

Anton Heberle was a travelling virtuoso who played transverse flute and csakan. The dates of his birth and death are still not known. Reports on his concerts show that Heberle was in Leipzig in 1806, in Vienna from 1807 to 1811 and in Hungary in 1812. In 1813, he is recorded as being a member of the Laibach Masonic Lodge (today Ljubljana/Slovenia). All trace of Anton Heberle is lost in 1816 in Veszprém, Hungary. Variations, a concerto, duets and several solo pieces for the csakan have survived, in addition to his compositions for the transverse flute.

The *csakan* is a recorder with seven front finger holes and a thumb hole, originally built in the shape of a walking stick. Its name is derived from the Hungarian word “csákány”, a term relating to various hammer-shaped weapons and tools. Heberle calls his instrument “*Csákan ou Flûte douce*” and, in his concerts, he praises himself as its inventor. It was presumably Heberle’s own idea to fit the *csakan* with a closed D sharp key, similar to the transverse flute. In 1815 Wilhelm Klingebrunner wrote: *Csakans without keys are absolutely imperfect, and any endeavour to find a just scale for them would be in vain.*¹ Further keys were subsequently added, following the example of the transverse flute and the oboe. In 1830, in his tutor for *csakan*,² Ernest Krähmer refers to a seven-keyed instrument as a *complicirter Csakan*. The original construction in the form of a walking stick was gradually abandoned after 1830 in favour of an instrument which externally resembled the oboe.

The *csakan* is normally tuned in a^{b1} and uses transposing notation in A^b . Thus, a notated c^1 sounds a minor sixth higher as a^{b1} . In a fingering chart from 1807 attributed to Anton Heberle, the notated range of the keyless instrument is c^1-c^3 (sounding as $a^{b1}-a^{b3}$). The range of the later *csakan* with several keys was extended to b^0-g^3 (sounding as g^1-e^{b3}). Surviving original instruments show that *csakans* were, in exceptional cases, also pitched in f^1 , g^1 , a^1 , b^{b1} or c^2 . Therefore, for performances today, baroque soprano and alto recorders – played with C recorder fingerings – can be considered as a substitute.

Anton Heberle’s “*Sonate brillante*” was published in Vienna in 1810. A first new edition was published in 1969³ by Hänssler-Verlag Stuttgart, which was taken over by Carus-Verlag Stuttgart in 1992.⁴ This publication is now replaced by the present edition. It contains both a facsimile of the original printed edition and a transcription into modern musical notation. A critical report is therefore no longer necessary. The dashed slurs and the cadences in the ossia staves are recommendations by the editor, but are not binding.

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1 Wilhelm Klingebrunner: *Neue theoretische und praktische Csakan-Schule nebst Vierzig zweckmäßigen Uebungsstücken*, Vienna 1815, p. 3

2 Ernest Krähmer: *Neueste theoretisch-praktische Csakan-Schule*, Vienna ²1830

3 The publication of the “*Sonate brillante*” in 1969 initiated both the rediscovery of 19th century recorder music and a trend towards playing on original and replica *csakans*.

4 Anton Heberle: *Sonate brillante für Sopranblockflöte*, ed. by Peter Thalheimer, Carus-Verlag CV 11.212