

Jacques Francais
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American Musical Instrument
Society

**COLLECTORS
CHOICE**

Musical Instruments of
Five Centuries from
American Private
Collections

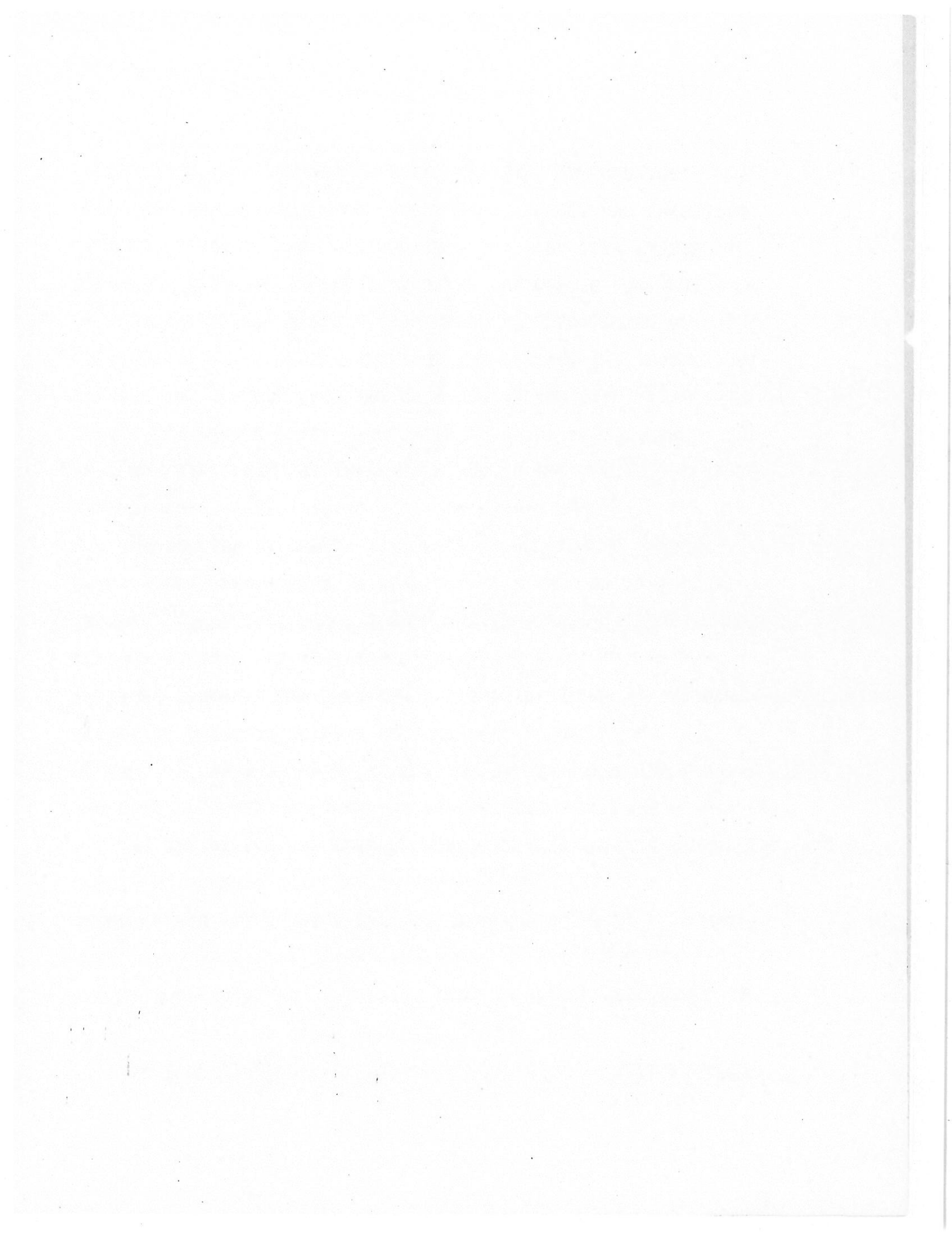
Amsterdam Gallery April 4 to June 21, 1975
Library & Museum of the Performing Arts at Lincoln Center.

F O R E W O R D

THE AMERICAN MUSICAL INSTRUMENT SOCIETY, FOUNDED IN 1971 AND WITH MORE THAN THREE HUNDRED MEMBERS TODAY, TAKES GREAT PRIDE IN OFFERING FOR THE FIRST TIME IN THE UNITED STATES AN IMPORTANT EXHIBITION DRAWN FROM AMERICAN PRIVATE COLLECTIONS, ALMOST EXCLUSIVELY THOSE OF SOCIETY MEMBERS, OF RARE AND VALUABLE INSTRUMENTS UTILIZED IN WESTERN ART MUSIC.

THE EXHIBITION HAS BEEN DESIGNED AS A TRIBUTE TO CRAFTSMEN WHO HAVE PRODUCED MUSIC-MAKING INSTRUMENTS WHICH ARE ALSO WORKS OF ART; IT IS A STUNNING REVELATION TOO OF THE EXTRAORDINARY RICHES OF AMERICAN PRIVATE COLLECTIONS. "COLLECTORS' CHOICE" EMBRACES EUROPEAN AND AMERICAN INSTRUMENTS FROM THE SIXTEENTH CENTURY THROUGH THE NINETEENTH, WITH ONE EVEN MORE ANCIENT EXAMPLE. A SPECIAL GROUP EMPHASIZES THE CONTRIBUTIONS OF SOME EARLY MAKERS WHO WORKED IN NEW YORK CITY AND NEW YORK STATE.

THE SOCIETY IS DEEPLY GRATEFUL TO THE LINCOLN CENTER LIBRARY FOR THE PERFORMING ARTS FOR MAKING THE AMSTERDAM GALLERY AVAILABLE FOR THE EXHIBITION AND TO THE CENTER STAFF, ESPECIALLY DONALD VLACK, FOR THEIR CARE AND INVENTIVENESS IN SOLVING THE SPECIAL PROBLEMS OF HANDLING AND DISPLAYING THE INSTRUMENTS. THE CENTER GENEROUSLY UNDERTOOK THE PRODUCTION OF THIS CHECKLIST, WHICH WAS PREPARED BY A COMMITTEE OF THE SOCIETY. MOST PARTICULAR THANKS ARE DUE OUR FELLOW-MEMBER JACQUES FRANCAIS, THE DISTINGUISHED NEW YORK CITY EXPERT IN RARE VIOLINS, WITHOUT WHOSE UNFLAGGING SUPPORT AND ENERGETIC COOPERATION THIS EXHIBITION COULD NOT HAVE TAKEN PLACE.



American Musical Instrument Society Exhibition
COLLECTORS' CHOICE
Musical Instruments of Five Centuries from
American Private Collections

Before 1500

1. JEWS' HARP. Anonymous, England, probably Saxon period

Jews' harps are known from Roman times and became exceedingly popular throughout Europe in the Middle Ages. In this example only the bronze frame remains, while the thin metal tongue plucked by the fingers is missing. Found in London in 1925, this is the oldest instrument in the exhibition.

Collection: Rosenbaum

Sixteenth Century

2. MINIATURE VIRGINAL. Anonymous, North Italy, about 1550

This pretty toy, a type of miniature harpsichord made of cypress, has boxwood naturals and accidentals of box and rosewood; its compass is two and one-half octaves, single strung, sounding a fourth higher than the keyboard disposition suggests. Ex E. M. W. Paul.

Collection: Witten

3. IVORY TREBLE LUTE. Unidentified master D.G., Venice, about 1550

Nine strings, four double courses and single highest string or "chanterelle." The shape, body type, and stringing of this--the only early lute known in which everything but the soundboard is of ivory--proclaim its Venetian origin and suggest a very early date, making it one of the earliest surviving lutes. Note the geometrically carved rose of the soundboard, reflecting arabic influence. Ex Lord Astor of Hever.

Collection: Witten

4. VIOLA DA GAMBA. Ventura di Francesco Linarol (c.1540-after 1601), Venice,
1582

This splendid gamba, one of a small group of surviving instruments by Ventura made in Venice and Padua between 1577 and 1585, represents the apogee of the early school of Venetian viol and violin making. A large double bass made of precisely the same materials as this instrument, dated 1585, is in Vienna. Ex Bisiach Collection, Milan.

Collection: Witten

Sixteenth Century

5. VIOLONCELLO. Andrea Amati (c. 1505-1581), Cremona, not after 1574

The violins, violas and 'celli made by Andrea Amati, founder of the Cremonese School of violin making, established in every essential particular the sizes and shapes of the violin family of instruments. Possibly all of those that survive were originally made for the court orchestra of King Charles IX of France, under the strong Italianate influence of his mother Catherine of Medici, the real power behind the throne; but only some of the instruments, like this famous 'cello known as "The King," were painted with the arms, devices and mottos of Charles IX who died in 1574.

Collection: Witten

6. HARP. Anonymous, North Italy, first half of the Sixteenth Century

This simple harp is of a type commonly seen in illustrations of the later fifteenth and early sixteenth centuries. It closely resembles the few surviving signed North Italian examples. Ex Bisiach Collection, Milan.

Collection Witten

7. VIOLA. Peregrino di Zanetto de Micheli (1522, not before 1615), Brescia, after 1564

Peregrino succeeded his father Zanetto (c. 1489-1564), a viol maker at Brescia mentioned in Lanfranco's Scintille, 1533. A handful of large violas by the highly original Peregrino are extant, this being one of the few with the label of the maker. Peregrino's instruments are totally different in concept from those of his more famous successor, Gasparo da Salò (see the next entry). Early Brescian instruments were almost never dated; this example was probably made about 1575.

Collection: Witten

8. VIOLA. Gasparo (Bertolotti) da Salò, 1540-1609, Brescia, undated

Both this instrument and the viola by Peregrino in this exhibition (No. 7) are of a standard Brescian size, about $17\frac{1}{2}$ inches in body length, the equivalent of 11 inches of the Brescian foot. This fine example of the work of the most famous Brescian maker may show some traces of the craft of Gasparo's pupil and successor, Gian-Paolo Maggini and probably dates from the period 1600-1609. Ex Joseph Joachim.

Collection: Witten

9. MANDORA. Anonymous, Venetian, undated

This instrument is ivory and ebony gilded. The Mandora is as old as the Lute and was used until the end of the eighteenth century and had from four to eight strings.

Collection: Kaston

Seventeenth Century

10. NOT EXHIBITED.

11. TUNING HAMMER FOR A KEYBOARD INSTRUMENT. Anonymous, Seventeenth Century

T-shaped tuning hammers like this one are multipurpose tools. They are heavy enough to be used for hammering a tuning pin back into its hole once a string has been wound on it, after which the socket at the bottom is fitted onto the pin so that it may be turned to tune the string. Finally, if a new string must be put on, a loop can be made in it to fit around the hitch pin by bending the string in a U around the hook at the top of the hammer and then twirling the hammer until a tight, strong loop is formed.

Collection: Ripin

12. OBOE. Loth, Paris, about 1680

This three-keyed baroque instrument of boxwood (stained to imitate tortoise-shell) and ivory is one of the earliest extant of its kind. Developed especially in Holland and in France during the last quarter of the seventeenth century, the oboe was created to provide a lighter, more subtle tone than that of the shawm, suitable for blending with the instruments that formed the baroque string ensemble. For the next forty years, oboes and shawms existed side by side, but eventually the oboe won out. This instrument duplicates the E-flat key on the right and left side and has a fish-tail C key, both features enabling it to be played with the right or left hand lowermost.

Collection: Rosenbaum

13. TROMBA MARINA. Anonymous, Seventeenth Century (?)

A monochord instrument used to accompany singers in the Middle Ages and later. It is one of the earliest known bowed string instruments and the first to have ratchet tuning. This example has nine ribs.

Collection: Caplin

13a. TROMBA MARINA. Anonymous, Eighteenth Century (?)

This example is larger and probably more recent than the preceding. The single gut string passes over an asymmetrical bridge which has one free leg; when the string is bowed, the free leg beats against the soundboard giving a tone of penetrating, brassy timbre, rather like a trumpet.

Collection: Caplin

Seventeenth Century

14. VIOLIN BOW. Anonymous, French (?), second half of the Seventeenth Century

This beautiful bow, with superb playing qualities, is of fluted snakewood, with a chased silver plate at the tip (apparently original and perhaps added to achieve perfect balance), and ebony frog in the form of a crouching lion with ivory eyes. It speaks eloquently for the artistic and playing qualities of the finest bows of this period, of which extremely few survive.

Collection: Witten

15. NOT EXHIBITED.

16. GUITAR. (Jean?) Voboam, Paris, 1697

Sides and back are of tortoise-shell in a herringbone pattern, inlaid throughout with ivory and mother-of-pearl. Sunken rose of carved and gilt leather surrounded by a fleur-de-lis in mother-of-pearl. This instrument closely resembles the "Rizzio guitar," supposed to have been given by Mary Queen of Scots to her secretary, David Rizzio, but probably a seventeenth century guitar by one of the Voboams. Three makers of this family made guitars renowned for their beauty; this example is attributed to Jean Voboam.

Collection: Caplin

17. GUITAR. Joachim Tielke, Hamburg, 1670

Highly decorated neck with stone, ivory and tortoise shell. Back and sides made of ivory, ebony and cypress wood. The top of cypress wood. A very interesting early work of Tielke.

Collection: Francais

18. THEORBO. Magno Dieffoprugar (i. e. Magnus Tieffenbrucker the younger, flourished c. 1595-1620), Venice, undated

The superb carving of the rose, the beautiful ivory and ebony inlay work and the body of snakewood with ivory striping are characteristic of the work of the finest Venetian makers of the period 1585-1650, of whom this famous craftsman was one. A very similar theorbo also signed by Magno is in the Museo Municipal, Barcelona. Ex Lord Astor of Hever.

Collection: Witten

19. TREBLE RECORDER. Johann Christoph Denner, Nürnberg, about 1690

This instrument, made of plumwood, is by the inventor of the clarinet. In developing the clarinet, Denner utilized the body of an instrument such as this, replacing the beaked end with a single-reed mouthpiece and supplying two or three keys to facilitate fingering.

Collection: Rosenbaum

Seventeenth Century

20. FAGOTTINO. J. Krause, probably north Germany, about 1700

This little boxwood bassoon, pitched in G, may have been made to tutor young boys in bassoon playing. With one or two exceptions, no music seems to have been written for such instruments. The ornate profile of the instrument is typically baroque, while the three keys indicate the early date of this petite representative of the bassoon family.

Collection: Rosenbaum

21. COR DE CHASSE. Anonymous, probably French, second half of the Seventeenth Century

Also called "Trompe de chasse," "Waldhorn," "Corno da caccia," this open-hooped, single-coil horn began as a signal horn used primarily in hunting. At the beginning of the eighteenth century such horns were already being used in orchestras.

Collection: Caplin

22. VIOLIN. Antonius & Hieronymus Amati, Cremona, 1628

Authentically signed by the "Brothers Amati", sons of the great Andrea, very late in their career, this violin is widely believed to be the work of the supremely talented Niccolo Amati (1596-1684), grandson of Andrea, son of Hieronymus. The instrument is of a revolutionary "Grand Pattern" design, probably introduced by the youthful Niccolo in 1625, a design which fulfills the acoustic needs of the solo player even today and which dominated violin construction for nearly a century. The marvellous concept and sharpness of workmanship of this great maker may be observed in the swelling, baroque curves of the instrument and the flawless treatment of purfling, soundholes and scroll. Ex Charles J. Read, exhibited at South Kensington, 1872.

Collection: Witten

23. MANDORA. Francesco Lione, Turin, 1671

This instrument is made of maple and ivory. The Mandora is the precursor of the Mandolin. It has four to eight pairs of strings.

Collection: Francais

24. VIOLIN. Jacob Stainer, Absam (Tyrol), 1656

The influence of Stainer on the seventeenth and eighteenth century violin makers in Europe was equalled only by that of Nicolas Amati. In Italy, his pattern was especially influential at Venice and Rome. Stainer frequently substituted a beautifully carved lion's head for the more commonly seen scroll, as in this example.

Collection: Francais

Seventeenth and Eighteenth Century

25. POCLETTE. Matthias Worle, Augsburg, 1675

With a red morocco pochette case, French, seventeenth century.

Attractive little instruments such as this were kept in oblong or cylindrical cases and carried in the pocket. Popular with dancing teachers, their weak tone was used to accompany the dance lesson. At one time in the seventeenth century, a Paris ordinance decreed that, in an effort towards noise abatement, pochettes were the only musical instruments permitted to be played in taverns.

Collection: Rosenbaum

26. BENTSIDE SPINET. Stephen Keene, London, about 1670

This little walnut instrument, with well preserved marquetry on its front panel and bone accidentals with ebony naturals, has the identical action to that of the harpsichord. In fact, its relation to that instrument is like that of an upright piano to the grand piano. Keene is especially known for his spinets, of which about a dozen are extant.

Collection: Rosenbaum

27. HURDY-GURDY. Anonymous, French, undated

A very early example of this instrument so popular from the Middle Ages on, especially in France. The hurdy-gurdy is suspended across the lower torso and the hand wheel turned while the melody is produced by activating stops that touch on the two chanterelle strings. There is, in addition, a set of drone strings. The sound produced recalls the bagpipe. The table-leg struts of this instrument recall the example illustrated by Hieronymus Bosch in "The Garden of Earthly Delights."

Collection: Rosenbaum

Eighteenth Century

28. HARP-SHAPED PIANOFORTE. Johann Mattheus Schmahl, Ulm, about 1760

A fragile, early pianoforte capable of numerous effects by virtue of a number of special stops including leather, paper and felt dampers. The painting of the outer case is typical of the provincial south German manner. Schmahl specialized in small, harp-shaped instruments of this type.

Collection: Rosenbaum

29. HURDY-GURDY. Anonymous. Caen (France), undated

A very rare and charming children's Hurdy-Gurdy made of plain maple with an exquisite sculptured head. This type of instrument is still used in the Provinces of Brittany and Auvergne.

Collection: Kaston

Eighteenth Century

30. POCHETTE. Joseph Guarnerius del Gesù, Cremona, about 1735

A dancing master's kit, the only known pochette by the great Cremonese master. A perfect example for scholastic study because of the meticulous and precise details and the pristine state of preservation. The only known comparable pochette is the one by Antonio Stradivari in the Paris Conservatoire.

Collection: Kaston

31. VIOLA DA GAMBA. Johannes Florenus Guidantus (fl. 1700-1740), Bologna, 1728

This beautiful gamba is representative of a group of "late Italian gambas" made in a few North Italian cities from 1660-1730, doubtless to supply a demand for Northern music and its instruments in court orchestras, since Italian makers had virtually ceased viol production in all sizes except the double bass about 1600 in favor of violin family instruments. Gambas of this type emit a powerful, 'cello-like tone.

Collection: Witten

32. MUTE VIOLIN. Nicolas Gagliano, Naples, 1776

In completely original condition, with all its original fittings, this is a very rare specimen and the only practice violin by an important Italian maker known today.

Collection: Wurlitzer

33. VIOLONCELLO. Joannes Baptista de Tononis, Bologna, 1740

This 'cello, which has survived in unaltered condition with the original neck, is typical of the smaller pattern 'celli of the eighteenth century designed to meet the demands of the new virtuoso parts being required of players. It is by a hitherto unrecorded maker of the Tononi clan who (with Guidantus) dominated violin making in Bologna in the period 1680-1725.

Collection: Witten

34. VIOLA d'AMORE. Joseph Gagliano, Naples, 1786

In a pristine state of preservation, with the exception of the head, this is one of several viole d'amore by the same maker now known. It is an early example of an instrument that was to compete with the violin until the end of the nineteenth century.

Collection: Francais

Eighteenth Century

35. CITTERN. Preston, London, late Eighteenth Century

In its original box of leather repoussé with floral design. Made of maple, with tortoise-shell fingerboard, metal tuning mechanism and metal ornamented Star rose. Instruments of this type are also known as "English guitars."

Collection: Francais

36. ARCH-CITTERN. Renault and Chatelain, Paris, 1760

A popular instrument with bass strings extending beyond the neck in the manner of the theorbo.

Collection: Rosenbaum

37. TREBLE RECORDER. J. W. Oberlender, Nürnberg, about 1720

Elaborately carved boxwood or ivory instruments such as this were popular with the more affluent amateurs of the period. The dour expression on the face of the figurehead is possibly a comment on the ability of the player.

Collection: Rosenbaum

38. FLUTE. Johann Joachim Quantz, Potsdam, about 1750

This flute is one of five in existence known to have been the property of Frederick the Great, an accomplished performer and a pupil of Quantz. Complete in its handsome original morocco, velvet, and gilt braid case, the instrument has some six corps de rechange, pieces of different length that allowed the performer to play sharp or flat to varying degrees depending on the climatic conditions, temperament of the music, or the general pitch of the accompanying players. Quantz, who invented the curious double D-sharp/E-flat keys, as well as the tuning slide, was the most famous player of his time.

Collection: Rosenbaum

39. FLUTE. Charles Schuchart, London, mid-Eighteenth Century

Six-keyed boxwood flute, stamped "Schuchart, London" on each joint, with ivory mounts and silver keys with bevelled square covers.

Collection: Straus

40. FLUTE. Thomas Stanesby, Jr., London, undated (1734-1754)

One-keyed boxwood stamped "Stanesby, London" on the head joint, and "Stanesby" on the other three joints: unmounted, with boxwood end cap,

Eighteenth Century

40. Continued

the single key of brass with square cover probably added later.

Collection: Straus

41. OBOE. G. Astor & Co., London, about 1790

Two-keyed boxwood with ivory mounts. This is a typical English oboe of the Classical period, such as might have been used in the performances of Haydn's London symphonies. Its maker, George Astor, was born in Germany about 1760. He and his brother John Jacob Astor (who later moved to New York) set up an instrument shop in London in 1778, and instruments with this signature were made there between 1784 and 1798.

Collection: Ripin

42. BASSOON. William Milhouse, Newark (England), about 1750-60

An early four-keyed instrument from the period of Händel. In contrast to the early baroque style, the profile of this bassoon has assumed more modern proportions.

Collection: Rosenbaum

43. BASSET HORN. Anonymous, probably German, about 1770

Actually an alto clarinet in F, this instrument was a favorite of Mozart. The curious little box (Kasten) has a bore that doubles back to absorb what would otherwise be an unwieldy length.

Collection: Rosenbaum

44. ORCHESTRAL HORN. Courtois, Paris, about 1790

A complete horn player's kit, including wood carrying case and full set of transposing crooks. The painting on the bell is typical of French workmanship. Such orchestral instruments are known as natural horns, since there are no valves, the player producing a complete scale using fundamental and overtones together with hand-stopping in the bell.

Collection: Rosenbaum

45. SMALL HUNTING or COACH HORN. Longman & Broderip, London, late
Eighteenth Century

Copper with white-metal mouthpiece and original leather strap. Small horns like this one were used to sound signals employing a single pitch in different rhythms. The music publishing firm founded in London in 1767 took the name Longman & Broderip in 1779 and went bankrupt in 1795. The firm sold musical instruments of all kinds, which were made for it by

Eighteenth Century

45. Continued

various makers much as "house brand" items are made for department stores today. This is in spite of the inscription on the horn "Made and Sold by..." , etc.

Collection: Ripin

46. SERPENT. Signed "Dufeu," probably French, late Eighteenth Century

The form is a wide tube of nutwood covered with black leather curved in a serpentine shape to make the six fingerholes reachable. Throughout the eighteenth century the serpent flourished as a church instrument. Used as a military band instrument from late eighteenth to mid nineteenth century.

Collection: Caplin

47. CORNEMUSE. French, about 1750

Small ivory bagpipes used in performance of rustic music by the wealthy gentry. The original brocaded air-bag has silver thread and fringe. Since in this variety the air was forced into the bag by mouth, it is regarded as a man's instrument. Women used a type having a bellows.

Collection: Rosenbaum

48. SQUARE PIANO. Charles Taws, Philadelphia, 1791

Taws emigrated from England in 1789 and became the leading maker in the United States of instruments of this type. It is equipped with two knee levers operating a sustain and a shutter swell. Made in the year of Mozart's death, and numbered "7" by the maker, this may be the earliest surviving American piano and is a true chamber instrument capable of refined dynamic gradations. This is the earliest American instrument exhibited.

Collection: Witten

49. MANDOLIN. Antonio Vinaccia, Naples, 1766

Made of maple and ivory and highly decorated with mother of pearl, tortoise shell, and stones. Probably made for nobility as indicated by the crown.

Collection: Francais

50. HARP. Anonymous, English, late Eighteenth Century

The sober decoration of the scroll and the column is in exquisite taste. It is made of maple with seven mechanical pedals.

Collection: Francais

Eighteenth and Nineteenth Century

50a. VIOLIN. Antonio Gragnani, Livorno, 1788

This violin is one of the very rare pre-1800 instruments which have survived in unaltered condition with all the original fittings except the modern bridge; it is virtually unplayed. Gragnani's design is quite original and his workmanship beautiful, lacking only the superior varnish of earlier Italian makers to qualify for very high rank. Remained in the possession of an Italian noble family until 1937.

Collection: Witten

Nineteenth Century

51. VIOLIN. John Lott, London, mid-Nineteenth Century

John Lott was well known as an imitator. This instrument is a true attempt to copy Guarnerius del Gesù, including the label and wear and tear at the edge. Some of these copies were so perfectly done that they have been sold as originals of Del Gesù made a century earlier.

Collection: Francais

52. VIOLIN. Jean Baptiste Vuillaume, Paris, about 1850

A superb copy of a Guarnerius del Gesù. Exhibited with a case of the period and a bow by Vuillaume, it was purportedly owned by the eminent violinist Niccolò Paganini, as shown by the engraving on the bow and the end-button. A magnificent duplicate of the "Canon" Guarnerius del Gesù.

Collection: Kaston

53. VIOLIN. Jean Baptiste Vuillaume, Paris, about 1850

A faithful reproduction of the Allard Stradivarius, one of the most important Stradivarius violins made. Allard was the son-in-law of J. B. Vuillaume and a famous player of the time.

Collection: Sackson

53a. DOUBLE FLAGEOLET. John Simpson, London, 1826-1830

The double flageolet is a special type of straight flute created by Bainbridge of London in the early nineteenth century. Simpson, a pupil of Bainbridge, was at the 360 Regent Street address stamped on the instrument in the period indicated. Although considered instruments for amateurs, English flageolets were made of fine materials (this one is of boxwood with ivory mounts). The left or melody tube in D has six fingerholes and two keys, while the right tube in B has four holes and three keys.

Collection: Caplin

Nineteenth Century

54. GUITAR. Joseph Gerard, London, undated

Joseph Gerard, of French origin, was a pupil of the famous maker René Lacote, the most important French guitar maker in the eighteenth century. This specimen of lemon wood with elaborate ornamental mother-of-pearl and ebony, has an early silver tuning mechanism.

Collection: Francais

55. VIOLIN. Enrico Ceruti, Cremona, 1886

A typical example of the nineteenth century Italian school, showing great individuality, not relying on the classical form. It is interesting to note that the original neck is still set in the same fashion as was done in the eighteenth century.

Collection: Francais

56. BASS HORN. Rust, Lyon, about 1820

With dragon's head, six fingerholes, three keys. This instrument, although sometimes called a Basson Russe, is neither a bassoon nor a Russian invention, despite its name. It has the bore of the serpent and the shape of a bassoon--a more practical shape of serpent. It was used in military bands until the middle of the nineteenth century and is the ancestor of our modern day tuba.

Collection: Caplin

57. ENGLISH HORN. Johann Tobias Uhlman, Vienna, about 1835

Such instruments were bent or "angled" to minimize length, hence the name Cor anglé which became corrupted into "English Horn." The instrument is neither English nor a true horn, but is a double-reed instrument pitched between the oboe and the bassoon. At the time this example was made, little music had been written for the instrument. Berlioz remarked in the middle of the century that few if any English Horns could be found outside the orchestras of the largest cities.

Collection: Rosenbaum

58. CLARINET IN F. George Miller, London, about 1810

A six-keyed boxwood and ivory instrument of the type used chiefly in military bands. The keys cover the low E, low F-sharp, low G-sharp, middle A, octave key, and trill from A to B.

Collection: Maynard

Nineteenth Century

59. CLARINET IN E-flat. D'almaine, London, about 1815

A six-keyed boxwood and ivory instrument typical of the early nineteenth century. In the United States five-keyed clarinets were common in town bands through the middle of the century.

Collection: Maynard

60. CLARINET IN E-flat. Wolf and Figg, London, about 1835

An eight-keyed boxwood and ivory instrument in which E-flat/ B-flat and B-natural/ F-sharp are added to the keywork.

Collection: Maynard

61. CLARINET IN B-flat. Goulding and Co., London, about 1800

A five-keyed boxwood and ivory instrument typical of the period of Beethoven's earlier compositions. It is of the kind with which Mozart would have been familiar, although most clarinets at this date were still pitched in C.

Collection: Maynard

62. SLIDE TRUMPET. Charles Pace, London, about 1835

Silver-plated copper with elaborate relief work. The slide trumpet was a standard English orchestral instrument during the first three quarters of the nineteenth century. It was basically a natural trumpet and, as this splendid example shows, retained some external features of the baroque natural trumpet. Various keys were obtained through crooks inserted just below the mouthpiece. The slide produced semitones thus affording a complete chromatic scale.

Collection: Rosenbaum

63. OBOE. William Milhouse, London, about 1825

Of boxwood with seven silver keys mounted on wood blocks. This was the instrument used from Beethoven's time until the middle of the century. Milhouse was active from 1763 to 1836 and is regarded as one of the most innovative makers.

Collection: Rosenbaum

64. CORNET. Lucien Joseph Raoux, Paris, about 1825

A very early example of the cornet with two Stoelzel valves for semitones. The lovely painted bell is typical of French brass instruments of the period. The piston cornet is found alongside natural trumpets especially in

Nineteenth Century

64. Continued

mid-nineteenth century French music. The celebrated Raoux family were makers of brass instruments from the early eighteenth century.

Collection: Rosenbaum

65. VALVE TROMBONE. Adolf Sax, Paris, about 1855

In this rare instrument, the notes produced by seven positions of the slide trombone were obtained with valves. Unlike the valves of trumpets and cornets which were used in combination to obtain a complete scale, this instrument's valves were used one at a time. Sax designed it in an attempt to make more easily playable the increasingly complicated trombone parts that were being written. Its weight (some twelve pounds) and difficulty in tuning doomed it to early failure.

Collection: Rosenbaum

66. EXPERIMENTAL VIOLIN. Thomas Howell, Bristol (England), 1835

An attempt to facilitate playing in the higher positions and also to improve acoustical properties. The tailpiece is fixed to the table after the manner of the guitar.

Collection: Rosenbaum

67. DRAGON-HEADED TROMBONE. Anonymous, French, about 1815

A military instrument of the Napoleonic period. The elaborate bell serves no purpose other than decoration. Some examples possessed leather tongues that vibrated by means of the sound waves produced during playing.

Collection: Rosenbaum

68. FLUTE. Charles Sax (1791-1865), Brussels, about 1830

A nine-keyed instrument of ebony with engraved silver rings and silver keys of scalloped saltspoon pattern encrusted with amethysts. Trained originally as a jeweler, Sax probably constructed this instrument for a wealthy amateur which accounts for the discriminating workmanship. The key pattern is typical of Nicholson concert flutes used up to the introduction of Boehm's flute of 1847. Charles Sax was the father of Adolf Sax, inventor-manufacturer of a variety of brass instruments including the saxophone.

Collection: Rosenbaum

Nineteenth Century

69. EXPERIMENTAL VIOLIN. Georges Chanot, Paris, about 1860

In the shape of a guitar, this violin was made in collaboration with Chanot's brother Francis who was an engineer, as did Viillaume with the physicist Savart, according to the vogue of that time.

Collection: Francais

AMERICAN INSTRUMENTS (See also No. 48 of the exhibition)

70. OBOE. William Röhnberg, New York, about 1865

A well made boxwood oboe of the period. The pattern of this instrument is typically German and no doubt Röhnberg, about whom little is known, was an early immigrant to the city. Several flutes and diverse brass instruments bearing his brand are known. See also No. 82 in the exhibition.

Collection: Vas Dias

71. OVER-THE-SHOULDER TENOR HORN. Anonymous, United States, 1865

With three piston valves, this instrument had the bell directed back over the shoulder so that the music at the head of a column of marching troops could be heard by all. These instruments came in complete families--soprano, tenor, baritone and bass--a concept introduced by Adolf Sax and harking back to the instrumental consorts of the Renaissance.

Collection: Rosenbaum

72. CORNET. Graves and Co., Winchester, New Hampshire, about 1860

With three rotary valves operated by string action, this bell-upward model is an attempt to produce a directed sound for use in marching bands. The Graves firm was a major manufacturer of wind and brass instruments in the early nineteenth century.

Collection: Rosenbaum

73. KEYED BUGLE. E. G. Wright, Boston, Massachusetts, about 1863

A ten-keyed instrument of copper and nickel silver. Developed in Europe early in the century, the keyed bugle became exceedingly popular in the United States. It was not uncommon up to the 1870's. Wright was a well-known Boston maker whose instruments showed superior workmanship. This bugle has a finely controlled tuning slide on the mouth pipe representing a later development characteristic of Wright's work.

Collection: Rosenbaum

Nineteenth Century

74. SQUARE PIANOFORTE. John, Adam & William Geib, New York, about 1818

The Geib brothers were sons of John L. Geib, a maker of harpsichords, pianofortes and organs, born in Germany in 1744, who emigrated to England in the last quarter of the eighteenth century and contributed to the improvement of keyboard instruments there. He came to America in 1797 and after a stay in Boston moved to New York, where in 1807 he opened a shop at 209 Maiden Lane with his son John, Jr. The firm moved to 23 Maiden Lane in 1816, and its name was changed to J. A. & W. Geib in 1818; John Geib Senior died in Newark in 1819. On the piano rest is music published by the firm of Geib & Walker, a continuation of the firm after 1829. See also No. 85 of this exhibition.

Collection: Wurlitzer-Bruck

[Note: The five instruments listed immediately below, numbers 75, 76, 77, 78, 79, are all based on English patterns of the period. The workmanship is very good and they are in every way comparable to European originals. They do not however include any of the improvements which were being added elsewhere. We can assume that the success of these makers lay in their ability to make good, inexpensive instruments suitable for the simpler musical requirements of the American public.]

75. CLARINET, five-keyed in C. William Whiteley, Utica, New York, about 1820

William Whiteley was a native American musical instrument maker, born in 1791 in Lebanon-Goshen, Connecticut, died in Knoxville, New York in 1869. He moved with his family to upstate New York in 1810, and very soon thereafter was in business in Utica as instrument maker, dealer and repairman. From that time until his retirement in 1856 he produced a variety of woodwind instruments and a barrel organ. Signed instruments are clarinets, flutes, fifes and flageolets.

Collection: Selch

76. FLUTE, one-keyed in F. Unsigned, but probably by William Whiteley, Utica, New York, about 1820

Collection: Selch

77. CLARINET, five-keyed in C. Asa Hopkins, Litchfield, Connecticut, about 1829-1837

Asa Hopkins was a native American musical instrument maker, born in 1779 in Litchfield, Connecticut, died 1839 in Hartford, Connecticut. Hopkins was trained at the lathe in his father's spinning wheel factory in Litchfield. After his apprenticeship he became one of Connecticut's earliest and most important clockmakers. In later life he switched to instrument making and established in 1829 a factory for their production.

Collection: Selch

Nineteenth Century

78. FLUTE, eight-keyed in D. Asa Hopkins, Litchfield, Connecticut, about
1829-1837
Collection: Selch
79. CLARINET, five-keyed in C. Harley Hosford, Albany, New York, about 1813
Harley Hosford, native American musical instrument maker, was born in 1791 in Wethersfield, Connecticut, and died in Havana, Cuba, in 1822. The only known instrument from his hand is the one on display. He is listed in the Albany, New York Directory for 1813 as a "musical instrument maker." He is not found after this date.
Collection: Ripin
80. FLUTE, four-keyed in D. Firth, Pond and Company, 547 Broadway, New York, New York. (Probably made in the "Fluteville," Litchfield, Connecticut, factory started by Asa Hopkins, about 1850)
Firth, Pond & Company were the successors to a series of firms going back to the 1815 shop of John Firth, a Yorkshire musical instrument maker. Subsequently in 1833 they were joined by Sylvanus Pond of Albany, New York, becoming known as Firth, Hall and Pond. Later Hall withdrew from the partnership and after 1846 it was known as Firth, Pond and Company. In 1839 Firth, Hall and Pond had purchased the factory of Asa Hopkins in Litchfield, Connecticut. This and the following instrument on display were probably made in the Connecticut factory.
Collection: Selch
81. MILITARY FIFE in Bb. Firth, Pond and Company, New York City, about 1860
An instrument of the Civil War period. See the preceding item.
Collection: Selch
82. FLUTE, eight-keyed in D. Rönnerberg, New York City, about 1835
William Rönnerberg is listed in the New York directories of 1834/5. He appears much later as a maker specializing in Boehm system flutes. The eight keyed model exhibited would be from the earlier period. See also No. 70 in the exhibition.
Collection: Selch
83. CLARINET, five-keyed in Bb. E. Baack, New York City, after 1840
Edward Baack was a maker or dealer in musical instruments who is listed in New York directories after 1840. Nothing more is known as yet about

Nineteenth Century

83. Continued

this maker. The displayed instrument is interesting because of the appearance at this late date of the simple five-key system. It is also unusual in that it is in Bb, the common American instrument usually being in C.

Collection: Selch

84. YANKEE BASS VIOL. Abraham Prescott, Jr., Concord, New Hampshire,
about 1840

"Deacon" Abraham Prescott, Jr. (born 1780, Deerfield, New Hampshire, died 1858, Concord, New Hampshire) was a self-taught maker of bass viols (violoncellos) and double bass viols. He began making instruments in 1809, but his production of stringed instruments tapered off in the 1840's when he and his sons turned their manufacture to reed organs and finally to pianos. Prescott worked in his home town of Deerfield, New Hampshire, until 1837 when he removed to Concord, where the firm existed until the 1920's. A prolific worker, Prescott made hundreds of instruments. A list of his products from 1809 shows that during this year alone he made 147 viols. Price ranged from \$25 for the "premium" bass viols, up to \$60 for a double bass.

Collection: Selch

85. FLUTE, one-keyed in D. J. A. & W. Geib, New York City, about 1818

This typically conservative instrument was made at the same period as the square piano, No. 74 of the exhibit.

Collection: Ripin

86. MINIATURE VIOLIN. George Gemünder (1816-1889), New York City, 1855

This tour de force clearly reflects Gemünder's apprenticeship in the shops of J. B. Vuillaume the famous Paris maker, dealer and expert (see the violin by Vuillaume in the exhibition, No. 52). Gemünder emigrated to New York in 1849 and was the leading violin maker in the United States until his death.

Collection: Witten

87. VIOLIN. V. H. Holmes, Gardiner, Missouri, 1885

An interesting specimen, most likely by an amateur. Lovely carved floral decoration on the scroll and inlaid floral decoration on the back and top.

Collection: Francais

BOWS (See also No. 14 in the exhibition)

88. 'CELLO BOW. Unsigned, English, early Eighteenth Century
Made of hardwood (not pernambuco), ivory-mounted.
Collection: Francais
89. GAMBA BOW. Unsigned, English, early Eighteenth Century
Made of hardwood (not pernambuco), ivory-mounted.
Collection: Francais
90. VIOLIN BOW. Unsigned, English, about 1780
Made of pernambuco wood, ivory-mounted, with a bronze guide under the frog which fits into a ridge in the frog.
Collection: Wurlitzer-Bruck
- 90a. POCHETTE BOW. François Tourte, Paris, about 1810
It was the Paris maker François Tourte, acknowledged in his lifetime and ever since as the greatest of all bowmakers, who brought the design of the modern bow to the ultimate stage of its development.
Collection: Wurlitzer
91. VIOLIN BOW. Stamped "Betts," English, about 1850
Pernambuco wood, ivory-mounted.
Collection: Francais
- 91a. QUARTER-SIZE VIOLIN BOW. Dominique Peccate, Paris, about 1850
This exquisite little bow, made for a lucky child, is by one of the finest French bowmakers.
Collection: Wurlitzer
92. VIOLIN BOW. Stamped "Brown," English, about 1870
Pernambuco wood with ivory frog. This is an early specimen of the modern bow with counter-camber.
Collection: Francais
93. VIOLA D'AMORE BOW. Jacques Lafleur, Paris, about 1800
Pernambuco stick, with rosewood frog, and ivory button.
Collection: Francais