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Musical Instruments at Yale

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COVER: *Bass viola da gamba by Giovanni Battista Ciciliano. Venice, mid-16th century. Cat. No. 14*

Musical Instruments at Yale

A SELECTION OF WESTERN INSTRUMENTS FROM THE 15TH TO 20TH CENTURIES

CATALOGUE BY SIBYL MARCUSE EXHIBITION DIRECTED BY STANTON L. CATLIN

SPONSORED BY THE FRIENDS OF MUSIC AT YALE AND THE YALE UNIVERSITY ART GALLERY ASSOCIATES

FEBRUARY 19—MARCH 27, 1960

YALE UNIVERSITY ART GALLERY

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Arthur B. Lewis
June 5, 1962

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Foreword

Studies in the history of musical instruments, including their performance, have hitherto been pursued chiefly by a few specialists and connoisseurs. Curricular studies in these disciplines are an established part of musical training at Yale, and in this activity the Yale University Collection of Musical Instruments plays a fundamental role. It is partially to focus attention upon this function and upon the quality of the collection that this exhibition is presented. Considered in terms of appearance musical instruments suggest a close relation to the so-called representational arts. On the one hand the craft of the instrument maker often achieves distinction by following forms allied to furniture and architecture and by adopting the representational or decorative aims of painting. The visual arts in turn reveal a long and rich tradition of subject matter based on musical instruments.

The purpose of the present collaborative exhibition, then, is two-fold: first, to encourage an interest in the historical instrument as it bears upon the music of its time and upon general questions of technical mastery, and secondly, to give the visitor an opportunity to compare actual instruments with their representation in a selected group of paintings, drawings and other works of art having musical content or associations. From both points of view the sponsors hope that their undertaking will further a teaching objective held in common: the training of the esthetic faculties for the discernment of lasting artistic value.

On behalf of the two sponsoring organizations we present our warmest thanks to the owners of the Belle Skinner Collection of Old Musical Instruments for the privilege of including instruments from their collection, on loan to Yale, and to the museums, galleries, and collectors who generously lent paintings, drawings and other works of art with musical themes to the supplementary exhibition, recorded in the check-list insert to this catalogue: To the organizers of the exhibition, Sibyl Marcuse, Curator of the Yale University Collection of Musical Instruments, who selected the instruments and wrote the catalogue; to Stanton L. Catlin, Assistant Director of the Yale University Art Gallery, who directed the exhibition and selected the supplementary display; to Brooks Shepard, Jr., Librarian of the Yale School of Music; to Peter Millard, architectural consultant; and to the members of the staffs of the Art Gallery and the Yale Music Library for their indispensable help in realizing the exhibition and its catalogue, we express our sincere gratitude.

*Luther Noss, Dean
Yale University School of Music*

*Andrew Carnduff Ritchie, Director
Yale University Art Gallery*

Musical Instruments at Yale

The Yale University Collection of Musical Instruments was established in 1900, when the late Morris Steinert gave the major portion of his collection to the University. His great interest had been in pianos and their predecessors, so that his collection comprised predominantly keyboard instruments. But he played the cello, became interested in early bowed strings and collected them. The residue of his collection consisted chiefly in instruments of the viol family. But Steinert's collection was not static. Like many a collector, he periodically acquired and disposed of specimens, and thus some of his most beautiful keyboards went to Miss Belle Skinner, who was forming a collection of her own. This has long since been known as the Belle Skinner Collection of Old Musical Instruments. It was housed in her home at Holyoke, Massachusetts until 1959, when it was loaned to Yale. It also is very rich in keyboards, and plucked strings are well represented. Both collections have a common failing: they are very weak in winds. Over the years the Yale Collection has been enlarged, mainly through donations of instruments, and occasional acquisitions have been made possible by financial assistance from private donors and the Friends of Music at Yale. Curiously enough, like seems to attract like: our already strong keyboard section has been increased by some important items, several of which are on display, but our wind section has received little stimulus.

It is a policy of the Yale Collection to maintain as many of its instruments as possible in playing condition. A program of restoration was inaugurated several years ago to this effect, and is still in progress. Since the restoration of musical instruments is often a two-fold one, musical and visual, the visitor will in many cases be able to determine the extent of accomplishment for himself.

ERRATUM In the next-to-last paragraph of the introductory article "Musical Instruments at Yale," "(No. 10)" should read "(No. 9)."

The instruments shown here were selected for different reasons. Some for the renown of their maker (those by the Ruckers, by Taskin and Kirkman), some because they are so typical of their species (the Hitchcock spinet, the Leversidge virginal), some for their beauty of form (the oboe, the Venetian virginal), others again for their rarity (the Cicilian viol, the early bugle, the double virginal), or unusual features (the Staufer cello, the Hass harpsichord) and some for their lavish decoration (the two guitars), but most of them for an interplay of these features. And one instrument at least, a Ruckers harpsichord (No. 10), was chosen for the reason that so little of the original instrument has survived. We know that long after its musical usefulness had become impaired, many an instrument was preserved for its beauty of tone; when it became outdated, its compass would be extended, it would be modernized, rebuilt sometimes, repainted or redecorated, according to the prevailing demands of music and of fashion. The Ruckers harpsichord is a good illustration of such procedure, which in this case was achieved over a span of three centuries. It would be hard to imagine a greater compliment to its maker; despite the fact that, paradoxically enough, little of his handiwork remains.

Since these instruments cannot fulfill their main function, namely that of being heard, I hope they will fulfill the other half of the dual function assigned to them by the Renaissance, that of pleasing both the eye and the ear: "il vedere & l'udire," as Fioravanti puts it.

Plates

All instruments in the exhibition are illustrated

Plate numbers correspond to catalogue and exhibition numbers















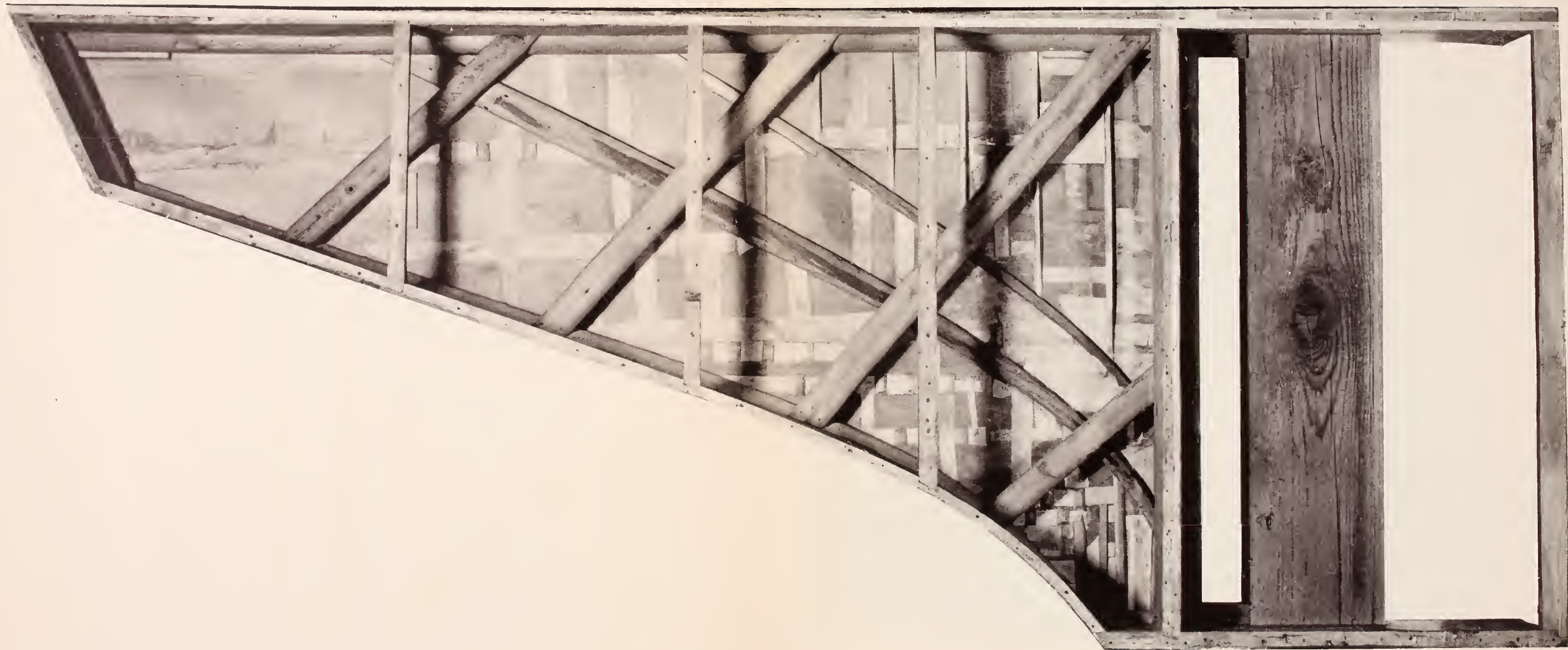




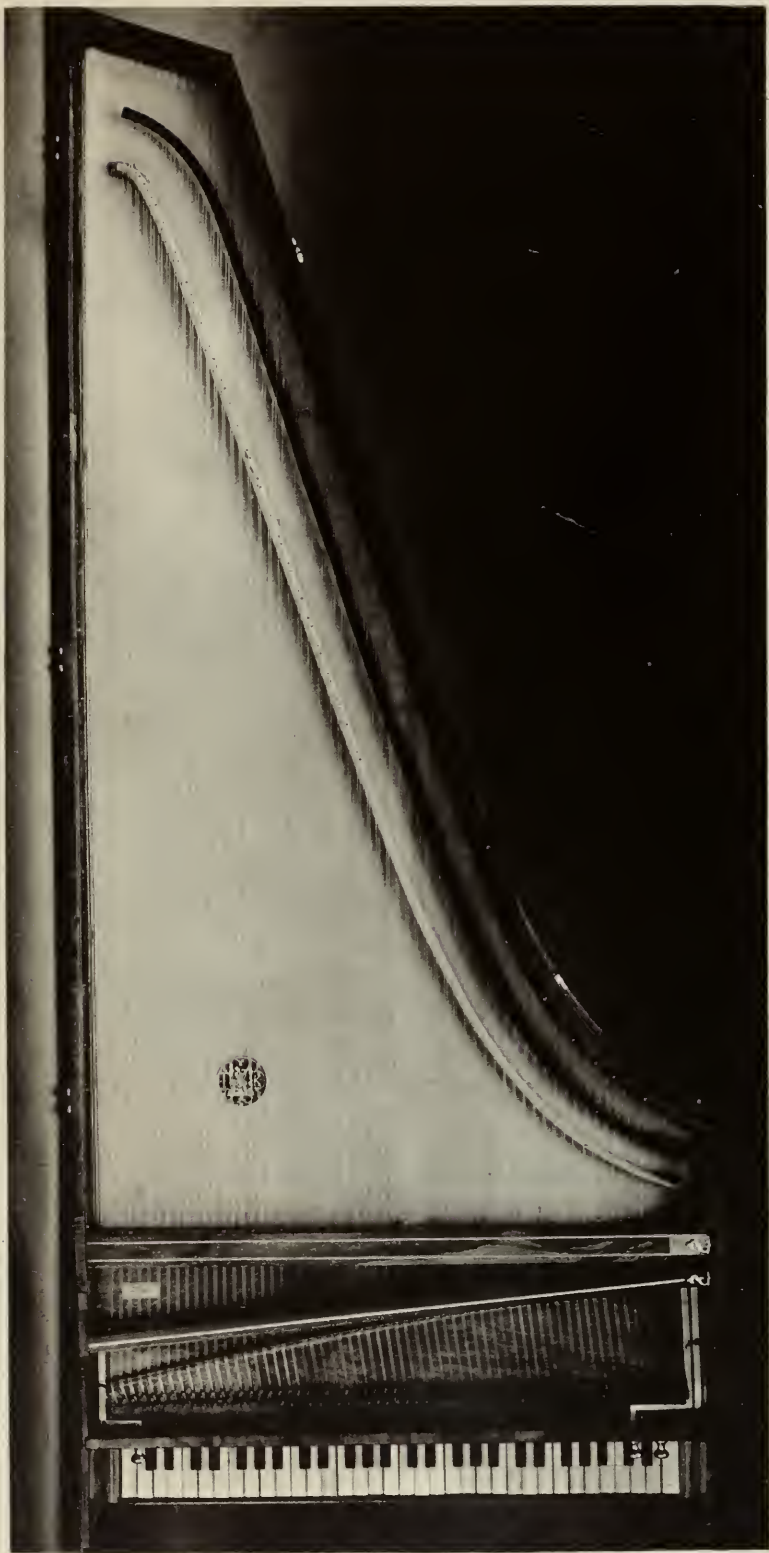


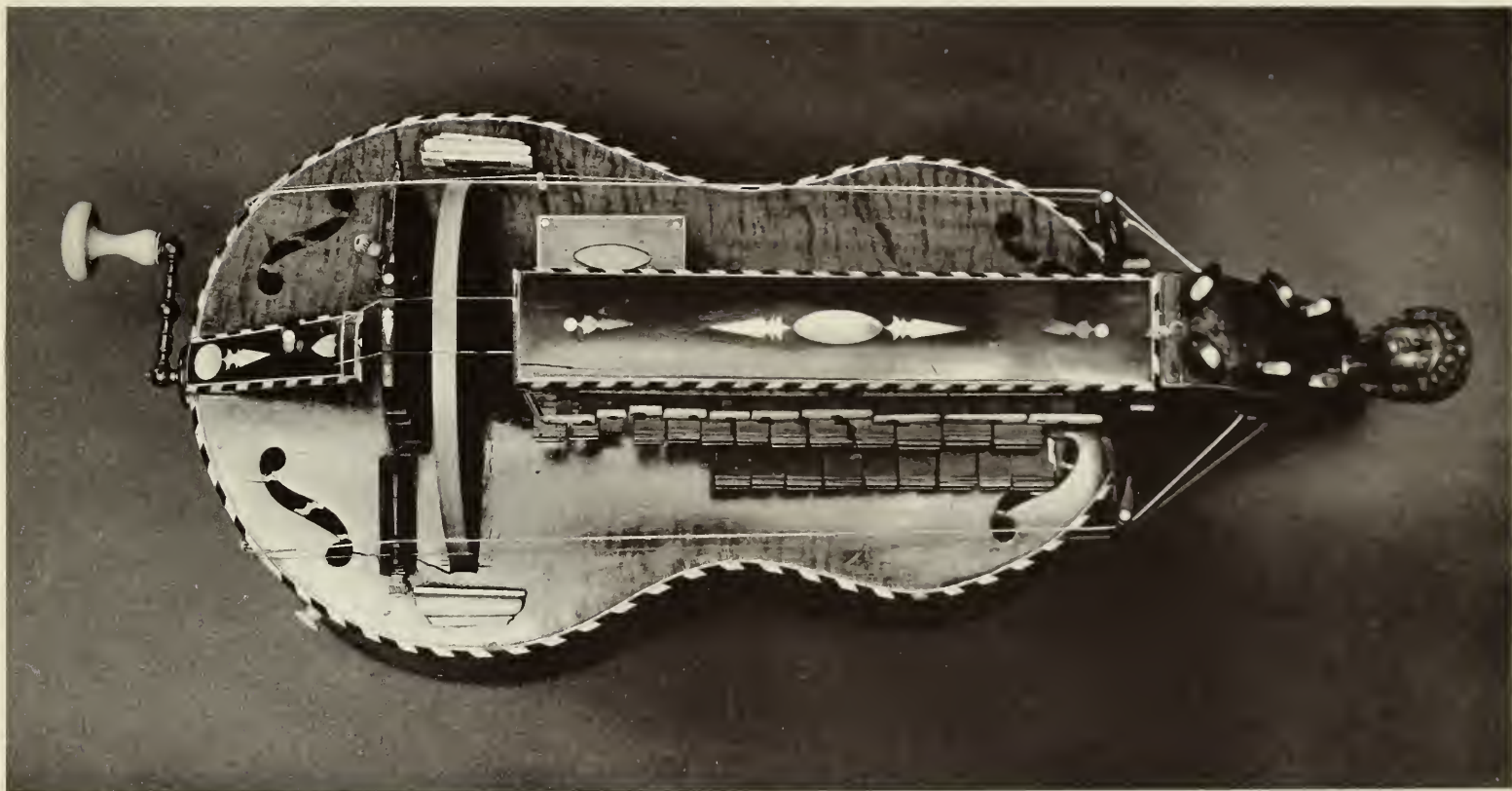














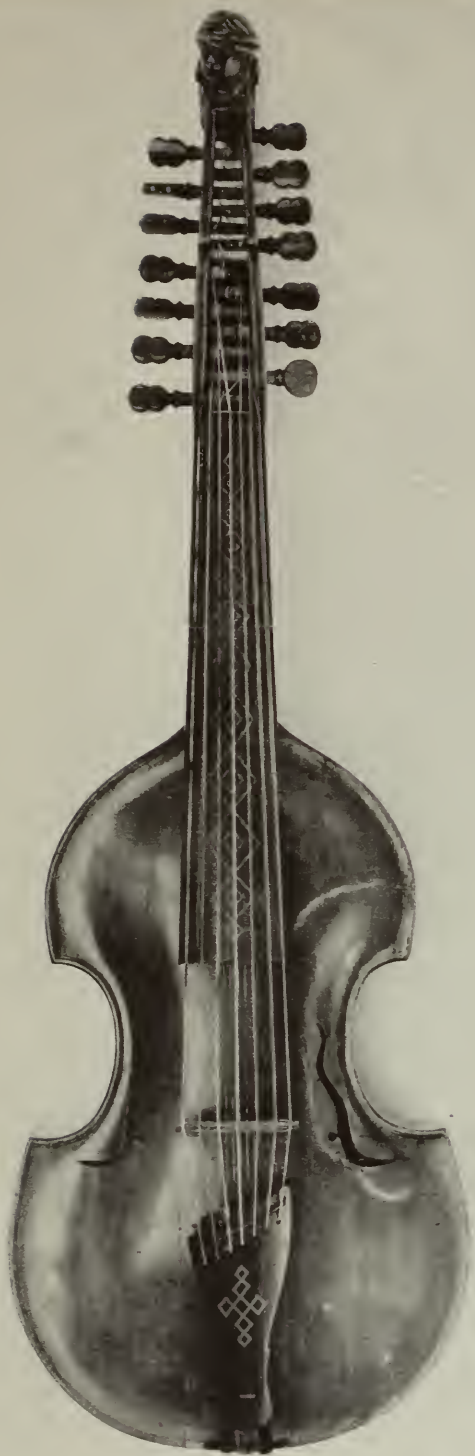
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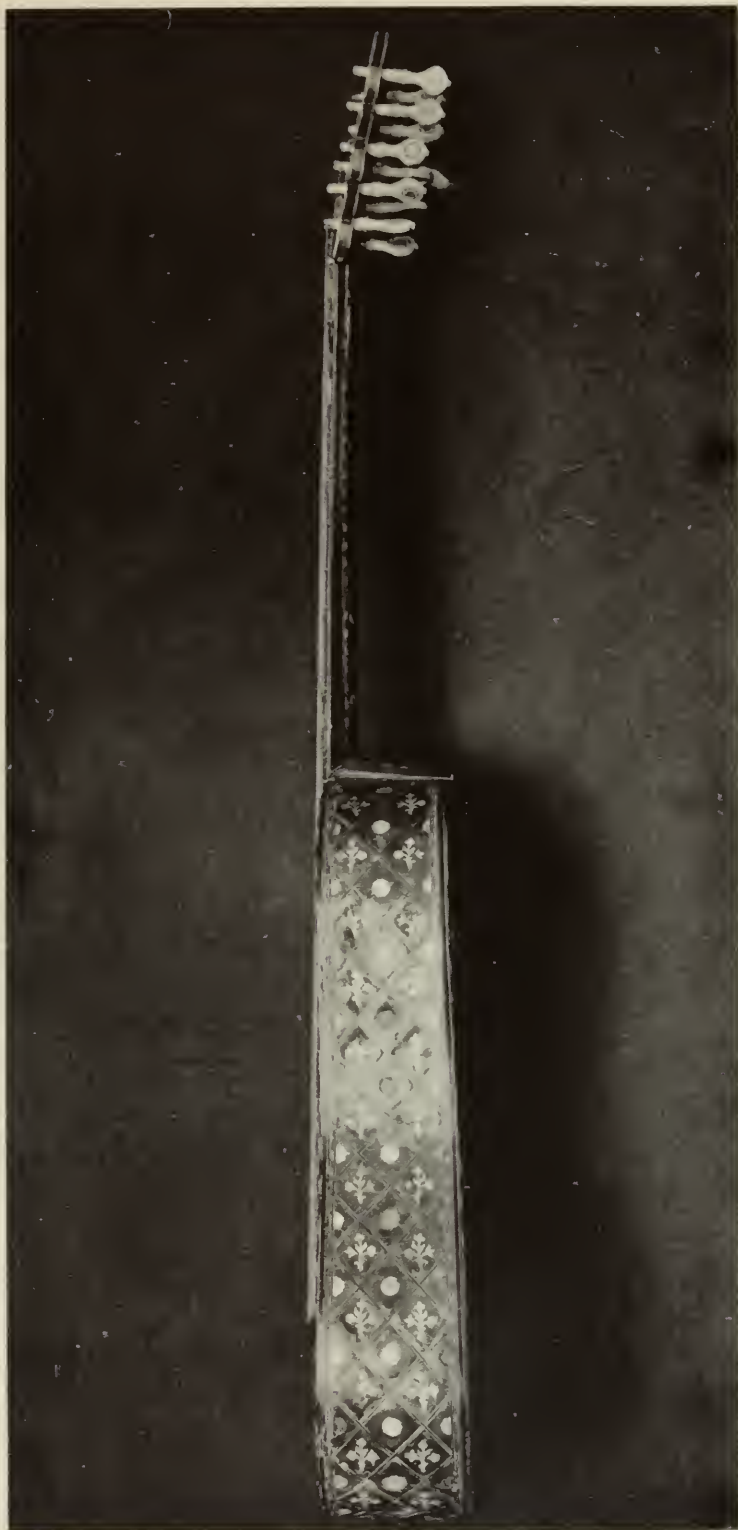














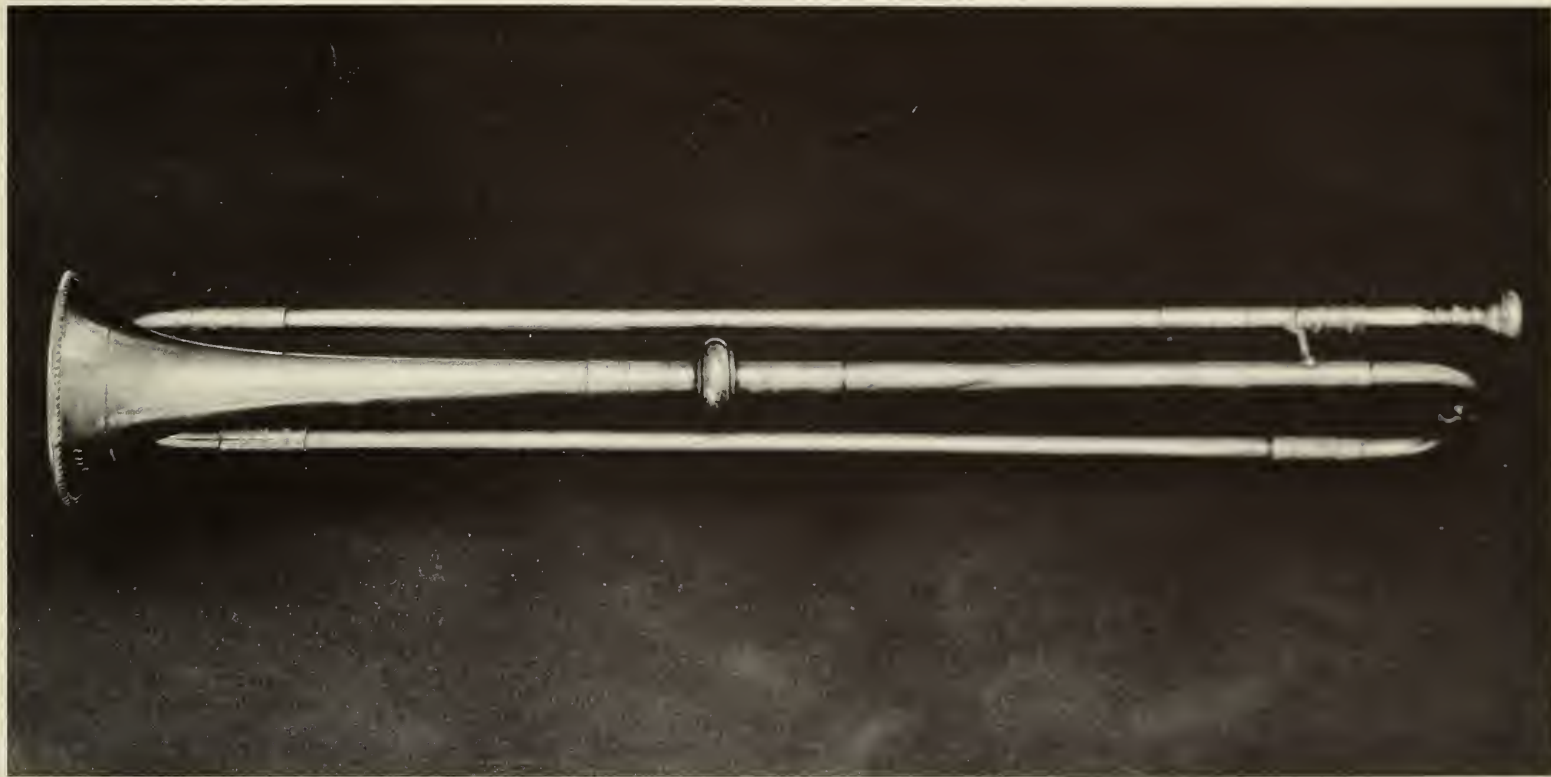












Catalogue

All dimensions are given in inches and centimeters

Indications of the scale of harpsichords are given for the longer of the two 8 ft. registers

On bowed strings, the vibrating string length has been measured from nut to top of bridge

I OTTAVINA SPINET ITALIAN 17TH CENTURY

Made by Abel Adam in Turin, 1657.

Nameboard inscribed: "Abel Adam MDCLVII"; back of nameboard signed: "Alari" (the Roman harpsichord maker?), also inscribed in ink: "Restored at 7 Bayley Street, London, Sept. 1879 by Arnold Dolmetsch." Cypress case. Pine soundboard. Exterior of case and lid painted a dappled pattern on yellow background. Projecting keyboard. Compass 4 octaves, c to c⁴, with bass short octave. Dimensions: 32" (81.3) x 16 3/4" (42.5) x 5 1/4" (14). 1 choir of strings at 4' pitch. Scale: c 27 3/4" (70.5), c³ 7 1/2" (19), c⁴ 3 5/8" (9.2). (208)

An ottavina is a small spinet at 4 ft. pitch, usually portable. We know from two other ottavinas of his that Adam worked in Turin ("Abel Adam Fecit Tavrini"). As all three instruments have pine soundboards, it is likely that their maker was of northern origin.

Gift of Mr. and Mrs. Gregory B. Smith

2 OTTAVINA SPINET FRENCH 18TH CENTURY

Made by Pascal Taskin in Paris, 1778.

Nameboard inscribed: "Fait par Pascal Taskin A Paris 1778." Soundboard dated "1778." Case and lid varnished over ivory background; interior of lid and nameboard delicately painted. No soundhole, but painted "rose" on soundboard with maker's initials: "P T." Compass 5 octaves and a note, E to f⁴. Dimensions: 41 3/8" (105) x 24 1/4" (61.5) x 8" (20.3). Scale: E 39" (99), c³ 6 3/4" (17.2), f⁴ 2 1/2" (6.3). (224)

Taskin, the greatest of French makers, was a Belgian who

migrated to Paris. His surviving instruments are so rare that his native country does not possess a single example of his work. We are proud to be able to display the only two plucked instruments of his at present known to be in the New World. This ottavina is said to have belonged to Marie-Antoinette.

On loan from the Belle Skinner Collection of Old Musical Instruments

3 VIRGINAL ENGLISH 17TH CENTURY

Made by Adam Leversidge in London, 1666.

Jackrail inscribed: "Adamus Leversidge Londini Fecit 1666." Back of nameboard inscribed: "Restored by Chickerling and Sons under the direction of / Arnold Dolmetsch Boston U.S.A. 1909." Case and concave lid of oak. Interior of lid painted, as is soundboard; interior of case decorated with embossed gilt paper. Keyboard to left. Dimensions: 66 1/2" (169) x 35 1/4" (89.5) x 11" (29). Compass 4 octaves and a seventh, G₁ to f³, with bass short octave. Scale: G₁ 61 1/2" (156.2), c³ 11 7/8" (29), f³ 4 1/2" (11.4).

The only other surviving instrument of Leversidge, also a virginal, is in the Ashmolean Museum at Oxford. All told, only 18 English virginals are known to us today. They all fall within the years 1641-1679.

On loan from the Belle Skinner Collection of Old Musical Instruments

4 DOUBLE VIRGINAL FLEMISH 16TH CENTURY

Made by Hans Ruckers in Antwerp, late 16th century.

Jackrails of both instruments inscribed: "Johannes Ruquers Me Fecit," yet each bears a rose of Hans Ruckers. The date

"1591/A" appears on a painting on the interior of the lid representing the contest between Apollo and Marsyas, not on the instrument proper. Removable ottavina to left of instrument. The virginal measures 67 1/4" (171) x 19 1/2" (49.5) x 10 1/2" (26.7). The ottavina measures 32 1/4" (82) x 16 1/2" (42) with projecting keyboard, x 5 1/4" (13.3). Keyboards of both instruments are modern. Compass of both 4 octaves chromatic, C to c³. The virginal has 1 choir of strings at 8' pitch, the ottavina 1 choir at 4' pitch. Scale: 8': C 57" (144.8), c² 12 3/8" (31.5), c³ 7 1/4" (18.5); 4': c 27 1/4" (69.2), c³ 6 1/2" (16.5), c⁴ 3 1/2" (8.8). Nameboard of main instrument is a modern replacement.

The double virginal was a Flemish specialty: the Flemings called them "mother and child." Only 8 have survived, four of them by Hans Ruckers. For playing, the ottavina was removed from its compartment. It is so constructed that by placing it immediately over the virginal, its keys are activated by the virginal's jacks.

On loan from the Belle Skinner Collection of Old Musical Instruments

5 VIRGINAL ITALIAN 16TH CENTURY

Made by Domenico of Venice in 1556.

Jackrail inscribed: "Domenicus Venetus Fecit MDLVI." Cypress case covered with red velvet. Compass 4 octaves, C to c³ with bass short octave. Dimensions: 60" (152.5) x 17 1/4" (43.8) x 7 7/8" (20). 1 choir of strings at 8' pitch. Scale: C 52 1/2" (133.4), c² 14" (35.5), c³ 7 3/8" (18.8).

Unlike most instruments of this type, the keyboard does not project. At some time in the past, pedals were attached to the 9 lowest keys of this instrument.

On loan from the Belle Skinner Collection of Old Musical Instruments

6 CLAVICHORD AMERICAN 20TH CENTURY

Made by Chickering & Sons in Boston, 1908.

Nameboard inscribed: "Chickering & Sons Boston USA MCMVIII No. 32"; pinblock inscribed: "Made by Chickering & Sons under the direction of Arnold Dolmetsch. Boston USA MCMVII (sic) No. 32." Exterior of case and lid of green lacquer, interior of red lacquer. Interior of lid bears motto: "Musica magnorum est solamen dulce laborum." Compass 5 octaves, F₁ to f³. Unfretted. Duple strung

throughout. Dimensions: 67 5/8" (171.8) x 20" (50.8) x 6" (15.2). Scale: F₁ 56 1/4" (142.5), c² 10" (25.4), f³ 3 1/4" (8.3). 2 roses. (220)

Arnold Dolmetsch (1858-1940), a Frenchman by birth, settled in England, spent 1905 to 1909 at Chickering & Sons in Boston. During this time about 75 instruments must have been produced in his department—chiefly keyboards. The "Chickering-Dolmetsches," as they are affectionately called, are prized as collectors' items.

Gift of Mrs. William Churchill Hammond and her sons

7 SPINET ENGLISH 18TH CENTURY

Made by John Hitchcock in London, ca. 1770.

Nameboard inscribed: "Johannes Hitchcock Londini Fecit." Walnut case, mahogany lid. Compass 5 octaves, G₁ to g³. Dimensions: 77" (195.6) x 29 1/2" (75) x 8" (20.3). 1 choir of strings at 8' pitch. Scale: G₁ 62 5/8" (59.1), c² 10 1/4" (26), g³ 4" (10.2). Inside of instrument is inscribed: "Culliford No. 10." Modern jackrail and music desk. (5)

Instruments of this wing-shaped form are popularly known as "legs of mutton." For over a century this type of spinet fulfilled the functions of our modern "spinet piano": it was a space saving, relatively inexpensive house instrument.

Gift of Morris Steinert

8 HARPSICHORD FLEMISH 17TH CENTURY

Made by Hans Ruckers in Antwerp, 1612.

Two manuals. No signature, but rose with maker's initials: "HR," and date "1612" on soundboard. Wrestplank inscribed: "Mis à ravalement par Pascal Taskin à Paris 1774"; also stamped: "Restauré par Tomasini à Paris 1905." Case, both sides of lid and dropleaf painted by Adam Frans Van der Meulen. Soundboard ornamented with flowers. Stand is a 20th century reproduction. Compass 5 octaves, F₁ to f³. Dimensions: 89 1/4" (226.8) x 35 1/4" (89.5) x 11" (38). 2 choirs of strings at 8' pitch and 1 at 4' pitch. 4 rows of jacks and push-in coupler. Scale: 8': F₁ 69 1/4" (175.9), c² 14" (35.5), f³ 5 1/2" (14). 4': F 43 1/2" (110), c³ 6 1/2" (16.5), f⁴ 3" (7.6). Interior of lid shows Louis XIV on horseback accompanied by his *entourage*; case and dropleaf contain views of various towns, scenes of the king's campaigns.

In 1777 this instrument was owned by the Sieur de la Che-

vardière, a Paris music publisher and teacher. It has been frequently written about as having belonged to the French court—wrongly, I believe. At any rate, it passed to Prince Torlonia, from him to Viscount Powers-Court, then to Sir Edgar Speyer, finally to Major Bowes, after whose death it was auctioned off . . . at Gimbel's. Sic transit gloria mundi!

On loan from Sibyl Marcuse

9 HARPSICHORD FLEMISH 17TH CENTURY

Made by Johannes Ruckers in Antwerp, 162-

Two manuals. Jackrail (not original) reads: "Johannes Ruckers Me fecit Antverpiae 16 . ." (last 2 digits illegible). Nameboard reads: "H. Rukher / Antverpiae." Nameboard slip inscribed: "Refait par Blanchet Facteur du Roi A Paris c.1750." (Apparently the last digit formerly read "6"). Wrestplank inscribed: "Restored by Chickering and Sons / under the direction of / Arnold Dolmetsch / Boston U.S.A. 1908." Rose with maker's initials: "I. R." Exterior of case and lid painted with floral sprays; cheeks and nameboard with cornflowers over goldleaf; soundboard with flowers; interior of lid with two 18th century pastoral landscapes. Compass 4 octaves and a seventh, F_1 to e^3 . Dimensions: 91" (231.3) x 36" (91.3) x 10 1/2" (26.7). 2 choirs of strings at 8' pitch, 1 at 4' pitch. 3 rows of jacks. 2 handstops and push-in coupler. Scale: 8': F_1 68 3/4" (174.6) c^2 13 7/8" (35.2) e^3 5 5/8" (14.2). 4': F 43 3/8" (110.2), c^3 6 1/2" (16), e^4 2 3/4" (7).

When the instrument's compass was enlarged in the 18th century—presumably by Blanchet—an extension of some 8in.(20 cm) was pieced on to the treble end of the bent-side. Blanchet was one of France's most notable keyboard builders, surpassed only by his pupil, Pascal Taskin.

On loan from the Belle Skinner Collection of Old Musical Instruments

10 HARPSICHORD GERMAN 18TH CENTURY

Made by Johann Adolph Hass in Hamburg, ca. 1750.

Two manuals. Soundboard inscribed in ink: "J. A. Hass / Hamb. Anno 1710," but third digit of date has been tampered with. Exterior of case and lid painted in imitation tortoise-shell; interior of lid with chinoiserie, gold figures on red lacquer. Natural keys covered with tortoise-shell. Soundboard ornamented with flowers. No rose. Rounded

tail. Compass 5 octaves, from F_1 to f^3 . Dimensions: 9' 1" (277) x 39 3/8" (100) x 11" (28). Disposition: 16', 2 x 8', 4', 2'. Scale: 16': F_2 85 1/4" (216.6), c^1 27 1/8" (69), f^2 11 3/8" (29); 8': F_1 73 1/2" (186.7), c^2 13 3/4" (35), f^3 5 1/4" (13.3); 4': F 49 1/4" (125), c^3 6 1/2" (16.5), f^4 3 1/2" (8.8); 2': f 34 1/2" (87.2), c^4 4 1/4" (10.8). Note: 2' nut and bridge have a compass of only 3 1/2 octaves, f to c^4 . 16' strings have their own bridge, set on separate 16' soundboard. 6 rows of jacks at bass, 4 at treble end: first and sixth rows are for 2' register, which can be played from either manual (compass on upper, 2 1/2 octaves, f to b^2 ; on lower, 3 1/2 octaves, f to c^4). Jack sequence front to back: 2' upper, 8' upper manual; 4' lower, 8' lower, 16' lower, 2' lower manual. 6 handstops.

Only one other known instrument has as elaborate a disposition as this one, and that is a 3-manual harpsichord made by Hieronymous Albrecht Hass, father of our maker. Chinoiserie and tortoise-shell were frequently employed by the Hass family, who in addition to their harpsichords have left us a number of clavichords.

On loan from the Belle Skinner Collection of Old Musical Instruments

11 HARPSICHORD FRENCH 18TH CENTURY

Made by Pascal Taskin in Paris, 1770.

Two manuals. Soundboard inscribed: "Pascal Taskin Elève de Blanchet." Nameboard inscribed: "Refait par Pascal Taskin 1770." Wristplank stamped: "Refait par Louis Tomasini en 1900/Paris." Willow case, elaborately painted, including spine. Compass 5 octaves, F_1 to f^3 . Dimensions: 91" (261) x 37" (94) x 12 1/8" (30.9). Scale: 8': F_1 69 1/4" (176), c^2 14" (35.5), f^3 6" (15.2); 4': F 42 3/8" (107.6), c^3 6 11/16" (17), f^4 2 15/16" (4.9). Soundboard has no soundhole, but a painted "rose" with maker's initials: "P.T." (as on ottavina spinet No. 2). 2 choirs of strings at 8' pitch, and 1 at 4' pitch. 3 rows of jacks. Push-in coupler. 4 handstops. (224)

An unusually elaborate instrument: it is rare indeed that the spines of harpsichords are fully decorated. The exterior of case, lid and dropleaf are gold-leafed and ornamented with painted medallions of Minerva and mythological symbols. The interior of the lid contains a painting said to be of the château de Cirey, and a portrait said to be that of Emilie, Marquise du Châtelet, as Minerva.

Gift of Mrs. Sam B. Grimson in memory of her husband

12 HARPSICHORD ENGLISH 18TH CENTURY

Made by Jacob Kirckman in London, 1755.

One manual. Nameboard inscribed: "Jacobus Kirckman (sic) Fecit Londini 1755." Bronze rose with maker's initials: "I. K." Walnut case. Compass 5 octaves, F_1 to f^3 . Dimensions: 89" (226) x 36" (91.5) x 10 5/8" (27). 2 choirs of strings at 8' pitch. 3 rows of jacks: cut-through and 2 x 8'. 3 handstops. Scale: F_1 70 1/2" (179), c^2 13 5/8" (34.6), f^3 5 3/4" (14.5). (7)

Jacob Kirckman, an Alsatian of Swiss extraction, settled in London and became the most important English harpsichord maker. This is one of the earliest of his surviving instruments, of which there are over a hundred. The majority of his single manual harpsichords show a disposition of 2 x 8 ft. and a 4 ft.; this is one of the few that lack the 4 ft.

Gift of Morris Steinert

13 HURDY-GURDY FRENCH 18TH CENTURY

Maker unknown. 18th century.

(Repair) label in slider box: "John R. Vincent Maker Stonington Ct. March 1832." Guitar-shaped with flat back. Maple body. 2 melody and 4 bourdon strings. Pegbox terminates in a carved head. 10 sliders act on one melody string, 22 on the other. Total length 26" (66), body length 19 1/2" (49.5), maximum width 11 1/4" (28.6), depth 4 1/4" to 5 1/2" (10.3 to 14). (158)

"Hurdy-gurdy" is the 18th-century English name for the early medieval organistrum. Already reduced to the rank of a blind man's instrument by the late middle ages ("aveugle chifonie aura"), it survived as a folk instrument, was made "classical" by 18th-century France, and is still in use today.

University purchase

14 BASS VIOLA DA GAMBA ITALY 16TH CENTURY

Made by Giovanni Battista Ciciliano in Venice, ca. 1550.

Label: "Batista fiol de Antonio Cicilian in Venetia." Pine belly. Back and ribs of pearwood. 6 strings. Two-piece back. C holes. Dark brown varnish. Pegbox terminates in a scroll. Total length 42" (106.7), body length 23 5/8" (60), upper

bouts 12 3/4" (32.5), center bouts 9 1/4" (23.5), lower bouts 14" (35.5), maximum depth 5 1/8" (13), vibrating string length 25 1/2" (64.8), but nut to center of C holes 23 3/4" (60.3). (127)

Hitherto, Giovanni Battista (Giambattista) Ciciliano or Siciliano, and his father, Antonio, were thought to have lived in the 17th century, and are so listed in the standard reference works on lutherie. But in his Regola Rubertina (Book 2, Chap. 20) published in 1543, Silvestro Ganassi mentions "Messer Ioābattista Cicilian" as "peritissimo . . . del violon."

Gift of Morris Steinert

15 BASS VIOLA DA GAMBA ENGLISH 18TH CENTURY

Maker unknown. School of Barak Norman, early 18th century.

No label or signature. Pine belly. Back and ribs of maple. 6 strings. Two-piece back. C holes. Pegbox terminates in a carved animal head. Neck not original. Yellow-brown varnish. Total length 46 1/4" (117.5), body length 27 1/2" (69.8), vibrating string length 26 5/8" (67.8), upper bouts 12 7/8" (32.7), center bouts 9 1/2" (24), lower bouts 16" (40.6), depth 4 to 5 5/8" (10.2 to 14.3). Outline and ornamentation very reminiscent of Barak Norman: double lines of purfling on belly and back; diamond design of purfling on back; stamped design in center of belly. (33)

The viola da gamba survived in Germany longer than in other European countries. The neck, pegbox and carved head on this instrument are probably later 18th-century German work.

Gift of Morris Steinert

16 TREBLE VIOLA DA GAMBA FRENCH 18TH CENTURY

Made by Feyzeau in Bordeaux, 1748.

Label: "Feyzeau / A / Bordeaux / 1748." Back stamped: "Feyzeau." Pine belly. Back and ribs of maple. 6 strings. Two-piece back. C holes. Pegbox terminates in a carved head. Ink purflings. Total length 24 3/4" (61.5), body length 14 1/4" (36.2), vibrating string length 12 1/2" (31.8), upper bouts 6 5/8" (16.8), center bouts 4 7/8" (12.4), lower bouts 7 7/8" (20), depth 2 to 3" (5 to 7.6). (212)

The normal tuning for a treble viol is d g c¹ e¹ a¹ d². These small instruments and their cousins, the 5-stringed pardessus de viole, were most popular in 18th-century France.

Gift of the Friends of Music at Yale

17 VIOLA D'AMORE GERMAN 18TH CENTURY

Made by Gabriel David Buchstetter in Stadt am Hof, 1760.

Label: "(Gabr)iel David Buchstetter Lauten und Geigenmacher Pediponte prope Ratisbonam Anno 1760." Pine belly, back and ribs of maple. Two-piece back. Flame holes. 7 playing and 7 sympathetic strings. Pegbox terminates in a carved head. Dark brown varnish. Total length 31" (78.8), body length 15 3/4" (40), vibrating string length 14 11/16" (37.2), upper bouts 7 3/4" (19.6), center bouts 5" (12.7), lower bouts 9 5/8" (24.4), maximum depth 2 9/16" (6.4). (31)

The viola d'amore is not a true viol: it is held like a violin, played without frets, often but not always has sympathetic strings. Walther's viola d'amore had 5 strings, Leopold Mozart's 6; after the mid-century 7 are usual.

Gift of Morris Steinert

18 VIOLONCELLO AUSTRIAN 19TH CENTURY

Made by Johann Georg Staufer in Vienna, 1826.

Experimental model. Label: "No. 1 Johannes Georgius Staufer Fecit Viennae Anno 1826." Pine belly. Maple back and ribs. One-piece, highly arched back. Crescent-shaped soundholes. 4 strings. Pegbox terminates in a scroll. Tables do not project beyond ribs. Belly, back and corners edged with ebony(?). Total length 50 1/4" (127.5), body length 31 5/8" (80.3), vibrating string length 27 1/4" (69.2), upper bouts 16 1/8" (41), center bouts 9 1/16" (23), lower bouts 16 5/8" (42.2). Yellow varnish. (205)

This model is characteristic of the experiments in lutherie which preoccupied the early 19th century. Already in 1803 an article signed "Schubert" appeared in the Allgemeine Musikalische Zeitung, advocating radical changes in violin structure. The great pioneer in this field was of course Chanot of Paris; but whereas he retains the traditional relationship between upper and lower bouts, Staufer goes further and equalizes them.

Gift of G. H. Langzettell

19 GUITAR GERMAN 17TH CENTURY

Made by Joachim Tielcke in Hamburg, late 17th century.

Base of neck signed: "Tielcke" (sic). Pine belly with mother-of-pearl inlay. Back covered with tortoise-shell, inlaid on ivory background; ribs covered with ivory inlaid on a tortoise-shell background. 6 strings. Arched back. Sunken 4-tiered rose. No fixed frets. Total length 37" (94), body length 16 3/4" (42.6), vibrating string length 26 9/16" (67.5), upper bouts 7 1/2" (19), center bouts 6 9/16" (16.6), lower bouts 9" (22.8), maximum depth 4 3/8" (11). Inlaid medallions on body are accompanied by superscribed French texts. Plate No. 19B shows the contest between Apollo and Marsyas, entitled: "les ignorant (sic) en jugement des avantageus."

The decoration of some of Tielcke's instruments is so sumptuous that René Vannes aptly characterizes them as "précieux objets de luxe." They are much sought-after collector's items.

On loan from the Belle Skinner Collection of Old Musical Instruments

20 GUITAR FRENCH 18TH CENTURY

Made by Claude Boivin in Paris, 1749.

Signed: "Claude Boivin 1749" at base of lower bouts. Pine belly. Back and ribs covered with diamonds of thin tortoise-shell, inlaid with mother-of-pearl. 6 strings. "Moustache"-type stringholder for 6 strings—a later addition—and 10 tuning pegs. Flat back. 12 fixed frets on neck. Elaborate deeply recessed rose. Total length 38 1/4" (92.7), body length 18" (45.7), upper bouts 8 1/4" (21), center bouts 7 3/8" (18.7), lower bouts 10" (25.4), depth 3 5/8" (9.2), vibrating string length 26 7/8" (68.4).

Up to about the middle of the 18th century, guitars had 5 pairs of strings; then a change to 6 single strings took place. Hence the 10 tuning pegs, yet the "modernized" stringholder.

On loan from the Belle Skinner Collection of Old Musical Instruments

21 CHITARRA BATTENTE ITALIAN 18TH CENTURY

Made by Giovanni Antonio Vicenti in Verona, 1793.

Label: "Fu fatta da me Giovanni Antonio Vicenti anno 1793"

nel mese di gena(io) in contra Sangiorgio Verona." Pine belly. Back and ribs of walnut strips, separated by boxwood inlays. 5 three-choired metal strings, rib fastened. 15 tuning pegs. Total length 35 3/4" (90.2), body length 18 3/4" (47.6), vibrating string length 21" (53.3), upper bouts 8 3/4" (22.3), center bouts 7 3/4" (19.7), lower bouts 11 1/8" (28.2), maximum depth 5 5/8" (14.3). 7 fixed frets on neck. Crude sunken rose. (43)

The chitarra battente usually had 5 double-choired strings. It differs in many respects from the guitar, most notably perhaps in having metal strings which are plectrum-plucked. This maker is not recorded elsewhere.

Gift of Morris Steinert

22 LUTE GERMAN 20TH CENTURY

Made by Hermann Hauser in Munich, 1919.

Label: "Hermann Hauser Lautenmacher / Muenchen Bayerstrasse 33 Anno 1919 Manu Propria H. Hauser." 13 strings (6 pairs plus chanterelle). Chanterelle tuner is a recent addition. Neck set at 90° angle. Pine belly. 9 satinwood ribs. Ornamental rose carved out of belly. 12 fixed frets on neck and belly. Total length 31" (79), vibrating string length 25 3/8" (64.5), depth 6 1/2" (16.5). (136)

Hauser (1882 to 1952) is rather a curious phenomenon in the world of modern lutherie. His reputation, made while he was still alive, was not based on standard production—i.e. instruments of the violin family—but on his lutes, guitars, and viole d'amore.

Gift of the Friends of Music at Yale

23 OBOE GERMAN 18TH CENTURY

Made by Johann Ferdinand Floth in Dresden, ca. 1800.

Each joint stamped with crossed swords and: "Floth / 3." Bell stamped: "Floth in Dresden" and crossed swords. Boxwood with 9 square silver keys. No. 3 fingerhole is double. Length 22 1/4" (56.5), outer diameter of bell 3 9/16" (9). (196)

Of the two original vent-holes on the bell, one is now plugged, and the other covered with a long-shanked key (b natural).

Gift of the University of Pennsylvania

24 SET OF 3 CLARINETS FRENCH 18TH CENTURY

Made by Martin Frères (J. B. and Felix Martin) in Paris, ca. 1860, and by Pierre Godefroy jeune in Paris, ca. 1840.

An A, Bb and C clarinet in a mahogany case. The A clarinet stamped on each joint: "Martin Fres. A Paris." Boxwood. Ivory mounts. 14 German silver keys. Length 27 1/4" (69.1), diameter of bell 3 1/8" (7.9). The Bb clarinet inscribed as above. Boxwood. German silver mounts. 14 German silver keys. Length 26" (66), diameter of bell 3 1/8" (7.9). The C clarinet stamped on each joint: "Pierre Godfroy Jeune à Paris." Boxwood. Ivory mounts. 13 brass keys. Length 23 7/8" (60.6), diameter of bell 3 1/4" (8.3). (226, 227, 228)

Now obsolete, the C clarinet was part of the clarinetist's standard equipment during the latter part of the 19th century, as we see here.

Gift of W. I. Treadway

25 BUGLE FRENCH 15TH CENTURY

Maker unknown. Southern France.

Gilded copper on a copper undersheet. Silver rim at end of flare. Silver cup-type mouthpiece attached to instrument. Embossed letters "EG" repeated on ornamental background. Length 12 3/8" (31.4), diameter at flare 3 1/2" (8.8), length of mouthpiece 2" (5). 15th century workmanship, probably southern French.

The bugle or bugle horn—the latter a pleonasm, by the way, since both words point to an animal origin—occurs in literature from the 13th century on; the "bugle horn" is forgotten later, and is both "invented" and patented in the 19th century.

On loan from the Belle Skinner Collection of Old Musical Instruments

26 TRUMPET GERMAN 18TH AND 19TH CENTURIES

Bell made by Michael Sauerle in Munich, 19th century.

Natural trumpet in Eb of 18th-century make, with 19th-century bell, engraved: "Michael Sauerle in Muenchen." Brass with 2 bends. Length 27" (68), length of air column (without mouthpiece) 83" (210.8), diameter of bell 4 1/8" (10.4). (221)

University purchase, 1957

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