature on the cap.

**WHOM IN DENMARK COULD HAVE OBTAINED THE INSTRUMENT.** If you choose as your starting point the decoration of the key-flap (the square part of the key), use of the radiant motif is unknown within the heraldic domain, but it could be a religious symbol as it is known within the general German-Reformed population - or more specifically possibly the Moravian Brethren.<sup>17</sup>

Already at the end of the 18th. Century, the Moravian Brethren used the star as a symbol. In 1771 King Christian VII signed a concession allowing them to found the town Christiansfeld which they then began building April 1st. 1773. The followers originated in the town Herrnhut situated 200 kilometre from Leipzig, where Grenser trained, and 90 kilometre from Dresden where he set up his workshop. Music played a prominent part within the Moravian community, and this is evident in Christiansfeld where amongst other things you find a vast collection of sheet music measuring almost eight running metre. Many of the larger works include one or two flutes.<sup>18</sup> The Moravians were skilled craftsmen and could have brought the Danish Music Museum's flute with them from their native place, fitted it with a new headjoint by Grenser and a key perhaps of own make including the Moravian star symbol.<sup>19</sup> It has however not been possible to establish a connection between Christiansfeld and the last owner of the flute, Victor Melchior.<sup>20</sup>

14 Ture Bergstrøm: "Pørschmann-blokfløjten på Musikhistorisk Museum" in *Musikkens tjenere. Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samling VI.* 1998 p. 140.

15 Instrument number 1244.

16 Of the ten ivory flutes in The Danish Music Museum dating 1700-1790 three are without signature/stamp. In a mail dated 5/2 2021 the flute maker Ardal Powell points out that *there are many, many unattributed ivory flutes extant in collections worldwide. Their survival rate may be greater because the material is more durable and obviously precious/decorative. The dies used to stamp wooden instruments don't make much of an impression on ivory. Some may have been custom-made for noble or royal patrons by retainers who did not use a trademark. For all these reasons I think it unlikely the maker of this instrument can be identified from internal evidence and it will probably remain a mystery like so many others.*

17 According to the historian Mikkel Venborg Pedersen, The National Museum of Denmark.

18 Of orchestral works which include flute we have Johann Ludwig Freydt *Wir wollen taegl. ruehmen von Gott*, Georg Friedrich Handel *Ich weiss das mein Erlöser lebt* (two flutes), Johann Adolf Hasse, *Erheb. Gemein, erhebe das Herz No. 1* from Augostino (two flutes). In the Moravian's museum you can still see the remnants of a boxwood flute from that era.

19 Senior researcher Peter Hauge points out it does not look like the Moravian star and that they did not have a passion for stamping their possessions.

20 The name Melchior does not appear in the census or Register zum Kirchenbuch der Brudergemeine in Christiansfeld 1773-1940.



Ill. 9. August Grenser? (1720-1807)  
(Photo Ture Bergstrøm)



Ill. 10. Giuseppe Castel (c. 1730)  
(Photo Peter Spohr)



Ill. 11. Johann Heitz (1672-1737)  
(Photo Satoshi Asaoka)<sup>21</sup>

Decorations on the key of a one-key flute are not common and most known examples are found on early flutes in three parts, but as seen in illustration 10 and 11, the sun or star motif has been used in several cases.

As far as the Catholic Church is concerned, using the ray-symbol would often include either an eye or a dove in the centre, but as there are no records to show that the Catholic Church's use of instruments at this time was large enough to justify the purchase of an instrument in this price range, this possibility appears unlikely. The same applies to the Masonic Lodge which also used the ray-symbol.

If the instrument were originally required for use in Denmark, there would be a greater chance of finding anyone with an interest and sufficient funds amongst the nobility. We know of several Counts and Earls owning expensive ivory flutes. Count Otto Ludvig Raben (1730-91), who took lessons with Michel Blavet in Paris, owned a Thomas Lot<sup>22</sup> ivory flute. Count Enevold Brandt (1738-72), who visited Frederik the Great in 1764, was given an ivory flute as a present (possibly The Danish Music Museum's E147 made by John Mason), and finally, Count Frederik Danneskiold-Samsøe (1703-70) who left behind several flutes, at present with an unknown destiny, unfortunately.<sup>23</sup> In The Danish Music Museum we also have an ivory flute made by Pierre Naust<sup>24</sup> the provenance of which is Nysø Castle, whose owner from about 1740 till 1763 was Cathrine Kristine Danneskiold-Samsøe.

You can find flute playing dilettants from this period in the navy as well, like Captain Hansen 1776, Lieutenant C.T. Falbe 1771, or Lieutenant Waltersdorf 1780,<sup>25</sup> just like good amateurs participating in The Musical Society's concerts is also a possibility.

Disregarding the decorated key, mostly a matter of prestige, an obvious choice would be to look for users amongst professional musicians. We know that two musicians from The Royal Danish Orchestra, Philip Seydler (c.1765-1819) and Peter Friedrich Nyeborg (1774-1827) both played ivory Grenser-flutes belonging to the orchestra, and they have most probably also owned their own private instruments.<sup>26</sup> But the instrument may also have belonged to one of the other flautists in the

21 Satoshi Asaoka: The Paradise of Flutes "My Recorder life", Tokyo-Shoseki, 2001.

22 The flute E102 is according to The Danish Music Museum's informations connected with Aalholm Castle via steward F. Sletting.

23 Other possibilities could be Joachim Moldenit approx.1706-1760, Lord Chamberlain W. H. R. R. Gjedde 1756-1816.

24 Pierre Naust's (1660-1709) stamp was used by his widow Barbe Pelletier, or partner Antoine Delerable right through till 1734. <http://berneyflutes.com>.

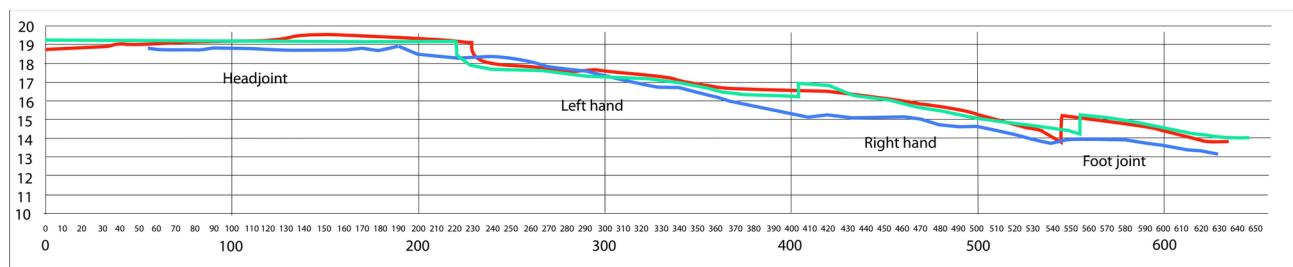
25 Mogens Friis: Fra havets dyb. *CUSTOS* 2020 p.16.

26 Dorte Falcon Møller: *Fløjte, obo, klarinet & fagot* 1987 p. 89.

orchestra.<sup>27</sup> And then we have the Aarhus town musician Martinus Ræhs d.y. (1702-1766) who in 1748 visited Schwerin which was closely connected with Dresden. After Schwerin he moved to Copenhagen where he had played with The Royal Danish Orchestra. After his death, it appears from the inventory of the estate that it included an ivory flute. This flute was with silver fittings, and can therefore not be the museum's, but we know that he has also played on other ivory flutes.<sup>28</sup>

The close contact with instrument makers in the Leipzig-Dresden area during the second half of the 18th century is also apparent on an order of twenty-four flutes by Gottlieb Crone (1706-1766/68), Leipzig, placed in 1757 for Frederik the V's instrument cabinet.<sup>29</sup>

THE MEASURING of The Danish Music Museum's flute underpins the hypothesis that head and body most likely were made by different makers. The conical bore of the body is not typically "Germanic", but, looking back in time, points to earlier French flutes in three parts by for instance Jean Jacques Rippert (1696-1716) and Jacques Martin Hotteterre "Le Romain" (1674-1763) with a larger bore (19.5-19.8 mm) of the headjoint compared with the 18.8 mm of the one in The Danish Music Museum. The continued narrowing of the bore of the footjoint also points in this direction. This type of bore can, amongst other things, be found in instruments by the previously mentioned Eichentopf<sup>30</sup> and a flute attributed to Hotteterre.<sup>31</sup> Bo Karberg draws our attention to the fact that the socket in the "replacement headjoint" clearly appears to have been turned to fit the tenon of the upper joint. This fact suggests you expect the embouchure hole is positioned "correctly". As the bore of the headjoint is similar to that of other known Grenser-flutes, it may suggest the headjoint has been made by Grenser as a replacement for a broken headjoint from a flute with an older type bore, especially in the footjoint.



Ill. 12. Comparison of bore by *Eichentopf*, *Hotteterre* (Stuttgart) and *The Danish Music Museum E 142*



Ill. 13. Jean-Hyacinth Rottenburgh (Photo Musée des instruments de musique, Brussel)

27 Johann Gottfried Tauer 1769, Johan Foltmar d.y. 1714-1794, Hans Hinrich Zielche 1741-1802, Johann Peter Tüxen approx. 1770 and Hans Henrik Rose 1775. Also worth mentioning is The Royal Danish Theatre virtuoso flautist, composer and *syngemester* Hardenack Otto Conrad Zinck (1746-1832) who previously held the position as principal flautist at The Court of Ludwigslust 1777-1878. His flute, made by Mathaus Hirschstein (approx. 1695-1769) is at The Danish Music Museum (MMCCS 2012-263).

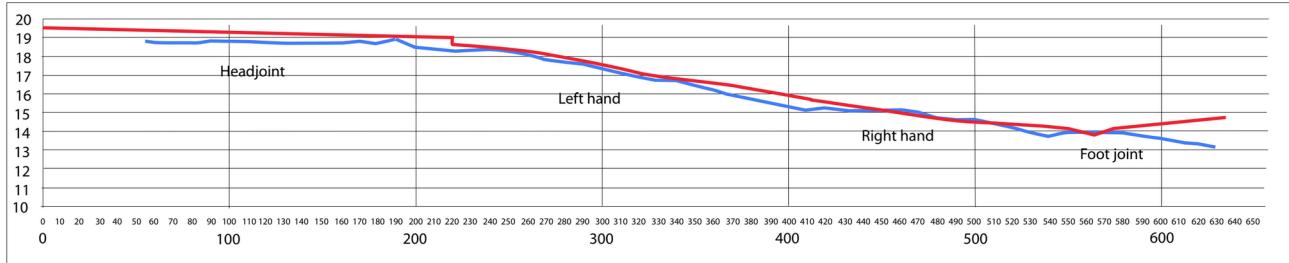
28 Two by Johan Andreas Küster/Kuster who lived in Copenhagen 1761-16.6.1763. It is unknown if he stamped his instruments. Mogens Friis: *Brikker til musikkens historie i Århus indtil c. 1800*. 2005 and Langvill index 1993 p. 454.

29 Ture Bergstrøm: *The Music of the C.F.Lehmann Kunstschranks at Rosenborg Castle, Copenhagen*. The Galpin Society Journal LXVIII March 2015. p. 64.

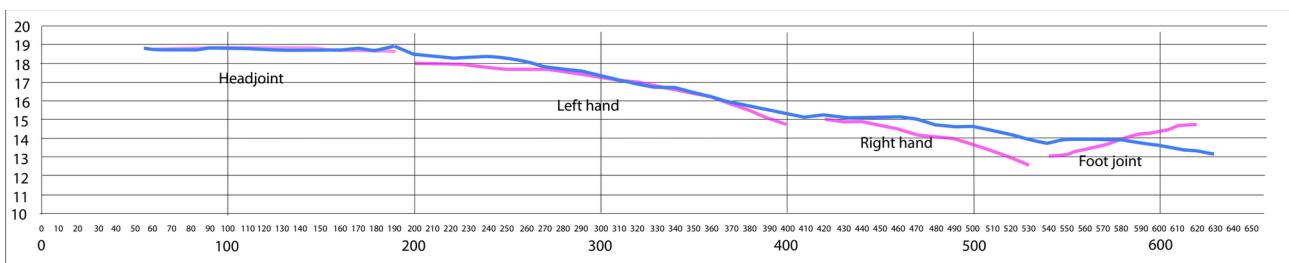
30 Ardal Powell: Die Eichentopf-Flöte: Die älteste erhaltene vierteilige Traversflöte? Tibia 1/1995 p. 343-44. Herbert Heyde: Flöten. Leipzig 1978 p. 84.

31 Ardal Powell: The Hole in The Middle: Transverse Flute Bores in the Late 17th and Early 18th Centuries. Paper read at the annual meeting of the American Musical Instrument Society, Elkhart IN, 1994 p.2. However, also found in some flutes from the Grenser-era, like for instance by Johan Hale (1785-1804) and Thomas Collier (?- 1785). Powell: The Keyed Flute p. 57-186.

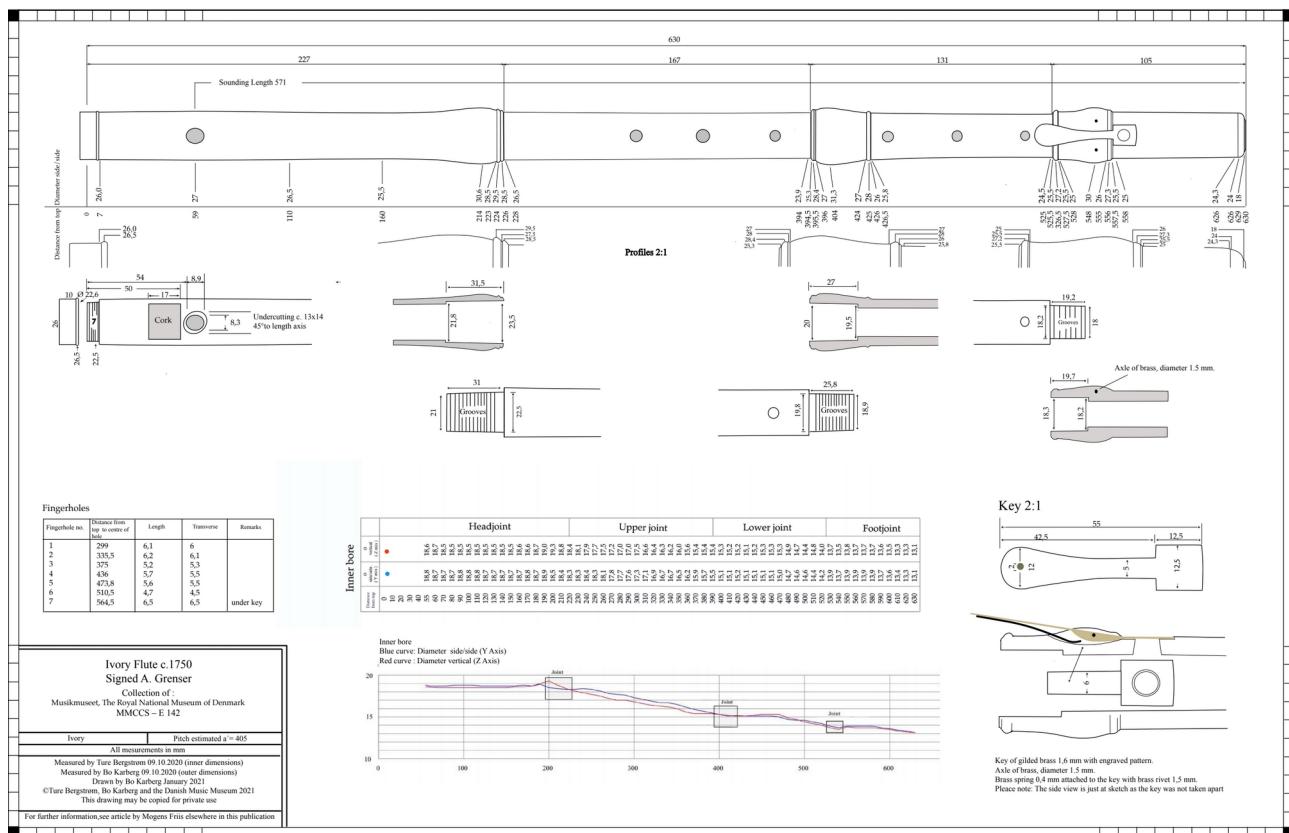
The Canadian flute maker Jean Francois Beaudin points out that one of the earliest flutes in four parts +/- 1720 by I.H.Rottenburgh (1672-1756) has a bore very similar to the one in The Danish Music Museum, apart from the footjoint and the length of the headjoint.<sup>32</sup>



Ill. 14. Comparison of bore by I.H. Rottenburgh and The Danish Music Museum E 142



Ill. 15. Comparison of bore by The Danish Music Museum E 142 and "standard" A. Grenser



Ill. 16. Drawing and diagram E 142 by Bo Karberg

Comparing the size of the embouchure hole on The Danish Music Museum's flute, which measures 8.9 by 8.3 mm, to 19 of A. Grenser's flutes bearing the authentic stamp, where these measure from 8.5 mm to 10.9 by 10.2 mm, it could indicate that the headjoint, should it be by Grenser, has to be from his earlier output, as the size of his flutes' embouchure hole generally increases over time.

Worth mentioning here is an investigation by Kelly Nivison Roudabush into the size of the embouchure hole on flutes dating approx. 1650-1715.<sup>33</sup> This shows that the embouchure hole of these early flutes<sup>34</sup> all have a larger dimension than The Danish Music Museum's which shows this headjoint is more similar to Grenser's earlier flutes.

In connection with an examination of three A. Grenser flutes held in private collections in Denmark, Bo Karberg discovered an interesting detail regarding the undercut of the embouchure hole. These three Grenser flutes all have a slight wedge-shaped filed or scraped taper towards the centre of the lower edge, opposite the blowing edge, at the bottom where the embouchure wall merges with the inner bore. This is obvious if you take a close look at the silicone-prints. A silicone cast of the embouchure hole of E 142, made by Bo Karberg, shows that this type of undercut is present on this flute as well.



*Silicone print of the embouchure hole from one of the danish A. Grenser flutes and E 142 (Photo Bo Karberg)*

However, it requires a greater examination of whether this taper is unique to Grenser's flutes in general or to Dresden makers or whether it is also found in headjoints from other contemporary makers.

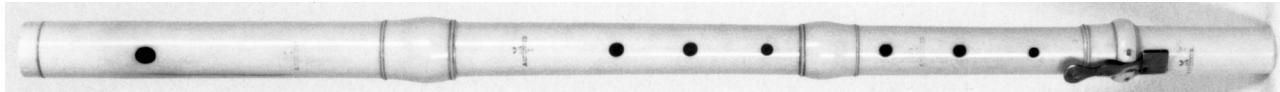


*Ill. 17. The Danish Music Museum E 142 (Photo Bo Karberg)*

33 Kelly Nivison Roudabush: The flute in transition: a comparison of extant flutes from circa 1650 to 1715. 2017.

34 Rippert, Hotteterre, Naust, Panon, Chevalier, Bressan and Denner.

COMPARISON of ten ivory flutes from 1700-1790 held at the danish music museum and including the original grenser-flute.



Ill. 18. The original ivory flute by A. Grenser. (Photo Peter Spohr)



Ill. 19. MMCCS E 142. A. Grenser? Previous owner Musician Victor Melchior. (Photo Kamilla Hjortkjær)



Ill. 20. MMCCS CL 434. Stamped with engraved crown. Owned by the family v. Arenstorff, Overgaard. (Photo Ture Bergstrøm)



Ill. 21. MMCCS CL 435. No stamp or provenance. (Photo Svend Christiansen)



Ill. 22. MMCCS 2009-39. No stamp or provenance. (Photo Ture Bergstrøm)



Ill. 23. MMCCS 2012-263. Tradesman (Mathaus) Hirschstein (approx. 1695-1769). Owner 1765-1832 Hardenack Otto Conrad Zinck (1746-1832) flautist, composer and choirmaster with The Royal Danish Orchestra. (Photo Ture Bergstrøm)



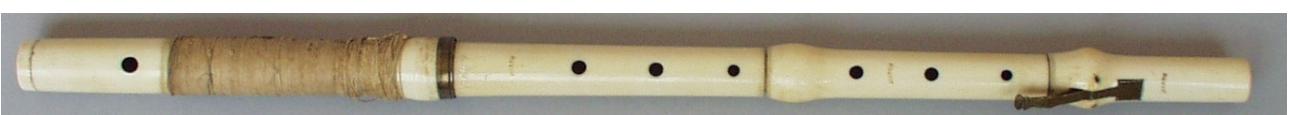
Ill. 24. MMCCS E 62. Scherer: Flûte d'amour in A. Previous owner Valdemar Schiött flautist with The Royal Danish Orchestra 1852-58. (Photo Svend Christiansen)



Ill. 25. MMCCS E 102. Thomas Lot (1708-1782). Previously owned by F. W. Bischoff, Nysted. The lost case was inscribed: F. Sletting 1782, price 11 Danish specier. Sletting was from 1757 manager at Aalholm Castle. (Photo Ture Bergstrøm)



Ill. 26. MMCCS E 135. Pierre Naust (1660-1709). Stamp used till 1734. Previous owner organist Valdemar Sørensen with possible connection to Nysø Castle. (Registered by Phillip T. Young under Naust as no.1). (Photo Ture Bergstrøm)



Ill. 27. MMCCS E 147. John Mason, (London approx. 1750). Possibly belonged to Count Enevold Brandt (1738-1772). (Photo Ture Bergstrøm)



Ill. 28. MMCCS X 60. No stamp or provenance. Narwhale tusk. (Photo Svend Christiansen)

Looking at the comparison of The Danish Music Museum's flutes, it transpires they all have the same outline at all the joints, apart from the examined flute which has a headjoint with a "Classical" outline and other parts of the instrument a "Baroque" outline. This supports the hypothesis that the headjoint is not original.

None of the other transverse flutes have been examined or measured.

**CONCLUSION:** The added Grenser-signature on the cap, the bore of the headjoint, and the relatively small embouchure hole could all indicate the headjoint may be made by A. Grenser, and that the bore of the middlejoint and especially the footjoint, which is un-characteristic for flutes made by Grenser, may be by an earlier German or perhaps French maker. The thickness of the wall of the headjoint is less than expected but this is not unheard of in earlier flutes, so keeping that in mind, the headjoint may well be the original.<sup>35</sup>

As far as the estimated pitch of A-405 Hz. is concerned, based on the distance from the centre of the embouchure hole to the end of the footjoint, this fits in with Grenser's earlier one-key flutes which are tuned as low as A-402 Hz. But the low concert pitch could also indicate an earlier instrument.

Regarding the instrument's provenance, this cannot with certainty be traced back earlier than 1929 when it was donated to The Danish Music Museum by musician Victor Melchior. It has not been possible to establish who purchased the flute originally, and when, just like it has been impossible to find out where, when and how Melchior acquired it.

Taking the quality of the instrument regarding craftsmanship, material and assumed quality of tone based on measurements into consideration, there is no doubt it is a first-class maker who has made this precious instrument, and with Danish musical traditions being so closely connected to Germany, it is most likely the instrument, by ways unknown, has ended up in Denmark.

Possible answers to the question: The unusual A. Grenser stamp on the headjoint may indicate: a) The instrument may have belonged to Grenser, b) Grenser made the headjoint for a Danish (?) customer during his apprenticeship as a replacement for a broken headjoint and therefore signed it in this unusual manner, or c).....

The instrument in The Danish Music Museum is recorded in Phillip T. Young's 4900 Historical Woodwind Instruments 1993 p. 95 under the entry A. Grenser as number 14 but without any other information, and the instrument has not previously been measured or examined.

Mogens Friis, Aarhus 2022  
Translation Inger Dawson

This article forms part of a larger project examining four original Grenser-flutes privately owned in Denmark. The research includes, apart from measuring, also X-ray and CT-scans of the flutes as well as research looking at Grenser's instruments in Denmark from a historical angle, and at his instruments at the time.

<sup>35</sup> According to e-mail from Ardal Powell of February 4th 2021.